FACULTY OF SCIENCE AND HUMANITIES

ACADEMIC CURRICULA

UNDERGRADUATE DEGREE PROGRAMME

Bachelor of Science (Honors)

In

(Film Technology)

Four Years

National **E**ducation **P**olicy

Learning **O**utcome-based **C**urricula **F**ramework

National **Cr**edit **F**ramework

Academic Year

2024 – 2025



FACULTY OF SCIENCE AND HUMANITIES

SRM INSTITUTE OF SCIENCE AND TECHNOLOGY

(Deemed to be University u/s 3 of UGC Act, 1956)

Kattankulathur, Chengalpattu District 603203, Tamil Nadu, India

1. Vision Statement	
Stmt - 1	*To revolutionize the cinematic landscape through innovative technology, creative excellence, and collaborative partnerships, ensuring the Department of Film Technology stands as a global leader in advancing storytelling through the power of visual media.*
Stmt - 2	*To develop a knowledge center to impart innovative hands-on training in film Media, emphasizing alternative perspectives and aesthetic presentation of realities using international media strategies.*

2. Mission Statement	
Stmt - 1	*To provide a broad spectrum of film media to enable students to make meaningful career choices.*
Stmt - 2	*To train students towards a better understanding of media by sharpening their creativity.*
Stmt - 3	*To facilitate the use of alternative media to bring positive changes in society.*
Stmt - 4	*To bring down the gap between the academia and media industry*

3. Program Education Objectives	
PEO - 1	*Graduates will have skills and knowledge to excel in their professional career in Film Technology and related disciplines*
PEO - 2	*Graduates will contribute and communicate effectively within the team to grow as leaders.*
PEO - 3	*Graduates will practice lifelong learning for continuing professional development.*
PEO - 4	*Graduates will have the capability to continue their formal education and successfully complete an advanced degree.*
PEO - 5	*Graduates will contribute to the growth of the nation and society by applying acquired knowledge in Creative, technical, and managerial skills.*

4. Consistency of Program Education Objectives with Mission					
	Mission Stmt. - 1	Mission Stmt. - 2	Mission Stmt. - 3	Mission Stmt. - 4	Mission Stmt. - 5
PEO - 1	*High*	*High*	*High*	*Low*	*Low*
PEO - 2	*High*	*High*	*High*	*Medium*	*Medium*
PEO - 3	*High*	*High*	*High*	*Medium*	*Medium*
PEO - 4	*Medium*	*Medium*	*Medium*	*High*	*High*
PEO - 5	*Medium*	*Medium*	*Medium*	*High*	*High*

5. Program Learning Outcomes	
	Graduate Learning Atrributes
PLO - 1	*Problem Solving, Critical Thinking, Creativity*
PLO - 2	*Communication Skills, Collaborating Skills*
PLO - 3	*Independent Thinking, Analytical Reasoning, Learning to Learn, Research Skills*
PLO - 4	*Leadership Qualities, Professionalism, Autonomy, Accountability*
PLO - 5	*Digital Technology Skills*
PLO - 6	*Value Inculcation, Multicultural inclusivity*
PLO - 7	*Environmental Action, Community Engagement*
PLO - 8	*Enterpurnership Risk Taking*
PSO - 9	*Filmmaking Techniques*
PSO - 10	*Film Production skills*

6. Consistency of Program Education Objectives with Program Learning Outcomes															
	PLO - 1	PLO - 2	PLO - 3	PLO - 4	PLO - 5	PLO - 6	PLO - 7	PLO – 8	PLO - 9	PLO - 10	PLO - 11	PLO - 12	PLO - 13	PLO - 14	PLO - 15
PEO - 1	*High*	*Medium*	*Low*	*High*	*Medium*	*Low*	*High*	*Medium*	*Low*	*High*	*Medium*	*Low*	*High*	*Medium*	*Low*
PEO - 2	*High*	*Medium*	*Low*	*High*	*Medium*	*Low*	*High*	*Medium*	*Low*	*High*	*Medium*	*Low*	*High*	*Medium*	*Low*
PEO - 3	*High*	*Medium*	*Low*	*High*	*Medium*	*Low*	*High*	*Medium*	*Low*	*High*	*Medium*	*Low*	*High*	*Medium*	*Low*
PEO - 4	*High*	*Medium*	*Low*	*High*	*Medium*	*Low*	*High*	*Medium*	*Low*	*High*	*Medium*	*Low*	*High*	*Medium*	*Low*
PEO - 5	*High*	*Medium*	*Low*	*High*	*Medium*	*Low*	*High*	*Medium*	*Low*	*High*	*Medium*	*Low*	*High*	*Medium*	*Low*

FILM TECHNOLOGY

7. Programme Structure

Discipline Core Courses (C)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24101T	Introduction to Film Technology	4	0	0	4
UFT24102T	History of Cinema	4	0	0	4
UFT24103L	Film Appreciation	0	0	8	4
UFT24201T	Art, Culture and Society	4	0	0	4
UFT24202T	Film Production Management	4	0	0	4
UFT24203L	Scene Making Practical	0	0	9	4
Total Learning Credits					**24**

Ability Enhancement Courses (A)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
ULT24AE1J	Tamil-I	2	0	2	**3**
ULH24AE1J	Hindi-I				
ULF24AE1J	French-I				
ULE24AE1J	English	2	0	2	**3**
ULT24AE2J	Tamil-II	2	0	2	**3**
ULH24AE2J	Hindi-II				
ULF24AE2J	French-II				
Total Learning Credits					**9**

Skill Enhancement Courses (S)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UCD24S01J	Verbal Ability and Skill Development	1	0	2	**2**
UCD24S02L	Quantitative Aptitude and Logical Reasoning	0	0	2	**1**
Total Learning Credits					**3**

Value Added Courses (V)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UCD24V01T	Essentials of Artificial Intelligence	1	0	0	**1**
Total Learning Credits					**1**

Mandatory Courses (Y)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UNS24Y01L	NSS	0	0	0	**0**
UNC24Y01L	NCC				
UNO24Y01L	NSO				
UYG24Y01L	YOGA				
Total Learning Credits					**0**

8. Programme (Semester-wise)

Semester - I					
Code	Course Title	Hours/ Week			C
		L	T	P	
ULT24AE1J	Tamil- I	2	0	2	3
ULH24AE1J	Hindi- I				
ULF24AE1J	French- I				
ULE24AE1J	English	2	0	2	3
UFT24101T	Introduction to Film Technology	4	0	0	4
UFT24102T	History of Cinema	4	0	0	4
UFT24103L	Film Appreciation	0	0	8	4
UCD24S01J	Verbal Ability and Skill Development	1	0	2	2
Total Learning Credits					20

Semester – II					
Code	Course Title	Hours/ Week			C
		L	T	P	
ULT24AE2J	Tamil- II	2	0	2	3
ULH24AE2J	Hindi- II				
ULF24AE2J	French- II				
UFT24201T	Art, Culture and Society	4	0	0	4
UFT24202T	Film Production Management	4	0	0	4
UFT24203L	Scene Making Practical	0	0	9	4
UCD24V01T	Essentials of Artificial Intelligence	1	0	0	1
	Multidisciplinary Course – I				3
UCD24S02L	Quantitative Aptitude and Logical Reasoning	0	0	2	1
UNS24Y01L	NSS	0	0	0	0
UNC24Y01L	NCC				
UNO24Y01L	NSO				
UYG24Y01L	YOGA				
Total Learning Credits					20

9. Program Articulation Matrix

Course Code	Course Name	Programme Learning Outcomes														
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
UFT24101T	Introduction to Film Technology	2	3	-	3	3	-	-	-	3	3					
UFT24102T	History of Cinema	2	-	3	-	-	3	-	-	2	3					
UFT24103L	*Film Appreciation*	3	2	-	3	3	3	-	-	-	3					
UFT24201T	Art, Culture and Society	2	-	-	-	3	3	3	-	-	-					
UFT24202T	*Film Production Management*	-	-	-	3	-	-	-	3	2	3					
UFT24203L	*Scene Making Practical*	3	-	-	3	3	-	-	-	3	3					
ULT24AE1J	Tamil-I	3	2	2	2	2	2	-	2	2	2					
ULH24AE1J	Hindi-I	3	2	2	2	2	2	-	2	2	2					
ULF24AE1J	French-I	3	2	2	2	2	3	-	2	2	2					
ULE24AE1J	English	3	2	2	2	2	2	-	2	2	2					
ULT24AE2J	Tamil-II	3	2	2	2	2	2	-	2	2	2					
ULH24AE2J	Hindi-II	3	2	2	2	2	3	-	2	2	2					
ULF24AE2J	French-II	3	2	2	2	2	3	-	2	2	2					
UCD24S01J	Verbal Ability and Skill Development	3	1	3	-	2	2	-	-	-	-					
UCD24V01T	Essentials of Artificial Intelligence	3	3	2	2	2	3	-	-	2	2					
	Multidisciplinary Course – I	3	-	3	3	3	3	-	-	-	2					
UCD24S02L	Quantitative Aptitude and Logical Reasoning	3	-	3	-	-	-	-	-	-	-					
UNO24Y01L	NSO	3	2	2	2	-	3	-	1	-	-					
UYG24Y01L	YOGA	3	2	2	2	-	3	-	1	-	-					

7. Programme Structure

Discipline Core Courses (C)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24101T	Introduction to Film Technology	4	0	0	4
UFT24102T	History of Cinema	4	0	0	4
UFT24103L	Film Appreciation	0	0	8	4
UFT24201T	Art, Culture and Society	4	0	0	4
UFT24202T	Film Production Management	4	0	0	4
UFT24203L	Scene Making Practical	0	0	9	4
UDF24301T	Film Direction Techniques	4	0	0	4
UFT24302T	Television Production	4	0	0	4
UDF24303L	Screenplay Writing	0	0	8	4
UDF24401T	Acting Theory	4	0	0	4
Total Learning Credits					40

Discipline Core/ Elective Courses (D)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24D01L	Five Shots Exercise	0	0	8	4
UFT24D02L	Actuality Exercise				
UDF24D03T	Story Pitching	4	0	0	4
UDF24D04T	Film Studies				
UFT24D05L	Video Song Making	0	0	8	4
UFT24D06L	Silent Filmmaking				
UDF24D07T	Film Aesthetics	4	0	0	4
UDF24D08T	Visual Storytelling Techniques				
UFT24D09T	Digital Filmmaking	4	0	0	4
UFT24D10T	Documentary Filmmaking				
UFT24D11T	Research Methodology for Film Technology	4	0	0	4
UFT24D12T	Digital Media Production				
UDF24D13T	Study of Master Directors	4	0	0	4
UDF24D14T	Study of Popular Indian Films				
UFT24D15L	Ad Filmmaking	0	0	8	4
UDF24D16L	Literary Source Scripting				
UFT24D17T	Film Marketing and Distribution	4	0	0	4
UFT24D18T	Tele Filmmaking				
UFT24D19L	Documentary Filmmaking	0	0	8	4
UFT24D20L	Short Filmmaking				
Total Learning Credits					40

Elective Courses (Minor) (E)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24E01T	Indian Film and Society	4	0	0	4
UFT24E02T	Global Audiences and Indian Cinema	4	0	0	4
UFT24E03L	Study of International Directors	0	0	8	4
UFT24E04T	Gender Studies in Indian Cinema	4	0	0	4
UFT24E05T	Censorship and Cinema	4	0	0	4
UFT24E06L	Study of Indian Films	0	0	8	4
UFT24E07L	Star Culture in Tamilnadu	0	0	8	4
UFT24E08L	Public Service Announcement Making	0	0	8	4
Total Learning Credits					32

Multidisciplinary Courses (M)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24M01T	Film Festivals and Awards	3	0	0	3
UFT24M02L	Short Film Appreciation	0	0	6	3
UFT24M03L	Writing for Short Film	0	0	6	3
Total Learning Credits					9

Value Added Courses (V)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UCD24V01T	Essentials of Artificial Intelligence	1	0	0	1
UES24V01T	Environmental Studies	2	0	0	2
UCD24V02T	Universal Human Values	2	0	0	2
Total Learning Credits					5

Ability Enhancement Courses (A)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
ULT24AE1J	Tamil-I	2	0	2	3
ULH24AE1J	Hindi-I				
ULF24AE1J	French-I				
ULE24AE1J	English	2	0	2	3
ULT24AE2J	Tamil-II	2	0	2	3
ULH24AE2J	Hindi-II				
ULF24AE2J	French-II				
Total Learning Credits					9

Skill Enhancement Courses (S)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UCD24S01J	Verbal Ability and Skill Development	1	0	2	2
UCD24S02L	Quantitative Aptitude and Logical Reasoning	0	0	2	1
UEN24S01L	Communication Skills	0	0	4	2
UCD24S03J	Industry Oriented Employability and Leadership Skills	1	0	2	2
UCD24S04J	Career Readiness and Professional Skills	1	0	2	2
Total Learning Credits					9

Project Work / Internship (R)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24P01L	Internship-I	0	0	0	1
UFT24P02L	Internship-II	0	0	0	1
UFT24P03L	Project Work - Short Filmmaking	0	0	4	2
UFT24P04L	Research Project and Dissertation	0	0	24	12
UFT24P05L	Professional Internship				
Total Learning Credits					16

Mandatory Courses (Y)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UNS24Y01L	NSS	0	0	0	**0**
UNC24Y01L	NCC				
UNO24Y01L	NSO				
UYG24Y01L	YOGA				
UMI24Y01L	My India Project	0	0	0	**0**
Total Learning Credits					**0**

DIRECTION

8. Programme (Semester-wise)

Semester - III					
Code	Course Title	Hours/ Week			C
		L	T	P	
UDF24301T	Film Direction Techniques	4	0	0	4
UFT24302T	Television Production	4	0	0	4
UDF24303L	Screenplay Writing	0	0	8	4
	Minor Elective - I				4
UFT24P01L	Internship-I	0	0	0	1
	Multidisciplinary Course – II				3
	Total Learning Credits				**20**

Semester - IV					
Code	Course Title	Hours/ Week			C
		L	T	P	
UDF24401T	Acting Theory	4	0	0	4
UFT24D01L	Five Shots Exercise	0	0	8	4
UFT24D02L	Actuality Exercise				
	Minor Elective - II				4
	Minor Elective - III				4
UEN24S01L	Communication Skills	0	0	4	2
UCD24S03J	Industry Oriented Employability and Leadership Skills	1	0	2	2
UMI24Y01L	My India Project	0	0	0	0
	Total Learning Credits				**20**

Semester - V					
Code	Course Title	Hours/ Week			C
		L	T	P	
UDF24D03T	Story Pitching	4	0	0	4
UDF24D04T	Film Studies				
UFT24D05L	Video Song Making	0	0	8	4
UFT24D06L	Silent Filmmaking				
	Minor Elective - IV				4
	Multidisciplinary Course – III				3
UES24V01T	Environmental Studies	2	0	0	2
UCD24S04J	Career Readiness and Professional Skills	1	0	2	2
UFT24P02L	Internship-II	0	0	0	1
Total Learning Credits					**20**

Semester - VI					
Code	Course Title	Hours/ Week			C
		L	T	P	
UDF24D07T	Film Aesthetics	4	0	0	4
UDF24D08T	Visual Storytelling Techniques				
UFT24D09T	Digital Filmmaking	4	0	0	4
UFT24D10T	Documentary Filmmaking				
	Minor Elective - V				4
	Minor Elective - VI				4
UFT24P03L	Project Work - Short Filmmaking	0	0	4	2
UCD24V02T	Universal Human Values	2	0	0	2
Total Learning Credits					**20**

Semester - VII					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24D11T	Research Methodology for Film Technology	4	0	0	4
UFT24D12T	Digital Media Production				
UDF24D13T	Study of Master Directors	4	0	0	4
UDF24D14T	Study of Popular Indian Films				
UFT24D15L	Ad Filmmaking	0	0	8	4
UDF24D16L	Literary Source Scripting				
	Minor Elective - VII				4
	Minor Elective - VIII				4
Total Learning Credits					20

Semester - VIII					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24D17T	Film Marketing and Distribution	4	0	0	4
UFT24D18T	Tele Filmmaking				
UFT24D19L	Documentary Filmmaking	0	0	8	4
UFT24D20L	Short Filmmaking				
UFT24P04L	Research Project and Dissertation	0	0	24	12
UFT24P05L	Professional Internship				
Total Learning Credits					20

Internship – 1 to be completed during Summer Vacation of the First year
Internship – 2 to be completed during Summer Vacation of the Second year

DIRECTION

9. Program Articulation Matrix

Course Code	Course Name	Programme Learning Outcomes														
		1	-	3	4	5	6	7	8	9	10	11	12	13	14	15
UFT24101T	Introduction to Film Technology	2	3	-	3	3	-	-	-	3	3					
UFT24102T	History of Cinema	2	-	3	-	-	3	-	-	2	3					
UFT24103L	*Film Appreciation*	3	2	-	3	3	3	-	-	-	3					
UFT24201T	Art, Culture and Society	2	-	-	-	3	3	3	-	-	-					
UFT24202T	Film Production Management	-	-	-	3	-	-	-	3	2	3					
UFT24203L	Scene Making Practical	3	-	-	3	3	-	-	-	3	3					
UDF24301T	Film Direction Techniques	3	3	2	2	3	-	-	-	3	3					
UFT24302T	Television Production	3	2	2	2	3	-	-	-	3	3					
UDF24303L	Screenplay Writing	3	2	3	2	3	-	-	-	3	3					
UDF24401T	Acting Theory	3	2	2	3	3	-	-	-	3	3					
UFT24D01L	Five Shots Exercise	3	2	2	3	3	-	-	-	3	3					
UFT24D02L	Actuality Exercise	3	2	2	3	3	-	-	-	3	3					
UDF24D03T	Story Pitching	3	-	2	3	3	-	-	-	3	3					
UDF24D04T	Film Studies	3	2	2	3	3	2	-	-	3	3					
UFT24D05L	Video Song Making	3	2	2	3	3	-	-	2	3	3					
UFT24D06L	Silent Filmmaking	3	2	2	3	3	-	-	2	3	3					
UDF24D07T	Film Aesthetics	3	2	-	3	3	2	-	2	3	3					
UDF24D08T	Visual Storytelling Techniques	3	2	2	3	3	-	-	-	3	3					
UFT24D09T	Digital Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24D10T	Documentary Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24D11T	Research Methodology for Film Technology	3	2	2	3	3	-	-	-	3	3					
UFT24D12T	Digital Media Production	3	2	2	3	3	-	-	-	3	3					
UDF24D13T	Study of Master Directors	3	2	2	3	3	-	-	-	3	3					
UDF24D14T	Study of Popular Indian Films	3	2	2	3	3	-	-	-	3	3					
UFT24D15L	Ad Filmmaking	3	2	2	3	3	-	-	-	3	3					
UDF24D16L	Literary Source Scripting	3	2	2	3	3	-	-	-	3	3					
UFT24D17T	Film Marketing and Distribution	3	2	2	3	3	-	-	-	3	3					
UFT24D18T	Tele Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24D19L	Documentary Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24D20L	Short Filmmaking	3	2	2	3	3	-	-	-	3	3					
	Multidisciplinary Course – I	3	2	2	3	3	-	-	-	3	3					
	Multidisciplinary Course – II	3	2	2	3	3	-	-	-	3	3					
	Multidisciplinary Course – III	3	2	2	3	3	-	-	-	3	3					
ULT24AE1J	Tamil-I	3	3	3	2	1	2	3	3	-	-					
ULH24AE1J	Hindi-I	3	3	2	3	3	2	3	-	-	-					
ULF24AE1J	French-I	3	3	2	3	3	2	3	-	-	-					
ULE24AE1J	English	3	3	3	3	3	3	2	2	-	-					
ULT24AE2J	Tamil-II	3	2	2	2	2	2	-	2	2	2					
ULH24AE2J	Hindi-II	3	2	2	2	2	3	-	2	2	2					
ULF24AE2J	French-II	3	2	2	2	2	3	-	2	2	2					
UCD24V01T	Essentials of Artificial Intelligence	3	3	2	3	3	3	-	2	3	3					
UES24V01T	Environmental Studies	3	1	3	1	-	-	-	3	2	3					
UCD24V02T	Universal Human Values	3	1	3	-	2	2	-	-	-	-					
UCD24S01J	Verbal Ability and Skill Development	3	3	2	3	3	3	-	2	3	3					
UCD24S02L	Quantitative Aptitude and Logical Reasoning	3	1	3	-	2	2	-	-	-	3					

Course Code	Course Name	Programme Learning Outcomes													
UEN24S01L	Communication Skills	3	2	2	2	2	3	-	2	2	2				
UCD24S03J	Industry Oriented Employability and Leadership Skills	3	2	2	2	3	3	-	2	2	2				
UCD24S04J	Career Readiness and Professional Skills	3	2	3	3	3	3	2	2	3	3				
UFT24P01L	Internship-I	3	2	2	3	3	-	-	-	3	3				
UFT24P02L	Internship-II	3	2	2	3	3	-	-	-	3	3				
UFT24P03L	Project Work - Short Filmmaking	3	2	2	3	3	-	-	-	3	3				
UFT24P04L	Research Project and Dissertation	3	2	2	3	3	-	-	-	3	3				
UFT24P05L	Professional Internship	-	-	-	3	-	-	-	3	-	3				
UNS24Y01L	NSS	3	2	2	2	-	3	-	1	-	-				
UNC24Y01L	NCC	3	2	2	2	-	3	-	1	-	-				
UNO24Y01L	NSO	3	2	2	2	-	3	-	1	-	-				
UYG24Y01L	YOGA	3	2	2	2	-	3	-	1	-	-				
UMI24Y01L	My India Project	-	-	-	-	3	3	3	-	-	-				
	Average	3	2	2	3	3	3	3	2	3	3				

CINEMATOGRAPHY

7. Programme Structure

Discipline Core Courses (C)

Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24101T	Introduction to Film Technology	4	0	0	4
UFT24102T	History of Cinema	4	0	0	4
UFT24103L	Film Appreciation	0	0	8	4
UFT24201T	Art, Culture and Society	4	0	0	4
UFT24202T	Film Production Management	4	0	0	4
UFT24203L	Scene Making Exercise	0	0	9	4
UFC24301T	Cinematographic Lens and Images	4	0	0	4
UFT24302T	Television Production	4	0	0	4
UFC24303L	Lighting Techniques for Film	0	0	8	4
UFC24401T	Techniques of Cinematography	4	0	0	4
Total Learning Credits					**40**

Discipline Core/ Elective Courses (D)

Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24D01L	Five Shots Exercise	0	0	8	4
UFT24D02L	Actuality Exercise				
UFC24D03T	Motion Picture Camera and Lenses	4	0	0	4
UFC24D04T	Cameras for Motion Picture				
UFT24D05L	Video Song Making	0	0	8	4
UFT24D06L	Silent Filmmaking				
UFC24D07T	Aesthetics of Cinematography	4	0	0	4
UFC24D08T	Visual Language and Composition				
UFT24D09T	Digital Filmmaking	4	0	0	4
UFT24D10T	Documentary Filmmaking				
UFT24D11T	Research Methodology for Film Technology	4	0	0	4
UFT24D12T	Digital Media Production				
UFC24D13T	Color Theory and Cinematic Aesthetics	4	0	0	4
UFC24D14T	Digital Cinematography				
UFT24D15L	Ad Filmmaking	0	0	8	4
UFC24D16L	Digital Intermediate (DI) Techniques				
UFT24D17T	Film Marketing and Distribution	4	0	0	4
UFT24D18T	Tele Filmmaking				
UFT24D19L	Documentary Filmmaking	0	0	8	4
UFT24D20L	Short Filmmaking				
Total Learning Credits					**40**

Elective Courses (Minor) (E)

Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24E01T	Indian Film and Society	4	0	0	4
UFT24E02T	Global Audiences and Indian Cinema	4	0	0	4
UFT24E03L	Study of International Directors	0	0	8	4
UFT24E04T	Gender Studies in Indian Cinema	4	0	0	4
UFT24E05T	Censorship and Cinema	4	0	0	4
UFT24E06L	Study of Indian Films	0	0	8	4
UFT24E07L	Star Culture in Tamilnadu	0	0	8	4
UFT24E08L	Public Service Announcement Making	0	0	8	4
Total Learning Credits					**32**

Multidisciplinary Courses (M)

Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24M01T	Film Festivals and Awards	3	0	0	3
UFT24M02L	Short Film Appreciation	0	0	6	3
UFT24M03L	Writing for Short Film	0	0	6	3
Total Learning Credits					**9**

Value Added Courses (V)

Course Code	Course Title	Hours/ Week			C
		L	T	P	
UCD24V01T	Essentials of Artificial Intelligence	1	0	0	1
UES24V01T	Environmental Studies	2	0	0	2
UCD24V02T	Universal Human Values	2	0	0	2
Total Learning Credits					**5**

Ability Enhancement Courses (A)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
ULT24AE1J	Tamil-I	2	0	2	3
ULH24AE1J	Hindi-I				
ULF24AE1J	French-I				
ULE24AE1J	English	2	0	2	3
ULT24AE2J	Tamil-II	2	0	2	3
ULH24AE2J	Hindi-II				
ULF24AE2J	French-II				
Total Learning Credits					9

Skill Enhancement Courses (S)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UCD24S01J	Verbal Ability and Skill Development	1	0	2	2
UCD24S02L	Quantitative Aptitude and Logical Reasoning	0	0	2	1
UEN24S01L	Communication Skills	0	0	4	2
UCD24S03J	Industry Oriented Employability and Leadership Skills	1	0	2	2
UCD24S04J	Career Readiness and Professional Skills	1	0	2	2
Total Learning Credits					9

Project Work / Internship (R)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24P01L	Internship-I	0	0	0	1
UFT24P02L	Internship-II	0	0	0	1
UFT24P03L	Project Work - Short Filmmaking	0	0	4	2
UFT24P04L	Research Project and Dissertation	0	0	24	12
UFT24P05L	Professional Internship				
Total Learning Credits					16

Mandatory Courses (Y)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UNS24Y01L	NSS	0	0	0	0
UNC24Y01L	NCC				
UNO24Y01L	NSO				
UYG24Y01L	YOGA				
UMI24Y01L	My India Project	0	0	0	0
Total Learning Credits					0

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8. Programme (Semester-wise)

Semester - III					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFC24301T	Cinematographic Lens and Images	4	0	0	4
UFT24302T	Television Production	4	0	0	4
UFC24303L	Lighting Techniques for Film	0	0	8	4
	Minor Elective - I				4
UFT24P01L	Internship-I	0	0	0	1
	Multidisciplinary Course – II				3
	Total Learning Credits				20

Semester - IV					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFC24401T	Techniques of Cinematography	4	0	0	4
UFT24D01L	Five Shots Exercise	0	0	8	4
UFT24D02L	Actuality Exercise				
	Minor Elective - II				4
	Minor Elective - III				4
UEN24S01L	Communication Skills	0	0	4	2
UCD24S03J	Industry Oriented Employability and Leadership Skills	1	0	2	2
UMI24Y01L	My India Project	0	0	0	0
	Total Learning Credits				20

Semester - V					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFC24D03T	Motion Picture Camera and Lenses	4	0	0	4
UFC24D04T	Cameras for Motion Picture				
UFT24D05L	Video Song Making	0	0	8	4
UFT24D06L	Silent Filmmaking				
	Minor Elective - IV				4
	Multidisciplinary Course – III				3
UES24V01T	Environmental Studies	2	0	0	2
UCD24S04J	Career Readiness and Professional Skills	1	0	2	2
UFT24P02L	Internship-II	0	0	0	1
	Total Learning Credits				20

Semester - VI					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFC24D07T	Aesthetics of Cinematography	4	0	0	4
UFC24D08T	Visual Language and Composition				
UFT24D09T	Digital Filmmaking	4	0	0	4
UFT24D10T	Documentary Filmmaking				
	Minor Elective - V				4
	Minor Elective - VI				4
UFT24P03L	Project Work - Short Filmmaking	0	0	4	2
UCD24V02T	Universal Human Values	2	0	0	2
	Total Learning Credits				20

Semester - VII					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24D11T	Research Methodology for Film Technology	4	0	0	4
UFT24D12T	Digital Media Production				
UFC24D13T	Color Theory and Cinematic Aesthetics	4	0	0	4
UFC24D14T	Digital Cinematography				
UFT24D15L	Ad Filmmaking	0	0	8	4
UFC24D16L	Digital Intermediate (DI) Techniques				
	Minor Elective - VII				4
	Minor Elective - VIII				4
	Total Learning Credits				**20**

Semester - VIII					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24D17T	Film Marketing and Distribution	4	0	0	4
UFT24D18T	Tele Filmmaking				
UFT24D19L	Documentary Filmmaking	0	0	8	4
UFT24D20L	Short Filmmaking				
UFT24P04L	Research Project and Dissertation	0	0	24	12
UFT24P05L	Professional Internship				
	Total Learning Credits				**20**

Internship – 1 to be completed during Summer Vacation of the First year
Internship – 2 to be completed during Summer Vacation of the Second year

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9. Program Articulation Matrix

Course Code	Course Name	Programme Learning Outcomes														
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
UFT24101T	Introduction to Film Technology	2	3	-	3	3	-	-	-	3	3					
UFT24102T	History of Cinema	2	-	3	-	-	3	-	-	2	3					
UFT24103L	Film Appreciation	3	2	-	3	3	3	-	-	-	3					
UFT24201T	Art, Culture and Society	2	-	-	-	3	3	3	-	-	-					
UFT24202T	Film Production Management	-	-	-	3	-	-	-	3	2	3					
UFT24203L	Scene Making Practical	3	-	-	3	3	-	-	-	3	3					
UFC24301T	Cinematographic Lens and Images	3	3	2	2	3	-	-	-	3	3					
UFT24302T	Television Production	3	2	2	2	3	-	-	-	3	3					
UFC24303L	Lighting Techniques for Film	3	2	3	2	3	-	-	-	3	3					
UFC24401T	Techniques of Cinematography	3	2	2	3	3	-	-	-	3	3					
UFT24D01L	Five Shots Exercise	3	2	2	3	3	-	-	-	3	3					
UFT24D02L	Actuality Exercise	3	2	2	3	3	-	-	-	3	3					
UFC24D03T	Motion Picture Camera and Lenses	3	-	2	3	3	-	-	-	3	3					
UFC24D04T	Cameras for Motion Picture	3	2	2	3	3	2	-	-	3	3					
UFT24D05L	Video Song Making	3	2	2	3	3	-	-	2	3	3					
UFT24D06L	Silent Filmmaking	3	2	2	3	3	-	-	2	3	3					
UFC24D07T	Aesthetics of Cinematography	3	2	-	3	3	2	-	2	3	3					
UFC24D08T	Visual Language and Composition	3	2	2	3	3	-	-	-	3	3					
UFT24D09T	Digital Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24D10T	Documentary Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24D11T	Research Methodology for Film Technology	3	2	2	3	3	-	-	-	3	3					
UFT24D12T	Digital Media Production	3	2	2	3	3	-	-	-	3	3					
UFC24D13T	Color Theory and Cinematic Aesthetics	3	2	2	3	3	-	-	-	3	3					
UFC24D14T	Digital Cinematography	3	2	2	3	3	-	-	-	3	3					
UFT24D15L	Ad Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFC24D16L	Digital Intermediate (DI) Techniques	3	2	2	3	3	-	-	-	3	3					
UFT24D17T	Film Marketing and Distribution	3	2	2	3	3	-	-	-	3	3					
UFT24D18T	Tele Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24D19L	Documentary Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24D20L	Short Filmmaking	3	2	2	3	3	-	-	-	3	3					
	Multidisciplinary Course – I	3	2	2	3	3	-	-	-	3	3					
	Multidisciplinary Course – II	3	2	2	3	3	-	-	-	3	3					
	Multidisciplinary Course – III	3	2	2	3	3	-	-	-	3	3					
ULT24AE1J	Tamil-I	3	3	3	2	1	2	3	3	-	-					
ULH24AE1J	Hindi-I	3	3	2	3	3	2	3	-	-	-					
ULF24AE1J	French-I	3	3	2	3	3	2	3	-	-	-					
ULE24AE1J	English	3	3	3	3	3	3	2	2	-	-					
ULT24AE2J	Tamil-II	3	2	2	2	2	2	-	2	2	2					
ULH24AE2J	Hindi-II	3	2	2	2	2	3	-	2	2	2					
ULF24AE2J	French-II	3	2	2	2	2	3	-	2	2	2					
UCD24V01T	Essentials of Artificial Intelligence	3	3	2	3	3	3	-	2	3	3					
UES24V01T	Environmental Studies	3	1	3	1	-	-	-	3	2	3					
UCD24V02T	Universal Human Values	3	1	3	-	2	2	-	-	-	-					
UCD24S01J	Verbal Ability and Skill Development	3	3	2	3	3	3	-	2	3	3					
UCD24S02L	Quantitative Aptitude and Logical Reasoning	3	1	3	-	2	2	-	-	-	3					

UEN24S01L	Communication Skills	3	2	2	2	2	3	-	2	2	2					
UCD24S03J	Industry Oriented Employability and Leadership Skills	3	2	2	2	3	3	-	2	2	2					
UCD24S04J	Career Readiness and Professional Skills	3	2	3	3	3	3	2	2	3	3					
UFT24P01L	Internship-I	3	2	2	3	3	-	-	-	3	3					
UFT24P02L	Internship-II	3	2	2	3	3	-	-	-	3	3					
UFT24P03L	Project Work - Short Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24P04L	Research Project and Dissertation	3	2	2	3	3	-	-	-	3	3					
UFT24P05L	Professional Internship	-	-	-	3	-	-	-	3	-	3					
UNS24Y01L	NSS	3	2	2	2	-	3	-	1	-	-					
UNC24Y01L	NCC	3	2	2	2	-	3	-	1	-	-					
UNO24Y01L	NSO	3	2	2	2	-	3	-	1	-	-					
UYG24Y01L	YOGA	3	2	2	2	-	3	-	1	-	-					
UMI24Y01L	My India Project	-	-	-	-	3	3	3	-	-	-					
	Average	3	2	2	3	3	3	3	2	3	3					

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7. Programme Structure

Discipline Core Courses (C)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24101T	Introduction to Film Technology	4	0	0	4
UFT24102T	History of Cinema	4	0	0	4
UFT24103L	Film Appreciation	0	0	8	4
UFT24201T	Art, Culture and Society	4	0	0	4
UFT24202T	Film Production Management	4	0	0	4
UFT24203L	Scene Making Practical	0	0	9	4
UFE24301T	Elements of Film and Video Editing	4	0	0	4
UFT24302T	Television Production	4	0	0	4
UFE24303L	Editing Specialization Exercise - I	0	0	8	4
UFE24401T	Principles of Film and Video Editing	4	0	0	4
Total Learning Credits					**40**

Discipline Core/ Elective Courses (D)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24D01L	Five Shots Exercise	0	0	8	4
UFT24D02L	Actuality Exercise				
UFE24D03T	Techniques of Film and Video Editing	4	0	0	4
UFE24D04T	Language of Film Editing				
UFT24D05L	Video Song Making	0	0	8	4
UFT24D06L	Silent Filmmaking				
UFE24D07T	Editing Techniques in Fiction	4	0	0	4
UFE24D08T	Editing Techniques in Non-Fiction				
UFT24D09T	Digital Filmmaking	4	0	0	4
UFT24D10T	Documentary Filmmaking				
UFT24D11T	Research Methodology for Film Technology	4	0	0	4
UFT24D12T	Digital Media Production				
UFE24D13T	Advanced Editing Techniques	4	0	0	4
UFE24D14T	AI in Editing				
UFT24D15L	Ad Filmmaking	0	0	8	4
UFE24D16L	Advanced Editing Exercise				
UFT24D17T	Film Marketing and Distribution	4	0	0	4
UFT24D18T	Tele Filmmaking				
UFT24D19L	Documentary Filmmaking	0	0	8	4
UFT24D20L	Short Filmmaking				
Total Learning Credits					**40**

Elective Courses (Minor) (E)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24E01T	Indian Film and Society	4	0	0	4
UFT24E02T	Global Audiences and Indian Cinema	4	0	0	4
UFT24E03L	Study of International Directors	0	0	8	4
UFT24E04T	Gender Studies in Indian Cinema	4	0	0	4
UFT24E05T	Censorship and Cinema	4	0	0	4
UFT24E06L	Study of Indian Films	0	0	8	4
UFT24E07L	Star Culture in Tamilnadu	0	4	0	4
UFT24E08L	Public Service Announcement Making	0	0	8	4
Total Learning Credits					**32**

Multidisciplinary Courses (M)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24M01T	Film Festivals and Awards	3	0	0	3
UFT24M02L	Short Film Appreciation	0	0	6	3
UFT24M03L	Writing for Short Film	0	0	6	3
Total Learning Credits					**9**

Value Added Courses (V)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UCD24V01T	Essentials of Artificial Intelligence	1	0	0	1
UES24V01T	Environmental Studies	2	0	0	2
UCD24V02T	Universal Human Values	2	0	0	2
Total Learning Credits					**5**

Ability Enhancement Courses (A)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
ULT24AE1J	Tamil-I	2	0	2	3
ULH24AE1J	Hindi-I				
ULF24AE1J	French-I				
ULE24AE1J	English	2	0	2	3
ULT24AE2J	Tamil-II	2	0	2	3
ULH24AE2J	Hindi-II				
ULF24AE2J	French-II				
Total Learning Credits					**9**

Skill Enhancement Courses (S)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UCD24S01J	Verbal Ability and Skill Development	1	0	2	2
UCD24S02L	Quantitative Aptitude and Logical Reasoning	0	0	2	1
UEN24S01L	Communication Skills	0	0	4	2
UCD24S03J	Industry Oriented Employability and Leadership Skills	1	0	2	2
UCD24S04J	Career Readiness and Professional Skills	1	0	2	2
Total Learning Credits					**9**

Project Work / Internship (R)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24P01L	Internship-I	0	0	0	1
UFT24P02L	Internship-II	0	0	0	1
UFT24P03L	Project Work - Short Filmmaking	0	0	4	2
UFT24P04L	Research Project and Dissertation	0	0	24	12
UFT24P05L	Professional Internship				
Total Learning Credits					16

Mandatory Courses (Y)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UNS24Y01L	NSS	0	0	0	**0**
UNC24Y01L	NCC				
UNO24Y01L	NSO				
UYG24Y01L	YOGA				
UMI24Y01L	My India Project	0	0	0	**0**
Total Learning Credits					**0**

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8. Programme (Semester-wise)

Semester - III					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFE24301T	Elements of Film and Video Editing	4	0	0	4
UFT24302T	Television Production	4	0	0	4
UFE24303L	Editing Specialization Exercise - I	0	0	8	4
	Minor Elective - I				4
UFT24P01L	Internship-I	0	0	0	1
	Multidisciplinary Course – II				3
	Total Learning Credits				**20**

Semester - IV					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFE24401T	Principles of Film and Video Editing	4	0	0	4
UFT24D01L	Five Shots Exercise	0	0	8	4
UFT24D02L	Actuality Exercise				
	Minor Elective - II				4
	Minor Elective - III				4
UEN24S01L	Communication Skills	0	0	4	2
UCD24S03J	Industry Oriented Employability and Leadership Skills	1	0	2	2
UMI24Y01L	My India Project	0	0	0	0
	Total Learning Credits				**20**

Semester - V					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFE24D03T	Techniques of Film and Video Editing	4	0	0	4
UFE24D04T	Language of Film Editing				
UFT24D05L	Video Song Making	0	0	8	4
UFT24D06L	Silent Filmmaking				
	Minor Elective - IV				4
	Multidisciplinary Course – III				3
UES24V01T	Environmental Studies	2	0	0	2
UCD24S04J	Career Readiness and Professional Skills	1	0	2	2
UFT24P02L	Internship-II	0	0	0	1
	Total Learning Credits				**20**

Semester - VI					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFE24D07T	Editing Techniques in Fiction	4	0	0	4
UFE24D08T	Editing Techniques in Non-Fiction				
UFT24D09T	Digital Filmmaking	4	0	0	4
UFT24D10T	Documentary Filmmaking				
	Minor Elective - V				4
	Minor Elective - VI				4
UFT24P03L	Project Work - Short Filmmaking	0	0	4	2
UCD24V02T	Universal Human Values	2	0	0	2
	Total Learning Credits				**20**

Semester - VII					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24D11T	Research Methodology for Film Technology	4	0	0	4
UFT24D12T	Digital Media Production				
UFE24D13T	Advanced Editing Techniques	4	0	0	4
UFE24D14T	AI in Editing				
UFT24D15L	Ad Filmmaking	0	0	8	4
UFE24D16L	Advanced Editing Exercise				
	Minor Elective - VII				4
	Minor Elective - VIII				4
	Total Learning Credits				**20**

Semester - VIII					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24D17T	Film Marketing and Distribution	4	0	0	4
UFT24D18T	Tele Filmmaking				
UFT24D19L	Documentary Filmmaking	0	0	8	4
UFT24D20L	Short Filmmaking				
UFT24P04L	Research Project and Dissertation	0	0	24	12
UFT24P05L	Professional Internship				
	Total Learning Credits				**20**

Internship – 1 to be completed during Summer Vacation of the First year
Internship – 2 to be completed during Summer Vacation of the Second year

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9. Program Articulation Matrix

Course Code	Course Name	Programme Learning Outcomes														
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
UFT24101T	Introduction to Film Technology	2	3	-	3	3	-	-	-	3	3					
UFT24102T	History of Cinema	2	-	3	-	-	3	-	-	2	3					
UFT24103L	Film Appreciation	3	2	-	3	3	3	-	-	-	3					
UFT24201T	Art, Culture and Society	2	-	-	-	3	3	3	-	-	-					
UFT24202T	Film Production Management	-	-	-	3	-	-	-	3	2	3					
UFT24203L	Scene Making Practical	3	-	-	3	3	-	-	-	3	3					
UFE24301T	Elements of Film and Video Editing	3	3	2	2	3	-	-	-	3	3					
UFT24302T	Television Production	3	2	2	2	3	-	-	-	3	3					
UFE24303L	Editing Specialization Exercise - I	3	2	3	2	3	-	-	-	3	3					
UFE24401T	Principles of Film and Video Editing	3	2	2	3	3	-	-	-	3	3					
UFT24D01L	Five Shots Exercise	3	2	2	3	3	-	-	-	3	3					
UFT24D02L	Actuality Exercise	3	2	2	3	3	-	-	-	3	3					
UFE24D03T	Techniques of Film and Video Editing	3	-	2	3	3	-	-	-	3	3					
UFE24D04T	Language of Film Editing	3	2	2	3	3	2	-	-	3	3					
UFT24D05L	Video Song Making	3	2	2	3	3	-	-	2	3	3					
UFT24D06L	Silent Filmmaking	3	2	2	3	3	-	-	2	3	3					
UFE24D07T	Editing Techniques in Fiction	3	2	-	3	3	2	-	2	3	3					
UFE24D08T	Editing Techniques in Non-Fiction	3	2	2	3	3	-	-	-	3	3					
UFT24D09T	Digital Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24D10T	Documentary Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24D11T	Research Methodology for Film Technology	3	2	2	3	3	-	-	-	3	3					
UFT24D12T	Digital Media Production	3	2	2	3	3	-	-	-	3	3					
UFE24D13T	Advanced Editing Techniques	3	2	2	3	3	-	-	-	3	3					
UFE24D14T	AI in Editing	3	2	2	3	3	-	-	-	3	3					
UFT24D15L	Ad Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFE24D16L	Advanced Editing Exercise	3	2	2	3	3	-	-	-	3	3					
UFT24D17T	Film Marketing and Distribution	3	2	2	3	3	-	-	-	3	3					
UFT24D18T	Tele Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24D19L	Documentary Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24D20L	Short Filmmaking	3	2	2	3	3	-	-	-	3	3					
	Multidisciplinary Course – I	3	2	2	3	3	-	-	-	3	3					
	Multidisciplinary Course – II	3	2	2	3	3	-	-	-	3	3					
	Multidisciplinary Course – III	3	2	2	3	3	-	-	-	3	3					
ULT24AE1J	Tamil-I	3	3	3	2	1	2	3	3	-	-					
ULH24AE1J	Hindi-I	3	3	2	3	3	2	3	-	-	-					
ULF24AE1J	French-I	3	3	2	3	3	2	3	-	-	-					
ULE24AE1J	English	3	3	3	3	3	3	2	2	-	-					
ULT24AE2J	Tamil-II	3	2	2	2	2	2	-	2	2	2					
ULH24AE2J	Hindi-II	3	2	2	2	2	3	-	2	2	2					
ULF24AE2J	French-II	3	2	2	2	2	3	-	2	2	2					
UCD24V01T	Essentials of Artificial Intelligence	3	3	2	3	3	3	-	2	3	3					
UES24V01T	Environmental Studies	3	1	3	1	-	-	-	3	2	3					
UCD24V02T	Universal Human Values	3	1	3	-	2	2	-	-	-	-					
UCD24S01J	Verbal Ability and Skill Development	3	3	2	3	3	3	-	2	3	3					

Course Code	Course Name	Programme Learning Outcomes													
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
UCD24S02L	Quantitative Aptitude and Logical Reasoning	3	1	3	-	2	2	-	-	-	3					
UEN24S01L	Communication Skills	3	2	2	2	2	3	-	2	2	2					
UCD24S03J	Industry Oriented Employability and Leadership Skills	3	2	2	2	3	3	-	2	2	2					
UCD24S04J	Career Readiness and Professional Skills	3	2	3	3	3	3	2	2	3	3					
UFT24P01L	Internship-I	3	2	2	3	3	-	-	-	3	3					
UFT24P02L	Internship-II	3	2	2	3	3	-	-	-	3	3					
UFT24P03L	Project Work - Short Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24P04L	Research Project and Dissertation	3	2	2	3	3	-	-	-	3	3					
UFT24P05L	Professional Internship	-	-	-	3	-	-	-	3	-	3					
UNS24Y01L	NSS	3	2	2	2	-	3	-	1	-	-					
UNC24Y01L	NCC	3	2	2	2	-	3	-	1	-	-					
UNO24Y01L	NSO	3	2	2	2	-	3	-	1	-	-					
UYG24Y01L	YOGA	3	2	2	2	-	3	-	1	-	-					
UMI24Y01L	My India Project	-	-	-	-	3	3	3	-	-	-					
	Average	3	2	2	3	3	3	3	2	3	3					

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7. Programme Structure

Discipline Core Courses (C)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24101T	Introduction to Film Technology	4	0	0	4
UFT24102T	History of Cinema	4	0	0	4
UFT24103L	Film Appreciation	0	0	8	4
UFT24201T	Art, Culture and Society	4	0	0	4
UFT24202T	Film Production Management	4	0	0	4
UFT24203L	Scene Making Practical	0	0	9	4
UFS24301T	History of Film Sound	4	0	0	4
UFT24302T	Television Production	4	0	0	4
UFS24303L	Cartoon Dubbing	0	0	8	4
UFS24401T	Fundamentals of Sound Design	4	0	0	4
Total Learning Credits					**40**

Discipline Core/ Elective Courses (D)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24D01L	Five Shots Exercise	0	0	8	**4**
UFT24D02L	Actuality Exercise				
UFS24D03T	Sound Editing and Mixing	4	0	0	**4**
UFS24D04T	Sound Design for Different Genres				
UFT24D05L	Video Song Making	0	0	8	**4**
UFT24D06L	*Silent Filmmaking*				
UFS24D07T	Acoustics and Psychoacoustics	4	0	0	**4**
UFS24D08T	Interactive and Immersive Sound Technologies				
UFT24D09T	Digital Filmmaking	4	0	0	**4**
UFT24D10T	Documentary Filmmaking				
UFT24D11T	Research Methodology for Film Technology	4	0	0	**4**
UFT24D12T	Digital Media Production				
UFS24D13T	Background Score in Film	4	0	0	**4**
UFS24D14T	Sound Designing and Aesthetics				
UFT24D15L	Ad Filmmaking	0	0	8	**4**
UFS24D16L	Sound Mixing Techniques				
UFT24D17T	Film Marketing and Distribution	4	0	0	**4**
UFT24D18T	Tele Filmmaking				
UFT24D19L	Documentary Filmmaking	0	0	8	**4**
UFT24D20L	Short Filmmaking				
Total Learning Credits					**40**

Elective Courses (Minor) (E)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24E01T	Indian Film and Society	4	0	0	4
UFT24E02T	Global Audiences and Indian Cinema	4	0	0	4
UFT24E03L	Study of International Directors	0	0	8	4
UFT24E04T	Gender Studies in Indian Cinema	4	0	0	4
UFT24E05T	Censorship and Cinema	4	0	0	4
UFT24E06L	Study of Indian Films	0	0	8	4
UFT24E07L	Star Culture in Tamilnadu	0	0	8	4
UFT24E08L	Public Service Announcement Making	0	0	8	4
Total Learning Credits					32

Multidisciplinary Courses (M)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24M01T	Film Festivals and Awards	3	0	0	3
UFT24M02L	Short Film Appreciation	0	0	6	3
UFT24M03L	Writing for Short Film	0	0	6	3
Total Learning Credits					9

Value Added Courses (V)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UCD24V01T	Essentials of Artificial Intelligence	1	0	0	1
UES24V01T	Environmental Studies	2	0	0	2
UCD24V02T	Universal Human Values	2	0	0	2
Total Learning Credits					5

Ability Enhancement Courses (A)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
ULT24AE1J	Tamil-I	2	0	2	3
ULH24AE1J	Hindi-I				
ULF24AE1J	French-I				
ULE24AE1J	English	2	0	2	3
ULT24AE2J	Tamil-II	2	0	2	3
ULH24AE2J	Hindi-II				
ULF24AE2J	French-II				
Total Learning Credits					9

Skill Enhancement Courses (S)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UCD24S01J	Verbal Ability and Skill Development	1	0	2	2
UCD24S02L	Quantitative Aptitude and Logical Reasoning	0	0	2	1
UEN24S01L	Communication Skills	0	0	4	2
UCD24S03J	Industry Oriented Employability and Leadership Skills	1	0	2	2
UCD24S04J	Career Readiness and Professional Skills	1	0	2	2
Total Learning Credits					9

Project Work / Internship (R)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24P01L	Internship-I	0	0	0	1
UFT24P02L	Internship-II	0	0	0	1
UFT24P03L	Project Work - Short Filmmaking	0	0	4	2
UFT24P04L	Research Project and Dissertation	0	0	24	12
UFT24P05L	Professional Internship				
Total Learning Credits					16

Mandatory Courses (Y)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UNS24Y01L	NSS	0	0	0	0
UNC24Y01L	NCC				
UNO24Y01L	NSO				
UYG24Y01L	YOGA				
UMI24Y01L	My India Project	0	0	0	0
Total Learning Credits					0

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8. Programme (Semester-wise)

Semester - III					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFS24301T	History of Film Sound	4	0	0	4
UFT24302T	Television Production	4	0	0	4
UFS24303L	Cartoon Dubbing	0	0	8	4
	Minor Elective - I				4
UFT24P01L	Internship-I	0	0	0	1
	Multidisciplinary Course – II				3
	Total Learning Credits				**20**

Semester - IV					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFS24401T	Fundamentals of Sound Design	4	0	0	4
UFT24D01L	Five Shots Exercise	0	0	8	4
UFT24D02L	Actuality Exercise				
	Minor Elective - II				4
	Minor Elective - III				4
UEN24S01L	Communication Skills	0	0	4	2
UCD24S03J	Industry Oriented Employability and Leadership Skills	1	0	2	2
UMI24Y01L	My India Project	0	0	0	0
	Total Learning Credits				**20**

Semester - V					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFS24D03T	Sound Editing and Mixing	4	0	0	4
UFS24D04T	Sound Design for Different Genres				
UFT24D05L	Video Song Making	0	0	8	4
UFT24D06L	*Silent Filmmaking*				
	Minor Elective – IV				4
	Multidisciplinary Course – III				3
UES24V01T	Environmental Studies	2	0	0	2
UCD24S04J	Career Readiness and Professional Skills	1	0	2	2
UFT24P02L	Internship-II	0	0	0	1
	Total Learning Credits				**20**

Semester - VI					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFS24D07T	Acoustics and Psychoacoustics	4	0	0	4
UFS24D08T	Interactive and Immersive Sound Technologies				
UFT24D09T	Digital Filmmaking	4	0	0	4
UFT24D10T	Documentary Filmmaking				
	Minor Elective - V				4
	Minor Elective - VI				4
UFT24P03L	Project Work - Short Filmmaking	0	0	4	2
UCD24V02T	Universal Human Values	2	0	0	2
	Total Learning Credits				**20**

Semester - VII					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24D11T	Research Methodology for Film Technology	4	0	0	4
UFT24D12T	Digital Media Production				
UFS24D13T	Background Score in Film	4	0	0	4
UFS24D14T	Sound Designing and Aesthetics				
UFT24D15L	Ad Filmmaking	0	0	8	4
UFS24D16L	Sound Mixing Techniques				
	Minor Elective - VII				4
	Minor Elective - VIII				4
	Total Learning Credits				**20**

Semester - VIII					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24D17T	Film Marketing and Distribution	4	0	0	4
UFT24D18T	Tele Filmmaking				
UFT24D19L	Documentary Filmmaking	0	0	8	4
UFT24D20L	Short Filmmaking				
UFT24P04L	Research Project and Dissertation	0	0	24	12
UFT24P05L	Professional Internship				
	Total Learning Credits				**20**

Internship – 1 to be completed during Summer Vacation of the First year
Internship – 2 to be completed during Summer Vacation of the Second year

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9. Program Articulation Matrix

Course Code	Course Name	Programme Learning Outcomes														
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
UFT24101T	Introduction to Film Technology	2	3	-	3	3	-	-	-	3	3					
UFT24102T	History of Cinema	2	-	3	-	-	3	-	-	2	3					
UFT24103L	Film Appreciation	3	2	-	3	3	3	-	-	-	3					
UFT24201T	Art, Culture and Society	2	-	-	-	3	3	3	-	-	-					
UFT24202T	Film Production Management	-	-	-	3	-	-	-	3	2	3					
UFT24203L	Scene Making Practical	3	-	-	3	3	-	-	-	3	3					
UFS24301T	History of Film Sound	3	3	2	2	3	-	-	-	3	3					
UFT24302T	Television Production	3	2	2	2	3	-	-	-	3	3					
UFS24303L	Cartoon Dubbing	3	2	3	2	3	-	-	-	3	3					
UFS24401T	Fundamentals of Sound Design	3	2	2	3	3	-	-	-	3	3					
UFT24D01L	Five Shots Exercise	3	2	2	3	3	-	-	-	3	3					
UFT24D02L	Actuality Exercise	3	2	2	3	3	-	-	-	3	3					
UFS24D03T	Sound Editing and Mixing	3	-	2	3	3	-	-	-	3	3					
UFS24D04T	Sound Design for Different Genres	3	2	2	3	3	2	-	-	3	3					
UFT24D05L	Video Song Making	3	2	2	3	3	-	-	2	3	3					
UFT24D06L	Silent Filmmaking	3	2	2	3	3	-	-	2	3	3					
UFS24D07T	Acoustics and Psychoacoustics	3	2	-	3	3	2	-	2	3	3					
UFS24D08T	Interactive and Immersive Sound Technologies	3	2	2	3	3	-	-	-	3	3					
UFT24D09T	Digital Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24D10T	Documentary Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24D11T	Research Methodology for Film Technology	3	2	2	3	3	-	-	-	3	3					
UFT24D12T	Digital Media Production	3	2	2	3	3	-	-	-	3	3					
UFS24D13T	Background Score in Film	3	2	2	3	3	-	-	-	3	3					
UFS24D14T	Sound Designing and Aesthetics	3	2	2	3	3	-	-	-	3	3					
UFT24D15L	Ad Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFS24D16L	Sound Mixing Techniques	3	2	2	3	3	-	-	-	3	3					
T24D17T	Film Marketing and Distribution	3	2	2	3	3	-	-	-	3	3					
UFT24D18T	Tele Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24D19L	Documentary Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24D20L	Short Filmmaking	3	2	2	3	3	-	-	-	3	3					
	Multidisciplinary Course – I	3	2	2	3	3	-	-	-	3	3					
	Multidisciplinary Course – II	3	2	2	3	3	-	-	-	3	3					
	Multidisciplinary Course – III	3	2	2	3	3	-	-	-	3	3					
ULT24AE1J	Tamil-I	3	3	3	2	1	2	3	3	-	-					
ULH24AE1J	Hindi-I	3	3	2	3	3	2	3	-	-	-					
ULF24AE1J	French-I	3	3	2	3	3	2	3	-	-	-					
ULE24AE1J	English	3	3	3	3	3	3	2	2	-	-					
ULT24AE2J	Tamil-II	3	2	2	2	2	2	-	2	2	2					
ULH24AE2J	Hindi-II	3	2	2	2	2	3	-	2	2	2					
ULF24AE2J	French-II	3	2	2	2	2	3	-	2	2	2					
UCD24V01T	Essentials of Artificial Intelligence	3	3	2	3	3	3	-	2	3	3					
UES24V01T	Environmental Studies	3	1	3	1	-	-	-	3	2	3					
UCD24V02T	Universal Human Values	3	1	3	-	2	2	-	-	-	-					
UCD24S01J	Verbal Ability and Skill Development	3	3	2	3	3	3	-	2	3	3					
UCD24S02L	Quantitative Aptitude and Logical Reasoning	3	1	3	-	2	2	-	-	-	3					
UEN24S01L	Communication Skills	3	2	2	2	2	3	-	2	2	2					
UCD24S03J	Industry Oriented Employability and Leadership Skills	3	2	2	2	3	3	-	2	2	2					
UCD24S04J	Career Readiness and Professional Skills	3	2	3	3	3	3	2	2	3	3					
UFT24P01L	Internship-I	3	2	2	3	3	-	-	-	3	3					
UFT24P02L	Internship-II	3	2	2	3	3	-	-	-	3	3					
UFT24P03L	Project Work - Short Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24P04L	Research Project and Dissertation	3	2	2	3	3	-	-	-	3	3					
UFT24P05L	Professional Internship	-	-	-	3	-	-	-	3	-	3					
UNS24Y01L	NSS	3	2	2	2	-	3	-	1	-	-					
UNC24Y01L	NCC	3	2	2	2	-	3	-	1	-	-					
UNO24Y01L	NSO	3	2	2	2	-	3	-	1	-	-					
UYG24Y01L	YOGA	3	2	2	2	-	3	-	1	-	-					
UMI24Y01L	My India Project	-	-	-	-	3	3	3	-	-	-					
	Average	3	2	2	3	3	3	3	2	3	3					

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7. Programme Structure

Discipline Core Courses (C)

Course Code	Course Title	Hours/ Week L	T	P	C
UFT24101T	Introduction to Film Technology	4	0	0	4
UFT24102T	History of Cinema	4	0	0	4
UFT24103L	Film Appreciation	0	0	8	4
UFT24201T	Art, Culture and Society	4	0	0	4
UFT24202T	Film Production Management	4	0	0	4
UFT24203L	Scene Making Practical	0	0	9	4
UFG24301T	Techniques of Graphics and Animation	4	0	0	4
UFT24302T	Television Production	4	0	0	4
UFG24303L	2D Animation	0	0	8	4
UFG24401T	Animation Production Management	4	0	0	4
Total Learning Credits					**40**

Discipline Core/ Elective Courses (D)

Course Code	Course Title	Hours/ Week L	T	P	C
UFG24D01L	3D Animation	0	0	8	4
UFT24D02L	Actuality Exercise				
UFG24D03T	Animation Ethics	4	0	0	4
UFG24D04T	Animation Sound Design				
UFT24D05L	Video Song Making	0	0	8	4
UFG24D06L	VFX Animation Pipeline				
UFG24D07T	Animation Aesthetics	4	0	0	4
UFG24D08T	VFX Post Production Techniques				
UFT24D09T	Digital Filmmaking	4	0	0	4
UFT24D10T	Documentary Filmmaking				
UFT24D11T	Research Methodology for Film Technology	4	0	0	4
UFT24D12T	Digital Media Production				
UFG24D13T	Generative AI in Visual Effects	4	0	0	4
UFG24D14T	Advanced Visual Effects				
UFT24D15L	Ad Filmmaking	0	0	8	4
UFG24D16L	Motion Capture and Stereoscopic 3D				
UFT24D17T	Film Marketing and Distribution	4	0	0	4
UFT24D18T	Tele Filmmaking				
UFG24D19L	Animation Filmmaking	0	0	8	4
UFT24D20L	Short Filmmaking				
Total Learning Credits					**40**

Elective Courses (Minor) (E)

Course Code	Course Title	Hours/ Week L	T	P	C
UFT24E01T	Indian Film and Society	0	0	8	4
UFT24E02T	Global Audiences and Indian Cinema	4	0	0	4
UFT24E03L	Study of International Directors	0	0	8	4
UFT24E04T	Gender Studies in Indian Cinema	4	0	0	4
UFT24E05T	Censorship and Cinema	4	0	0	4
UFT24E06L	Study of Indian Films	0	0	8	4
UFT24E07L	Star Culture in Tamilnadu	0	0	8	4
UFT24E08L	Public Service Announcement Making	0	0	8	4
Total Learning Credits					**32**

Multidisciplinary Courses (M)

Course Code	Course Title	Hours/ Week L	T	P	C
UFT24M01T	Film Festivals and Awards	3	0	0	3
UFT24M02L	Short Film Appreciation	0	0	6	3
UFT24M03L	Writing for Short Film	0	0	6	3
Total Learning Credits					**9**

Value Added Courses (V)

Course Code	Course Title	Hours/ Week L	T	P	C
UCD24V01T	Essentials of Artificial Intelligence	1	0	0	1
UES24V01T	Environmental Studies	2	0	0	2
UCD24V02T	Universal Human Values	2	0	0	2
Total Learning Credits					**5**

Ability Enhancement Courses (A)

Course Code	Course Title	Hours/ Week L	T	P	C
ULT24AE1J	Tamil-I	2	0	2	3
ULH24AE1J	Hindi-I				
ULF24AE1J	French-I				
ULE24AE1J	English	2	0	2	3
ULT24AE2J	Tamil-II	2	0	2	3
ULH24AE2J	Hindi-II				
ULF24AE2J	French-II				
Total Learning Credits					**9**

Skill Enhancement Courses (S)

Course Code	Course Title	Hours/ Week L	T	P	C
UCD24S01J	Verbal Ability and Skill Development	1	0	2	2
UCD24S02L	Quantitative Aptitude and Logical Reasoning	0	0	2	1
UEN24S01L	Communication Skills	0	0	4	2
UCD24S03J	Industry Oriented Employability and Leadership Skills	1	0	2	2
UCD24S04J	Career Readiness and Professional Skills	1	0	2	2
Total Learning Credits					**9**

Project Work / Internship (R)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24P01L	Internship-I	0	0	0	1
UFT24P02L	Internship-II	0	0	0	1
UFT24P03L	Project Work - Short Filmmaking	0	0	4	2
UFT24P04L	Research Project and Dissertation	0	0	24	12
UFT24P05L	Professional Internship				
Total Learning Credits					16

Mandatory Courses (Y)					
Course Code	Course Title	Hours/ Week			C
		L	T	P	
UNS24Y01L	NSS	0	0	0	**0**
UNC24Y01L	NCC				
UNO24Y01L	NSO				
UYG24Y01L	YOGA				
UMI24Y01L	My India Project	0	0	0	**0**
Total Learning Credits					**0**

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8. Programme (Semester-wise)

Semester - III					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFG24301T	Techniques of Graphics and Animation	4	0	0	4
UFT24302T	Television Production	4	0	0	4
UFG24303L	2D Animation	0	0	8	4
	Minor Elective - I				4
UFT24P01L	Internship-I	0	0	0	1
	Multidisciplinary Course – II				3
	Total Learning Credits				**20**

Semester - IV					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFG24401T	Animation Production Management	4	0	0	4
UFG24D01L	3D Animation	0	0	8	4
UFT24D02L	Actuality Exercise				
	Minor Elective - II				4
	Minor Elective - III				4
UEN24S01L	Communication Skills	0	0	4	2
UCD24S03J	Industry Oriented Employability and Leadership Skills	1	0	2	2
UMI24Y01L	My India Project	0	0	0	0
	Total Learning Credits				**20**

Semester - V					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFG24D03T	Animation Ethics	4	0	0	4
UFG24D04T	Animation Sound Design				
UFT24D05L	Video Song Making	0	0	8	4
UFG24D06L	VFX Animation Pipeline				
	Minor Elective - IV				4
	Multidisciplinary Course – III				3
UES24V01T	Environmental Studies	2	0	0	2
UCD24S04J	Career Readiness and Professional Skills	1	0	2	2
UFT24P02L	Internship-II	0	0	0	1
	Total Learning Credits				**20**

Semester - VI					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFG24D07T	Animation Aesthetics	4	0	0	4
UFG24D08T	VFX Post Production Techniques				
UFT24D09T	Digital Filmmaking	4	0	0	4
UFT24D10T	Documentary Filmmaking				
	Minor Elective - V				4
	Minor Elective - VI				4
UFT24P03L	Project Work- Short Filmmaking	0	0	4	2
UCD24V02T	Universal Human Values	2	0	0	2
	Total Learning Credits				**20**

Semester - VII					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24D11T	Research Methodology for Film Technology	4	0	0	4
UFT24D12T	Digital Media Production				
UFG24D13T	Generative AI in Visual Effects	4	0	0	4
UFG24D14T	Advanced Visual Effects				
UFT24D15L	Ad Filmmaking	0	0	8	4
UFG24D16L	Motion Capture and Stereoscopic 3D				
	Minor Elective - VII				4
	Minor Elective - VIII				4
	Total Learning Credits				**20**

Semester - VIII					
Code	Course Title	Hours/ Week			C
		L	T	P	
UFT24D17T	Film Marketing and Distribution	4	0	0	4
UFT24D18T	Tele Filmmaking				
UFG24D19L	Animation Filmmaking	0	0	8	4
UFT24D20L	Short Filmmaking				
UFT24P04L	Research Project and Dissertation	0	0	24	12
UFT24P05L	Professional Internship				
	Total Learning Credits				**20**

Internship – 1 to be completed during Summer Vacation of the First year
Internship – 2 to be completed during Summer Vacation of the Second year

GRAPHICS AND ANIMATION

9. Program Articulation Matrix

Course Code	Course Name	Programme Learning Outcomes														
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
UFT24101T	Introduction to Film Technology	2	3	-	3	3	-	-	-	3	3					
UFT24102T	History of Cinema	2	-	3	-	-	3	-	-	2	3					
UFT24103L	Film Appreciation	3	2	-	3	3	3	-	-	-	3					
UFT24201T	Art, Culture and Society	2	-	-	-	3	3	3	-	-	-					
UFT24202T	Film Production Management	-	-	-	3	-	-	-	3	2	3					
UFT24203L	Scene Making Practical	3	-	-	3	3	-	-	-	3	3					
UFG24301T	Techniques of Graphics and Animation	3	3	2	2	3	-	-	-	3	3					
UFT24302T	Television Production	3	2	2	2	3	-	-	-	3	3					
UFG24303L	2D Animation	3	2	3	2	3	-	-	-	3	3					
UFG24401T	Animation Production Management	3	2	2	3	3	-	-	-	3	3					
UFG24D01L	3D Animation	3	2	2	3	3	-	-	-	3	3					
UFT24D02L	Actuality Exercise	3	2	2	3	3	-	-	-	3	3					
UFG24D03T	Animation Ethics	3	-	2	3	3	-	-	-	3	3					
UFG24D04T	Animation Sound Design	3	2	2	3	3	2	-	-	3	3					
UFT24D05L	Video Song Making	3	2	2	3	3	-	-	2	3	3					
UFG24D06L	VFX Animation Pipeline	3	2	2	3	3	-	-	2	3	3					
UFG24D07T	Animation Aesthetics	3	2	-	3	3	2	-	2	3	3					
UFG24D08T	VFX Post Production Techniques	3	2	2	3	3	-	-	-	3	3					
UFT24D09T	Digital Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24D10T	Documentary Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24D11T	Research Methodology for Film Technology	3	2	2	3	3	-	-	-	3	3					
UFT24D12T	Digital Media Production	3	2	2	3	3	-	-	-	3	3					
UFG24D13T	Generative AI in Visual Effects	3	2	2	3	3	-	-	-	3	3					
UFG24D14T	Advanced Visual Effects	3	2	2	3	3	-	-	-	3	3					
UFT24D15L	Ad Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFG24D16L	Motion Capture and Stereoscopic 3D	3	2	2	3	3	-	-	-	3	3					
UFT24D17T	Film Marketing and Distribution	3	2	2	3	3	-	-	-	3	3					
UFT24D18T	Tele Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFG24D19L	Animation Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24D20L	Short Filmmaking	3	2	2	3	3	-	-	-	3	3					
	Multidisciplinary Course – I	3	2	2	3	3	-	-	-	3	3					
	Multidisciplinary Course – II	3	2	2	3	3	-	-	-	3	3					
	Multidisciplinary Course – III	3	2	2	3	3	-	-	-	3	3					
ULT24AE1J	Tamil-I	3	3	3	2	1	2	3	3	-	-					
ULH24AE1J	Hindi-I	3	3	2	3	3	2	3	-	-	-					
ULF24AE1J	French-I	3	3	2	3	3	2	3	-	-	-					
ULE24AE1J	English	3	3	3	3	3	3	2	2	-	-					
ULT24AE2J	Tamil-II	3	2	2	2	2	2	-	2	2	2					
ULH24AE2J	Hindi-II	3	2	2	2	2	3	-	2	2	2					
ULF24AE2J	French-II	3	2	2	2	2	3	-	2	2	2					
UCD24V01T	Essentials of Artificial Intelligence	3	3	2	3	3	3	-	2	3	3					
UES24V01T	Environmental Studies	3	1	3	1	-	-	-	3	2	3					
UCD24V02T	Universal Human Values	3	1	3	-	2	2	-	-	-	-					
UCD24S01J	Verbal Ability and Skill Development	3	3	2	3	3	3	-	2	3	3					
UCD24S02L	Quantitative Aptitude and Logical Reasoning	3	1	3	-	2	2	-	-	-	3					
UEN24S01L	Communication Skills	3	2	2	2	2	3	-	2	2	2					

Course Code	Course Name	Programme Learning Outcomes														
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
UCD24S03J	Industry Oriented Employability and Leadership Skills	3	2	2	2	3	3	-	2	2	2					
UCD24S04J	Career Readiness and Professional Skills	3	2	3	3	3	3	2	2	3	3					
UFT24P01L	Internship-I	3	2	2	3	3	-	-	-	3	3					
UFT24P02L	Internship-II	3	2	2	3	3	-	-	-	3	3					
UFT24P03L	Project Work - Short Filmmaking	3	2	2	3	3	-	-	-	3	3					
UFT24P04L	Research Project and Dissertation	3	2	2	3	3	-	-	-	3	3					
UFT24P05L	Professional Internship	-	-	-	3	-	-	-	3	-	3					
UNS24Y01L	NSS	3	2	2	2	-	3	-	1	-	-					
UNC24Y01L	NCC	3	2	2	2	-	3	-	1	-	-					
UNO24Y01L	NSO	3	2	2	2	-	3	-	1	-	-					
UYG24Y01L	YOGA	3	2	2	2	-	3	-	1	-	-					
UMI24Y01L	My India Project	-	-	-	-	3	3	3	-	-	-					
	Average	3	2	2	3	3	3	3	2	3	3					

MINOR

9. Program Articulation Matrix (MINOR)																
Course Code	Course Name	Programme Learning Outcomes														
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
UFT24E01T	Indian Film and Society	-	-	-	3	3	-	-	-	3	3					
UFT24E02T	Global Audiences and Indian Cinema	-	3	3	-	-	3	-	-	-	-					
UFT24E03L	Study of International Directors	3	-	-	-	3	3	-	-	-	3					
UFT24E04T	Gender Studies in Indian Cinema	-	-	-	-	3	3	3	-	-	-					
UFT24E05T	Censorship and Cinema	-	-	-	3	-	-	-	3	-	3					
UFT24E06L	Study of Indian Films	3	-	-	3	3	-	-	-	3	-					
UFT24E07L	Star Culture in Tamilnadu	-	3	-	3	3	-	-	-	3	3					
UFT24E08L	Public Service Announcement Making	-	-	3	-	-	3	-	-	-	-					

SEMESTER - I

Course Code	ULT24AE1J	Course Title	Tamil - I	Category	AE	Ability Enhancement Course	L	T	P	C
							2	0	2	3

Course Offering Department	Tamil	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	*The purpose of learning this course is to:*
CLR-1	*மரபிலிருந்து மாற்றம் பெற்ற புதுக்கவிதை மரபின் சிந்தனைகளை அறியச் செய்தல்*
CLR-2	நவீனகவிதையின் வழி மனித வாழ்வியல் விழுமியங்களைத் தெரியச் செய்தல்
CLR-3	சிற்றிலக்கியங்கள், காப்பியங்கள் கற்பிக்கும் தமிழ்ச் சமூகத்தின் வாழ்வியலை அறியச் செய்தல்
CLR-4	நவீன தமிழ் இலக்கிய வளர்ச்சி வரலாற்றைப் புரியச் செய்தல்
CLR-5	*மொழிப் பயிற்சி வழி மொழியின் பல்வேறு நுட்பங்களைத் தெரியச் செய்தல்*

Outcomes (CLO)	*At the end of this course, learners will be able to:*	Depth				Attainment			Program learning Outcomes									
		1 Conceive	2 Design	3 Implement	4 Operate	1 Level of Thinking	2 Expected Proficiency (%)	3 Expected Attainment (%)	1 Problem Solving, Critical Thinking, Creativity Solving	2 Communication Skills, Collaborating Skills	3 Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	4 Leadership Qualities, Professionalism, Autonomy, Accountability	5 Digital Technology Skills	6 Value Inculcation, Multicultural inclusivity	7 Environmental Action, Community Engagement	8 Entrepreneurial Risk Taking	9 PLO-9	10 PLO-10
CLO-1	புதுக்கவிதை உருவாக்கித் தந்த புதிய சிந்தனைக் களங்களை அறிந்துகொள்ளுதல்	✓	✓	-	-	*2*	*75*	*60*	H		H					H		
CLO-2	*நவீன கவிதைகள் வழி மாற்றம் பெற்று வரும் மானுட விழுமியங்களைத் தெரிந்துகொள்ளுதல்*	✓	✓	✓	-	*2*	*80*	*70*				M		H	H			
CLO-3	*தமிழ்ச்சமூகத்தின் இடைக்கால வாழ்வியல் முறைகளை உணர்ந்துகொள்ளுதல்*	✓	✓	✓	✓	*2*	*70*	*65*	H		H			M				
CLO-4	*நவீன இலக்கிய வரலாறு வழி தமிழ்க் கல்வி வரலாறு, சமூக வரலாறு பெற்ற வளர்ச்சி நிலைகளைத் தெரிந்துகொள்ளுதல்*	✓	✓	✓	✓	*2*	*70*	*70*		H			L	M				
CLO-5	மொழியின் நுட்பங்களைத் தெரிந்து மொழி ஆளுமையோடு செயல்படும் திறன்பெறுதல்	✓	✓	✓	✓	*3*	*80*	*70*	H	H		M						

Title & Content	Unit I / CLO - 1	Unit II / CLO - 2	Unit I II/ CLO - 3	Unit IV / CLO - 4	Unit V / CLO - 5
Duration (hour)	12	12	12	12	12
SLO-1	தமிழ்க் கவிதை மரபு	நவீன கவிதை தோற்றம், வரலாறு	தமிழரின் வீரமரபு - போர் விழுமியங்கள்	சிற்றிலக்கியத் தோற்றம் – வகைமை	தமிழ் உரைநடை மரபு – உ.வே.சா. வின் பங்களிப்பு
SLO-2	புதுக்கவிதை உருவாக்கம், புதுக்கவிதை வளர்ச்சிநெறிகள்	நவீன கவிதைகளில் செல்நெறிகள்	பரணி அறிமுகம் பரணி இலக்கியங்கள்	பிள்ளைத்தமிழ் - உலா - தூது	உ.வே. சா. வின் **ராஜ வைத்தியம்**
SLO-3	பாரதியார் பன்முக ஆளுமைத்திறன்	கவிதை மொழி - நவீன கவி ஆளுமைகள்	தலைவனின் வீரம் - கலிங்கத்துப்பரணி 477, 490	புதுக்கவிதையின் தோற்றமும் மொழியும்	நாட்டுப்புற மரபில் சிறுதெய்வ வழிபாடு
SLO-4	பாரத தேசம் பாரததேசத்தின் வளம்	கவிதையில் நாட்டுப்புற வடிவம்	தமிழ் இலக்கிய மரபில் தூது இலக்கியங்கள்	புதுக்கவிதையில் சமூகம் - புதுக்கவிதையும் இதழ்களும்	**கழனியூரனின் பொன் காத்த ஐயனார்**
SLO-5	வெள்ளிப் பனிமலையின் மீதுலவுவோம்...	பெண்களின் கல்வி நிலை - இளம்பிறை – அம்மா	தமிழின் பெருமை – தமிழ் விடு தூது (184 – 186)	மணிக்கொடி இதழ், எழுத்து இதழ், வானம்பாடி இதழ்	பிழை நீக்கி எழுதும் நுட்பங்கள்
SLO-6	20 ஆம் நூற்றாண்டுக் கவிதை மரபில் பாரதிதாசன்	ஆண் பெண் சமத்துவமும் ப.கல்பனா – கீறல் விழுந்த மாலைக் காலங்கள்	செய்யுள் மரபில் கலம்பக இலக்கியங்கள்	சிறுகதை தோற்றம் - சிறுகதை வளர்ச்சி	எழுத்துப் பிழை – ந - ண - ன ல,ள,ழ, ர, ற வேறுபாடு அறிதல்
SLO-7	பாரதிதாசன் - அழகின் சிரிப்பு ஆல் - ஆயிரம் கிளைகள் கொண்ட அடிமரம்	விளிம்புநிலை வாழ்வியல்: திருநர்களும் சாதனைகளும்	கையறுநிலை – நந்திக் கலம்பகம் - வானுறு மதியை (110)	சிறுகதை வரலாறு - சிறுகதை ஆசிரியர்கள்	தொடர்பிழை ஒருமை பன்மை வேறுபாடு
SLO-8	ஆல் - ஆயிரம் கிளைகள் கொண்ட அடிமரம்	திருநங்கை குணவதி - சமூகப்பார்வை	தமிழ் இலக்கிய மரபில் குறவஞ்சி இலக்கியங்கள்	இதழ்களும் சிறுகதையும்	பிறமொழிச் சொற்களை நீக்கி எழுதுதல், ஷ,ஜ,ஸ,ஹ மாற்றொலிகள்
SLO-9	வானம்பாடிக் கவிஞர்களும் மு.மேத்தாவும்	புலம்பெயர் வாழ்வியல் - வலியும் நம்பிக்கையும்	குற்றாலக் குறவஞ்சி – ஆடுமர வீனுமணி (3)	புதினம் தோற்றம் - புதினம் வளர்ச்சி வரலாறு	தமிழில் சொல் வகைகள் சொல்லும் பயன்பாடும்
SLO-10	மனித நேயம் - மு.மேத்தாவின் மனிதனைத்தேடி	ஸர்மிளா ஸெய்யித் – புராதன ஊர்	காப்பிய இலக்கணம் - காப்பிய வகைமைகள்	புதினத்தின் வகைமை புதின ஆசிரியர்கள்	பெயர்ச்சொற்கள் பெயர்ச்சொற்களும் வகைகளும்
SLO -11	தமிழ்க் கவிதையில் சுற்றுச்சூழலியல்	காலந்தோறும் கவிதை வடிவில் மாற்றங்கள்: ஹைக்கூ – மு.முருகேஷ்	சிலப்பதிகாரம் – அறிமுகம் கட்டுரைக்காதை	தமிழ் இலக்கியத்தில் உரைநடைக்கூறுகள் - உரைநடையின் தோற்றம்	வினைச்சொற்கள் அறிதல்
SLO -12	இயற்கையும் சமத்துவமும் பழனிபாரதியின் காடு	லிமரைக்கூ – ஈரோடு தமிழன்பன் சென்ரியூ – மாமதயானை	ஊழ்வினை - கோவலனின் முற்பிறப்பு வரலாறு	தமிழில் உரைநடை வளர்த்த அறிஞர்கள்	தமிழில் பெயரடை, வினையடை அறிதல்
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment – 2		
	Continuous Learning Assessment – 3		Continuous Learning Assessment - 4		

Resources			
1	முல்லைக்காடு, தொகுப்பும் பதிப்பும் - தமிழ்த்துறை ஆசிரியர்கள், எஸ்.ஆர்.எம். அறிவியல் மற்றும் தொழில்நுட்பக் கல்விநிறுவனம், காட்டாங்குளத்தூர், 603203, 2023	2	வல்லிக்கண்ணன், புதுக்கவிதை தோற்றமும் வளர்ச்சியும், ஆழி பதிப்பகம், சென்னை, 2018
3	கா. சிவத்தம்பி, தமிழில் சிறுகதை தோற்றமும் வளர்ச்சியும், என்.சி.பி.எச், சென்னை, 2013	4	மு.வரதராசன், தமிழ் இலக்கிய வரலாறு, சாகித்திய அக்காதெமி, 1972.

5	மதுரை தமிழ் இலக்கிய மின் தொகுப்புத் திட்டம் - https://www.projectmadurai.org/	6	தமிழ் இணையக் கல்விக்கழகம் - http://www.tamilvu.org/

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)								Final Assessment (50 % weightage)
		CLA– 1 (10%)		CLA– 2 (10%)		CLA– 3 (20%)		CLA – 4 * (10%)		
		Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)
1	Remember	15	15	15	15	10	10	10	10	15
2	Understand	15	15	15	15	10	10	10	10	15
3	Apply	20	25	25	20	25	25	25	25	25
4	Analyze	20	25	25	20	25	25	25	25	25
5	Evaluate	15	10	10	15	15	15	15	15	10
6	Create	15	10	10	15	15	15	15	15	10
Total (%)		100	100	100	100	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
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				2	*Dr. R. Ravi, Assistant Professor and Head, Dept. of Tamil, FSH, SRMIST, VDP.*
				3	*Mr. G. Ganesh, Assistant Professor, Dept. of Tamil, FSH, SRMIST, RMP.*
				4	*Dr. T.R.Hebzibah beulah Suganthi, Assistant Professor, Dept. of Tamil, FSH, SRMIST, KTR.*
				5	*Dr. S.Saraswathy, Assistant Professor, Dept. of Tamil, FSH, SRMIST, KTR.*

SEMESTER - I

Course Code	ULH24AE1J	Course Title	Hindi - I	Category	AE	Ability Enhancement Course	L	T	P	C
							2	0	2	3

Course Offering Department	Hindi	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	*The purpose of learning this course is to:*
CLR-1	*To Communicate in Hindi without any inhibition*
CLR-2	*To appreciate the Hindi Language in its various forms*
CLR-3	*To analyze the different writing styles*
CLR-4	*To display moral and social values in the field of social Responsibility and Integrity*
CLR-5	*To be willing listeners and Translators-where need be*

Outcomes (CLO)	*At the end of this course, learners will be able to:*	Depth: Conceive 1	Design 2	Implement 3	Operate 4	Attainment: Level of thinking 1	Expected Proficiency (%) 2	Expected Attainment (%) 3	Program learning Outcomes: Problem Solving, Critical Thinking, Creativity Solving 1	Communication Skills, Collaborating Skills 2	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills 3	Leadership Qualities, Professionalism, Autonomy, Accountability 4	Digital Technology Skills 5	Value Inculcation, Multicultural inclusivity 6	Environmental Action, Community Engagement 7	Entrepreneurial Risk Taking 8	PLO-9	PLO-10 1
CLO-1	*To Understand the Philosophy of life and living through Stories*	✓	✓	-	-	*2*	*85*	*75*	H	M	H			M				
CLO-2	*To Examine Travelogue writing and Sketch*	✓	✓	✓	-	*2*	*85*	*75*	H		M		H		H			
CLO-3	*To Identify Irony and essay-based writing*	✓	✓	✓	✓	*3*	*85*	*75*		H		H	H	M				
CLO-4	*Evaluate the various social issues depicted in the prose*	✓	✓	✓	✓	*3*	*85*	*75*	M		M	H			M			
CLO-5	*To Understand the basic and fundamental principal of Translation*	✓	✓	✓	✓	*3*	*85*	*75*		H		H	H	M				

Title & Content	Unit I / CLO - 1	Unit II / CLO - 2	Unit I II/ CLO - 3	Unit IV / CLO - 4	Unit V / CLO - 5
Duration (hour)	12	12	12	12	12
SLO-1	*KAHANI KI AVDHARNA*	*REKHACHITRA & YATRAVITRANT*	*NIBANDH*	*NATAK*	*ANUVAD& PARIBHASHIK SHABDAVALI*
SLO-2	*SWARUP AUR PARIBHASHA*	*AVDHARNA EVM SWAROOP*	*NIBANDH KI AVDHARNA EVM SAWROOP*	*AVDHARNA EVM SAWROOP*	*ARTH EVM PARIBHASHA*
SLO-3	*KAHANI KE TATVA EVM MAHATWA*	*MAHATVA AUR UDDESHYA*	*MAHATVA EVM UDDESHYA*	*TATWA EVM PRAKAR*	*SWARUP EVM PRAKAR*
SLO-4	*PARIKSHA- PREMCHAND*	GESHA REKHACHITRA	*KUTAJ- NIBANDH HAJARI PRASHAD DIVEDI*	*UDDESHYA*	*MAHATVA*
SLO-5	*VISLESHAN*	*PATH KA VISHLESHAN*	*LEKHIAK PARICHAY*	*NATAK KA MAHATVA*	*UDDESHYA*
SLO-6	*UDDESHYA*	*GURU SHISHYA KA SAMBANDH*	*SHANGHARSHIL JEEVAN*	*RANGMANCH KA PARICHAY*	*ANUVAD KA PRAYOJAN EVM PRAYOG*
SLO-7	*MALBE KA MALIK- MOHAN RAKESH*	*THELE PAR HIMALAY (YATRAVITRANT)*	*PATH KA MAHATVA*	*LEKHAK PARICHAY*	*SHROT EVM LAKSHYA BHASHA KA GYAN*

Title & Content	Unit I / CLO - 1	Unit II / CLO - 2	Unit I II/ CLO - 3	Unit IV / CLO - 4	Unit V / CLO - 5
Duration (hour)	**12**	**12**	**12**	**12**	**12**
SLO-8	*LEKHAK PARICHAY*	*YATRAVITRANT KA MAHATVA*	*BHOLARAM KA JEEV-(VYANGYA) HARISHANKAR PARSHAI*	*NATAK KA VISLESHAN*	*ANUVAD KA DAYITVA*
SLO-9	*BATWARE KA YATHARTH VARNAN*	*YATRA KA YATHARTH CHITRAN*	*VYANGYA KI AVADHARNA*	*LALCH KA DUSHPARINAM*	*PARIBHASHIK SHABDAVALI*
SLO-10	*TATKALIN PARISHTHITI KA VARNAN*	*PATH KA VISLESHAN*	*PATH KA VIHLESHAN*	*GURU SHISHYA SAMBANDH*	*TAKANIKI SHABDAVALI KA MHATVA*
SLO-11	*KAHANI KA VISHLESHAN*	*HIMALAY KA LOK JEEVAN*	*SARKARI TANTRA KA KHOKHLA RUP*	*MAHATTAKANKSHI KA DUSHPARINAM*	*VIVIDH PRAYOG*
SLO-12	*KAHANI KA UDDESHYA*	*HIMALAY KA VARNANA*	*SANVEDANSHIL BHAVANA*	*TATKALIN SAMAJIK VYAVASTHA KI CHARCHA*	*SHABDAVALI KI AVSHYAKTA*
Assessment	**Continuous Learning Assessment - 1**		**Continuous Learning Assessment - 2**		
	Continuous Learning Assessment – 3		**Continuous Learning Assessment - 4**		

Resources			
1	***Edited Book: ""SAMANYA HINDI", SRIJONLOK PUBLICATION, 2023, New Delhi.***	4	BHAKTI ANDOLAN AUR SURDAS KA KAVYA – MANAGER PANDEY
2	KABIR – HAZARI PRASAD DWEDI	5	BIHARI – VISHVNATH PRASAD MISHR
3	SURDAS – RAM CHANDRA SHUKL	6	Aadhunik Vigyapan aur Jansampark – Taresh Bhatia

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)								Final Assessment (50 % weightage)
		CLA– 1		CLA– 2		CLA– 3		CLA – 4 *		
		(10%)		(10%)		(20%)		(10%)		
		Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)
	Remember	15	15	15	15	10	10	10	10	15
2	Understand	15	15	15	15	10	10	10	10	15
3	Apply	20	25	25	20	25	25	25	25	25
4	Analyze	20	25	25	20	25	25	25	25	25
5	Evaluate	15	10	10	15	15	15	15	15	10
6	Create	15	10	10	15	15	15	15	15	10
Total (%)		100	100	100	100	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
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SEMESTER - I

Course Code	ULF24AE1J	Course Title	French- I	Category	AE	Ability Enhancement Course	L	T	P	C
							2	0	2	3

Course Offering Department	French	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	*The purpose of learning this course is to:*	Depth				Attainment			Program learning Outcomes									
CLR-1	*Extend and expand their savoir-faire through the acquisition of current scenario*																	
CLR-2	*Enable the students to overcome the fear of speaking a foreign language and take position as a foreigner speaking French*																	
CLR-3	*Make them learn the basic rules of French Grammar.*																	
CLR-4	*Develop strategies of comprehension of texts of different origin*																	
CLR-5	*Strengthen the language of the students both in oral and written*																	
Outcomes (CLO)	***At the end of this course, learners will be able to:***	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PLO-9	PLO-10
CLO-1	*To acquire knowledge about French language*	✓	✓	-	-	*2*	*85*	*75*	H	M	H			M				
CLO-2	*To strengthen the knowledge on concept, culture, civilization, and translation of French*	✓	✓	✓	-	*2*	*85*	*75*	H		M		H		H			
CLO-3	*To develop content using the features in French language*	✓	✓	✓	✓	*3*	*85*	*75*		H		H	H	M				
CLO-4	*To interpret the French language into other language*	✓	✓	✓	✓	*3*	*85*	*75*	M		M	H			M			
CLO-5	*To improve the communication, intercultural elements in French language*	✓	✓	✓	✓	*3*	*85*	*75*		H		H	H	M				

Title & Content	Unit I / CLO - 1	Unit II / CLO - 2	Unit I II/ CLO - 3	Unit IV / CLO - 4	Unit V / CLO - 5
Duration (hour)	**12**	**12**	**12**	**12**	**12**
SLO-1	Contacts, Emma la championne	Les verbes du premier groupe	Qu'est-ce qu'ils font?	Portraits	Les verbes du deuxième groupe –
SLO-2	Les nombres à partir de 31	La liaison	Où est mon sac	Un casting	Les pronoms personnels toniques
SLO-3	Les pays, les nationalités	Entrer en contact	Quelques objets	Le Petit Spirou	Les verbes faire et lire
SLO-4	Les jours de la semaine, Les jours	Présenter et se présenter	Les professions	L'aspect physique	Les Sons
SLO-5	Les mois de l'année, Les animaux domestiques	Demander et dire la date	La formation du féminin (2)	Le caractère	Décrire l'aspect physique
SLO-6	La famille (1)	Une rencontre.	Qu'est-ce que c'est?	les états d'âme	Demander et dire l'heure
SLO-7	La formation du féminin (1)	Contacts	C'est / Il est (1)	Les prépositions de lieu (1)	Elle est comment?

SLO-8	Les adjectifs possessifs	Emma la Championne	La phrase négative (1)	La famille (2)	Portraits
SLO-9	La phrase interrogative	Mots et expressions	Les verbes aller et venir	La formation du féminin	Mots et Expressions
SLO-10	Les nombres	Grammaire	Les formules de politesse	La formation du pluriel (2)	Grammaire.
SLO-11	Intonation et est-ce que	Communication	C'est qui?	Il y a	Communication
SLO-12	Les exemples	Les verbes du ER –groupe	Mots et Expressions	Les articles contractés	Les concepts
Assessment		Continuous Learning Assessment - 1		Continuous Learning Assessment - 2	
		Continuous Learning Assessment – 3		Continuous Learning Assessment - 4	

Resources			
1	*''La Nouvelle Génération-AI'' Méthode de français, Marie-Noëlle COCTON, P. DAUDA, L. GIACHINO, C. BARACCO, Les éditions Didier, Paris, 2018.*	4	*https://www.elearningfrench.com/learn-french-grammar-online-free.html*
2	*Cahier d'activités avec deux discs compacts.*	5	*https://www.lawlessfrench.com/grammar*
3	*https://www.fluentu.com/blog/french/french-grammar*	6	*https://blog.gymglish.com/2022/12/15/basic-french-grammar*

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)								Final Assessment (50 % weightage)
		CLA– 1 (10%)		CLA– 2 (10%)		CLA– 3 (20%)		CLA – 4 * (10%)		
		Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)
	Remember	15	15	15	15	10	10	10	10	15
2	**Understand**	15	15	15	15	10	10	10	10	15
3	**Apply**	20	25	25	20	25	25	25	25	25
4	**Analyze**	20	25	25	20	25	25	25	25	25
5	**Evaluate**	15	10	10	15	15	15	15	15	10
6	**Create**	15	10	10	15	15	15	15	15	10
Total (%)		100	100	100	100	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
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2	Mr. Shrivathsan S, Journalist, Senior Sports Reporter/Sub-Editor, Times of India, Chennai shrivathsangilramhanga@gmail.com	2		2	Miss. Abigail A, *Assistant Professor , SRMIST,,VDP* abigaila@srmist.edu.in
3		3		3	Mrs.M.Mahalakshmi, *Assistant Professor , SRMIST,,RMP* mahalakm2@srmist.edu.in

SEMESTER - I

Course Code	ULE24AE1J	Course Title	ENGLISH	Category	A	ABILITY ENHANCEMENT COURSE	L	T	P	C
							2	0	2	3

Course Offering Department	English, FSH, KTR	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	*The purpose of learning this course is to:*	Depth				Attainment			PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PSO1	PSO2
		1	2	3	4	1	2	3										
CLR-1	Develop an understanding and sensibility of human consciousness through gender inclusive curriculum	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment %)	Problem Solving, Critical Thinking, Creativity	Communication Skills, Collaborating Skills	Analytical Reasoning, Research Skills	Leadership Qualities, Professionalism	Digital Technology Skills	Value Inculcation, Multicultural Inclusivity	Environmental Action , Community	Entrepreneurial Risk Taking	Historical Contextualization	Interdisciplinary Perspective
CLR-2	Enhance the abilities of deeper understanding to stay with integrity with the fellow human beings																	
CLR-3	Develop the overall language competency of the learner																	
CLR-4	Develop proficient language skills																	
CLR-5	Learn to express the thoughts clearly, develop logical arguments and enhance the overall communication skills.																	
Outcomes (CLO)	*At the end of this course, learners will be able to:*																	
CLO-1	Analyze different literary texts to identify the representation of issues related to gender, and class	✓	✓	-	-	*2*	*85*	*75*	3	3	3	3	-	3	3	2	3	3
CLO-2	Apply critical thinking skills to analyze and respond to academic texts.	✓	✓	✓	-	*2*	*85*	*75*	3	2	3	2	-	3	1	-	3	2
CLO-3	Critically evaluate and discuss contemporary issues through online articles.	✓	✓	✓	✓	*3*	*85*	*75*	3	3	3	3	3	3	2	1	3	3
CLO-4	Refine their general writing skills	✓	✓	✓	✓	*3*	*85*	*75*	1	2	2	1	3	3	2	2	3	1
CLO-5	Improve their language application skills	✓	✓	✓	✓	*3*	*85*	*75*	3	3	2	3	1	1	1	3	3	1

Title & Content	**Unit –I Title POETRY**	**Unit-II Title SHORT STORIES**	**Unit-III Title LEARNING ABOUT WRITING**	**Unit –IV Title LEARNING ABOUT SPEAKING**	**Unit –V Title REFLECTION OF THE LANGUAGE LEARNING**
Duration (hour)	**5**	**15**	**15**	**15**	**15**
SLO-1	Introduction to the poet- Sukirtharani- Reading and recitation of the poem –Debt Analysis and Critical interpretation of the poem.	Introduction to the short story writer Katherine Mansfield. Reading the story- The Doll's House Explaining the story through depiction of characters and representation of injustices.	Introduction to Creative Writing. Explaining the elements of creative writing. Grouping the Students belonging to States other than Tamilnadu	Building the discourse- The significance of conversation and the key elements of discourse- Art of conversation in digital and verbal discourse- Lee Mockobe's A Powerful Poem of what it means to be a Transgender. TEDX TALK- POEM RECITATION	Reflecting the learning. -Review writing Explaining the process of reviewing and the method of reviewing. Choosing the subject for reviewing.
SLO-2	Introduction to the poet Kalki Subramaniyam. Reading and recitation of the poem Phallus I cut. Analysis and Critical interpretation of the poem. Part-1	Analysis and critical interpretation of the short story Doll's House.	Stand-up comedy show -translate the audio content in English. (any regional language) Practice the writing activity -creative ways of engaging in translation.	Reflecting on the style and the tone of the poem. Practicing conversation	Choosing and planning the topic for students- group 1 and group 2
SLO-3	Analysis and Critical interpretation of the poem. Phallus I cut- Part-2	Class room activity- reviewing characters Group Discussion- social consciousness	Correction of errors- attempting to translate.	Classroom- Speaking activity- reflection about the issues regarding gender expression and gender identity.	Choosing and planning the topic for students- group 3 and group 4

Title & Content	Unit –I Title POETRY	Unit-II Title SHORT STORIES	Unit-III Title LEARNING ABOUT WRITING	Unit –IV Title LEARNING ABOUT SPEAKING	Unit –V Title REFLECTION OF THE LANGUAGE LEARNING
Duration (hour)	5	15	15	15	15
			Identifying equivalent terms to certain regional words - learn the art of translation.	Reviewing activity- group discussion- communicating effectively- importance	
SLO-4	Introduction to the poet -Imtiaz Dharker. Reading and reciting the poem Purdah 1. Analysis and Critical interpretation of the poem- Purdah 1- part 1	Speaking activity- society and its portraval in the short story- Magnifying and analyzing the characters from contemporary perspective	Introducing famous art works and the contexts of creation. Salvador Dali- The Face of War Pablo Picasso- Guernica Edward Munch- The Scream Pieter Bruegel- The Tower of Babel. Understanding the art works- Part 1	Introducing Content writing in Social Media- the importance of content writing.	Introducing the students to the review of the various works. Understand the review process how effectively a review of any work can be done.
SLO-5	Analysis and Critical interpretation of the poem- Purdah 1- part 2	Introduction to the writer Haruki Murakami. Reading the Confessions of a Shinawaga monkey. Discussion and analysis of the Confessions of a Shinawaga monkey.	Understanding the art works- Part 2 creative and/ or thoughtful writing - contemporary themes of modern day	BLOG WRITING - Subtleties Of Workplace Inclusion: Mental Health And Queer Community- Salik Ansari. Reading the text- content in the blog by the students- Reading Activity	Reviewing -record -post in the social media pages of SRMIST
SLO-6	Reading and reciting the poem Purdah 2 Analysis and Critical interpretation of the poem- Purdah 2- part 1	Group discussion activity reflecting the understanding of the character Shinagwa monkey Speaking activity- review on life and existentialism and identity crisis	Course instructor guidance-Classroom activity for creative writing- discussion on generation of ideas discussion on working and reflection of ideas	Analysing the text- content in the blog by the students- Discussion Activity writer's conversation with the readers - the blog in other blog articles.. Practice blog writing	Thoughtful conversation with your team member post the same in the official social media page of SRMIST. Choosing the team based on the abilities that are comfortable to match the peer members
SLO-7	Analysis and Critical interpretation of the poem- Purdah 2- part 2	Introduction to Crystal Wilkinson Reading Endangered Species: Case 47401.	Elements of writing Incorporate the elements of story in story writing	Apprehending Life by reading the texts of influence- Chimamanda Ngozi Adiche's Notes on Grief- A BRIEF NOTE. We should all be Feminists- An Essay.	Choosing the topics for a thoughtful conversation Planning and preparation for the script of conversation with a team member
SLO-8	Introduction to the poet Arundathi Subramanian. Reading and reciting the poem- Home Student activity- recitation Analysis and Critical interpretation of the poem- Home	Discussion and analysis of Endangered Species: Case 47401.	Students -writing abilities- building stories- a visual treat of variety of pictures.	Class discussion- essay by the author - subjective depiction of life. Understand -subjective opinions - perspectives- Practising the task multiple times with all the students in the classroom.	Drafting , editing and revising the script of conversation and enacting the conversation with the team members Enactment -proper rehearsal -final performance -conversation- whole performance should be recorded. The recording should be posted in the official media page and social handles of SRMIST.
SLO-9	Recollection of study of the writing styles and intentions of the poets prescribed in the syllabus.	Introduction to C.S Lakshmi also known as Ambai. Reading the short story- In a Forest, A Deer.	Practice -write stories -pictures given or shown . Classroom activity- evaluation of writings ansd reflections for suggesting. correction and improvement	Interposing opinions in famous interviews- FII Interviews: Tasveer Co-Founder And Filmmaker Rita Meher On The Seattle Legislation, Minority Rights And The Fight Against Oppression- INTERVIEW- Analavisng the text and discussing the aspects of an interview	work for this social post - reflect on their experience of learning communicative English course and the testimonial has to be recorded and posted in the social media pages of SRMIST..
S-10	Group Discussion activity for students to reflect up on gender consciousness	Discussion and Analysis of In a Forest, A Deer.	A writing task to write a script is introduced in the classroom.	Students -enact as interviewer and interviewee and practice building the discourse.	Involving the students for the project work. Introducing what is project work and inculcating the interest -Giving instructions to do the project works -
SLO-11	Revision of the poems Debt and Phallus I cut, Purdah 1 and Purdah 2	Classroom activity- speaking about identity, power of women and contemporary issues and perspectives up on women like Thangam Atthai	creative scripts inspiring from the dialogues of their favourite films by changing the scenario to their own wish according to their own whims and fancies. Creative writing -writing news reports. recreated with new characters, places, scenes, incidents.	Certain role plays like celebrity personalities, political personalities - conduct the interview and be the interviewer and interviewee.	Discussion of ideas and generation of creative ideas- Preparation for next semester. Assignment on any piece of creative writing (OR) Presentation- Mastering the art of Public Speaking. (OR)

Title & Content	Unit –I Title POETRY	Unit-II Title SHORT STORIES	Unit-III Title LEARNING ABOUT WRITING	Unit –IV Title LEARNING ABOUT SPEAKING	Unit –V Title REFLECTION OF THE LANGUAGE LEARNING
Duration (hour)	5	15	15	15	15
				The art of conversation and the ability to build a discourse Reflecting on the points- Student reviewing activity- art of conversation in the text	Project on compiling the real life influential events on gender inclusive issues and a presentation of the same. Interview Scripting /Blog writing.- Guidance
SLO-12	Revision of the poem Home. Creative activity for the students to reflect up on gender consciousness, influence of religion on women freedom.	Retrospecting the writing styles of the authors- Katherine Mansfield, Haruki Murakami, Crystal Wilkinson and Ambai. Overall Revision- The Doll's House, Confessions of a Shinawaga Monkey, Endangered Species: Case 47401 Classroom activity- speaking about racism in contemporary society- an attempt to understand the issues prevailing in the society from the perspectives of students	Watch debate shows - summarising the arguments Enhance -descriptive writing skill. Repetitive practice and continuous assessment -writing skills-master the writing skill.	Reflecting on the points- Student reviewing activity- art of conversation in the text The evaluation and assesment of the conversation -constructive feedbacks to the students.	Reflection, Evaluation and Assessment of ideas- Students can opt any of the project from the given choice. Ready for the next semester- reflection of the learning through assignments practiced
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Resources			
1	**Horizon- English Text Book – Compiled and Edited by the Faculty of English Departement, FSH, SRMIST, 2023**	5	
2	The Creative Writing Coursebook: Forty Authors Share Advice and Exercises for Fiction and Poetry by Julia Bell and Paul Magrs- 2001	6	Talk Like TED: The 9 Public-Speaking Secrets of the World's Top Minds by Carmine Gallo -
3	On Writing: A Memoir of the Craft by Stephen King 2000	7	
4	The Writing Life: Writers on How They Think and Work edited by Marie Arana -2003	8	How to Write a Simple Book Review: It's easier than you think! by Allyson R. Abbott 2013

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)								Final Assessment (50 % weightage)
		CLA– 1		CLA– 2		CLA– 3		CLA – 4 *		
		(10%)		(10%)		(20%)		(10%)		
		Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)
	Remember	15	15	15	15	10	10	10	10	15
2	Understand	15	15	15	15	10	10	10	10	15
3	Apply	20	25	25	20	25	25	25	25	25
4	Analyze	20	25	25	20	25	25	25	25	25
5	Evaluate	15	10	10	15	15	15	15	15	10
6	Create	15	10	10	15	15	15	15	15	10
	Total (%)	100	100	100	100	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Krishna Raj, Sutherland Krishna.Raj1@sutherlandglobal.com	1	Dr. J Mangayarkarasi Associate Professor and Head, Dept. of English Ethiraj College for Women Chennai, jmbwilson97@gmail.com	1	Dr. Pushpanjali Sampathkumar, Assistant Professor, Department of English, FSH, SRMIST pushpans@srmist.edu.in
2	Ann Mariya Thomson RA2232105010015 ll M.A English Literature CSH, SRM IST az1160@srmist.edu.in	2	Dr. K S Antonysamy Associate Professor and Head, Dept. of English Loyola College Chennai antonysamyks@loyolacollege.edu	2	Dr. Dr. Shanthichitra, Associate Professor, & Head, Department of English, FSH,SRMIST- hod.doe.ktr@srmist.edu.in
				3	Dr Anchal Sharma, Prof & Hod EFL SRMIST NCR Campus Dr T Sridevi, Assistant Professor English, FSH Ramapuram SRM
				4	Dr Shanmuga Priya, Assistant Professor SRMIST Trichirapalli Campus
				5	

SEMESTER I

Course Code	UFT24101T	Course Title	Introduction to Film Technology	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	*The purpose of learning this course is to:*
CLR-1	To Provide the basics of Film Technology
CLR-2	To gain the knowledge of New Waves in Cinema evolution
CLR-3	To understand the evolution of Indian Cinema
CLR-4	To impart the orgins and overview of Tamil Cinema
CLR-5	To learn the historical context of Cinema

Outcomes (CLO)	*At the end of this course, learners will be able to:*	Depth				Attainment			Program learning Outcomes									
		11	1	3	4													
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating**	**Independent Thinking, Analytical Reasoning, Learning**	**Leadership Qualities,**	**Digital Technology Skills**	**Value Inculcation, Multicultural**	**Environmental Action, Community Engagement**	**Entreprenuerial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would learn the history of Cinema	✓	✓	-	-	*2*	*85*	*75*	*3*	*3*	*3*	*3*		*3*	*3*	*2*	*3*	*3*
CLO-2	Students would know the New Waves in Cinema	✓	✓	✓	-	*2*	*85*	*75*	*3*	*2*	*3*	*2*		*3*	*1*		*3*	*2*
CLO-3	Students would gain knowledge of Indian Cinema	✓	✓	✓	✓	*3*	*85*	*75*	*3*	*3*	*3*	*3*	*3*	*3*	*2*	*1*	*3*	*3*
CLO-4	Students would learn the orgins and overview of Tamil Cinema	✓	✓	✓	✓	*3*	*85*	*75*	*1*	*2*	*2*	*1*	*3*	*3*	*2*	*2*	*3*	*1*
CLO-5	Students would learn the historical context of Cinema	✓	✓	✓	✓	*3*	*85*	*75*	*3*	*3*	*2*	*3*	*1*	*1*	*1*	*3*	*3*	*1*

itle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Scope of Film Technology	Basics of Cinematography	Introduction to Sound Recording and Design	Basics of Graphics in Film: Titles, Credits, and Text Overlays	Introduction to Non-linear Editing Systems (NLEs): Software Overview
SLO-2	Importance of Film Technology	Understanding Camera Operation	Importance of Sound in Film	Introduction to Visual Effects: Green Screen Technology	Overview of Popular NLE Software
SLO-3	Evolution of Film Technology	Aperture, Shutter Speed, ISO	Dialogue, Music and Sound Effects	Introduction to Visual Effects: Compositing Techniques	Features and Functions of NLE Software
SLO-4	Early Innovations	Composition Techniques	Basic Recording Techniques	Introduction to Visual Effects: CGI (Computer-Generated Imagery)	Basic Editing Techniques: Cutting and Trimming
SLO-5	Modern Techniques in Film Technology	Rule of Thirds,Framing, Depth of Field;	Microphones, Boom Operation, Wireless Systems	Design Principles: Color Theory in Film Graphics	Advanced Editing Techniques: Transitions and Effects
SLO-6	Key Concepts in Film Technology: Resolution	Fundamentals of Lighting	Principles of Sound Design	Typography in Film Graphics	Color Correction Fundamentals: Understanding Color Spaces
SLO-7	Aspect Ratio and Frame Rate	Natural vs. Artificial Lighting,	Creating Atmosphere and Emotion	Design Principles: Graphic Composition	Color Grading Techniques: Enhancing Visual Impact
SLO-8	Film vs. Digital	Three-Point Lighting Setup	Introduction of Post-production Sound	Directing Visual Effects: Collaboration with VFX Artists	Directing Editing: Communicating Tone and Pacing
SLO-9	Basics of Direction	Camera Movement: Techniques	Editing, Mixing, and Mastering	Directing Visual Effects: Collaboration with Designers	Directing Editing: Enhancing Narrative Flow
SLO-10	Overview of Camera Technology	Introduction to Direction	Communicating with Sound Engineers and Designers	Introduction to Creating Visual Effects	Audio Editing Basics: Working with Soundtracks and Foley
SLO-11	Exploring Different Types of Cameras	Visualizing the Scene and Communicating with the Crew	Recording Sound for a Short Film Scene	Integrating Visual Effects in a Short Film Scene	Graphics and Titles Integration: Creating Visual Elements
SLO-12	Understanding Camera Features	Shooting and Analyzing Basic Cinematic Shots	Editing Sound for a Short Film Scene	Fine-tuning Visual Effects Integration	Advanced Graphics Techniques: Animation and Effects
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Film Technology: Scope and Importance; Evolution of Film Technology: From Early Innovations to Modern Techniques; Key Concepts in Film Technology: Resolution, Aspect Ratio, Frame Rate; Overview of Camera Technology: Film vs. Digital; Basics of Direction: Understanding the Director's Role in Filmmaking; Hands-on Activity: Exploring Different Types of Cameras and Their Features

Unit II:
Cinematography Basics - Understanding Camera Operation: Aperture, Shutter Speed, ISO; Composition Techniques: Rule of Thirds, Framing, Depth of Field; Lighting Fundamentals: Natural vs. Artificial Lighting, Three-Point Lighting Setup; Camera Movement: Techniques and Creative Applications; Introduction to Direction: Visualizing the Scene and Communicating with the Crew ; Practical Exercise: Shooting and Analyzing Basic Cinematic Shots

Unit III:
Sound Recording and Design - Importance of Sound in Film: Dialogue, Music, Sound Effects; Recording Techniques: Microphones, Boom Operation, Wireless Systems; Sound Design Principles: Creating Atmosphere and Emotion; Post-production Sound: Editing, Mixing, and Mastering; Directing Sound: Communicating with Sound Engineers and Designers; Workshop: Recording and Editing Sound for a Short Film Scene.

Unit IV:
Graphics and Visual Effects; Basics of Graphics in Film: Titles, Credits, and Text Overlays; Introduction to Visual Effects: Green Screen, Compositing, CGI; Design Principles: Color Theory, Typography, Graphic Composition; Directing Visual Effects: Collaboration with VFX Artists and Designers; Hands-on Project: Creating and Integrating Visual Effects in a Short Film Scene.

Unit V:
Editing and Post-Production - Introduction to Non-linear Editing Systems (NLEs): Software Overview; Editing Techniques: Cutting, Transitions, Effects; Color Correction and Grading: Enhancing Visual Impact; Directing Editing: Communicating Tone, Pacing, and Narrative Flow; Graphics and Editing: Incorporating Graphics and Titles into Edited Footage; Hands-on Project: Editing and Polishing a Short Film Sequence

Resources			
1	Ascher, Steven, and Edward Pincus. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age. 5th ed., Plume, 2019.	2	Yewdall, David Lewis. Practical Art of Motion Picture Sound. 5th ed., Routledge, 2023.
3	Brown, Blain. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors. 4th ed., Routledge, 2023.	4	Okun, Jeffrey A., and Susan Zwerman, editors. The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures. 3rd ed., Routledge, 2020.

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	*Mr.K.Hariharan, Film Director*	1	*Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.*	1	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*

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SEMESTER I

Course Code	UFT24102T	Course Title	History of Cinema	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technologyy	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	*The purpose of learning this course is to:*	Depth				Attainment			Program learning Outcomes										
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating**	**Independent Thinking, Analytical Reasoning, Learning**	**Leadership Qualities,**	**Digital Technology Skills**	**Value Inculcation, Multicultural**	**Environmental Action, Community Engagement**	**Entreprenuerial Risk Taking**	**PSO 1**	**PSO 2**
CLR-2	To gain the knowledge of New Waves in Cinema evolution																	
CLR-3	To understand the evolution of Indian Cinema																	
CLR-4	To impart the orgins and overview of Tamil Cinema																	
CLR-5	To learn the historical context of Cinema																	
Outcomes (CLO)	*At the end of this course, learners will be able to:*																	
CLO-1	Students would learn the history of Cinema	✓	✓	-	-	*2*	*85*	*75*	*H*					*H*			*H*	
CLO-2	Students would know the New Waves in Cinema	✓	✓	✓	-	*2*	*85*	*75*			*H*			*H*				
CLO-3	Students would gain knowledge of Indian Cinema	✓	✓	✓	✓	*3*	*85*	*75*					*H*	*H*				*H*
CLO-4	Students would learn the orgins and overview of Tamil Cinema	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*						
CLO-5	Students would learn the historical context of Cinema	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*	*H*					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Pre-cinematic Devices: Early Entertainments	Introduction to European Cinema: Overview and Significance	Introduction to Indian Cinema: Early Influences and Beginnings	Introduction to South Indian Cinema: Origins and Overview	Introduction to Tamil Cinema: Historical Context and Significance
SLO-2	Magic Lanterns and Shadow Plays	Italian Neorealism: Origins, Characteristics, and Legacy	Birth of Indian Cinema: Origins and Early Pioneers	Tamil Cinema: Early Development and Key Milestones	Major Studios and Technicians in Tamil Cinema
SLO-3	Photography and Motion: Experiments in Capturing Movement	French New Wave: Rebellion, Innovation, and Influential Filmmakers	Silent Era to Talkies: Transition and Growth	Telugu Cinema: Rise to Prominence and Industry Structure	Tamil Film Movements: Golden Age, New Wave, Contemporary Trends
SLO-4	Eadweard Muybridge and the Development of Motion Photography	German Expressionism: Aesthetic, Themes, and Influence	Rise of Indian Film Industries: Bollywood, Tollywood, Kollywood	Kannada Cinema: Evolution and Cultural Significance	Impact of Golden Age Films: Themes, Techniques, Legacy
SLO-5	The Lumière Brothers and the Invention of Cinematography	Introduction to Asian Cinema: Diversity and Cultural Impact	Evolution of Indian Film Genres: Masala Films and their Characteristics	Malayalam Cinema: Unique Features and Regional Influence	New Wave Cinema in Tamil: Innovations, Directors, Influence
SLO-6	Georges Méliès: Pioneer of Special Effects and Fantasy Films	Japanese Cinema: Masters, Major Works, and Cultural Influence	Parallel Cinema: Emergence, Characteristics, and Key Filmmakers	Major Film Movements in South Indian Cinema: Overview and Impact	Contemporary Tamil Cinema: Technology, Globalization Impact
SLO-7	The Birth of Narrative Cinema: Edwin S. Porter and "The Great Train Robbery"	Chinese Cinema: Evolution, Fifth Generation Filmmakers, and Global Impact	Regional Cinema: Diversity and Cultural Representation	Trends in South Indian Cinema: From Masala to New Wave	Emergence of New Genres in Tamil Cinema
SLO-8	D.W. Griffith and the Birth of Film Language	Korean Cinema: Rise of the Korean New Wave and Internatioal Recognition	Major Filmmakers and Actors in Indian Cinema History	Contributions of South Indian Filmmakers to Indian Cinema: Notable Directors and Innovations	Cultural Influence of Tamil Cinema: Representation, Themes

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-9	Silent Film Era: Evolution of Narrative Techniques and Acting Styles	Introduction to Latin American Cinema: History, Diversity, and Cultural Impact	Cultural Impact of Indian Cinema: Influence on Society and Identity	Regional Film Stars and Icons: Legacy and Influence	Tamil Cinema's Role in Shaping Identity, National Discourse
SLO-10	Rise of the Studio System: Consolidation of Power in Hollywood	Mexican Golden Age: Classic Films, Stars, and Influence	Global Recognition: Indian Cinema on the International Stage	Unique Characteristics of South Indian Cinema: Themes, Tropes, and Aesthetics	Cinema of the 21st Century: Digital Revolution
SLO-11	Golden Age of Hollywood: Studio Moguls and Star Systems	Argentine Cinema: Political Realism, Notable Filmmakers, and Cultural Identity	Contemporary Trends: Technological Advancements and New Directions	Styles of Filmmaking in South Indian Cinema: Traditional vs. Contemporary Approaches	New Distribution Models: Streaming Platforms
SLO-12	Major Film Movements	Brazilian Cinema: Cinema Novo Movement, Notable Works, and Cultural Reflections	The Future of Indian Cinema: Challenges and Opportunities	Contemporary Trends and Future Directions in South Indian Cinema	Future Trends in Tamil Cinema: Audience Preferences, Market Dynamics
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
History of Cinema- Pre-cinematic Devices and Early Experiments in Motion; The Birth of Cinema: Lumière Brothers, Georges Méliès, and Thomas Edison; Development of Narrative Techniques in Silent Films; Rise of the Studio System in Hollywood;Golden Age of Hollywood and Major Film Movements

Unit II:
International Cinema; European Cinema: Italian Neorealism, French New Wave, German Expressionism; Asian Cinema: Japanese Cinema, Chinese Cinema, Korean Cinema; Latin American Cinema: Mexican Golden Age, Argentine Cinema, Brazilian Cinema; African Cinema: Nollywood, Maghrebi Cinema, South African Cinema; Impact and Influence of International Films on Global Cinema

Unit III:
Indian Cinema- Early Influences and Beginnings of Indian Cinema; Rise of Indian Film Industries: Bollywood, Tollywood, Kollywood; Evolution of Indian Film Genres: Masala Films, Parallel Cinema, Regional Cinema; Major Filmmakers and Actors in Indian Cinema History;
Cultural Impact and Significance of Indian Cinema

Unit IV:
South Indian Cinema - Emergence of South Indian Film Industries: Tamil, Telugu, Kannada, Malayalam; Major Film Movements and Trends in South Indian Cinema; Contributions of South Indian Filmmakers to Indian Cinema; Regional Film Stars and Icons; Unique Characteristics and Styles of South Indian Cinema.

Unit V:
Tamil Cinema and Cinema of the 21st Century and Beyond; Tamil Cinema Overview: Historical Context, Major Studios, and Technicians; Tamil Film Movements: Golden Age, New Wave, Contemporary Trends; Contemporary Tamil Cinema: Impact of Technology, Globalization, and New Genres; Cultural Influence of Tamil Cinema: Representation and Socio-political Themes;
Cinema of the 21st Century: Digital Revolution, New Distribution Models, Future Trends

Resources			
5	Thompson, Kristin, and David Bordwell. *Film History: An Introduction*. 4th ed., McGraw-Hill Education, 2018	6	Deshpande, Shekhar, and Meta Mazaj. *World Cinema: A Critical Introduction*. 2nd ed., Routledge, 2018.
7	Rajadhyaksha, Ashish, and Paul Willemen. *Encyclopaedia of Indian Cinema*. Revised ed., Oxford University Press, 2014.	8	Rajadhyaksha, Ashish, and Paul Willemen. *Encyclopaedia of Indian Cinema*. Revised ed., Oxford University Press, 2014.
9	Velayutham, Selvaraj. *Tamil Cinema: The Cultural Politics of India's Other Film Industry*. 1st ed., Routledge, 2008.	10	Rombes, Nicholas. *Cinema in the Digital Age*. 2nd ed., Columbia University Press, 2017.

Assessment						
Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies					
Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	*Mr.K.Hariharan, Film Director*	1	*Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.*	1	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*

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SEMESTER I

Course Code	UFT24103L	Course Title	Film Appreciation	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	*The purpose of learning this course is to:*
CLR-2	To know the difference of concept of Film Appreciation
CLR-3	To understand the purpose of Studying Film Appreciation
CLR-4	To impart the fundamentals of Film Appreciation
CLR-5	To learn the Film Appreciation

Outcomes (CLO)	*At the end of this course, learners will be able to:*	Nil Depth							Program learning Outcomes									
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would learn the basics of Film Appreciation	✓	✓	-	-	*2*	*85*	*75*	*H*					*H*			*H*	
CLO-2	Students would know the concept of Film Appreciation	✓	✓	✓	-	*2*	*85*	*75*			*H*			*H*				
CLO-3	Students would gain knowledge about Film Appreciation	✓	✓	✓	✓	*3*	*85*	*75*					*H*	*H*				*H*
CLO-4	Students would learn fundamentals of Film Appreciation	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*						
CLO-5	Students would learn to process of Film Appreciation	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*	*H*					

Duration (hour)		**15**	**15**			
S-1 to S-12	**SLO-1**	Introduction to Film Appreciation	From the point of view of Story	From the Direction point of view	From the cinematography point of view	From the aesthetics point of view
S-13 to S-24	**SLO-1**	Introduction to Film Appreciation	From the point of view of Story	From the Direction point of view	From the cinematography point of view	From the aesthetics point of view
S-25 to S-36	**SLO-1**	Introduction to Film Appreciation	From the point of view of Story	From the Direction point of view	From the cinematography point of view	From the acting point of view
S-37 to S-48	**SLO-1**	Understning Film analrysis and Film appreciation	From the point of view of narration	From the Direction point of view	From the Editing point of view	From the acting point of view
S-49 to S-60	**SLO-1**	Understning Film analrysis and Film appreciation	From the point of view of narration	From the Direction point of view	From the Editing point of view	From the acting point of view
S-61 to S-72	**SLO-1**	Understning Film analrysis and Film appreciation	From the point of view of narration	From the Direction point of view	From the Editing point of view	From the acting point of view
S-73 to S-84	**SLO-1**	Analyzing the film after viewing	From the point of view of narration	From the Direction point of view	From the Editing point of view	From the acting point of view
S-85 to S-96	**SLO-1**	Analyzing the film after viewing	From the point of view of Screen play	From the cinematography point of view	From the Editing point of view	Final conclusion
S-97 to S-108	**SLO-1**	Analyzing the film after viewing	From the point of view of Screen play	From the cinematography point of view	From the aesthetics point of view	Final conclusion
S-109 to S-120	**SLO-1**	From the point of view of Story	From the point of view of Screen play	From the cinematography point of view	From the aesthetics point of view	Final conclusion

CLASS EXERCISE:

1. Analyzing the film after viewing
2. From the point of view of story & Screen play
3. From the Direction point of view
4. From the cinematography point of view

5. From the Editing point of view
6. From the aesthetics point of view
7. From the acting point of view
8. Final conclusion

METHODOLOGY:

The emphasis will be on the practical exercises as an assignment after every screening. By the end of the semester, the students have to submit an analysis of ten films on the above lines for the selected screened films for practical marks. The movies may be selected by the course coordinator based on the quality of the content.

Resources			
11	*Monaco, James, How to read a Film, New York, Oxford University Press, 4th Edition, 2009.*	12	Hornaday, Ann. *Talking Pictures: How to Watch Movies*. 1st ed., Basic Books, 2017.
13	Betz, Mark. *Beyond the Subtitle: Remapping European Art Cinema*. 1st ed., University of Minnesota Press, 2009.	14	Sikov, Ed. *Film Studies: An Introduction*. 1st ed., Columbia University Press, 2010.

Assessment

	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1	CLA – 2	CLA – 3	CLA – 4*	
		(10 %)	(10 %)	(20 %)	(10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

***The evaluation can be done in one or more parameters that include, (i) Seminars, (ii) Mini-Projects, (iii) Case-Studies, (iv) MOOC certification, (v) Publication of Articles, (vi) Presentation of research work in conferences, (vii) Assignments**

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	*Mr.K.Hariharan, Film Director*	1	*Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.*	1	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*

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SEMESTER I

Course Code	UCD24S01J	Course Title	Verbal Ability and Skill Development	Category	C	Skill Enhancement Courses	L	T	P	C
							1	0	2	2

Course Offering Department	Career Guidance	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	*The purpose of learning this course is to:*	Depth				Attainment			Program learning Outcomes										
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PSO 1	PSO 2
CLR-1	*Expose students to right attitudinal and behavioral aspects and to build the same through activities*																	
CLR-2	*Develop and nurture interpersonal skills of the students through individual and group activities.*																	
CLR-3	*Increase efficiency and leadership skills to improve team results.*																	
CLR-4	*Acquire time management skills and develop creative skills*																	
CLR-5	*Understand intercultural communication and etiquettes required in a professional environment*																	
Outcomes (CLO)	***At the end of this course, learners will be able to:***																	
CLO-1	*Re-engineer their attitude and understand its influence on behaviour*	✓	✓	-	-	*2*	*85*	*75*	*1*	*1*	*2*	*3*	-	-	*2*	*2*	*2*	*1*
CLO-2	*Acquire inter-personal skills and be an effective goal-oriented team player*	✓	✓	✓	-	*2*	*85*	*75*	*2*	*2*	*2*	*3*	-	-	*3*	*2*	*2*	-
CLO-3	*Learn the importance of inner management and creativity*	✓	✓	✓	✓	*3*	*85*	*75*	-	*2*	*3*	*3*	-	-	*2*	*2*	*1*	-
CLO-4	*Understand the importance of time management and creativity*	✓	✓	✓	✓	*3*	*85*	*75*	*1*	*3*	*3*	*3*	-	*2*	*1*	*3*	*2*	*2*
CLO-5	*Develop interpretation skills and intercultural communication*	✓	✓	✓	✓	*3*	*85*	*75*	-	*2*	*2*	*3*	-	-	*2*	*2*	*3*	-

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	9	9	9	9	9
S-1	*Introduction to IKIGAI, IKIGAI – Key concepts*	*Networking Skills – Relationship Building, Value Exchange, Active Listening, Friendliness and Positivity, Clear Communication*	*Time Management Skills- Value of Time, Pomodoro Technique*	*Basics of Grammar*	*Sentence Correction*
S-2	*Attitude, Attitude Formation and FactorsInfluencingAttitude*	*NegotiationSkills- Building Rapport and Problem-solving*	*WeeklyPlanner,ToDoList,PrioritizingWork, TimeManagementActivity*	*Spotting Errors*	*Sentence Completion (Grammar-based)*
S-3	*SWOTAnalysis, IndividualSWOTAnalysis-SWOTAnalysis Activity*	*EntrepreneurialSkills, EntrepreneurialKnowledge, Focus,Investment,RiskTolerance, Resilience,Ethics*	*Creative Thinking Skills – Divergent Thinking, Synthesis and Collaboration, Out-of-the -Box Thinking*	*Error Spotting Based on Parts of Speech*	*Sentence Completion (Vocabular- based)*
S-4	*Presentation Skills, Types of Presentation, Structure of Presentation, Delivery Techniques*	*CreatingBrands-Activity(Posters,Flyers,Business Cards)*	*Creative Thinking SkillsActivity Session*	*Errors How to Avoid in Nouns & Pronouns*	*Cause and Effect- Introduction*

S-5	*ExtemporePracticeSession I*	*Stress Management-CausesofStressandItsImpact*	*Brainstorming,UseofGroups,and IndividualBrainstormingTechniquestoPromoteIdeaGeneration*	*Common Errors: Subject - Verb Agreement*	*Cause and Effect-PracticeSession*
S-6	*ExtemporePracticeSession II*	*HowtoManageStressandDistress, Understanding the Circle of Control, Stress Busters*	*InterculturalCommunication-Beliefs,CustomsandAttitudesofPeopleinDifferent Countries(US,UK,Japan,West Asia,China,Russia), SocialandCulturalEtiquettes*	*Vocabulary - Synonyms - Antonyms - Phrasal Verbs*	*Theme Detection- Introduction - Practice Session*
S-7	*InterpersonalSkills, EmotionalIntelligence*	*Conflict Management- Conflict in Human Relations- Reasons, Approaches to Conflict Resolution*	*Communication Etiquettes, TelephoneEtiquettes*	*One Word Substitution - Homophones - Homonyms*	*Critical Reasoning and Verbal Deduction*
S-8	*ImportanceofTeamWork, TeamBuilding Activity*	*Conflict Resolutions- Case Studies*	*IceBreaking, DesigningIceBreakerGames*	*Words often Confused*	*Types of Critical Reasoning- Tips and Tricks*
S-9	*LeadershipSkills, LeadershipSkills-based Activity*	*Importance of Decision Making, Process of Decision Making, Practical Ways of Decision Making, Weighing Positives and Negatives*	*Resume Writing Skills*	*Idioms and Idiomatic Expressions- Introduction*	*Word Analogy- Types of Word Analogy*

Resources			
1	*Jeff Butterfield, Soft Skills for Everyone, CENGAGE, India,2015*	4	*Dr. K. Alex, Soft Skills, S. Chand Publishing & Company, India, 2014*
2	*Covey Sean, Seven habits of highly effective teens, Simon & Schuster, NewYork, 2014*	5	*Carnegie Dale, How to win friends and influence people, Simon and Schuster, New York, 2016*
3	*Thomas A Harris, I am ok, you are ok, Arrow, London, 2012*	6	*Daniel Coleman, Emotional Intelligence, Bloomsbury, India, 2016*

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (100% weightage)							
		CLA – 1 (20 %)		CLA – 2 (20 %)		CLA – 3 (30 %)		CLA – 4* (30%)	
		Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)
1	Remember	20	20	15	15	20	20	20	20
2	Understand	20	20	15	15	20	20	20	20
3	Apply	15	15	15	15	15	15	20	20
4	Analyse	15	15	15	15	15	15	20	20
5	Evaluate	15	15	20	20	15	15	10	10
6	Create	15	15	20	20	15	15	10	10
Total (%)		100	100	100	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		**Higher Institution Experts**		**Internal Experts**	
1	*Mr. P. Chockalingam, Senior Lead Software Engineer, Virtusa Consulting Services Private Ltd, DLF IT Park SEZ, Chennai - 600089*	1	*Dr. G. Saravana Prabu, Asst. Professor, Department of English, Amrita Vishwa Vidhyapeetham, Coimbatore - 641112*	1.	*Dr. Sathish K, HOD, Department of Career Guidance Cell, FSH, SRMIST* *Hod.dcgc.ktr@srmist.edu.in*
				2.	*Dr. Sam Israel S, Assistant Professor, Department of Career Guidance Cell, FSH, SRMIST, samisras@srmist.edu.in*

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SEMESTER II

Course Code	ULT24AE2J	Course Title	Tamil - II	Category	AE	Ability Enhancement Course	L	T	P	C
							2	0	2	3

Course Offering Department	Tamil	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	*The purpose of learning this course is to:*	Depth				Attainment			Program learning Outcomes									
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PLO-9	PLO-10
CLR-1	*சங்க இலக்கியங்கள் வழி தொன்மை அக, புற வாழ்வியலை அறியச் செய்தல்*																	
CLR-2	*தமிழ்ச்சமூகத்தின் அறவியல் குறித்து தெரியச் செய்தல்*																	
CLR-3	*பக்தி இலக்கியங்கள் போதித்த மனித மாண்புகளை உணரச் செய்தல்*																	
CLR-4	*பண்டைத் தமிழ்ச்சமூகத்தின் தொல் இலக்கியங்கள் வளர்ச்சி பெற்ற வரலாற்றைப் புரியச் செய்தல்*																	
CLR-5	*சிறுகதைகள் சொல்லும் வாழ்வியல் நெறி, மொழியின் நுட்பங்கள் ஆகியவற்றைத் தெரியச் செய்தல்*																	
Outcomes (CLO)	***At the end of this course, learners will be able to:***																	
CLO-1	*பண்டைத் தமிழ்ச் சமூகத்தின் அக, புற வாழ்வியல் இன்றைய சமூக மேம்பாட்டிற்கு வழிகாட்டி நிற்பதை அறிந்துகொள்ளுதல்*	✓	✓	-	-	*2*	*75*	*60*		H	H				M			
CLO-2	*தமிழ்ச் சமூகம் அறத்தை வலியுறுத்திய சமூகம் என்பதன் வழி மானுட அறத்தைத் தெரிந்துகொள்ளுதல்*	✓	✓	✓	-	*2*	*80*	*70*	M		H			H				
CLO-3	*பக்தி இலக்கியம் மூலம் இறைத் தந்துவங்களை அறிந்து மானுட ஒற்றுமை மேம்பாட்டை அறிந்துகொள்ளுதல்*	✓	✓	✓	✓	*2*	*70*	*65*		H		H		L				
CLO-4	*தொல் தமிழ்ச்சமூகம் இலக்கியம், அரசியல், அறம், பக்தி ஆகியவற்றில் தழைத்தோங்கியதைத் தெரிந்துகொள்ளுதல்*	✓	✓	✓	✓	*2*	*70*	*70*	H		H			H				
CLO-5	*வாழ்வியலின் நெறிகளைச் சொல்லும் கதைகளைப் படைக்கும் திறனோடு மொழி ஆளுமையையும் அறிந்துகொள்ளுதல்*	✓	✓	✓	✓	*3*	*80*	*70*	H			M				H		

Title & Content	Unit I / CLO – 1	Unit II / CLO - 2	Unit I II/ CLO - 3	Unit IV / CLO - 4	Unit V / CLO - 5
Duration (hour)	12	12	12	12	12
SLO-1	*காலந்தோறும் தமிழ் அகத்திணை மரபு* - *உள்ளடக்கம்*	*சங்க மருவிய காலம் அறமும் வாழ்வியலும்*	*பல்லவர் கால இலக்கியங்கள்*	*பண்டைக்காலத் தமிழகம் சங்ககால மக்களின் வாழ்வியல்*	*தமிழ்ச் சிறுகதையும் தமிழ்ச் சமூக வாழ்வியலும்*
SLO-2	*எட்டுத்தொகை நூல்களும் பகுப்புமுறையும்*	*உலகப்பொதுமறை* - *திருக்குறள் கட்டமைப்பு*	*பக்தியும் தமிழும்* - *பக்தி இலக்கியத் தோற்ற நிலை*	*முச்சங்க அறிமுகமும் வரலாறும்*	*புதுமைப்பித்தன்* - *சங்குத் தேவனின் தர்மம்*
SLO-3	*ஐங்குறுநூறு* – 375, 391	*திருக்குறள் வான்சிறப்பு* (2)	*சைவ சமய இலக்கியங்கள்* - *சைவக்குரவர் நால்வர்*	*சங்க இலக்கியப் பாடுபொருளும் வடிவமும்*	*ந.பிச்சமூர்த்தி* – *வேப்பமரம்* - *மாபம் நம்பிக்கைகளும்*
SLO-4	*குறுந்தொகை* – 02, 03	*திருக்குறள்* – *புலவி நுணுக்கம்* (132) -	*தேவாரம்* – *திருஞான சம்பந்தர்* - 2834 *திருநாவுக்காசர்* - 4262	*எட்டுத்தொகை நூல்களின் வரலாறும் கட்டமைப்பும்*	*தமிழருவி மணியன்* – *ஒற்றைச் சிறகு* - *உறவின் மேன்மை*

Title & Content	Unit I / CLO – 1	Unit II / CLO - 2	Unit I II/ CLO - 3	Unit IV / CLO - 4	Unit V / CLO - 5
Duration (hour)	12	12	12	12	12
SLO-5	அகநானூறு நூல் கட்டமைப்பு	தமிழ் இலக்கிய மரபில் நீதி இலக்கியங்கள்	திருவாசகம்-மாணிக்கவாசகர் அனுபவ பாவகம் – பாடல் 10	பத்துப்பாட்டு நூல்களின் வாலாறும் வாம்வியலும்	ஆர். சூடாமணி – மூடநம்பிக்கை
SLO-6	அகநானூறு -238	நாலடியார் வைகலும் - பாடல் எண் 39	வைணவ சமய வளர்ச்சிப்போக்கு	பதினெண் கீழ்க்கணக்கும் தமிழர் அக மாபம்	கிருஷ்ணா டாவின்சி – காலா அருகே வாடா
SLO-7	கலித்தொகை – 11	நீதி இலக்கியத்தில் மருந்து நூல்கள்	நாலாயிரத் திவ்யப் பிரபந்தம் குலசேகராழ்வார் பாடல் - 678	பதினோரு நீதி இலக்கியங்கள்	மொழிப்பயிற்சி சொற்களை உருவாக்குதல்
SLO-8	தமிழர் புறமரபு- புறநானூறு-107	சிறுபஞ்சமூலம் -64	ஆண்டாள் பாடல் – 574. திருமழிசை ஆழ்வார் பாடல்	காப்பிய இலக்கணம் - காப்பியங்களின் வகைமை	எழுத்துகளில் இருந்து சொற்களைக் கண்டுபிடித்தல்
SLO-9	புறநானூறு -110, 112	பழமொழி நானூறு அறிமுகம் – தனித்தன்மைகள்	தமிழில் இஸ்லாமிய இலக்கியங்கள்	ஐம்பெருங்காப்பியங்கள்	படம் பார்த்துக் கதை எழுதுதல்
SLO-10	பத்துப்பாட்டும் ஆற்றுப்படை நூல்களும்	பழமொழி நானூறு - 184	சீறாப்புராணம் - விடமீட்டப் படலம் -10 பாடல்கள்	தமிழ்ச் சமூகமும் சமயத் தத்துவங்களும்	படம் பார்த்துக் கவிதை எழுதுதல்
SLO -11	சிறுபாணாற்றுப்படை: 84-115	பண்டைக்காலப் போரும் வாழ்வும் - புறம்	தமிழில் கிறித்தவ இலக்கியங்கள்	பன்னிரு திருமுறை – அறிமுகம், வரலாறு	கற்பனையும் படைப்பும் - தமிழில் வாசகம்
SLO -12	பட்டினப்பாலை: 40-50	களவழி நாற்பது - 40	கிறித்துவின் அருள்வேட்டல் – திரு.வி.க. அலகிலொளி- 5 பாடல்	நாலாயிரத் திவ்வியப் பிரபந்தம் – அறிமுகம், வரலாறு	விளம்பரத்திற்கு வாசகம் எழுதுதல்
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment – 2		
	Continuous Learning Assessment – 3		Continuous Learning Assessment - 4		

Resources			
1	**கொன்றை, தொகுப்பும் பதிப்பும் - தமிழ்த்துறை ஆசிரியர்கள், தமிழ்த்துறை, எஸ்.ஆர்.எம். அறிவியல் மற்றும் தொழில்நுட்பக் கல்விநிறுவனம், காட்டாங்குளத்தூர்**, 603203, 2023	2	தமிழண்ணல், புதிய நோக்கில் தமிழ் இலக்கிய வரலாறு, மீனாட்சி புத்தக நிலையம், மதுரை, **2017**
3	மு. **அருணாசலம், தமிழ் இலக்கிய வரலாறு, நூற்றாண்டு முறை** (9**ஆம் நூ. முதல்** 16 **வரை), தி பார்க்கர், சென்னை**, 2005	4	**தமிழ் இலக்கியத் தொடரடைவு** – http://tamilconcordance.in/
5	**மதுரை தமிழ் இலக்கிய மின் தொகுப்புத் திட்டம் -** https://www.projectmadurai.org/	6	**தமிழ் இணையக் கல்விக்கழகம் -** http://www.tamilvu.org/

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)								Final Assessment (50 % weightage)
		CLA– 1 (10%)		CLA– 2 (10%)		CLA– 3 (20%)		CLA – 4 * (10%)		
		Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)
	Remember	15	15	15	15	10	10	10	10	15
2	Understand	15	15	15	15	10	10	10	10	15
3	Apply	20	25	25	20	25	25	25	25	25
4	Analyze	20	25	25	20	25	25	25	25	25
5	Evaluate	15	10	10	15	15	15	15	15	10
6	Create	15	10	10	15	15	15	15	15	10
	Total (%)	100	100	100	100	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	*1. Dr. P.R.Subramanian, Director, Mozhi Trust, Thiruvanmiyur, Chennai – 600 041.*	1	*Dr. V. Dhanalakshmi, Associate Professor, Subramania Bharathi School of Tamil Language & Literaturel, Pondicherry University, Pondicherry*	1	*Dr. B.Jaiganesh, Associate Professor & Head, Dept. of Tamil, FSH, SRMIST, KTR.*
				2	*Dr. R. Ravi, Assistant Professor and Head, Dept. of Tamil, FSH, SRMIST, VDP.*
				3	*Mr. G. Ganesh, Assistant Professor, Dept. of Tamil, FSH, SRMIST, RMP.*
				4	*Dr. T.R.Hebzibah beulah Suganthi, Assistant Professor, Dept. of Tamil, FSH, SRMIST, KTR.*
				5	*Dr. S.Saraswathy, Assistant Professor, Dept. of Tamil, FSH, SRMIST, KTR.*

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SEMESTER II

Course Code	ULH24AE2J	Course Title	Hindi-II	Category	AE	Ability Enhancement Course	L	T	P	C
							2	0	2	3

Course Offering Department	Hindi	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	*The purpose of learning this course is to:*	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10	
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy,;	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PLO-9	PLO-10	
CLR-1	*They get to learn Ancient ,Medieval,and Modern poetry*																		
CLR-2	*To understand the Significance of poems of great poets like Kabir,Tulsidas,Bihari and Dhananand*																		
CLR-3	*To Enhance and Enrich their knoeledge through poetry*																		
CLR-4	*Media based understanding for employability*																		
CLR-5	*Job Oriented writing skills*																		
Outcomes (CLO)	***At the end of this course, learners will be able to:***																		
CLO-1	*To provide a brief Introduction of Hindi poetry(Bhaktikal,Reetikal and Aadhunikkal)*	✓	✓	-	-	*2*	*85*	*75*	H	M	H			M					
CLO-2	*To Discuss the origin and development of various forms of poetry in Hindi*	✓	✓	✓	-	*2*	*85*	*75*	H		M		H		H				
CLO-3	*Focus on Evaluating the social changes through poetry*	✓	✓	✓	✓	*3*	*85*	*75*		H		H	H	M					
CLO-4	*To Examine Transcreation in advertisement*	✓	✓	✓	✓	*3*	*85*	*75*	M		M	H			M				
CLO-5	*To guide the students in the learning of the technical aspect of the Hindi Languge,this would help them in the field administration*	✓	✓	✓	✓	*3*	*85*	*75*		H		H	H	M					

Title & Content	Unit I / CLO - 1	Unit II / CLO - 2	Unit I II/ CLO - 3	Unit IV / CLO - 4	Unit V / CLO - 5
Duration (hour)	12	12	12	12	12
SLO-1	*BHAKTI* KALIN KAVITA	RITI *KALIN* KAVITA	*ADHUNIK KAVITA*	*VIGYAPAN*	PATRA *LEKHAN & PARIBHASHIK* SHABDAVALI
SLO-2	*BHAKTIU KALIN KAITA KI AVADHARNA*	*AVADHARNA EVM SAWROOP*	*AVADHARNA EVM SAWROOP*	*AWADHARNA EVM SAROOP*	*AVADHARNA EVM SAROOP*
SLO-3	*SWARUP EVM MAHATWA*	*RITI KAL VIBHAJAN*	*MAHATVA EVM UDDESHYA*	*ARTH EVM PARIBHASHA*	*ARTH EVM PARIBHASHA*
SLO-4	*BHAKTIKAL KI PRASANGIKTA*	*MAHATVA EVM UDDESHYA*	*MATHLI SHARAN GUPT- NAR HO NA NIRASH KARO MAN KO*	*VIGYAPAN KE PRAKAR*	*PRAYOJAN EVM PRYOG*
SLO-5	*DOHE- KABIRDAS*	*DOHE- BIHARI*	*KAVI PARICHAYA EVM KAVITA KA VISHLESHAN*	*VIGYAPAN KI VISHESHTAYEN*	*PRAKAR EVM MAHATVA*
SLO-6	*SANT PARICHAY*	*KAVI PARICHAYA*	*SURYAKANT TRIPATHI NIRALA- VAR DE VEENAVADINI VAR DE*	*VIGYAPAN KA MAHATVA*	*VYAKTIGAT PATRA*
SLO-7	*DOHE KA VISLESHAN*	*DOHE KA VISLESHAN*	*KAVI PARICHAYA EVM VISHLESHAN*	*VIGYAPAN KI BHASHA*	*AUPCHARIK PATRA*
SLO-8	*GURU KA MAHATVA*	*DOHE- GHANANAND*	*NAGARJUN-- AKAL AUR USKE BAD*	*VIGYAPAN AUR ROZGAR*	*PARIBHASHIK SHABDAVALI*
SLO-9	*DOHE- TULSHIDAS*	*SNEH KI SARLTA KA VARNAN*	*AKAL KA VASHTAVIK CHITRAN*	*PRINT EVM ELECTRONIC VIGYAPAN*	*SHABDAVALI KI AVSHYAKTA*
SLO-10	*DOHE KA VISLESHAN*	*PREM KA MAHATVA*	*KATTIS- BADRINARAYAN*	*VIGYAPAN KI VYAPAKTA*	*KARYALYIN SHABDAVALI*
SLO-11	*DAYA KA MAHATVA*	*GHANANAND KI KAVYA SHAILI KA MAHATVA*	*SAMBAND VICCHED KI PARICHARCHA*	*VIGYAPANLEKHAN KI KALA*	*EK DIN EK SHABD*
SLO-12	*RAM KI MAHIMA*	*DHOHA PARICHARCHA*	*KAVYA PARICHARCHA*	*UDDESHYA*	*HINDI SE ANGREJI AUR ANGREJI SE HINDI SHABD*
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment – 3		Continuous Learning Assessment - 4		

Resources			
1	***Edited Book: ""SAMANYA HINDI", SRIJONLOK PUBLICATION, 2023, New Delhi.***	4	BHAKTI ANDOLAN AUR SURDAS KA KAVYA – MANAGER PANDEY
2	KABIR – HAZARI PRASAD DWEDI	5	BIHARI – VISHVNATH PRASAD MISHR
3	SURDAS – RAM CHANDRA SHUKL	6	Aadhunik Vigyapan aur Jansampark – Taresh Bhatia

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)								Final Assessment (50 % weightage)
		CLA– 1 (10%)		CLA– 2 (10%)		CLA– 3 (20%)		CLA – 4 * (10%)		
		Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)
	Remember	15	15	15	15	10	10	10	10	15
2	Understand	15	15	15	15	10	10	10	10	15
3	Apply	20	25	25	20	25	25	25	25	25
4	Analyze	20	25	25	20	25	25	25	25	25
5	Evaluate	15	10	10	15	15	15	15	15	10
6	Create	15	10	10	15	15	15	15	15	10
	Total (%)	100	100	100	100	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	*MS..REETHA GOVINDAN,Senior Manager (Rajbhasha)* ritushivani@yahoo.com	1	*Dr. S. . PADMAPRIYA, PROF& HEAD, PONDICHERRY University, kalapet, puducherry-605014* padmapriya.srirka@gmail.com	1	*Dr.S Preeti. Associate Professor & Head, SRMIST-* hod.hindi.ktr@srmist.edu.in
2	*Aditya Singh, student Member, B.Com IAF, Dept. of Comerce,SRM IST,KTR* aa5404@gmail.com	2		2	*. Dr. Md.Shwahidul Islam Assistant Professor, SRMIST*shwahidj@srmist.edu.in
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SEMESTER II

ourse Code	ULF24AE2J	Course Title	French- II	Category	AE	Ability Enhancement Course	L	T	P	C
							2	0	2	3

Course Offering Department	French	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	*The purpose of learning this course is to:*	Depth				Attainment			Program learning Outcomes									
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PLO-9	PLO-10
CLR-1	*Strengthen the language of the students both in oral and written*																	
CLR-2	*Express their sentiments, emotions, and opinions, reacting to information, situations*																	
CLR-3	*Make them learn the basic rules of French Grammar.*																	
CLR-4	*Develop strategies of comprehension of texts of different origin*																	
CLR-5	*Enable the students to overcome the fear of speaking a foreign language and take position as a foreigner speaking French*																	
Outcomes (CLO)	***At the end of this course, learners will be able to:***																	
CLO-1	*To acquire knowledge about French language*	✓	✓	-	-	*2*	*85*	*75*	H	M	H			M				
CLO-2	*To strengthen the knowledge on concept, culture, civilization, and translation of French*	✓	✓	✓	-	*2*	*85*	*75*	H		M		H		H			
CLO-3	*To develop content using the features in French language*	✓	✓	✓	✓	*3*	*85*	*75*		H		H	H	M				
CLO-4	*To interpret the French language into other language*	✓	✓	✓	✓	*3*	*85*	*75*	M		M	H			M			
CLO-5	*To improve the communication, intercultural elements in French language*	✓	✓	✓	✓	*3*	*85*	*75*		H		H	H	M				

Title & Content	Unit I / CLO - 1	Unit II / CLO - 2	Unit I II/ CLO - 3	Unit IV / CLO - 4	Unit V / CLO - 5
Duration (hour)	12	12	12	12	12
SLO-1	*Temps libre*	*Le pronom indéfini on*	*Vendre*	*Il faut*	*Les gallicismes*
SLO-2	Les loisirs	*Les adjectifs interrogatifs*	*Acheter*	*Le verbe devoir*	*Les pronoms personnels COI*
SLO-3	*Les moments de la journée*	*Les prépositions avec les noms géographiques*	*Les aliments*	*Le verbe pouvoir*	*Le pronom Y*
SLO-4	*Les matières scolaires*	*Les verbes prendre et sortir*	*Les emballages*	*Le verbe vouloir*	*Des pronoms compléments*
SLO-5	Les activités quotidiennes, Les quotidiennes	*Les sons*	*Les quantités*	*Demander et dire le prix*	*Les nombres ordinaux*
SLO-6	Le temps, L'heure	*Parler de ses gouts*	*Les commerces*	*Faire des achats*	*Les verbes écrire et voir*
SLO-7	*La fréquence*	*Parler de ses préférences*	*Les commerçants*	*Les activités*	*Le E caduc ou instable*
SLO-8	Les sons [u], Les sons [y]	*Parler de sa routine*	*L'impératif*	*Les activités*	*Présenter ses vœux*
SLO-9	L'heure, Quelle heure est-il ?	*A la recherche d'un cadeau*	*Les articles partitifs*	*Mots et expressions*	*Présenter ses félicitations*
SLO-10	*Les pronoms personnels COD*	*Temps libre*	*Très ou beaucoup (de)*	*Communication*	*Répondre à une invitation*
SLO-11	Les pronominaux, Se promener, se coucher etc…,	*Mots et expressions*	*Le pronom en (la quantité)*	*Les sorties*	*Écrire un message amical*
SLO-12	Les verbes du premier groupe, Parler, Demander, Poser	*Grammaire– Communication*	*La phrase négative (2*	*Les fêtes*	*Parler au téléphone*
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment – 3		Continuous Learning Assessment - 4		

Resources			
1	*''La Nouvelle Génération-AI'' Méthode de français, Marie-Noëlle COCTON, P. DAUDA, L. GIACHINO, C. BARACCO, Les éditions Didier, Paris, 2018.*	4	*https://www.elearningfrench.com/learn-french-grammar-online-free.html*
2	*Cahier d'activités avec deux discs compacts.*	5	*https://www.lawlessfrench.com/grammar*
3	*https://www.fluentu.com/blog/french/french-grammar*	6	*https://blog.gymglish.com/2022/12/15/basic-french-grammar*

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)								Final Assessment (50 % weightage)
		CLA– 1		CLA– 2		CLA– 3		CLA – 4 *		
		(10%)		(10%)		(20%)		(10%)		
		Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)
	Remember	15	15	15	15	10	10	10	10	15
2	Understand	15	15	15	15	10	10	10	10	15
3	Apply	20	25	25	20	25	25	25	25	25
4	Analyze	20	25	25	20	25	25	25	25	25
5	Evaluate	15	10	10	15	15	15	15	15	10
6	Create	15	10	10	15	15	15	15	15	10
	Total (%)	100	100	100	100	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr. Kavaskar Danasegarane, Language Specialist, Process Expert Maersk Global Service Center Pvt. Ltd Mailkavas18@gmail.com	1	*Dr. C.Thirumurugan ,Professor, Department of French, Pondicherry University* drcthirumurugan@gmail.com	1	*Mr. Kumaravel K. Assistant Professor & Head, SRMIST,KTR.,* hod.french.ktr@srmist.edu.in
2	Mr. Shrivathsan S, Journalist, Senior Sports Reporter/Sub-Editor, Times of India, Chennai shrivathsangilramhanga@gmail.com	2		2	Miss. Abigail A, *Assistant Professor , SRMIST,,VDP* abigaila@srmist.edu.in
3		3		3	Mrs.M.Mahalakshmi, *Assistant Professor , SRMIST,,RMP* mahalakm2@srmist.edu.in

SEMESTER II

Course Code	UFT24201T	Course Title	Art, Culture and Society	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	*The purpose of learning this course is to:*	Depth				Attainment			Program learning Outcomes									
CLR-1	To provide the introduction of Art, Culture and Society																	
CLR-2	To gain the knowledge of evolution of Indian Film Music	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO 1	PSO 2
CLR-3	To gain the knowledge on the Introduction to Mass Media																	
CLR-4	To impart the Media and Popular Culture																	
CLR-5	To learn the fundamentals of Psychoanalysis, Modernism, Feminism & Marxism																	
Outcomes (CLO)	*At the end of this course, learners will be able to:*																	
CLO-1	Students would learn the introduction of Art, Culture and Society	✓	✓	-	-	*2*	*85*	*75*	*H*					*H*			*H*	
CLO-2	Students would know the evolution of Indian Film Music	✓	✓	✓	-	*2*	*85*	*75*			*H*			*H*				
CLO-3	Students would gain knowledge on Introduction to Mass Media	✓	✓	✓	✓	*3*	*85*	*75*					*H*	*H*				*H*
CLO-4	Students would learn the Media and Popular Culture	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*						
CLO-5	Students would learn the fundamentals of Psychoanalysis, Modernism, Feminism & Marxism	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*	*H*					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Spiritual and Philosophical Foundations of Indian Art	Introduction to Indian Music: Folk, Carnatic, Hindustani, and Film Music	Introduction to Mass Media: Segmentation and Social Uses	Introduction to Media, Popular Culture, and Ideologies	Introduction to Psychological Perspectives in Media Studies
SLO-2	Theory of Rasa: Aesthetic Experience in Indian Art	Evolution of Film Music: Contributions of Prominent Composers	Influence of Mass Media on Public Opinion	Culture and Subculture in Mass Media: Definition and Examples	Psychoanalytic Theory and its Application in Media Analysis
SLO-3	Evolution of Indian Architecture: From Ancient Times to Post-Independence	Tradition and Modernity in Indian Theatre: Focus on Kalidasa and Modern Playwrights	Impact of Mass Media on Indian Families	Acquisition and Transformation of Popular Culture: Globalization and Localization	Feminist Critique of Media Representation
SLO-4	Architectural Styles in Indian History: Buddhist, Hindu, Jain, Islamic	Elements of Theatre: Acting, Costumes, Stage Design, Music, Lighting, and Sound	Media's Portrayal of Women: Stereotypes and Empowerment	Influence of Media on Politics: Agenda Setting and Framing	Modernist Perspectives in Media Analysis
SLO-5	Notable Architectural Sites: Ajanta Caves	Indian Classical Dance Forms: Bharatanatyam, Kathak, Odissi, Manipuri, Kuchipudi	Portrayal of Violence in Media: Effects and Consequences	Influence of Media on Popular Culture: Trends and Dynamics	Postmodernism in Media Studies: Characteristics and Critique
SLO-6	Notable Architectural Sites: Ellora Caves	Regional Variations in Indian Classical Dance Forms	Understanding Audience Dynamics: Active vs. Passive Engagement	Celebrity Culture: Role Models, Icons, and Influencers	Marxist Approaches to Media Analysis: Critique of Capitalist Media
SLO-7	Notable Architectural Sites: Mahabalipuram Monuments	Brief Introduction to Folk and Tribal Dance Forms	Theories of Audience: Uses and Gratification	Brand Management in the Film Industry: Celebrity Endorsements and Product Placement	Understanding Audience Analysis in Media Studies

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-8	Notable Architectural Sites: Chidambaram Temple	Visual Arts in India: Historical Overview and Cultural Significance	Theories of Audience: Effects Theory	Advertising and Commercial Culture: Strategies and Impact	Ratings in Media: Advertising, Programming, and Services
SLO-9	Notable Architectural Sites: Taj Mahal	Traditional Indian Painting Styles: Mughal, Rajput, Tanjore, Madhubani	Media Consumption Patterns: Trends and Shifts	Media Literacy: Critical Analysis and Interpretation	Types of Audience Ratings: Nielsen Ratings, Share, and Reach
SLO-10	European Influences on Indian Architecture: Colonial Period	Contemporary Trends in Indian Visual Arts: Modern Artists and Movements	Social Media and Its Influence on Society	Representations of Gender, Race, and Identity in Popular Culture	Methods of Data Collection in Audience Analysis
SLO-11	Modern Indian Architecture: Post-Independence Developments	Theatre Art to Mass Media: Evolution and Impact on Society	Media Regulation and Ethics: Freedom vs. Responsibility	Counter-Cultural Movements and Resistance in Popular Culture	Analyzing Audience Trends: Demographics, Psychographics, and Behavior
SLO-12	Preservation and Conservation of Indian Art and Architecture	Preservation and Promotion of Indian Cultural Heritage	Future Trends in Media Consumption and Audience Engagement	Ethical Considerations in Media Production and Consumption	Marketing Strategies: Targeting and Positioning for Different Audiences
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Indian Art and Architecture- Spiritual and Philosophical Background of Indian Art; Theory of Rasa and its Influence on Various Art Forms; Overview of Indian Architecture: From Indus Valley Civilization to Post-Independence; Buddhist, Hindu, Jain, and Islamic Architectural Styles; Notable Sites: Ajanta, Ellora, Mahabalipuram, Chidambaram Temple, Taj Mahal; European Architectural Influences in India

Unit II:
Indian Music, Theatre, Dance, and Visual Arts; Introduction to Indian Music: Folk, Carnatic, Hindustani, and Film Music; Evolution of Film Music and Contributions of Prominent Composers; Tradition and Modernity in Indian Theatre, Highlighting Kalidasa and Modern Playwrights; Elements of Theatre: Acting, Costumes, Stage Design, Music, Lighting, and Sound;
Indian Classical Dance Forms and their Regional Variations; Brief Introduction to Folk and Tribal Dance Forms; Theatre art to Mass media - the Journey

Unit III:
Media, Society, and Audience - Segmentation, Product, and Social Uses of Mass Media; Influence of Mass Media on Public Opinion and Indian Families; Media's Impact on Women and Portrayal of Violence; Understanding Audience Dynamics: Active vs. Passive Audience; Theories of Audience: Uses and Gratification, Effects Theory

Unit IV:
Media, Popular Culture, and Ideologies; Culture and Sub-culture in Mass Media; Acquisition and Transformation of Popular Culture; Influence of Media on Politics and Popular Culture; Celebrity Culture and Brand Management in the Film Industry; Advertising, Commercial Culture, and Media Literacy

Unit V:
Psychological Perspectives and Audience Analysis; Introduction to Psychoanalysis and its Application in Media Studies; Feminism, Modernism, Postmodernism, and Marxist Perspectives in Media Analysis; Audience Analysis: Ratings in Advertising, Programming, and Services; Types of Audience Rating and Data Collection Methods; Understanding Audience Trends and Marketing Strategies.

Resources			
15	*Gupta, S. P. An Introduction to Indian Art. Revised ed., MotilalBanarsidass Publishers, 2021.*	16	*Ratanjankar, S. N. Indian Music: An Introduction. New ed., K.R. Narayanan, 2021.*
17	*Storey, John. Cultural Theory and Popular Culture: An Introduction. 8th ed., Routledge, 2021.*	18	*Lule, Jack. Understanding Media and Culture: An Introduction to Mass Communication. 8th ed., Sage Publications, 2023.*
19	*Fiske, John. Theories of Popular Culture. 3rd ed., Routledge, 2018.*		

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	*Mr.K.Hariharan, Film Director*	1	*Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.*	1	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*

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SEMESTER II

Course Code	UFT24202T	Course Title	Film Production Management	Category	C	core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR-1	To provide the introduction of Film Production
CLR-2	To gain the knowledge of Pre-production Planning
CLR-3	To gain the knowledge on the Production Management Techniques
CLR-4	To impart the Post-production Coordination
CLR-5	To learn the fundamentals of Project Management in Film Production

Outcomes (CLO)	*At the end of this course, learners will be able to:*	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10	
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO 1	PSO 2	
CLO-1	Students would learn the introduction of Film Production	✓	✓	-	-	2	85	75	H					H			H		
CLO-2	Students would know the Pre-production Planning	✓	✓	✓	-	2	85	75			H			H					
CLO-3	Students would gain knowledge on the Production Management Techniques	✓	✓	✓	✓	3	85	75					H	H					H
CLO-4	Students would learn the Post-production Coordination	✓	✓	✓	✓	3	85	75	H			H							
CLO-5	Students would learn the fundamentals of Project Management in Film Production	✓	✓	✓	✓	3	85	75	H			H	H						

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Overview of Film Production Process	Introduction to Pre-production Planning and Organization	Introduction to Production Management Techniques	Introduction to Post-production Coordination and Workflow	Introduction to Project Management in Film Production
SLO-2	Roles and Responsibilities in Film Production	Script Analysis and Breakdown Techniques	Understanding Crew Management: Roles and Responsibilities	Overview of the Post-production Process: Editing, Sound Design, Visual Effects, etc.	Project Evaluation and Analysis: Post-mortem Review of the Production Process
SLO-3	Production Schedule and Budgeting	Creating the Production Schedule: Scheduling Shoot Days, Locations, and Talent	Effective Communication and Collaboration on Set	Managing the Post-production Schedule and Budget	Exploring Career Paths in Film Production Management: Opportunities and Challenges
SLO-4	Legal and Safety Considerations	Basics of Film Budgeting: Estimating Costs and Allocating Resources	Coordination between Departments in Film Production	Collaboration with Post-production Teams: Editors, Sound Engineers, VFX Artists	Industry Standards and Best Practices in Film Production Management
SLO-5	Introduction to Production Management Software	Contracting and Negotiating with Cast and Crew	Equipment Management in Film Production	Quality Control and Review Process in Post-production	Networking and Relationship Building in the Film Industry
SLO-6	Project Management Techniques	Securing Permits, Clearances, and Insurance for Production	Procurement and Rental of Production Equipment	Deliverables and Distribution: Finalizing and Delivering the Finished Product	Emerging Trends and Technologies in Film Production Management: Adaptation and Innovation
SLO-7	Team Communication and Collaboration	Project Management Principles for Pre-production	Logistics Planning for Equipment Transportation and Setup	Post-production Editing Techniques and Strategies	Budgeting and Financial Management in Film Production
SLO-8	Risk Management in Film Production	Location Scouting and Management	Location Management: Scouting, Permissions, and Logistics	Sound Design and Mixing in Post-production	Risk Management and Contingency Planning in Film Production

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-9	Financial Planning and Management	Casting and Talent Management	Importance of Safety Standards in Film Production	Visual Effects: Integration and Enhancement in Post-production	Legal and Contractual Considerations in Film Production Management
SLO-10	Contracts, Rights, and Clearances	Crew Hiring and Management	Compliance Requirements for Film Sets: Legal and Regulatory Considerations	Color Grading and Correction: Enhancing Visual Impact in Post-production	Team Leadership and Motivation in Film Production Management
SLO-11	Safety Measures on Set	Production Design and Set Construction Planning	Implementing Safety Protocols on Set: Training and Procedures	Foley and Sound Effects: Enhancing Audio Realism in Post-production	Time Management and Scheduling Techniques for Film Production
SLO-12	Industry Trends and Future Directions	Finalizing Pre-production Plans and Preparation for Production Phase	Emergency Preparedness and Response Planning	Finalizing Post-production: Quality Assurance and Client Approval Process	Quality Assurance and Control in Film Production Management
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Film Production Management;Overview of Film Production Process: Pre-production, Production, Post-production; Roles and Responsibilities in Film Production: Producers, Directors, Production Managers, etc.; Understanding the Production Schedule and Budgeting; Legal and Safety Considerations in Film Production; Introduction to Production Management Software and Tools

Unit II:
Pre-production Planning and Organization; Script Analysis and Breakdown: Identifying Production Requirements; Creating the Production Schedule: Scheduling Shoot Days, Locations, and Talent; Budgeting Basics: Estimating Costs and Allocating Resources Contracting and Negotiating with Cast and Crew; Securing Permits, Clearances, and Insurance for Production

Unit III:
Production Management Techniques; Crew Management; Hiring, Training, and Supervising Production Crew; Communication and Collaboration on Set; Coordination between Departments
Equipment and Location Management; Procurement, Rental, and Logistics; Handling Daily Production Challenges and Problem-solving; Maintaining Safety and Compliance Standards on Set
Unit IV:
Post-production Coordination and Workflow; Overview of Post-production Process: Editing, Sound Design, Visual Effects, etc.; Managing Post-production Schedule and Budget; Collaboration with Post-production Teams: Editors, Sound Engineers, VFX Artists; Quality Control and Review Process: Ensuring Technical and Creative Standards; Deliverables and Distribution: Finalizing and Delivering the Finished Product.

Unit V:
Project Management and Industry Practices; Project Evaluation and Analysis: Post-mortem Review of Production Process; Career Paths in Film Production Management: Opportunities and Challenges; Industry Standards and Best Practices in Film Production Management; Networking and Building Relationships in the Film Industry; Emerging Trends and Technologies in Film Production Management: Adaptation and Innovation.

Resources

20	Cleve, Bastian. Film Production Management. 4th ed., Routledge, 2016.	21	Patz, Deborah S. Film Production Management 101: Management & Coordination in a Digital Age. 2nd ed., Focal Press, 2016.
22	Honthaner, Eve Light. The Complete Film Production Handbook. 5th ed., Focal Press, 2018.	23	Stradling, Linda. Film Production Management: How to Budget, Organize and Deliver a Successful Film or TV Production. 1st ed., Routledge, 2020.
24	Ascher, Steven, and Edward Pincus. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age. Revised ed., Plume, 2013.		

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	*Mr.K.Hariharan, Film Director*	1	*Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.*	1	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*

SEMESTER II

Course Code	UFT24203L	Course Title	Scene Making Practical	Category	C	Core	L	T	P	C
							0	0	9	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses		Progressive Courses		Data Book / Codes/Standards	Nil

		Depth				Attainment			Program learning Outcomes											
CLR-1	To provide the mastery of still pictures to movie																			
CLR-2	To know the difference of Scene																			
CLR-3	To understand the purpose of creating Scenes																			
CLR-4	To impart the fundamentals of creating Scenes																			
CLR-5	To learn the process of Scene																			
Outcomes (CLO)	*At the end of this course, learners will be able to:*	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would learn the basics of Scene	✓	✓	-	-	*2*	*85*	*75*	*H*					*H*			*H*	
CLO-2	Students would know the concept of Scenes	✓	✓	✓	-	*2*	*85*	*75*			*H*			*H*				
CLO-3	Students would gain knowledge about creating Scenes	✓	✓	✓	✓	*3*	*85*	*75*					*H*	*H*				*H*
CLO-4	Students would learn fundamentals of creating Scenes	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*						
CLO-5	Students would learn to process of creating Scenes	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*	*H*					

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	27	27	27	27	27
S-1 to S-3	Introduction to Scene Structure	Scene Transitions and Flow	Writing Romance Scenes	Writing Multi-Character Scenes	Writing Quiet, Reflective Scenes
S-4 to S-6	Scene Setup and Payoff	Writing Emotional Scenes	Creating Strong Opening Scenes	Writing Exposition in a Scene	Creating Urgency in Scenes (Time Constraints)
S-7 to S-9	Writing Action Descriptions	Visual Storytelling in Scenes	Writing Climactic Scenes	Handling Internal Conflict in a Scene	Writing Crosscut Scenes
S-10 to S-12	Crafting Memorable Character Introductions	Building Suspense in a Scene	Writing Humor in Scenes	Writing a Scene with a Twist	Writing with Voiceovers
S-13 to S-15	Creating Conflict in a Scene	Writing an Action Scene	Writing Character Monologues	Writing a Montage Scene	Writing Unreliable Narrators
S-16 to S-18	Writing Natural Dialogue	Dialogue-Only Scenes	Writing a Fight or Chase Scene	Using Flash-forwards in Scenes	Scene Polishing and Refining
S-19 to S-21	Balancing Action and Dialogue	Using Flashbacks in Scenes	Writing Death Scenes	Writing Cliffhanger Scenes	Peer Review and Feedback on Scenes
S-22 to S-24	Writing Subtext in Dialogue	Crafting Scenes with Silence	Crafting Turning Point Scenes	Writing Everyday Life Scenes	Using Theme and Motif in Scenes
S-25 to S-27	Pacing and Rhythm in Scenes	Writing Genre-Specific Scenes	Writing Character Relationships in Scenes	Symbolism in Scene Writing	Final Scene Writing Project

CLASS EXERCISE:

Scene Structure Breakdown : 1 Week
Writing Dialogue-Only Scene :1 Week
Character Introduction Scene : 1Week
Conflict-Driven Scene : 1 Week.
Writing a Suspense Scene : 2 Weeks
Montage Scene Writing : 2 Weeks
Emotionally Charged Scene : 2 Weeks
Twist Ending Scene : 2 Weeks
Cliffhanger Scene : 2 Weeks
Rewriting a Scene : 1 Week

Record Works:

(The students must submit ONE scene or Video Clip as a group work for the Practical exam, which will be evaluated by the External Examiner)

Resources			
25	*Albert, Lou. The Director's Vision: A Concise Guide to the Art of 21st Century Filmmaking. 1st ed., Michael Wiese Productions, 2012.*	26	*Weston, Judith. Directing Actors: Creating Memorable Performances for Film and Television. 3rd ed., Focal Press, 2015.*
27	*Ascher, Steven, and Edward Pincus. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age. Revised ed., Plume, 2013.*	28	*Lumet, Sidney. Making Movies. Reprint ed., Penguin Books, 1995.*
29	*Katz, Steven D. Shot by Shot: A Practical Guide to Filmmaking. 2nd ed., Michael Wiese Productions, 2004.*	30	*Katz, Steven D. Film Directing Shot by Shot: Visualizing from Concept to Screen. 1st ed., Michael Wiese Productions, 1991.*

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

***The evaluation can be done in one or more parameters that include, (i) Seminars, (ii) Mini-Projects, (iii) Case-Studies, (iv) MOOC certification, (v) Publication of Articles, (vi) Presentation of research work in conferences, (vii) Assignments**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	*Mr.K.Hariharan, Film Director*	1	*Dr. Uma Vangal Professor, International, Institute of Film & Culture, Chennai.*	1	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*

SEMESTER II

Course Code	UCD24V01T	Course Title	Essentials of Artificial Intelligence	Category		Value Added Courses	L	T	P	C
							1	0	0	1

Course Offering Department	Computer Applications	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	*The purpose of learning this course is to:*
CLR-1	Study the basics of designing intelligent agents that can solve general purpose problems'
CLR-2	Discover appropriate AI methods to solve a given problem
CLR-3	Perform intellectual task as decision making, problem solving, perception, understanding
CLR-4	Formalize a given problem using different AI methods
CLR-5	Provides adaptive learning

Outcomes (CLO)	*At the end of this course, learners will be able to:*	Depth				Attainment												
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO-1**	**PSO-2**
CLO-1	Demonstrate fundamental understanding of the history of artificial intelligence and its foundations	✓	✓	-	-	*2*	*85*	*75*	*H*	*-*	*-*	*L*	*-*	*H*	*-*	*M*	*H*	*H*
CLO-2	Apply basic principles of AI in solutions that require problem solving, inference, perception, knowledge representation, and learning	✓	✓	✓	-	*2*	*85*	*75*	*H*	*M*	*L*	*M*	*M*	*H*	*-*	*L*	*H*	*H*
CLO-3	Identify systems with Artificial Intelligence. evaluation of different algorithms on a problem formalization	✓	✓	✓	✓	*3*	*85*	*75*	*H*	*L*	*H*	*1*	*H*	*H*	*-*	*L*	*H*	*H*
CLO-4	Use classical Artificial Intelligence techniques, such as search algorithms,	✓	✓	✓	✓	*3*	*85*	*75*	*H*	*H*	*M*	*H*	*H*	*H*	*-*	*M*	*H*	*H*
CLO-5	Ability to apply Artificial Intelligence techniques for problem solving.	✓	✓	✓	✓	*3*	*85*	*75*	*H*	*H*	*M*	*H*	*H*	*H*	*-*	*H*	*H*	*H*

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO - 4**	**CLO - 5**
	3	**3**	**3**	**3**	**3**
SLO-1	*Introduction to Artificial Intelligence, History of Artificial Intelligence - AI models,*	*Logical Reasoning – Introduction- Knowledge Representation*	*Unification and Conditions, Unification algorithm*	*Partial-order Planning, Planning Graphs*	*Probability Theory, Uncertain Knowledge, Axioms of Probability.*
SLO-2	*Problem Solving with Artificial Intelligence- ProblemSolving Process*	*Logical Agents, Knowledge-basedAgents, Syntax of First Order Logic, Basic Elements of First Order Logic*	*Planning: Designing Programs to Search for Data or Solutions to Problem.*	*Uses of Planning Graph, Planning and Acting in the RealWorld*	*Bayes Theorem, Bayes' Rules & Uses, Bayesian Networks, Types of Bayesian Network*
SLO-3	*Problem Types, Characteristics and Representation– Agents - Examples of Agents, Types of Agents*	*Forward Chaining andBackward Chaining- Properties Examples*	*State-space Search, Problems to Solve: Water Jug Problem, State Representation: Initial, Operator, Goal State*	*Forward March, Backward March and Limited Resources*	*Temporal Models, Hidden Markov Models, HMM Components*

Resources			
31	*Russel.SandNorvig. P, (2003), "Artificial Intelligence – A Modern Approach", Second Edition, Pearson Education*	*2*	*S. Russel and P. Norvig, "Artificial Intelligence – A Modern Approach", Second Edition, Pearson Education*

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (100% weightage)			
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*
		(20%)	(20%)	(40%)	(20%)
		Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10
2	Understand	15	15	10	10
3	Apply	20	25	25	25
4	Analyse	20	25	25	25
5	Evaluate	15	10	15	15
6	Create	15	10	15	15
Total (%)		100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	*Mr.Jothi Periaswamy, Founder/Chief Data Scientist, DeepSphere AI, 2 Venture Drive, #13-26 Vision Exchange, Singapore, 608526*	1	*Dr.S.Gopinathan, Professor and Head, Department of Computer Science, University of Madras, Guindy Campus,,Chennai-600025*	1	*Dr.S.Belina V J Sara, SRMIST Kattankulathur*

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SEMESTER II

Course Code	UCD24S02L	Course Title	Quantitative Aptitude and Logical Reasoning	Category	S	Skill Enhancement Courses	L	T	P	C
							0	0	2	1

Course Offering Department	Career Guidance	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Course Rationale (CLR)	The purpose of learning this course is to:	Depth				Attainment			Program Learning Outcomes									
CLR-1	*Illustrate the application of different principles in solving mathematical problems*																	
CLR-2	*Foster students' curiosity and understanding of concepts related to profit/loss, interest computation, and averages*																	
CLR-3	*Analyze fundamental mathematical concepts concerning permutation and combination, as well as time and work, with a critical perspective*																	
CLR-4	*Equip students with the abilities essential for generating and comprehending data, focusing on topics such as cubes, dices and blood relations*																	
CLR-5	*Empower students to grasp the fundamentals of reasoning*																	
Course Learning Outcomes (CLO)	*At the end of this course, learners will be able to:*	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation,**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PLO-9**	**PLO-10**
CLO-1	*Grasp, evaluate, and tackle problems involving numbers and percentages*	✓	✓	-	-	*2*	*85*	*75*	*3*	*1*	*3*	-	*2*	*2*	-	-	-	-
CLO-2	*Develop, solve, interpret, and apply fundamental mathematical models relevant to everyday situations*	✓	✓	✓	-	*2*	*85*	*75*	*3*	*1*	*3*	-	*2*	*2*	-	-	-	-
CLO-3	*Realize the principles of permutation and combination, probability, time and work, and adopt simplified and innovative approaches to problem- solving*	✓	✓	✓	✓	*3*	*85*	*75*	*3*	*1*	*3*	-	*2*	*2*	-	-	-	-
CLO-4	*Comprehend the concepts of data interpretation, data sufficiency, coding and decoding*	✓	✓	✓	✓	*3*	*85*	*75*	*3*	*1*	*3*	-	*2*	*2*	-	-	-	-
CLO-5	*Solve logical puzzles and reasoning challenges*	✓	✓	✓	✓	*3*	*85*	*75*	*3*	*1*	*3*	-	*2*	*2*	-	-	-	-

Title & Content	Unit I / CLO - 1	Unit II / CLO - 2	Unit I II/ CLO - 3	Unit IV / CLO - 4	Unit V / CLO - 5
Duration (hour)	**6**	**6**	**6**	**6**	**6**
SLO-1	Classification of numbers and Test of divisibility	Profit and Loss	Permutation and Combination	Cubes and Dice	Direction Sense
SLO-2	Unit digit and Trailed zeroes	Ratio and Proportions	Problems on Probability	Data Interpretation	Number Series and Word Series
SLO-3	Problems on HCFand LCM	Simple Interest and Compound Interest	Time and work - Men and Work	Data sufficiency	Odd man out Missing Number and Wrong Number
SLO-4	Problems on Partnership	Word problems on Linear and Simultaneous Equations	Time and Work - Pipes and Cisterns	Seating Arrangements – Linear and Circular	Puzzles - Concepts & Problems Syllogisms - Concepts & Problems
SLO-5	Problems on Percentage	Problems on Averages	Time, Speed and Distance - Problems on Trains	Problems on Blood Relations	Problems on Clocks
SLO-6	Percentage - Increasing & Decreasing functions	Mixtures and Alligations	Time, Speed and Distance - Boats & Streams	Coding – Decoding	Problems on Calendars

Resources			
1	*Abhijit Guha, Quantitative Aptitude for Competitive Examinations, Tata McGraw Hill, 5th Edition*	2	*Dr. Agarwal. R. S, Quantitative Aptitude for Competitive Examinations, S. Chand and Company Limited, 2018 Edition*
3	*Archana Ram, Place Mentor: Tests of Aptitude for Placement Readiness, Oxford University Press, Oxford, 2018*	4	*Edgar Thrope, Test of Reasoning for Competitive Examinations, Tata McGraw Hill, 6th Edition*
5	*Dinesh Khattar, The Pearson Guide to Quantitative Aptitude for competitive examinations, Pearson, 3rd Edition*	6	*P A Anand, Quantitative Aptitude for competitive examinations, Wiley publications, e book, 2019*

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (100% weightage)			
		CLA – 1	CLA – 2	CLA – 3	CLA – 4*
		(20 %)	(20 %)	(30 %)	(30 %)
		Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	10	20	10
2	Understand	20	10	20	10
3	Apply	20	20	20	20
4	Analyze	20	20	20	20
5	Evaluate	10	20	10	20
6	Create	10	20	10	20
	Total (%)	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

***The evaluation can be done in one or more parameters that include, (i) Seminars, (ii) Mini-Projects, (iii) Case-Studies, (iv) MOOC certification, (v) Publication of Articles, (vi) Presentation of research work in conferences, (vii) Assignments**

Designers

Professional Experts	Higher Institution Experts	Internal Experts
1 Mr. P. Chockalingam, Senior Lead Software Engineer, Virtusa Consulting Services Private Ltd, DLF IT Park SEZ, Chennai – 600089 p.chockalingam1986@gmail.com	1 Dr. G. Saravana Prabu, Asst. Professor, Department of English, Amrita Vishwa Vidhyapeetham, Coimbatore - 641112 g_saravanaprabu@cb.amrita.edu	1 *Dr. Sathish K, HOD, Department of Career Guidance Cell, FSH, SRMIST* *hod.dcgc.ktr@srmist.edu.in* 2 *Dr. Aarthi S, Assistant Professor, Department of Career Guidance Cell, FSH, SRMIST* *aarthis4@srmist.edu.in*

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MANDATORY COURSE
SEMESTER II

Course Code	UNS24Y01L/ UNC24Y01L/ UNO24Y01L/ UYG24Y01L	Course Title	NSS/ NCC/ NSO/ Yoga	Category	Y	Mandatory Courses	L	T	P	C
							0	0	0	0

Course Offering Department	NSS/ NCC/ NSO/ Yoga	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Assessment Tools	*Marks*
Continuous Learning Assessment- I (CLA-I)	*20 Marks*
Continuous Learning Assessment- II (CLA-II)	*30 Marks*
Continuous Learning Assessment- III (CLA-III)	*30 Marks*
Continuous Learning Assessment- IV (CLA-IV)	*20 Marks*
Total Marks	*100 Marks*

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DIRECTION

SEMESTER III

Course Code	UDF24301T	Course Title	Film Direction Techniques	Category	C	Core	L	T	P	C
							4	0	0	4

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To provide the Fundamentals of Film Direction																	
CLR-2	To understand the purpose of film direction																	
CLR-3	To gain knowledge of Visual Storytelling and Composition																	
CLR-4	To impart the fundamentals of Technical Aspects of Direction																	
CLR-5	To learn the components of Direction Techniques																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would learn the Fundamentals of Film Direction	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would know the elements of film direction	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge of Visual Storytelling and Composition	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Technical Aspects of Direction	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn the Direction Techniques	✓	✓	✓	✓	3	85	75	H			H	H					

itle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Fundamentals of Film Direction	Visual Storytelling and Composition	Directing Actors and Performance - Understanding Actor's Craft	Technical Aspects of Direction - Understanding the Technical Crew	Advanced Direction Techniques and Industry Practices
SLO-2	Introduction to Film Direction	Elements of Visual Storytelling	Method Acting vs. Classical Acting Techniques	Roles and Responsibilities of Key Crew Members	Techniques for Various Genres (Drama, Comedy, Action, etc.)
SLO-3	Role and Responsibilities of a Director	Symbolism and Metaphors in Visuals	Building Characters and Backstories	Collaboration with Cinematographers and Editors	Adapting Directorial Style to Genre Conventions
SLO-4	The Director's Vision and Style	Cinematic Composition - Rule of Thirds	Directing Techniques - Giving Effective Directions and Feedback	Camera Techniques - Camera Equipment and Settings, Camera selection	Directing Documentaries vs. Fiction
SLO-5	Understanding the Script	Leading Lines, and Framing'	Balancing Creative Freedom and Direction	Sound Design and Direction- Importance of Sound in Storytelling	Techniques and Approaches for Documentary Filmmaking
SLO-6	Script Analysis and Breakdown, Visualizing the Script	Creating Depth and Perspective	Creating Authentic Performances	Techniques for Capturing High-Quality Audio	Ethical Considerations in Documentary Direction
SLO-7	Pre-Production Planning - Storyboarding and Shot Lists,	Camera Movements and Angles	Techniques to Elicit Genuine Emotions	Special Effects and VFX	Non-Linear Narratives and Experimental Techniques,
SLO-8	Location Scouting and Set Design	Types of Camera Movements (Pan, Tilt, Dolly, etc.)	Managing Performance Consistency	Integrating Practical Effects with Visual Effects	Use of Virtual Reality and Interactive Media
SLO-9	Working with the Crew - Collaboration with Producers	Impact of Different Camera Angles on the Story	Working with Non-Professional Actors	Working with VFX Teams	Career Development and Industry Insights
SLO-10	Cinematographers, Designers, Effective Communication and Leadership Skills	Lighting Techniques - Basics of Lighting: Key, Fill, and Backlight'	Techniques for Directing Amateurs	Post-Production Workflow	Building a Directorial Portfolio

itle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-11	Casting and Rehearsals - Casting Techniques	Creating Mood and Atmosphere with Lighting	Adapting Direction Style to Different Skill Levels	Editing Techniques and Principles	Networking and Collaborating within the Industry
SLO-12	Cinematographers, Designers, Effective Communication and Leadership Skills	Color Theory in Film - Use of Color to Convey Emotion and Theme.	Blocking and Staging Scenes	Role of the Director in the Editing Room	Styles and Techniques of Iconic Directors
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I

Fundamentals of Film Direction- Introduction to Film Direction; Role and Responsibilities of a Director - The Director's Vision and Style; Understanding the Script - Script Analysis and Breakdown, Visualizing the Script; Pre-Production Planning - Storyboarding and Shot Lists, Location Scouting and Set Design; Working with the Crew - Collaboration with Producers, Cinematographers, and Designers, Effective Communication and Leadership Skills; Casting and Rehearsals - Casting Techniques, Directing Actors in Rehearsals.

Unit II

Visual Storytelling and Composition - Elements of Visual Storytelling; Symbolism and Metaphors in Visuals; Cinematic Composition - Rule of Thirds, Leading Lines, and Framing' Creating Depth and Perspective; Camera Movements and Angles- Types of Camera Movements (Pan, Tilt, Dolly, etc.), Impact of Different Camera Angles on the Story; Lighting Techniques - Basics of Lighting: Key, Fill, and Backlight' Creating Mood and Atmosphere with Lighting; Color Theory in Film - Use of Color to Convey Emotion and Theme.

Unit III

Directing Actors and Performance - Understanding Actor's Craft, Method Acting vs. Classical Acting Techniques, Building Characters and Backstories; Directing Techniques - Giving Effective Directions and Feedback; Balancing Creative Freedom and Direction, Creating Authentic Performances - Techniques to Elicit Genuine Emotions, Managing Performance Consistency; Working with Non-Professional Actors - Techniques for Directing Amateurs, Adapting Direction Style to Different Skill Levels; Rehearsal Techniques - Blocking and Staging Scenes, Improvisation and Experimentation in Rehearsals.

Unit IV

Technical Aspects of Direction - Understanding the Technical Crew - Roles and Responsibilities of Key Crew Members, Collaboration with Cinematographers and Editors; Camera Techniques - Camera Equipment and Settings, Camera selection; Sound Design and Direction - Importance of Sound in Storytelling, Techniques for Capturing High-Quality Audio; Special Effects and VFX, Integrating Practical Effects with Visual Effects, Working with VFX Teams; Post-Production Workflow - Editing Techniques and Principles, Role of the Director in the Editing Room.

Unit V

Advanced Direction Techniques and Industry Practices - Directing for Different Genres - Unique Challenges and Techniques for Various Genres (Drama, Comedy, Action, etc.), Adapting Directorial Style to Genre Conventions; Directing Documentaries vs. Fiction - Techniques and Approaches for Documentary Filmmaking, Ethical Considerations in Documentary Direction; Innovative Storytelling Techniques - Non-Linear Narratives and Experimental Techniques, Use of Virtual Reality and Interactive Media; Career Development and Industry Insights - Building a Directorial Portfolio, Networking and Collaborating within the Industry, Case Studies of Renowned Directors - Styles and Techniques of Iconic Directors.

Resources

32	Rabiger, Michael. Directing: Film Techniques and Aesthetics. 6th ed., Focal Press, 2020.	33	Mamet, David. On Directing. 1st ed., Vintage, 1992.
34	Block, Bruce. The Visual Story: Creating the Visual Structure of Film, TV and Digital Media. 4th ed., Focal Press, 2021.	35	Katz, Steven D. Film Directing: Shot by Shot – Visualizing from Concept to Screen. 20th Anniversary ed., Focal Press, 2019.
36	Mitchell, Katie. The Director's Craft: A Handbook for the Theatre. 1st ed., Routledge, 2008.		

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER III

Course Code	UFT24302T	Course Title	Television Production	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To provide the Knowledge in Television Production
CLR-3	To know the difference of Television Production
CLR-3	To understand the functioning of Television Production
CLR-4	To impart the Knowledge of Television Set up
CLR-5	To learn the Editing techniques

Outcomes CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating	Independent Thinking, Analytical	Leadership Qualities, Professionalism, Autonomy.	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Students would learn the basics Television Production	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would know the handling of Equipment	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about recording Setup	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Television Production	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn about Editing Techniques	✓	✓	✓	✓	3	85	75	H			H	H					

itle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	History of Television Production	Audio and Lighting for Television Production	Audio and Lighting for Television Production	Television Studio Production	Post-Production and Distribution
SLO-2	Evolution of Television Technology	Introduction to Audio Capture	Introduction to Audio Capture	Television Studio Setup Overview	Introduction to Video Editing
SLO-3	Overview of Television Production Roles	Microphone Types and Applications	Microphone Types and Applications	Set Design for Studio Productions	Editing Software and Tools
SLO-4	Camera Operator and Audio Technician Roles	Placement Techniques for Optimal Audio	Placement Techniques for Optimal Audio	Camera Placement in the Studio	Editing Techniques for Television
SLO-5	Television Genres: News Programs and Documentaries	Environmental Audio Considerations	Environmental Audio Considerations	Lighting Grids and Their Uses	Workflow Considerations in Editing
SLO-6	Television Genres: Dramas and Sitcoms	Audio Mixing Consoles Overview	Audio Mixing Consoles Overview	Control Room Operations	Sound Design Essentials
SLO-7	Reality Shows	Monitoring Equipment for Television	Monitoring Equipment for Television	Multi-Camera Production Techniques	Sound Editing and Mixing
SLO-8	Pre-Production Process Overview	Balancing Audio Levels	Balancing Audio Levels	Directing Techniques for Studio Production	Mastering Sound for Television
SLO-9	Scriptwriting Basics	Three-Point Lighting Setup	Three-Point Lighting Setup	Camera Switching in Live Productions	Syncing Audio with Video
SLO-10	Casting and Location Scouting	Key, Fill, and Backlighting Techniques	Key, Fill, and Backlighting Techniques	Shot Composition for Multi-Camera Setups	Delivery Formats: Broadcast and Streaming
SLO-11	Scheduling in Television Production	Lighting Intensity Adjustments	Lighting Intensity Adjustments	Live Broadcasting Essentials	On-Demand Platforms Overview
SLO-12	Casting and Location Scouting	Color Temperature Control	Color Temperature Control	Time Management and Cueing	Distribution Strategies and Techniques
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Television Production -History of Television Production; Evolution of television technology; Milestones in television history; Television Production Roles- Producer, Director, Camera Operator, Audio Technician; Television Genres - News Programs, Documentaries, Dramas, Sitcoms, Reality Shows; Pre-production Process -Scriptwriting, Casting, Location Scouting, Scheduling.

Unit II:

Television Camera Operations -Television Camera Types-Broadcast Cameras, ENG Cameras, Studio Cameras- Camera Setup and Configuration-Camera settings - White balance, Exposure, Focus- Framing and Composition - Rule of thirds, Leading lines, Visual storytelling- Camera Movement - Pans, tilts, zooms, Tracking shots.

Unit III:

Audio and Lighting for Television Production -Audio Capture-Microphone types- Placement techniques - Environmental considerations; Audio Mixing and Monitoring - Audio mixing consoles - Monitoring equipment - Balancing audio levels - Lighting Setup-Three-point lighting setups, Key, fill, backlighting techniques; Lighting Control-Intensity adjustment - Color temperature control - Shadow management

Unit IV:

Television Studio Production - Television Studio Setup - Set design, Camera placement, Lighting grids, Control rooms— Multi-Camera Production - Directing techniques - Camera switching - Shot composition Live Broadcasting - Time management - Cueing - Troubleshooting - Graphics and Effects, On-screen graphics—Lower-thirds—Visual effects integration

Unit V:

Post-Production and Distribution - Video Editing-Editing software, Editing techniques, Workflow considerations— Sound Design— Sound editing—Mixing and mastering—Syncing audio with video—Delivery Formats, Broadcast—Streaming—On-demand platforms—Distribution Strategies—Target audience analysis—Marketing and promotion—Content distribution channels

Resources			
37	Owens, Jim. Television Production. 11th ed., Cengage Learning, 2014.	38	Owens, Jim. Television Studio Production and Directing: A Guide for Students. 1st ed., Focal Press, 2013.
39	Millerson, Gerald, and Jim Owens. The Art of Television Production. 8th ed., Focal Press, 2018.	40	O'Neil, H. Dennis K. Broadcast Television: Production and Programming. 6th ed., Prentice Hall, 2012.
41	Zettl, Herbert. Television Production Handbook. 12th ed., Cengage Learning, 2018.		

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER III

Course Code	UDF24303L	**Course Title**	Screenplay Writing	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR-1	To provide the mastery of Screenplay Writing
CLR-2	To know the difference Between Story & Screenplay
CLR-3	To understand the purpose of Screenplay
CLR-4	To impart the fundamentals of Screenplay
CLR-5	To learn the process of Screenplay

Outcomes (CLO)	At the end of this course, learners will be able to:	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	Program learning Outcomes: **Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would learn the basics of Screenplay	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Screenplay	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about Screenplay	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Screenplay	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn to process of Screenplay	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1** 24	**CLO - 2** 24	**CLO - 3** 24	**CLO – 4** 24	**CLO - 5** 24
S-1 to S-3	Structure of a Screenplay	Three-Act Structure	Using Dialogue to Reveal Character and Plot	Using Transitions and Scene Changes	Maintaining Pace and Flow in the First Draft
S-4 to S-6	Difference Between Screenplay and Script	Hero's Journey: Structure and Stages	Anatomy of a Scene	Formatting Dialogue and Character Names	Writing with Emotion and Subtext in Mind
S-7 to S-9	Introduction to Screenplay Formatting	Understanding Plot vs. Subplot	Writing Effective Opening Scenes	Importance of a Logline and Synopsis	Importance of Dialogue and Action Balance
S-10 to S-12	Role of a Screenwriter in Film Production	Developing the Inciting Incident	Crafting Conflict in Scenes	Writing a Strong Logline	Role of Rewriting in Screenplay Writing
S-13 to S-15	Concept vs. Story vs. Plot	Building the Climax and Resolution	Building Tension Through Action and Dialogue	Creating a Story Treatment for Your Screenplay	Self-editing Techniques for Screenplays
S-16 to S-18	Understanding Genre and Its Impact on Storytelling	Creating Multi-dimensional Characters	Using Subtext in Scenes	Developing an Elevator Pitch for Your Story	Using Feedback for Revising Your Script
S-19 to S-21	Developing Original Ideas for Screenplays	Writing Strong Protagonists and Antagonists	Introduction to Screenplay Formatting Software	Writing a One-Page Synopsis	Improving Dialogue and Action in the Rewrite
S-22 to S-24	Creating Unique Characters	Understanding Character Arcs	Correct Use of Sluglines (Scene Headings)	Starting the First Draft of Your Screenplay	Finalizing Your Screenplay

CLASS EXERCISE:

1. Three-Act-Structure : 1 Week
2. Plot Point, Character Arc, Dialogue. : 1 Week
3. Study of Conflicts : 2 Weeks
4. Climax : 2 Weeks
5. Insighting Incidents : 2 Weeks
6. Protoganist : 1 Week

7. Antagonist : 1 Week
8. Theme : 1 Week
9. Screenplay Software : 2 Weeks
10. Resolution : 2 Weeks

RECORD WORK:

Students should submit the hard copy of screenplay of any Fictional Content (20- 30 pages)

Resources			
42	Stanislavski, Constantin. An Actor Prepares. 1st ed., 1936; Reprint ed., Routledge, 2013.	43	Silverberg, Larry. The Sanford Meisner Approach: An Actor's Workbook. 1st ed., Routledge, 2006.
44	Butler, Isaac. The Actor's Studio: A History. 1st ed., Avid Reader Press, 2020.	45	Adler, Stella. The Art of Acting. 1st ed., Performing Arts Journal Publications, 1988.

Assessment

	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
7	Remember	20	20	20	20	20
8	Understand	20	20	20	20	20
9	Apply	20	20	20	20	20
10	Analyze	20	20	20	20	20
11	Evaluate	10	10	10	10	10
12	Create	10	10	10	10	10
13	Total %	100	100	100	100	100

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Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

SEMESTER III

Course Code	UFT24P01L	**Course Title**	Internship-I	Category	C	Core	L	T	P	C
							0	0	0	1

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

										Program learning Outcomes									
CLR-1	To acquire the basic knowledge of Film industry																		
CLR-2	To understand the working atmosphere of Film industry																		
CLR-3	To know and practice field works in various designations of various Film setup																		
CLR-4	To training the film & TV industry as an intern in various field																		
CLR-5	To get the mastery skills from the Film field through intern training																		
Outcomes (CLO)	At the end of this course, learners will be able to:	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entreprenuerial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would learn the Film industry practically	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would gain knowledge of Film field circumstances	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would know various designations and various Film setup	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would gain knowledge about film & TV industry	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would be proficient in the media field	✓	✓	✓	✓	3	85	75	H			H	H					

The student will undergo a two-week internship during the summer vacation after the end of the II Semester in any media organization and must submit an activity report. The student will be monitored by the faculty and will be guided by the media organization in completing the internship.

Methodology:

Students are expected to do an internship of professional nature within the stipulated time during the summer vacation for a period of a minimum of 15 days after the end the of II Semester. Criteria for selecting the internship will be based on the area of specialization by the student in the media industry. Emphasis will be given to get trained of professional quality that will help students to enter the media industry with an evaluated portfolio. The internship training activities will be presented by the students and the vivavoce will complete the process of evaluation for awarding grades.

The training work can be carried out in any Media House / Print Media /Advertising Agency / Media Professional / Film Industry for three months**.**

Record Work:

Students must prepare the Day-to-Day activities of their internship training period, that will be monitored by Internship Coordinator of the Media organization.

(The students must submit the Internship report in the Record form for Practical Exam, which will be evaluated by the External Examiner)

Internship / Project

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

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SEMESTER IV

Course Code	UDF24401T	Course Title	Acting Theory	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	*The purpose of learning this course is to:*
CLR-1	To introduce fundamentals and history of acting.
CLR-2	To explore advanced techniques for character development.
CLR-3	To study acting styles in different genres.
CLR-4	To provide specialized training for unique performances.
CLR-5	To guide students in comprehensive acting preparation.

Outcomes (CLO)	*At the end of this course, learners will be able to:*	Depth				Attainment			Program learning Outcomes										
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	**lem Solving, Critical Thinking, Creativity Solving**	**nmunication Skills, Collaborating Skills**	**pendent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**'ship Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**ue Inculcation, Multicultural inclusivity**	**onmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students will understand basic acting terms and history.	✓					*85*	*75*										
CLO-2	Students will apply advanced techniques for character portrayal.	✓	✓	✓	-	*2*	*85*	*75*										
CLO-3	Students will practice various acting styles and genres.	✓	✓	✓	✓	*3*	*85*	*75*										
CLO-4	Students will learn voiceover and motion capture techniques.	✓	✓	✓	✓	*3*	*85*	*75*										
CLO-5	Students will prepare and deliver authentic performances.	✓	✓	✓	✓	*3*	*85*	*75*										

itle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration hour)	12	12	12	12	12
SLO-1	Definition, history of acting, and importance of the actor	Meisner technique	Differences between realism and stylized acting	Voiceover acting basics	Rehearsal techniques and character continuity
SLO-2	Basic acting terminology and understanding objectives/obstacles	Viewpoints technique	Techniques for comedy acting	Motion capture performance skills	Deep character development work
SLO-3	Emotion memory and sense memory	Laban movement analysis	Approaches to tragedy acting	Acting for commercials	Balancing technique with spontaneity
SLO-4	Overview of Stanislavski's method	In-depth study of Method Acting	Film acting versus stage acting methods	Sketch comedy improvisation techniques	Adapting to feedback and refining choices
SLO-5	Relaxation and concentration exercises	Character immersion and transformation techniques	Shakespearean acting	Physical theater and movement techniques	Finalizing character decisions
SLO-6	Vocal warm-ups and physical warm-ups	Breaking through emotional barriers	Techniques for musical theater	Acting in non-mother tongue languages	Enhancing stage presence and audience engagement
SLO-7	Improvisation techniques	Using psychological gestures in performance	Performing in period and historical dramas	Effective ensemble performance	Understanding and practicing the performance arc
SLO-8	Fundamentals of script analysis	Scene partner dynamics and interaction	Stunt action and physical performance styles	Solo performance preparation	Technical performance aspects (lighting, sound, props)
SLO-9	Character development strategies	Advanced scene study and partner work	Science fiction, fantasy, and horror genre techniques	Adaptation and interpretation of classical texts	Dress rehearsals and run-throughs
SLO-10	Subtext and inner monologue	Advanced script analysis	Experimental and avant-garde acting styles	Collaborating with directors and the crew	Rituals for acting preparation
SLO-11	Staging and blocking	Developing backstory and audition preparation	Immersive and interactive theater techniques	Preparing an audition reel	Coping with unexpected challenges during performance
SLO-12	Review and practical exercises	Cold reading and refining character voice/physicality	Creating original characters and style analysis	Managing performance anxiety and accent training	Post-performance reflection and analysis
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I

Introduction to Acting: Definition and history of acting; importance of the actor; basic acting terminology; objectives and obstacles; emotion memory; sense memory; Stanislavski's method; relaxation and concentration exercises; vocal warm-ups, physical warm-ups; improvisation; script analysis; character development; subtext and inner monologue; staging and blocking.

Unit II

Advanced Acting Techniques: Meisner technique; Viewpoints technique; Laban movement analysis; The Method Acting; character immersion; character transformation; emotional barriers; psychological gestures; scene partner dynamics; scene study and partner work; advanced script analysis; backstory; auditions; cold reading; character's voice and physicality; utilizing personal experiences.

Unit III

Acting Style Exploration: Realism versus stylized acting; comedy acting; tragedy acting; film versus stage acting; Shakespearean acting; musical theater; period and historical drama performances; stunt action style; science fiction, fantasy, horror; experimental theater acting styles; immersive and interactive theater acting; character archetypes; analyzing performances in different acting styles; original character creation.

Unit IV

Specialized Acting Techniques: Voiceover acting; motion capture performances; acting for commercials; improvisation for sketch comedy; physical theatre techniques; acting in non-mother tongue languages; ensemble performance; solo performance; adaptation and interpretation of classical texts; collaborating with directors and the crew; audition reel preparation; embracing diversity as an actor; managing anxiety; dialect and accent training.

Unit V

Acting Preparation and Integration: Rehearsal; character continuity; character development; authentic acting; balancing technique with spontaneity; adapting to feedback; finalizing character choices; stage presence and audience engagement; performance arc; technical aspects of performance, including lighting, sound, and props; dress rehearsals and run-throughs; acting preparation rituals; coping with unexpected challenges; managing night jitters and excitement; post-acting reflection and analysis.

Resources

46	Katz, Steven D. Film Directing Shot by Shot: Visualizing from Concept to Screen. 2nd ed., Focal Press, 2000.	47	*Block, Bruce. The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media. 3rd ed., Focal Press, 2008.*
48	Mamet, David. On Directing Film. 1st ed., Penguin Books, 1992.	49	*Mercado, Gustavo. The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition. 1st ed., Focal Press, 2010.*
50	Cantine, John, Susan Howard, and Jim McClean. Shot by Shot: A Practical Guide to Filmmaking. 1st ed., Michael Wiese Productions, 1998.		

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	*Mr.K.Hariharan, Film Director*	1	*Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.*	1	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*

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SEMESTER IV

Course Code	UFT24D01L	**Course Title**	Five Shots Exercise	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

	The purpose of learning this course is to:
CLR-1	To provide the mastery of Exploring Contents
CLR-2	To know the difference between Multiple Shots takings and Decisive Shots Taking
CLR-3	To understand the purpose of Images
CLR-4	To impart the fundamentals of Shot list
CLR-5	To learn the process of storytelling using only 5 Shots

Outcomes (CLO)	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating**	**Independent**	**Leadership Qualities,**	**Digital Technology**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entreprenuerial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would learn the mastery of Exploring Contents	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know difference between Multiple Shots takings and Decisive Shots Taking	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would understand the purpose of Images	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Shot list	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn the process of storytelling using only 5 Shots	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	Introduction to Five Shots Exercise	Basic Set Design	Shoot a Basic Scene Using Five Different Shot Types	Color Correction	Editing and Mixing
S-4 to S-6	Introduction to Five Shots Exercise	Basic Set Design	Shoot a Basic Scene Using Five Different Shot Types	Color Correction	Editing and Mixing
S-7 to S-9	Concept and Storyline	Lighting a Subject	Shoot a Basic Scene Using Five Different Shot Types	Color Correction	Editing and Mixing
S-10 to S-12	Concept and Storyline	Lighting a Subject	Record Basic Foley Sounds	Editing	Creating a Short Film Trailer
S-13 to S-15	Concept and Storyline	Lighting a Subject	Record Basic Foley Sounds	Editing	Creating a Short Film Trailer
S-16 to S-18	Concept and Storyline	Handling Basic Camera Gear	Record Basic Foley Sounds	Editing	Creating a Short Film Trailer
S-19 to S-21	Concept and Storyline	Handling Basic Camera Gear	Sound Editing	Editing and Mixing	Submission of Five Shots Exercise
S-22 to S-24	Basic Set Design	Handling Basic Camera Gear	Sound Editing	Editing and Mixing	Submission of Five Shots Exercise

CLASS EXERCISE:

1. Introduction to Five Shot Exercise& Content-1 : 2 Weeks
2. Storyboard for a short scene : 1 Week
3. Basic Acting Direction : 4 Weeks
4. Shoot a basic scene using five different shot types 4 Weeks
5. Background music track to a scene : 4Weeks

Record Works:

1. Submission of any One Content using 5 shots (3 - 5 min)

Resources			
51	Katz, Steven D. Film Directing Shot by Shot: Visualizing from Concept to Screen. 2nd ed., Focal Press, 2000.	52	Block, Bruce. The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media. 3rd ed., Focal Press, 2008.
53	Mamet, David. On Directing Film. 1st ed., Penguin Books, 1992.	54	Mercado, Gustavo. The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition. 1st ed., Focal Press, 2010.

Assessment

	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1	CLA – 2	CLA – 3	CLA – 4*	
		(10 %)	(10 %)	(20 %)	(10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

***The evaluation can be done in one or more parameters that include, (i) Seminars, (ii) Mini-Projects, (iii) Case-Studies, (iv) MOOC certification, (v) Publication of Articles, (vi) Presentation of research work in conferences, (vii) Assignments**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER IV

Course Code	UFT24D02L	**Course Title**	Actuality Exercise	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

	The purpose of learning this course is to:
CLR-1	To provide the mastery in Actual Content
CLR-2	To know the difference between the Real and Unreal events
CLR-3	To understand the purpose of Actual Content
CLR-4	To impart the fundamentals of document's life
CLR-5	To learn the process of human and other species experience

Outcomes (CLO)	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes										
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would learn the basics of Real and Unreal events	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Human Experience and Ethics	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about Realistic Filmmaking	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Authentic Sources	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn to process of Actual state Filmmaking	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-2	Urban Life Contents-City Streets	Night Life in Chennai	Natural Wonders – Mountain Views	Wild Life Observation	Music Form
S-3 to S-4	Urban Life Contents-City Streets	City Scape Transformation	Natural Wonders – Mountain Views	Wild Life Observation	Music Form
S-5 to S-6	Urban Life Contents-City Streets	City Scape Transformation	Natural Wonders – Mountain Views	Wild Life Observation	Dance Form
S-7 to S-8	Railway Station and Sub Way	City Scape Transformation	Rivers and Lakes View	Cultural Studies –Traditional Celebration	Dance Form
S-9 to S-10	Railway Station and Sub Way	Down Town Districts	Rivers and Lakes View	Cultural Studies –Traditional Celebration	Routine Life Shoot
S-11 to S-12	Railway Station and Sub Way	Down Town Districts	SeaShore View	Rituals of Ethnicity	Routine Life Shoot
S-13to S-15	Night Life in Chennai	Down Town Districts	SeaShore View	Rituals of Ethnicity	Submission

CLASS EXERCISE:

1.	Urban Life Contents	:	3 Weeks
2.	City Scape Transformation	:	3 Weeks
3.	Down Town Districts	:	3 Weeks
4.	Natural Wonders-Mountain Views	:	3 Weeks
5.	Rituals of Ethnicity	:	3 Weeks

Record Works:

1. Submission of Digital Film Format regarding Actual Content for 5 Minutes

Resources			
55	Stanislavski, Constantin. *An Actor Prepares*. Routledge, 1st Edition (1936), Reprint Edition (2013)	56	Silverberg, Larry. *The Sanford Meisner Approach: An Actor's Workbook*. Routledge, 1st Edition (2006).
57	Butler, Isaac. *The Actor's Studio: A History*. Avid Reader Press, 1st Edition (2020).	58	Adler, Stella. *The Art of Acting*. Performing Arts Journal Publications, 1st Edition (1988)

Assessment

	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
7	Remember	20	20	20	20	20
8	Understand	20	20	20	20	20
9	Apply	20	20	20	20	20
10	Analyze	20	20	20	20	20
11	Evaluate	10	10	10	10	10
12	Create	10	10	10	10	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

***The evaluation can be done in one or more parameters that include, (i) Seminars, (ii) Mini-Projects, (iii) Case-Studies, (iv) MOOC certification, (v) Publication of Articles, (vi) Presentation of research work in conferences, (vii) Assignments**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER IV

Course Code	UEN24S01L	Course Title	Communication Skills	Category	C	Value Addition Course	L	T	P	C
							0	0	4	2

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR-1	Bridge the theoretical language knowledge with practical communication skills, essential for academic and professional contexts.
CLR-2	Focus on enhancing listening, speaking, reading, and writing skills, crucial for effective interaction and teamwork.
CLR-3	Prepare students for employability by building competence in interviews, group discussions, and professional communication.
CLR-4	Promote understanding and sensitivity towards linguistic and cultural diversity, key to thriving in a globalized world.
CLR-5	Articulate ideas and emotions clearly, overcoming language barriers.

CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity, Solving	Communication Skills, Collaborative Skills	Independent Thinking, Analytical Reasoning	Leadership Qualities, Professionalism, Autonomy	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Acquire basic proficiency in listening, speaking, reading, and writing, enabling effective interaction in everyday and academic scenarios.	✓	✓	-	-	2	85	75	3	-	-	1	3	3	-	2	2	1
CLO-2	Express ideas clearly using appropriate verbal cues and non-verbal signals in social, academic, and professional contexts.	✓	✓	✓	-	2	85	75	3	-	1	2	3	3	-	1	2	1
CLO-3	Enhance their ability to comprehend, evaluate, and respond to diverse forms of written and spoken communication critically.	✓	✓	✓	✓	3	85	75	3	-	3	1	3	3	-	1	1	2
CLO-4	Produce well-organized written documents and oral presentations, showcasing logical thinking and clarity of expression.	✓	✓	✓	✓	3	85	75	3	-	2	3	2	3	-	2	3	3
CLO-5	Demonstrate awareness and sensitivity towards linguistic and cultural diversity, effectively navigating multicultural interactions.	✓	✓	✓	✓	3	85	75	3	3	2	3	2	3	-	3	3	3

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO - 4	CLO - 5
	12	12	12	12	12
SLO-1	Introduction to Communication. Types of Communication- verbal and non-verbal communication Barriers of Communication dynamics of interpersonal communication, Interpret Cross-Cultural Differences in Non-Verbal Communication Develop and Demonstrate Effective Non-Verbal Communication Skills	Introduction to Reading Skills. Discussion of techniques of Reading Skill Reading Skills.(Barriers of reading skills and strategies of effective communication through reading) Identifying common reading problems in students after making them read a few passages.	Introduction to Speaking Skills. Explaining the importance of phonetics and vocabulary Speaking Skills.(Barriers of speaking skills and strategies of effective communication through speaking) Explaining the usage of the Oxford Learner's Dictionary to learn phonetics of the words at the fundamental level.	Introduction to Writing Skills Importance of writing skills Writing Skills.(Barriers of writing skills and strategies of effective communication through writing) Explaining various forms of writing with examples:.	Introduction to appreciation of texts. Encouraging the students to share a few of their favourite lines from any sources they have read or sharing a few lines from paditthadhil piditthadhu.
SLO-2	Introduction to Digital language lab/ usage of mobile applications	Learners are enabled to record their speech and listen to it to correct their problematic areas	The right enunciation of certain words to be taught through phonetic representation and decoding the phonetic symbols by learning to use the dictionary.	Introduction to letter writing. Types of letters- Formal and Informal letters with examples. Learning E-mail etiquette.	Explaining why appreciating texts creates a good reader.

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO - 4	CLO - 5
	12	12	12	12	12
	Equipping the listening skill of the learners Listening Skills. (Barriers of listening skills and strategies of effective communication through listening) Exploring Effective Ways of Listening.	repetitive practices of reading select paragraphs from web resources, their standard will be measured.	Observe and repeat and learn the phonetic pronunciation of words by practicing continuously.	Class Assignment - write a formal letter and informal letter and check for e-mail etiquettes in writing.	Enabling the students to reflect in the classroom about any of their favorite books/ articles or magazines.
SLO-3	Introducing googles podcasts.	The speed, fluency, pronunciation, comprehension of the words in the paragraph	Teaching the usage of Thesaurus to understand and develop various words and improve vocabulary.	Enabling the students to unleash their potentials in creative writing through writing transcripts for advertisements of any product.	Introducing the text of Letters by Mathrubootham published in the Hindu.
SLO- 4	Task to write down the words from the audio they have listened to. This activity should be done in two steps. 1. Jotting down the words simultaneously as they listen to the speaker. 2. Writing the transcript of the audio through repetitive play and pause.	hints and tricks to follow where the pauses are to be followed.	Identifying common errors in concord, preposition, direct speech, and indirect speech.	write a review of any book or a movie or an interview or a debate.	Reading and recitation of the text of the first letter-Enjoy within limits, says Mr. Mathruboothamm Understanding characters by analyzing the usage of their style of language
SLO-5	Imitating the speakers by listening to them and attempting to learn the pronunciation of the words uttered in the audio.	Students group 1- reads – group 2 identifies the flaws in reading.	Identifying common errors in tenses, punctuation, and syntactical errors.	Mechanics of writing like capitalization, punctuation, spelling, correct pronoun, preposition, concord usage can be taught.	Reading of the second letter- Nobel? What Nobel, asks Mr. Mathruboothamm.
	Repetitive listening to enhance pronunciation skills	The roles must be exchanged between the two groups and the activity should be practiced.	Rectifying the common errors and instructing the learners about the right usage to avoid common errors.	mechanics of writing - assessed and evaluated.	Mathruboothamm's humour and the language of code switching from Tamil to English and vice –versa.
SLO-6	Introducing to the audios of TED TALK American Speakers. Listening to the native speakers of English Language through TED TALKS.	Identify the key arguments in a passage- introductory point, lead point, supportive argument statement, concluding point and the common connecting word between all the key words in the passage.	Practicing how to avoid common errors.	Teaching effective writing by learning to avoid common errors in concord, preposition, conjunction, relative pronouns, question tags.	Reading of the third letter -Mr. Mathruboothamm is fully supporting all new technologies
	Introducing to the audios of TED TALK British Speakers. Listening to the native speakers of English Language through TED TALKS.	encouraged to identify the key arguments in other passages on their own.	The learners are introduced to collocations for quick choice of learning how to speak in short time and how to speak effectively.	Practicing effective writing by learning to avoid common errors in concord, preposition, conjunction, relative pronouns, question tags.	Mathruboothamm's frustration over the failure of technologies and the language that he positively uses to denote hopelessness over technologies.
SLO-7	American and British styles can be differentiated.	Guiding the act of reading through scanning and skimming by model reading of the passages by the instructor.	Practice collocations	common errors in tenses, direct and indirect speech, and syntax structure.	Reading of the fourth letter in the classroom and discussion Pizza maavu: Welcome to Mr. Mathruboothamm food recipe website,
SLO-8	The recognition of different accents should be practiced by speaking after listening.	scanning and skimming activities	Idioms and phrases	Practicing effective writing by learning to avoid common errors in tenses, direct and indirect speech, and syntax structure.	Mathruboothamm's love for food and the miscommunication about food.
SLO-9	Learning advanced pronunciation and vocabulary through various computer applications like Woodpecker.	Loud reading and slow mind reading	A speaking task to learn- collocations, idioms and phrases, vocabulary, and phonetic pronunciation	Teaching how to write statement of purpose for admission to higher educations, and practicing the same.	Analyzing the text for regional relevance and National significance.
	imitate the different sounds and accents - repeat it after listening to any of the videos from the library based on individual interest.	Pauses, pronunciation, comprehension, and fluency can be checked for improvement at this stage through repetitive practices.	Their speaking activity is to be recorded and played again to rectify the errors and highlight the problematic areas in speaking.	Teaching how to write a story by looking at a picture. Developing the writing skill through word ladders.	Appreciating the aesthetics of the comic element and the embodiment of humour in the narrative in the letter
SLO-10	Repeat listening to the same time frames and move from 02.01 to 03.00	Students -groups -checking the comprehension skills. Analyze the text of a passage.	Automating vocabulary through engaging the students in various activity games like solving crossword puzzle and playing scattergories.	Introduction to blog writing and steps to become an effective blog writer.	importance of bringing in the Indianized way of speaking the English Language to depict the character called Mathruboothamm.

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO - 4	CLO - 5
	12	12	12	12	12
	Choosing any time frame and practicing it.	Brainstorming the comprehension skills-questioning the key points in the passage.	Engaging the students to play the games to learn the vocabulary.	Encourage the readers to create their own blogs and post articles on a regular basis.	relatable characters of both formal and informal everyday life experiences.
SLO-11	Interested students can complete listening and reflecting the complete audio listening practice and speaking.	Cross check with misunderstanding if any and rectify- match the question and answers.	Spur of the moment speech.:	Selecting any news article and learning the writing style in it.	Talk about their favourite letter from the letters of Mathrubootham by recollecting the appreciation of the text according to their perception and understanding.
SLO-12	Group activities and games can be conducted to test the listening skills by responding to the speech given by other students	Passages for reading comprehension are to be given for practice that tests their reading skills.	Prepared speech: Giving a speaking task to the students to speak on their own choice	Students are given chances to write reports on various topics.	Enabling the students to share them appreciation of any of their favourite lines form the books they have read.

Resources			
1	Horizon- English Text Book – Compiled and Edited by the Faculty of English Departement, FSH, SRMIST, 2023	5	The Art of Public Speaking by Stephen E. Lucas- 2019
2	The Creative Writing Coursebook: Forty Authors Share Advice and Exercises for Fiction and Poetry by Julia Bell and Paul Magrs- 2001	6	Talk Like TED: The 9 Public-Speaking Secrets of the World's Top Minds by Carmine Gallo – 2014
3	On Writing: A Memoir of the Craft by Stephen King 2000	7	The Anatomy of a Book Review: A Guide for College Students by Ronald J. Weber 1994
4	The Writing Life: Writers on How They Think and Work edited by Marie Arana -2003	8	How to Write a Simple Book Review: It's easier than you think! by Allyson R. Abbott 2013

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (50% Weightage)				Final Assessment (50% Weightage)
		CLA – 1 (10%)	CLA - 2 (10%)	CLA - 3 (20%)	CLA – 4* (10%)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	15	20	20
2	Understand	20	20	15	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	15	10	10
6	Create	10	10	15	10	10
	Total %	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification / Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System	✓	Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		
		Brainstorming	✓		

*** The evaluation can be done on the one or more parameters that include (i) Seminars, (ii) Mini-Project, (iii) Case Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments**.

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER IV

Course Code	UCD24S03J	Course Title	Industry Oriented Employability and Leadership Skills	Category	S	Skill Enhancement Courses	L	T	P	C
							1	0	2	2

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking	Communication Skills	Independent Thinking	Leadership Qualities	Digital Technology Skills	Value Inculcation, Multicultural	Environmental Action	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	Help students to develop essential skills to influence and motivate others																	
CLR-2	Inculcate emotional and social intelligence and integrative thinking for effective leadership																	
CLR-3	Create and maintain an effective and motivated team to work for the society																	
CLR-4	Nurture a creative and entrepreneurial mindset																	
CLR-5	Make students understand the personal values and apply ethical principles in professional and social contexts																	
CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Examine various leadership models and understand/assess their skills, strengths and abilities that affect their own leadership style and can create their leadership vision	✓	✓	-	-	2	85	80	3	2	3	2	-	-	2	3	-	-
CLO-2	Learn and master a set of practical skills such as time management, self-management, handling conflicts, team leadership	✓	✓	✓	-	3	85	80	2	2	1	2	2	1	2	3	-	-
CLO-	Understand the basics of entrepreneurship and develop business plan	✓	✓	✓	✓	3	85	80	2	3	3	3	-	3	2	3	-	-
CLO-4	Apply the design thinking approach for leadership	✓	✓	✓	✓	3	85	80	-	3	2	-	2	2	1	1	-	-
CLO-5	Appreciate the importance of ethics and moral values for making of a balanced personality & be an integral human being	✓	✓	✓	✓	3	85	80	3	3	2	2	2	2	2	3	-	-

Duration (hour)		9	9	9	9	9
S-1	**SLO-1**	Leadership - definition & Qualities	Team building & dynamics	Management – definition & Manager traits	Innovative leadership – Concept of emotional and social intelligence	Entrepreneurship
S-2	**SLO-1**	Leadership – styles	Work delegation with activity	Work schedule with activity	Synthesis of human and Artificial intelligence	Successful Indian entrepreneurs – case study
S-3	**SLO-1**	Difference between leader and boss	Decision making with activity	Strategic planning	Design thinking	Ethics – definition & Corporate ethics
S-4	**SLO-1**	Case study (based on leadership styles)	Motivation & Motivation for results	Conflict management	Measuring and Sustaining innovation	Importance of ethics
S-5	**SLO-1**	Leadership in diverse organizational hierarchy, cultures, and communications	Argumentation, Persuasion, Negotiation, Networking	Energy Management & Novel Ways to manage energy in work place – activity	Case study: Organizations with sustained innovation.	Essential elements of business ethics
S-6	**SLO-1**	Leading the organisation through stability and turbulence	Interpersonal communication	Workforce management	Key elements of design thinking	Creating a harmonious life with work-life balance
S-7	**SLO-1**	Understanding Leadership and its importance.	Budget planning	Time Management	How to transform challenges into opportunities	Ethics and Conduct: Ethical decision-making
S-8	**SLO-1**	Models of Leadership	Workflow optimization	Recruiting and Retaining Talent	How to develop human-centric solutions for creating socially good humans	Importance of ethical principles in professional and social contexts.
S-9	**SLO-1**	Basic Leadership Skills	Critical thinking and Multitasking	Conflict & Stress Management	Emerging trends in design thinking	Building ethical culture: promoting ethical behavior in organization.

Resources			
1	Craig E Johnson, Meeting the ethical challenges of leadership, Sage publications, 2018	2	T V Rao, Managers who make a difference: Sharpening your management skill, Random House India, 2016
3	Allan R Cohen, David L Bradford, Influence without authority, Wiley, 2018	4	Alexander Osterwalder, Business Model Generation, Wiley, 2013
5	Deborah Tannen, Talking from nine to five: Women and men in the workplace, Harper Collins Publishers, 2010	6	Dr Carrie Picardi Leadership Essentials you always wanted to know Vibrant Publishers,2021

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (100% Weightage)							
		CLA - 1 (20%)		CLA - 2 (20%)		CLA - 3 (30%)		CLA - 4 (30%)	
		Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)
1	Remember	5	5	5	5	15	15	10	10
2	Understand	5	5	5	5	15	15	10	10
3	Apply	25	25	25	25	20	20	20	20
4	Analyze	25	25	25	25	20	20	20	20
5	Evaluate	20	20	20	20	15	15	20	20
6	Create	20	20	20	20	15	15	20	20
	Total (%)	100	100	100	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification / Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Gender Equality	✓	Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		
		Brainstorming	✓		

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr. P. Chockalingam, Senior Lead Software Engineer, Virtusa Consulting Services Private Ltd, DLF IT Park SEZ, Chennai – 600089 p.chockalingam1986@gmail.com	1	Dr. G. Saravana Prabu, Asst. Professor, Department of English, Amrita Vishwa Vidhyapeetham, Coimbatore - 641112 g_saravanaprabu@cb.amrita.edu	1	Mrs.Deepalakshmi S, HOD, Department of Career Guidance, FSH, SRMIST hod.dcgc.ktr@srmist.edu.in
				2	Dr. Muthu Deepa, Assistant Professor, Department of Career Guidance, FSH, SRMIST, muthudem@srmist.edu.in

Course Code	UMI24Y01L	Course Title	My India Project	Category	Y	Mandatory Courses	L	T	P	C
							0	0	0	0

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Assessment Tools (Fully Internal)	Marks
Review – I (Activities)	50
Review – II (Project report and Presentation)	50
Total	**100**

SEMESTER V

Course Code	UDF24D03T	Course Title	Story Pitching	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	The purpose of learning this course is to:	Depth			
		Conceive	**Design**	**Implement**	**Operate**
CLR-1	To introduce the basics and importance of story pitching.				
CLR-3	To learn how to craft effective and compelling pitches.				
CLR-3	To develop presentation skills for engaging pitches.				
CLR-4	To understand different pitching contexts and strategies.				
CLR-5	To explore advanced techniques and future trends in pitching.				

Outcomes (CLO)	At the end of this course, learners will be able to:					Attainment		
						Level of Thinking	**Expected Proficiency (%)**	**Expected Attainment (%)**
CLO-1	Students would understand the fundamentals and significance of story pitching.	✓					85	75
CLO-2	Students would learn to develop and structure successful pitches.	✓	✓	✓	-	2	85	75
CLO-3	Students would practice and refine presentation and persuasion skills.	✓	✓	✓	✓	3	85	75
CLO-4	Students would adapt pitches for various industry settings and contexts.	✓	✓	✓	✓	3	85	75
CLO-5	Students would apply advanced strategies to improve pitching outcomes.	✓	✓	✓	✓	3	85	75

Program learning Outcomes									
Problem Solving, Critical Thinking, Creativity Solving	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entreprenuerial Risk Taking**	**PSO 1**	**PSO 2**
H					H			H	
		H			H				
				H	H				H
H			H						
H			H	H					

itle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Introduction to Story Pitching	Developing the Core Idea	Overcoming Stage Fright	Pitching to Producers and Studios	Collaborative Pitching Techniques
SLO-2	Importance of Pitching in the Film Industry	Techniques for Writing a Logline	Voice Modulation Techniques	Financial Pitches to Investors	Coordinating Team Presentations
SLO-3	Types of Pitches: Elevator, Formal, Written	Structuring the Beginning of the Synopsis	Body Language for Presentations	Adapting Pitches for TV Platforms	Handling Rejection Positively
SLO-4	Crafting a Logline	Structuring the Middle of the Synopsis	Capturing Audience Interest	Strategies for Streaming Services	Learning from Feedback
SLO-5	Writing a Synopsis	Structuring the End of the Synopsis	Storytelling for Pitches	Pitching at Film Festivals	Networking for Long-Term Relationships
SLO-6	Identifying Key Selling Points	Identifying Unique Selling Points	Role-Playing Practice	Networking at Industry Events	Building Industry Connections
SLO-7	Understanding and Tailoring to Your Audience	Creating Visual Aids: Introduction	Persuasive Speaking Techniques	Preparing for Competitions	Successful Pitch Case Studies (Part 1)
SLO-8	Market Research for Pitching	Designing Pitch Decks: Visual Elements	Addressing Stakeholder Questions	Pitching Internationally: Cultural Differences	Successful Pitch Case Studies (Part 2)
SLO-9	Competitor Analysis	Making an Impactful Pitch Deck	Developing a Pitch Persona	Handling Language Barriers	Trends in Pitching: AI & Technology
SLO-10	Pitching Etiquette	Utilizing Storyboards and Mock-ups	Self-Assessment of Presentation Style	Researching Global Audiences	Innovations in Story Pitching
SLO-11	Best Practices in Pitching	Refining Your Pitch Deck	Coping with Stage Anxiety	Navigating International Markets	Future of Pitching: Emerging Techniques
SLO-12	Practice Pitching Session	Workshop: Pitch Deck Presentations	Feedback and Reflection	Interactive Pitching Practice	Final Pitch Presentations and Review
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I: Fundamentals of Story Pitching -Introduction to Story Pitching; Importance of Pitching in the Film Industry; Types of Pitches: Elevator Pitch, Formal Pitch, Written Pitch; Elements of a Successful Pitch: Logline, Synopsis, Key Selling Points; Understanding Your Audience: Tailoring Pitches; Research and Preparation: Market Research, Competitor Analysis; Pitching Etiquette and Best Practices
Unit II: Crafting the Pitch - Developing the Core Idea: Brainstorming, Concept Development; Writing the Logline: Techniques; Sructuring the Synopsis: Beginning, Middle, End; Highlighting Key Selling Points: Unique Selling Propositions, Market Potential; Creating Pitch Decks and Visual Aids

Unit III: Presentation Skills and Techniques - Public Speaking Skills: Overcoming Stage Fright, Voice Modulation, Body Language; Engaging Your Audience: Capturing Interest, Storytelling Techniques; Practicing the Pitch: Role-Playing, Feedback; Persuasive Techniques: Convincing Stakeholders, Addressing Questions; Building a Personal Pitching Style: Developing a Pitching Persona.

Unit IV: Pitching in Different Contexts - Pitching to Producers and Studios: Needs and Expectations; Pitching to Investors and Financiers: Financial Viability, ROI; Pitching for TV and Streaming Platforms: Adapting Pitches; Pitching in Film Festivals and Competitions: Preparing, Networking; Pitching Internationally: Adapting for Global Markets, Cultural Differences.

Unit V: Advanced Pitching Strategies - Collaborative Pitching: Working with Teams, Coordinating Group Pitches; Handling Rejections and Feedback: Learning, Turning Feedback into Strength; Long-Term Relationship Building: Professional Relationships, Networking Strategies; Case Studies of Successful Pitches: Analysis, Lessons Learned; Future Trends in Story Pitching: Innovations, Impact of Technology

Resources

59	Rios, Roberto. The Pitching Bible: A Proven Formula to Sell Your Script to Hollywood. Creative Writers Workshop, 2015.	60	Snyder, Blake. Save the Cat!® - The Last Book on Screenwriting You'll Ever Need. Michael Wiese Productions, 2005.
61	Riley, Christopher. The Hollywood Standard: The Complete and Authoritative Guide to Script Format and Style. Michael Wiese Productions, 2005.	62	Hauge, Michael. Mastering the Art of Pitching: How to Successfully Sell Your Film or TV Script. Writers Digest Books, 2013.
63	Klaff, Oren. Pitch Anything: An Innovative Method for Presenting, Persuading, and Winning the Deal. McGraw-Hill Education, 2011		

Assessment						
Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies					
Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER V

Course Code	UDF24D04T	Course Title	Film Studies	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	The purpose of learning this course is to:
CLR-1	To understand Film Studies concepts and significance.
CLR-3	To explore major film theories and genres.
CLR-3	To learn mise-en-scène and cinematographic techniques.
CLR-4	To study montage concepts and editing methods.
CLR-5	To differentiate narrative and non-narrative cinema.

Outcomes (CLO)	At the end of this course, learners will be able to:	Depth				Attainment		
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)
CLO-1	Students would grasp Film Studies basics.	✓					85	75
CLO-2	Students would analyze key film theories.	✓	✓	✓	-	2	85	75
CLO-3	Students would apply mise-en-scène techniques.	✓	✓	✓	✓	3	85	75
CLO-4	Students would evaluate montage and editing.	✓	✓	✓	✓	3	85	75
CLO-5	Students would distinguish narrative cinema forms.	✓	✓	✓	✓	3	85	75

Program learning Outcomes									
Problem Solving, Critical Thinking, Creativity Solving	ommunication Skills, Collaborating Skills	dependent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	alue Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO 1	PSO 2

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Film Studies: Definition & Concept	Introduction to Film Theory: Definition & Concept	Mise-en-scène: Definition & Concept	Montage: Definition & Concept	Narrative Cinema: Definition & Concept
SLO-2	The Importance of Film Studies in Culture & Art	Apparatus Theory: Foundations and Implications	The Importance of Studying Mise-en-scène	Origin and Evolution of Montage	History and Evolution of Narrative Cinema
SLO-3	Approaches on How to Study Film	Auteur Theory: Key Concepts and Examples	The Four P's of Mise-en-scène: Point of View, Posture, Props, Position	The Use and Importance of Montage in Film	Structure of Narrative Cinema: Story Content & Plot Form
SLO-4	Characteristics of Film Studies	Feminist Film Theory: Analysis and Impact	Elements of Mise-en-scène: Set Design & Lighting	Types of Montage: Musical, Narrated, Photo Montage	Non-Narrative Cinema: Definition & Concept
SLO-5	Types of Films: Realism, Classical, Formalism	Queer Theory in Film Studies	Elements of Mise-en-scène: Costume & Makeup	Montage Film Techniques: Quick Cuts, No Dialogue, Voiceover	Types of Non-Narrative Cinema: Art, Experimental, Documentary
SLO-6	Film Semiotics: Definition & Concept	Understanding Film Language: Definition & Concept	Elements of Mise-en-scène: Character Movement & Expression	Soviet Montage Theory: Definition & Concept	Differences Between Narrative & Non-Narrative Cinema
SLO-7	Understanding Film & Psychoanalysis	Film Genre: Definition, Concept, and Significance	Determining Mise-en-scène: Roles and Responsibilities	Development and Types of Soviet Montage	Film Form: Definition & Concept
SLO-8	Film & Modernism: The Impact on Filmmaking	Main Film Genres: Overview and Characteristics	Mise-en-shot: Definition & Concept	Metric & Rhythmic Montage Techniques	Principles of Film Form: Overview and Applications
SLO-9	Film & Marxism: Analysis and Applications	Subgenres & Hybrid Genres: Exploration and Examples	Camera Position & Movement in Mise-en-shot	Tonal, Overtonal & Intellectual Montage	Significance and Analysis of Film Form
SLO-10	Film & Cultural Identity	Woody Allen & Comedy	Shot Size, Length of Shot, and Pace of Editing	History and Evolution of Film Editing	Elements of Film Form: Literary & Visual Design
SLO-11	Aesthetics in Film: Techniques and Interpretation	Arthur Freed & Musical	Effects and Impact of Mise-en-shot Techniques	Continuity & Parallel Editing: Techniques and Examples	Cinematography, Editing, & Sound Design in Film Form
SLO-12	Review and Discussion on Film Studies Topics	Alfred Hitchcock & Suspense, John Ford & Westerns	Cinematographic Properties: Photographic Image, Duration, Framing	Comparing Montage and Parallel Editing	The Importance of Film Form: Reflection and Analysis
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

UNIT- I:
Film Studies- definition & Concept; Why Film Studies- Culture & Art; How to study film; Characteristic of Film Studies; Types of Films- Realism, Classical, Formalism; Film Semiotics- Definition & Concept; Film & Psychoanalysis- Definition & Concept; Film & Modernism; Film & Marxism; Film & Cultural Identity; Aesthetics & Film interpretation.

UNIT- II:
Film Theory- Definition & Concept; Different Film Theory- Apparatus Theory, Auteur Theory, Feminist Film Theory, Queer Theory; Film Language- Definition & Concept; Film Genre- Definition & Concept; Types of Film Genres- Main Film Genres, Sub Film Genres & Hybrids Genres; Woody Allen & Comedy; Arthur Freed & Musical; Alfred Hitchcock & Suspense John Ford & Westerns.

UNIT- III:
Mise-en-scene- Definition & Concept; Why to study Mise-en-scene; Four P's of Mise-en-scene- Point of View, Posture, Props & Position; Elements of Mise-en-scene- Set Design, Lighting, Costume, Makeup, Character Movement & Expression; Who Determines Mise en Scene; Mise-en-shot- Definition & Concept; Aspects of Mise-en-Shot- Camera Position, Camera Movement, Shot Size, Length of Shot & Pace of Editing; Effect of Mise-en-shot Technique; Cinematographer Properties- Photographic Image, Duration of Image & Framing.

UNIT- IV:
Montage- Definition & Concept; Origin of Montage; Use of Montage; Importance of Montage; Types of Montage- Musical, Narrated & Photo Montage; Montage Film Techniques- Quick cuts, No dialogue, Voiceover narration, Music, Superimpose; Soviet Montage Theory- Definition & Concept; Development of Soviet Montage; Types of Soviet Montage- Metric, Rhythmic, Tonal, Overtonal, Intellectual; Film Editing- History of Film Editing; Continuity Editing; Parallel Editing; Use of Parallel Editing; Montage Vs Parallel Editing.

UNIT- V:
Narrative Cinema- Definition & Concept; History of Narrative Cinema; Structure of Narrative Cinema- Content of Story (Story) & Form of Story (Plot); Non Narrative Cinema- Definition & Concept; Types of Non Narrative Cinema- Art film, Experimental film & Documentary film; Difference between Narrative & Non Narrative Cinema; Film Form- Definition & Concept; Principles of Film Form; Significance of Film Form; Elements of Film Form- Literary Design, Visual Design, Cinematography, Editing & Sound Design; Importance of Film Form.

Resources

64	Nelmes, Jill. Introduction to Film Studies. 5th ed., Routledge, 2017.	65	Buckland, Warren. Theories of Cinema: 1945-1995. 1st ed., Routledge, 2009.
66	Stam, Robert. Film Theory: An Introduction. 2nd ed., Blackwell Publishing, 2000.	67	Gibbs, John. Mise-en-Scene: Cinema and Space. 1st ed., Wallflower Press, 2002.
68	Crittenden, Roger. Film Editing: History, Theory, and Practice. 1st ed., Wallflower Press, 2012.		

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER V

Course Code	UFT24D05L	**Course Title**	Video Song Making	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR-1	To learn to plan song picturization.
CLR-2	To develop scripts for film projects.
CLR-3	To understand location selection and logistics.
CLR-4	To conduct and manage actor rehearsals.
CLR-5	To execute shooting sessions effectively.

Outcomes (CLO)	At the end of this course, learners will be able to:	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	Program learning Outcomes: **Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entreprenuerial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would learn to plan song picturization.	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would develop scripts for film projects.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would understand location selection and logistics.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would conduct and manage actor rehearsals.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would execute shooting sessions effectively.	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	Concept Development for the Music Video	Location Scouting and Set Design	Camera Techniques and Shot Composition	Directing Performers and Choreography	Editing Techniques and Syncing Visuals to Music
S-4 to S-6	Concept Development for the Music Video	Location Scouting and Set Design	Camera Techniques and Shot Composition	Directing Performers and Choreography	Editing Techniques and Syncing Visuals to Music
S-7 to S-9	Concept Development for the Music Video	Location Scouting and Set Design	Camera Techniques and Shot Composition	Directing Performers and Choreography	Editing Techniques and Syncing Visuals to Music
S-10 to S-12	Concept Development for the Music Video	Location Scouting and Set Design	Camera Techniques and Shot Composition	Directing Performers and Choreography	Editing Techniques and Syncing Visuals to Music
S-13 to S-15	Script and Storyboarding Techniques	Pre-Production Planning and Scheduling	Lighting Setup for Various Moods	Filming the Music Video: On-Set Execution	Color Grading and Final Visual Enhancements
S-16 to S-18	Script and Storyboarding Techniques	Pre-Production Planning and Scheduling	Lighting Setup for Various Moods	Filming the Music Video: On-Set Execution	Color Grading and Final Visual Enhancements
S-19 to S-21	Script and Storyboarding Techniques	Pre-Production Planning and Scheduling	Lighting Setup for Various Moods	Filming the Music Video: On-Set Execution	Color Grading and Final Visual Enhancements
S-22 to S-24	Script and Storyboarding Techniques	Pre-Production Planning and Scheduling	Lighting Setup for Various Moods	Filming the Music Video: On-Set Execution	Color Grading and Final Visual Enhancements and Submission

CLASSEXERCISE:

1. Concept development and Scripting :3Weeks
2. Pre-production planning and scheduling :3Weeks
3. Camera Techniques and Light setup :3Weeks
4. Filming the Music Video :3Weeks

5. Editing and Submission :3Weeks

Record Works:

Submission of 3 to 5 Minutes duration of the Video song.

Resources			
69	Nelson, Andrea C. Making Music Videos: Everything You Need to Know from the Best in the Business. 1st ed., Hal Leonard, 2003.	70	Watkinson, John. The Art of Digital Video. 4th ed., Focal Press, 2013.
71	Dobbins, Bill. The Music Video Production Handbook. 1st ed., Michael Wiese Productions, 2010.	72	Owens, Jim. Video Production Handbook. 5th ed., Focal Press, 2007.

Assessment

Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
	CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
	Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1 Remember	20	20	20	20	20
1 Understand	20	20	20	20	20
1 Apply	20	20	20	20	20
1 Analyze	20	20	20	20	20
1 Evaluate	10	10	10	10	10
1 Create	10	10	10	10	10
Total	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

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SEMESTER V

Course Code	UFT24D06L	**Course Title**	Silent Filmmaking	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR-1	To provide the mastery in Visuals
CLR-2	To know the different concept in emphasizing visuals
CLR-3	To understand the purpose of Visuals
CLR-4	To impart the fundamentals of Preparing Visuals
CLR-5	To learn the process of Working with Visuals

Outcomes (CLO)	At the end of this course, learners will be able to:	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	Program learning Outcomes									
									Problem Solving, Critical Thinking, Creativity Solving	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would learn the basics of Silent Filmmaking	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Visual	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about Visual	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Preparing Visual	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn to process of Working with Visual	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	Understanding the Basics of Silent Films	Creating a Visual Script and Storyboard	Lighting to Convey Mood and Emotion	Shooting Techniques: Capturing Silent Performances	Adding Title Cards for Transitions
S-4 to S-6	Understanding the Basics of Silent Films	Character Development and Expressive Acting	Lighting to Convey Mood and Emotion	Shooting Techniques: Capturing Silent Performances	Adding Title Cards for Transitions
S-7 to S-9	Understanding the Basics of Silent Films	Character Development and Expressive Acting	Lighting to Convey Mood and Emotion	Editing a Silent Film for Visual Flow	Adding Title Cards for Storytelling and Transitions
S-10 to S-12	Developing a Story Without Dialogue	Character Development and Expressive Acting	Set and Costume Design	Editing a Silent Film for Visual Flow	Applying Black and White or Sepia Tone Effects
S-13 to S-15	Developing a Story Without Dialogue	Planning and Designing Visual Comedy/Drama	Set and Costume Design	Editing a Silent Film for Visual Flow	Applying Black and White or Sepia Tone Effects
S-16 to S-18	Developing a Story Without Dialogue	Planning and Designing Visual Comedy/Drama	Set and Costume Design	Editing a Silent Film for Visual Flow	Applying Black and White or Sepia Tone Effects
S-19 to S-21	Creating a Visual Script and Storyboard	Planning and Designing Visual Comedy/Drama	Set and Costume Design	Adding Title Cards for Storytelling	Final Film Review and Peer Feedback
S-22 to S-24	Creating a Visual Script and Storyboard	Planning and Designing Visual Comedy/Drama	Shooting Techniques: Capturing Silent Performances	Adding Title Cards for Storytelling	Final Film Review and Peer Feedback

CLASSEXERCISE:

1. Understanding the Basics of Silent Films :2Weeks
2. Creating a Visual Script and Storyboard :2Weeks
3. Camera Techniques and Light setup :2Weeks
4. Lighting to Convey Mood and Emotion :3Weeks
5. Shooting Techniques: Capturing Silent Performances :3Weeks
6. Editing a Silent Film for Visual Flow :3Weeks

Record Works:

Submission of a silent Film as a group project. Duration: 3-5 mins

Resources			
73	Putterman, Barry M. The Silent Film: A Guide to the Best 100 Films. 1st ed., Continuum, 2004.	74	Cousins, Mark. The Story of Film. 1st ed., Phaidon Press, 2004.
75	Altman, Rick. Silent Cinema: An Introduction. 1st ed., Columbia University Press, 2004.	76	Robinson, David. The Art of Silent Film. 1st ed., Marion Boyars Publishers, 1984.

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1	CLA – 2	CLA – 3	CLA – 4*	
		(10 %)	(10 %)	(20 %)	(10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

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SEMESTER V

Course Code	UES24V01T	Course Title	Environmental Studies	Category	V	Value Added Course	L	T	P	C
							2	0	0	2

Course Offering Department	Biotechnology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity	Communication Skills, Collaborative Skills	Independent Thinking, Analytical Reasoning	Leadership Qualities, Professionalism	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	*To create awareness on environment and renewable and non-renewable resources*																	
CLR-2	*To understand about ecosystem and biodiversity*																	
CLR-3	*To understand the natural and anthropogenic impact of the environmental pollution*																	
CLR-4	*To create awareness on different environmental problems*																	
CLR-5	*To create awareness on various environment protection acts and the impact of human population on environment*																	
CLO	**At the end of this course, learners will be able to:**																	
CLO-1	*Applying knowledge on renewable and non-renewable resources*	✓	✓	-	-	1	75	70	-	-	1	-	-	2	1	-	-	-
CLO-2	*Understanding about ecosystem and biodiversity*	✓	✓	-	-	1	80	75	3	2	-	1	-	-	2	-	-	-
CLO-3	*Gathering knowledge on impact of environmental pollution*	-	✓	✓	-	2	80	75	-	3	2	-	3	-	3	-	-	-
CLO-4	*Understanding of different environmental problems*	✓	-	✓	-	3	80	75	-	2	3	-	-	3	2	-	-	-
CLO-5	*Having knowledge on various environment protection acts and the impact of human population on environment problems*	✓	-	✓	✓	3	80	75	-	-	3	-	3	2	1	-	-	-

Duration (hour)	CLO - 1	CLO - 2	CLO - 3	CLO - 4	CLO - 5
	6	6	6	6	6
SLO-1	*Multidisciplinary nature of environmental studies, definition, scope, and importance of environmental studies*	*Energy flow in the ecosystem, energy flow in the ecosystem, ecological succession*	*Conservation of biodiversity: in-situ and ex-situ conservation of biodiversity*	*Disaster management- floods, earthquakes, cyclones, landslides*	*Air, water, wildlife - environment protection act*
SLO-2	*Need for public awareness. institutions in environment, people in environment*	*Food chains, food webs and ecological pyramids*	*Environmental pollution- definition, causes, effects and control measures of air, water, and soil pollution*	*Social issues and the environment: From unsustainable to sustainable development*	*Forest conservation act; issues involved in enforcement of environmental legislation, public awareness*
SLO-3	*Introduction to natural resources- renewable and nonrenewable resources - associated problems*	*Ecosystem, introduction, types, characteristic features, structure,*	*Causes, effects and control measures of marine, and noise*	*Urban problems related to energy, water conservation, rain water harvesting, watershed*	*Human population and the environment: population growth, variation among nations*

Duration (hour)	CLO - 1 6	CLO - 2 6	CLO - 3 6	CLO - 4 6	CLO - 5 6
		and functions: forest, grassland, and desert ecosystems			
SLO-4	*Forest, water, mineral, food resources*	*Aquatic ecosystems; biodiversity and its conservation- genetic, species and ecosystem diversity*	*Causes, effects and control measures of thermal pollution and nuclear hazards*	*Environmental ethics: issues and possible solutions, climate change & global warming*	*Population explosion – family welfare programme, human rights, value education*
SLO-5	*Energy and land resources; role of an individual in conservation of natural resources; equitable use of resources for sustainable lifestyles*	*Biogeographical classification of India, value of biodiversity, biodiversity at global, national, and local levels*	*Role of individuals in pollution prevention*	*Acid rain & ozone layer depletion*	*HIV/AIDS, women, and child welfare*
SLO-6	*Concept of an ecosystem, structure and functions of an ecosystem, producers, consumers, and decomposers*	*India as a mega diversity nation, hot-spots of biodiversity, threats to biodiversity: habitat loss, poaching of wildlife man-wildlife conflicts, endangered and endemic species of India*	*Solid waste management Causes, effects, and control measures of urban and industrial waste*	*Nuclear accidents and nuclear holocaust; wasteland reclamation*	*Role of information technology in environment and human health*

Resources

1	*Bharucha Erach, (2013), Textbook of Environmental Studies for Undergraduate Courses (Second edition). Telangana, India: Orient BlackSwan.*	3	*Bharucha Erach, The Biodiversity of India, Mapin Publishing Pvt. Ltd., Ahmedabad – 380013, India, Email: mapin@icenet.net (R).*
2	*Basu Mahua, Savarimuthu Xavier, (2017), SJ Fundamentals of Environmental Studies. Cambridge, United Kingdom: Cambridge University Press.*	4	

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (50% Weightage)				Final Assessment (50% Weightage)
		CLA – 1 (10%)	CLA - 2 (10%)	CLA - 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	20	-	20	20	20
6	Create	-	20	-	-	-
Total %		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification / Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System	✓	Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		
		Brainstorming	✓		

* The evaluation can be done on the one or more parameters that include (i) Seminars, (ii) Mini-Project, (iii) Case Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments.

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Dr. Arumugam Perumal, ARMATS BIOTEK Training and Research Institute, Chennai	1	Dr. N. Banu, Bharathi Women's College (Autonomous), Chennai	1	Dr. P. Parthipan, Assistant Professor, Department of Biotechnology, FSH, SRMIST, KTR
				4	Mr. Parthasarathy S, Assistant Prof. & Head, VISCOM, FSH, SRMIST, VDP

SEMESTER V

Course Code	UCD24S04J	Course Title	Career Readiness and Professional Skills	Category	S	Skill Enhancement Courses	L	T	P	C
							1	0	2	2

Course Offering Department	Career Development	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity	Communication Skills, Collaborative Skills	Independent Thinking, Analytical Reasoning	Leadership Qualities, Professionalism	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	Develop resume building practice																	
CLR-2	Prepare for interviews and group discussion																	
CLR-3	Understand the significance of team skills																	
CLR-4	Help students improve their speaking and presenting abilities																	
CLR-5	Acquire career planning skills and fully pursue a successful career path																	
CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Understand the importance of resume preparation and face interview confidently	✓	✓	-	-	2	85	80	2	3	2	3	-	-	-	-	-	-
CLO-2	Perform appropriately and effectively in group discussions	✓	✓	✓	-	3	85	80	2	3	2	3	-	1	2	3	-	-
CLO-3	Empathize with and trust colleagues for improving interpersonal skills	✓	✓	✓	✓	3	85	80	3	3	3	3	1	-	3	2	-	-
CLO-4	Prepare effective presentations considering the important strategies	✓	✓	✓	✓	3	85	80	1	3	2	3	-	2	2	-	-	-
CLO-5	Explore sources of (online/offline) opportunities	✓	✓	✓	✓	3	85	80	-	3	2	3	-	1	2	2	-	-

Duration (hour)		9	9	9	9	9
S-1	SLO-1	*Introduction of resume and its Importance - Difference between a CV, Resume and Bio Data*	*Mock interview – face to face*	*Listening as a Team Skill*	*Types of Presentation - Informative, Instructional, Arousing, Persuasive, Decision-making - Structure of a presentation – Introduction of the event, Introducing the speaker, vote of thanks*	*Process of Career Exploration - Knowing Yourself - Personal Characteristics*
S-2	SLO-1	*Essential components of a good resume, common errors people make while preparing a resume*	*Mock interview- Feedback*	*Trust and Collaboration - Importance of Collaboration in Organization*	*Improvisation and unprepared presentations, man-woman view, feedback – appreciation and critique - Dos and Don'ts*	*Knowledge about the World of Work - Requirements of Jobs including Self-employment*
S-3	SLO-1	*Resume building format -Video resume – Tips and tricks – Do's and Don'ts*	*Meaning and Importance of Group Discussion - types of Group Discussion*	*The Secret to be a high performing Team*	*PowerPoint presentation–body language and stage etiquette –practice session*	*Sources of Career Information - Career Opportunities*

Duration (hour)		9	9	9	9	9
S-4	SLO-1	*Meaning and types of interviews (face to face, telephonic, video) - Dress code, background research*	*Procedure of Group Discussion - Ground rules - Evaluation of Group Discussion*	*Creativity - Meaning - Strategies to increase Creativity - creativity skills at the Workplace*	*PowerPoint presentation–practice session*	*Critical Thinking Skills - Problem Solving Skills - Ability to Learn*
S-5	SLO-1	*STAR Technique (situation, task, approach, and response) for facing an interview*	*Group Discussion - Common Errors Group Discussion Rubric*	*Methods and Process of Creativity Skills*	*PowerPoint presentation–practice session*	*Non- Cognitive Skills - Types of non-cognitive Skills and Strategies*
S-6	SLO-1	*Interview procedure (opening, listening skills, closure, asking questions)*	*Group discussion – Types and Tips to follow*	*Social Skills - Peer Pressure*	*Presentation for Internal and External Communication - online & offline Meetings*	*Non-Cognitive Skills and Gaps I Socio Economic Status*
S-7	SLO-1	*Keys to attain success in an interview*	*Group Discussion Practice*	*Stress and Stress Management - Meaning Stress Management Techniques*	*Visual elements in Presentation*	*Brainstorming*
S-8	SLO-1	*Rules and Elements of an Interview*	*Email Drafting – formal and informal*	*Social and Cultural Etiquette*	*Oral Skills and Public Speaking Skills*	*Logic and Rationality of Critical Thinking*
S-9	SLO-1	*Preparation and Practice*	*Writing Email – Practice*	*Characteristics and Enhancing Social Skills*	*Speaking Skills – Practice*	*Habits and Traits of the Mind*

Resources

1	*Craig E Johnson, Meeting the ethical challenges of leadership, Sage publications, 2018*	2	*T V Rao, Managers who make a difference: Sharpening your management skill, Random House India, 2016*
3	*Allan R Cohen, David L Bradford, Influence without authority, Wiley, 2018*	4	*Alexander Osterwalder, Business Model Generation, Wiley, 2013*
5	*Deborah Tannen, Talking from nine to five: Women and men in the workplace, Harper Collins Publishers, 2010*	6	*Dr Carrie Picardi Leadership Essentials you always wanted to know Vibrant Publishers,2021*

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (100% Weightage)							
		CLA - 1 (20%)		CLA - 2 (20%)		CLA - 3 (30%)		CLA - 4 (30%)	
		Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)
1	Remember	5	5	5	5	15	15	10	10
2	Understand	5	5	5	5	15	15	10	10
3	Apply	25	25	25	25	20	20	20	20
4	Analyze	25	25	25	25	20	20	20	20
5	Evaluate	20	20	20	20	15	15	20	20
6	Create	20	20	20	20	15	15	20	20
Total (%)		100	100	100	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification / Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Gender Equality	✓	Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		
		Brainstorming	✓		

Designers					
Professional Experts		**Higher Institution Experts**		**Internal Experts**	
1	Mr. P. Chockalingam, Senior Lead Software Engineer, Virtusa Consulting Services Private Ltd, DLF IT Park SEZ, Chennai – 600089 p.chockalingam1986@gmail.com	1	Dr. G. Saravana Prabu, Asst. Professor, Department of English, Amrita Vishwa Vidhyapeetham, Coimbatore - 641112 g_saravanaprabu@cb.amrita.edu	1	Mrs. Deepalakshmi S, HOD, Department of Career Guidance, FSH, SRMIST hod.dcgc.ktr@srmist.edu.in
				2	Dr. Muthu Deepa, Assistant Professor, Department of Career Guidance, FSH, SRMIST, muthudem@srmist.edu.in

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SEMESTER V

Course Code	UFT24P02L	Course Title	Internship - II	Category	R	Project Work / Internship	L	T	P	C
							0	0	0	1

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
CLR-1	*To acquire the basic knowledge of media industry*	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity, Solving	Communication Skills, Collaborative Skills	Independent Thinking, Analytical Reasoning	Leadership Qualities, Professionalism, Autonomy	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-2	*To understand the working atmosphere of media industry*																	
CLR-3	*To know and practice field works in various designations of various media setup*																	
CLR-4	*To train in the film& TV industry as an intern in various field*																	
CLR-5	*To get the mastery skills from the media field through intern training*																	
CLO	**At the end of this course, learners will be able to:**																	
CLO-1	*Students would learn the media industry practically*	✓	✓	-	-	2	85	75	3	-	3	-	-	-	-	3	3	3
CLO-2	*Students would gain knowledge of media field circumstances*	✓	✓	✓	-	2	85	75	3	-	3	-	-	2	-	3	-	3
CLO-3	*Students would know various designations and various media setup*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3
CLO-4	*Students would gain knowledge about film & TV industry*	✓	✓	✓	✓	3	85	75	3	-	3	-	-	2	-	3	-	3
CLO-5	*Students would be proficient in the media field*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3

The student will undergo a two-week internship during the summer vacation after the end of the II Semester in any media organization and must submit an activity report. The student will be monitored by the faculty and will be guided by the media organization in completing the internship.

Methodology:
Students are expected to do an internship of professional nature within the stipulated time during the summer vacation for a period of a minimum of 15 days after the end the of II Semester. Criteria for selecting the internship will be based on the area of specialization by the student in the media industry. Emphasis will be given to get trained of professional quality that will help students to enter the media industry with an evaluated portfolio. The internship training activities will be presented by the students and the viva voce will complete the process of evaluation for awarding grades.
The training work can be carried out in any Media House/ Print Media/ Advertising Agency/ Media Professional/ Film Industry for three months.

Record Work:
Students must prepare the Day-to-Day activities of their internship training period, that will be monitored by Internship Coordinator of the Media organization.
(The students must submit the Internship report in the Record form for Practical Exam, which will be evaluated by the External Examiner)

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

SEMESTER VI

Course Code	UDF24D07T	Course Title	Film Aesthetics	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	*The purpose of learning this course is to:*
CLR-1	To understand fundamental theories and concepts of film aesthetics.
CLR-2	To analyze visual components and their aesthetic impact in films.
CLR-3	To explore sound and music aesthetics and their narrative influence.
CLR-4	To examine various narrative and genre aesthetics in cinema.
CLR-5	To evaluate cultural and critical theories in film aesthetics.

Outcomes (CLO)	*At the end of this course, learners will be able to:*	Depth				Attainment			Program learning Outcomes										
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating**	**Independent Thinking, Analytical Reasoning, Learning**	**Leadership Qualities,**	**Digital Technology Skills**	**Value Inculcation, Multicultural**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**	
CLO-1	Students would define and apply essential aesthetic theories in film analysis.	✓	✓	-	-	*2*	*85*	*75*	*H*					*H*			*H*		
CLO-2	Students would analyze visual techniques and their effects on storytelling.	✓	✓	✓	-	*2*	*85*	*75*			*H*			*H*					
CLO-3	Students would interpret the role of sound and music in film aesthetics.	✓	✓	✓	✓	*3*	*85*	*75*					*H*	*H*					*H*
CLO-4	Students would compare narrative styles and genre aesthetics.	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*							
CLO-5	Students would critique films using cultural and critical aesthetic perspectives.	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*	*H*						

le & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Defining Aesthetics and Different Approaches to Film Aesthetics	Basics of Visual Composition and Its Influence on Aesthetics	Diegetic vs. Non-Diegetic Sound: Understanding Their Functions	Linear vs. Non-Linear Storytelling: Aesthetic Approaches	Cultural Aesthetics: Reflecting Societal Values in Film
SLO-2	Introduction to Semiotics in Film: Sign, Signifier, and Signified	Exploring Color Aesthetics and Their Emotional Impact	Dialogue Aesthetics: Crafting and Delivering Effective Lines	Character Aesthetics: Developing Memorable Characters	Feminist Aesthetics: Representation of Women in Cinema
SLO-3	Symbols, Icons, and Their Roles in Film Semiotics	Lighting Aesthetics: Techniques and Their Effects	Foley Aesthetics: Creating Realistic and Engaging Soundscapes	Subjectivity vs. Objectivity: Perspectives in Film Narratives	Postcolonial Aesthetics: Examining Cultural Identity and Power
SLO-4	Structuralism and Post-Structuralism in Cinema	Cinematography Styles and Visual Storytelling	Ambient Sound and Its Role in Setting the Film's Tone	Plot Aesthetics: Structure and Its Visual Impact	Queer Aesthetics: Representation and Subversion in Film
SLO-5	Understanding Film Form and Narrative Structures	Kinetic Aesthetics: Movement and Motion in Film	Music Aesthetics: Classical vs. Popular Music in Films	Dialogue Aesthetics: Conversations That Drive Story	Disability Aesthetics: Depicting Disabilities Respectfully
SLO-6	Analyzing Iconic and Indexical Codes in Cinema	Architectural Aesthetics in Set Design and Location Choices	Cultural Music and Its Influence on Film Soundtracks	Exploring Genre Aesthetics: Defining Main and Sub-Genres	Race and Ethnicity in Film Aesthetics: Diverse Perspectives
SLO-7	Cultural Connotations in Film Narratives	Costume and Makeup Aesthetics: Creating Character Identity	The Aesthetics of Soundlessness: Silence as a Narrative Tool	The Aesthetics of Realism: Representing Authenticity	Globalization and Hybridity: Merging Cultures in Cinema
SLO-8	Plot, Story, and Discourse: Distinguishing Their Impact	Aesthetics of Props and Their Symbolic Meanings	Musical Motifs and Leitmotifs: Building Emotional Themes	Fantasy and Imagination: Creating Otherworldly Cinematic Experiences	Psychoanalytic Aesthetics: Exploring the Unconscious in Film
SLO-9	Genre Semiotics and How Genres Communicate Meaning	Impact of Visual Effects on Film Aesthetics	Using Environmental and Abstract Sounds for Creative Storytelling	Horror Aesthetics: Techniques for Fear and Suspense	Marxist Aesthetics: Class Struggles and Economic Narratives
SLO-10	Character Semiotics: Understanding Characters as Signs	Montage Aesthetics and Their Role in Editing	Voiceover Aesthetics and Its Role in Narrative Delivery	Comedy Aesthetics: Timing, Visual Gags, and Situational Humor	Postmodern Aesthetics: Deconstructing Traditional Narratives
SLO-11	Stereotypes and Chronotype Analysis in Films	Aspect Ratios and Their Aesthetic Significance	Spatialization of Sound: Creating an Immersive Experience	Action, Drama, and Science Fiction: Genre-Specific Techniques	Eco-Aesthetics: Environmental Themes and Visual Storytelling
SLO-12	Sound Semiotics and Techniques for Analyzing Film Scenes	Evolution of Film Aesthetics: From Analog to Digital	Non-Linear Sound Aesthetics: Breaking Traditional Sound Design	Documentary Aesthetics: Capturing Reality with Artistic Intent	The Future of Film Aesthetics: Emerging Trends and Innovations
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Film Aesthetics -Aesthetics – Definitions and Approaches – Semiotics and Film – Semiotic Theory – Sign, Signifier and Signified – Symbols and icons – Structuralism – Post-structuralism – Film Form – Narrative Structures – Iconic Codes in Cinema – Indexical Codes in Cinema – Cultural Connotations – Plot Story and Discourse – Genre Semiotics – Character Semiotics – Stereotypes and Chronotype Analysis – Sound Semiotics – Analyzing Film Scenes.

Unit II:
Visual Aesthetics in Film -Visual Composition – Color Aesthetics – Lighting Aesthetics – Cinematography Styles – Kinetic Aesthetics – Architectural Aesthetics – Costume Aesthetics – Makeup and Hairstyling Aesthetics – Prop Aesthetics – Visual Effects Aesthetics – Montage Aesthetics – Symbolism – Aspect Ratios and Aesthetics impact – Aesthetic Evolution from film to digital – Avant-Garde Film Aesthetics

Unit III:
Sound and Music Aesthetics - Sound Diegetic vs Non-Diegetic Sound Aesthetics – Dialogue Aesthetics – Foley Aesthetics – Ambient Sound Aesthetics – Music Aesthetics – Classical music and Popular Music Aesthetics – Cultural Music – Soundlessness Aesthetics – Musical Motifs and Leitmotifs in Film Scores – Environmental and Abstract Sounds – Voiceover Aesthetics – Spatialization in Film – Non-linear sound Aesthetics.

Unit IV:
Narrative and Genre Aesthetics - Narrative Aesthetics: Linear vs Non-Linear Storytelling - Character Aesthetics – Subjectivity and Objectivity Aesthetics – Plot Aesthetics – Dialogue Aesthetics – Genre and Sub Genre Aesthetics – Aesthetics of Realism – Aesthetics of Imagination and Fantasy Film – Horror Aesthetics – Comedy Aesthetics – Action, Drama, Science Fiction and Documentary Aesthetics.

Unit V:
Cultural and Critical Aesthetics - Cultural Aesthetics – Feminist Aesthetics – Postcolonial Aesthetics – Queer Aesthetics – Disability Aesthetics – Race and Ethnicity in Film Aesthetics – Globalization and Hybridity Aesthetics – Psychanalytic Aesthetics - Marxist Aesthetics – Postmodern Aesthetics – Eco-Aesthetics – Aesthetics of Resistance – Future of Film Aesthetics.

Resources			
77	Elsaesser, Thomas, and MalteHagener. Film Theory: An Introduction Through the Senses. 2nd ed., Routledge, 2015.	78	Bordwell, David E., and Kristin Thompson. Film Aesthetics: An Introduction. McGraw-Hill Education, 2010.
79	Lamarque, Peter, and Stein Haugom Olsen. Aesthetics and the Philosophy of Art: The Analytic Tradition. Wiley-Blackwell, 2004.	80	Wierzbicki, James. The Sound of Cinema: Essays on Film and Sound. Routledge, 2014.
81	Stevens, Kyle, editor. The Oxford Handbook of Film Theory. Oxford University Press, 2018.		

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VI

Course Code	UDF24D08T	Course Title	Visual Storytelling Techniques	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	*The purpose of learning this course is to:*	Depth				Attainment			Program learning Outcomes										
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating**	**Independent Thinking, Analytical Reasoning, Learning**	**Leadership Qualities,**	**Digital Technology Skills**	**Value Inculcation, Multicultural**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**	
CLR-1	To understand key concepts in visual storytelling.																		
CLR-2	To apply advanced cinematography techniques effectively.																		
CLR-3	To analyze production design and mise-en-scène.																		
CLR-4	To execute film editing for impactful pacing.																		
CLR-5	To integrate sound and visuals cohesively.																		
Outcomes (CLO)	*At the end of this course, learners will be able to:*																		
CLO-1	Students would describe fundamental visual storytelling techniques.	✓	✓	-	-	*2*	*85*	*75*	*H*					*H*			*H*		
CLO-2	Students would implement advanced cinematography and lighting.	✓	✓	✓	-	*2*	*85*	*75*			*H*			*H*					
CLO-3	Students would evaluate mise-en-scène's impact on narrative.	✓	✓	✓	✓	*3*	*85*	*75*					*H*	*H*				*H*	
CLO-4	Students would apply editing skills for narrative flow.	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*							
CLO-5	Students would synthesize sound and visuals seamlessly.	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*	*H*						

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Introduction to Visual Storytelling	Advanced Cinematography Techniques	Role of Production Design in Film	Basics of Film Editing	Sound, Music, and Final Visual Narrative
SLO-2	The Language of Cinema	Depth of Field and Its Artistic Use	Designing Sets, Props, and Costumes	Continuity vs. Discontinuity Editing	Integrating Sound with Visuals
SLO-3	Key Concepts: Composition, Framing, Rule of Thirds	Focus Techniques: Rack Focus and Pull Focus	Creating the World of the Story	Techniques for Matching Action and Eyelines	Diegetic vs. Non-Diegetic Sound
SLO-4	Elements of a Visual Narrative	Impact of Different Camera Lenses	Analyzing Mise-en-Scène	Rhythm and Pacing in Storytelling	Fundamentals of Sound Design
SLO-5	Visual Motifs and Symbols	Lighting for Visual Storytelling	Placement and Movement of Characters	Manipulating Time Through Editing	Creating Atmosphere with Sound
SLO-6	Imagery and Metaphor	Natural vs. Artificial Light Sources	Interaction with the Environment	Creating Tension and Release	Role of Music in Storytelling
SLO-7	Basic Cinematography Techniques	High Key and Low Key Lighting Styles	Fundamentals of Color Theory	Understanding Montage Theory	Emotional and Narrative Support Through Music
SLO-8	Camera Angles and Their Impact	Using Shadows and Highlights Creatively	Designing Color Palettes and Schemes	Visual Juxtaposition Techniques	Use of Leitmotifs in Film Scores
SLO-9	Camera Movement Techniques	Visual Composition Techniques	Emotional and Psychological Impact of Color	Soviet Montage Theory and Its Impact	Analyzing Soundscapes in Film
SLO-10	Shot Sizes and Their Uses	Leading Lines in Composition	Maintaining Visual Consistency	Editing Transitions: Cuts, Fades, Dissolves	Case Studies: Iconic Scenes in Film
SLO-11	Storytelling Through Visual Sequences	Symmetry and Asymmetry in Visuals	Developing a Unique Visual Style	Using Visual Effects for Storytelling	Breaking Down Successful Visual Narratives
SLO-12	Building a Visual Narrative Structure	Creating Depth: Foreground, Middleground, Background	Influence of Artistic Movements on Production Design	Impact of Editing Choices on Narrative Meaning	Storyboarding Techniques
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Fundamentals of Visual Storytelling -Introduction to Visual Storytelling; The Language of Cinema; Key Concepts: Composition, Framing, Rule of Thirds; Elements of a Visual Narrative; Visual Motifs and Symbols; Imagery and Metaphor; Basic Cinematography Techniques; Camera Angles and Movement; Shot Sizes and Types.

Unit II:
Cinematography and Visual Composition - Advanced Cinematography Techniques; Depth of Field; Focus and Rack Focus; Camera Lenses and Their Impact; Lighting for Visual Storytelling; Natural vs. Artificial Light; High Key and Low Key Lighting; Use of Shadows and Highlights; Visual Composition Techniques; Leading Lines; Symmetry and Asymmetry; Foreground, Middleground, and Background.

Unit III:
Production Design and Mise-en-Scène - Role of Production Design; Sets, Props, and Costumes; Creating the World of the Story; Mise-en-Scène Analysis; Placement and Movement of Characters; Interaction with the Environment; Color Theory in Visual Storytelling; Color Palettes and Schemes; Emotional and Psychological Effects of Color; Visual Consistency and Style; Maintaining a Coherent Visual Style; Influence of Artistic Movements.

Unit IV:
Editing and Pacing - Basics of Film Editing; Continuity and Discontinuity Editing; Matching Action and Eyelines; Rhythm and Pacing in Visual Storytelling; Temporal Manipulation; Creating Tension and Release: Montage and Visual Juxtaposition; Soviet Montage Theory; Impact of Editing on Meaning; Visual Transitions and Effects; Cuts, Fades, and Dissolves; Use of Visual Effects to Enhance Storytelling.

Unit V:
Sound, Music, and Final Visual Narrative -Integration of Sound and Visuals; Diegetic and Non-Diegetic Sound; Sound Design and Atmosphere; Role of Music in Visual Storytelling; Emotional and Narrative Support; Use of Leitmotifs; Case Studies in Visual Storytelling; Analysis of Iconic Scenes; Breakdown of Successful Visual Narratives; Creating a Visual Narrative; Planning and Storyboarding; Execution and Refinement

Resources

82	Ascher, Steven, and Edward Pincus. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age. 2nd ed., Plume, 2013.	83	Katz, Steven D. Film Directing Shot by Shot: Visualizing from Concept to Screen. Focal Press, 1991.
84	Dmytryk, Edward. On Film Editing: An Introduction to the Art of Film Construction. Focal Press, 1984.	85	Tufte, Edward R. The Visual Display of Quantitative Information. 2nd ed., Graphics Press, 2001.
86	Viers, Ric. The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects. Michael Wiese Productions, 2008		

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VI

Course Code	UFT24D09T	Course Title	Digital Filmmaking	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking	Communication Skills	Independent Thinking	Leadership Qualities	Digital Technology Skills	Value Inculcation, Multicultural	Environmental Action, Community	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To provide the mastery in Film Production																	
CLR-2	To know the different concept of Digital Camera																	
CLR-3	To understand the purpose of Tripod and Camera Accessories																	
CLR-4	To impart the fundamentals of Film Editing and Techniques																	
CLR-5	To learn the process of Sound and Sound Techniques																	
CLO	At the end of this course, learners will be able to:																	
CLO-1	Students would learn the basics of Film Production	✓	✓	-	-	2	85	75	-	2	-	3	-	2	-	3	3	-
CLO-2	Students would know the concept of Digital Camera	✓	✓	✓	-	2	85	75	3	-	-	3	-	2	-	3	3	-
CLO-3	Students would gain knowledge about Tripod and Camera Accessories	✓	✓	✓	✓	3	85	75	3	2	2	-	3	2	2	3	3	-
CLO-4	Students would learn fundamentals of Film Editing and Techniques	✓	✓	✓	✓	3	85	75	3	2	2	-	3	-	-	3	3	-
CLO-5	Students would learn to process of Sound and Sound Techniques	✓	✓	✓	✓	3	85	75	3	-	-	-	3	-	-	3	3	3

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	12	12	12	12	12
SLO-1	Film Production- Stages Film Production- Concept	Digital Camera- Concept	Tripod- Concept	Film Editing- Concept	Sound & Noise- Concept
SLO-2	Pre-Production- Film Scripting	Types of Digital Camera- I	Types of Tripods	Techniques of Film Editing	Sound & Human Ear- Concept
SLO-3	Pre-Production- Film Production Team	Parts of Digital Camcorde	Tripod Heads & its types	Linear Video Editing- Concept	Sound Wave & Properties of Sound Wave
SLO-4	Pre-Production- Film Location Scouting	Camera Image Senor- Concept	Tripod Accessories- Concept	Principles of Linear Video Editing	Cinema Sound & its elements
SLO-5	Pre-Production- Film Budgeting	Types of Camera Image Sensor	Jib Crane- Concept	Non-Linear Editing- Concept	Sound Recording & its types
SLO-6	Production- Shooting Script	Image Resolution & its types	Types of Jib Crane	Principles of Non-Linear Editing	Monaural & Stereo Sound
SLO-7	Production- Call Sheet	Digital Video File Formats- Concept	Dolly Device & its types	Film Splicing Editing- Concept	Dolby Digital Surround & Digital Theatre Systems (DTS)
SLO-8	Post-Production- Editing & Special Effects	Codec & its types	Non-Traditional Dolly Device	Principles of Film Splicing Editing	Audio File & its types
SLO-9	Post-Production- Music & Sound Effects	Video Compression & its types	Camera Stabilizer- Concept	Computer Animation & its types	Studio Acoustic- Concept
SLO-10	Film Distribution- Concept	Aspect Ratio- Concept	Steadicam- Concept	Color Correction & Color Grading	Microphones & its types
SLO-11	Film Distribution Areas- India & Tamil Nadu	Types of Aspect Ratio	Drone Camera & its types	Computer-Generated Imagery (CGI) & Special Effects (SFX)	Dubbing: On-Screen & Off- Screen Sound effects
SLO-12	Film Exhibition- Concept	Camera Accessories- Concept	Spidercam- Concept	Compositing & Rotoscoping	Sound Editing & Sound Mixing

UNIT- I:

Film Production- Definition & Concept; Stages Film Production- Pre-Production, Production, Post-Production; Stages of Film Pre Production- Scripting, Production Team & Budgeting; Film Scripting- Definition & Concept; Film Production Team- Definition & Concept; Types of Film Production Team- Talent, Technician, Production & Administrative; Film Location Scouting- Definition & Concept; Film Budgeting- Definition & Concept; Production- Call Sheet & Shooting; Post Production- Definition & Concept; Film Distribution- Definition & Concept; Film Exhibition- Definition & Concept.

UNIT- II:

Digital Camera- Definition & Concept; Types of Digital Camera- Mini-DV Camcorders, DVD Camcorders, Hard Disk Drive (HDD) Camcorders, Flash Memory Camcorders, Combo Models; Parts of Digital Camcorder; Camera Image Sensor- Definition & Concept; Types of Camera Image Sensor- CCD & CMOS Sensor; Image Resolution- Definition & Concept; Types of Image Resolution- UHD, SD, HD; Digital Video File Formats- Definition & Concept; Video Compression- Definition & Concept; Types of Video Compression- Lossy Files, Lossless Files; Aspect Ratio- Definition & Concept; Types of Aspect Ratio; Camera Accessories- Definition & Concept; Different Camera Accessories.

UNIT- III:

Tripod- Definition & Concept; Types of Tripod; Tripod Heads- Definition & Concept; Types of Tripod Heads; Tripod Accessories- Definition & Concept; Jib Crane- Definition & Concept; Types of Jib Cranes- Simple Action Rectangular Jibs, Remote Head Cranes, Cable Assist Cranes; Dolly Device- Definition & Concept; Types of Dolly Device- Cinema Platform Dolly, Doorway Dolly, Slider, Tripod Dolly, Table Top Dolly; Non-Traditional Dolly Device; Camera stabilizer- Definition & Concept; Types of Camera Stabilizers; Steadicam- Definition & Concept; Drone Camera- Definition & Concept; Types of Drone Cameras.

UNIT- IV:

Film Editing- Definition & Concept; Stages of Film Editing; Techniques of Film Editing; Types of Film Editing- Linear Video Editing, Non-Linear Video Editing, Film Splicing Editing; Linear Video Editing- Definition & Concept; Non-Linear Editing- Definition & Concept; Film Splicing Editing- Definition & Concept; Color Correction- Definition & Concept; Color Grading- Definition & Concept; Computer Animation- Definition & Concept; Computer-Generated Imagery (CGI)- Definition & Concept; Special Effects (SFX)- Definition & Concept; Compositing - Definition & Concept; Rotoscoping- Definition & Concept.

UNIT- V:

Sound- Definition & Concept; Sound & Human Ear; Sound Wave- Definition & Concept; Types of Sound Wave; Characteristics of Sound Wave; Properties of Sound Wave; Cinema Sound- Definition & Concept; Sound Recording- Definition & Concept; Monaural Sound- Definition & Concept; Stereo Sound- Definition & Concept; Dolby Digital; Definition & Concept; Audio File- Definition & Concept; Types of Audio File; Studio Acoustic- Definition & Concept; Microphones- Definition & Concept; Types of Microphones; Sound Effects- Definition & Concept; Dubbing- Definition & Concept; Sound Editing & Mixing.

Resources

1	Ascher, Steven, and Edward Pincus. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age. 5th ed., Penguin Books, 2024.	2	Hughes, Michael. Digital Filmmaking for Beginners. Michael Wiese Productions, 2020.
3	Rodriguez, Robert. Rebel Without a Crew. Plume, 1995.	4	Block, Bruce. The Visual Story: Creating the Visual Structure of Film, TV and Digital Media. Focal Press, 2013.
5	*Murch, Walter. In the Blink of an Eye: A Perspective on Film Editing. Silman-James Press, 2001.*		

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VI

Course Code	UFT24D10T	Course Title	Documentary Filmmaking	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	*The purpose of learning this course is to:*
CLR-1	To define the scope and theories of documentary filmmaking.
CLR-2	To understand the impact and ethical considerations of documentaries.
CLR-3	To develop skills in research, planning, and pre-production.
CLR-4	To master cinematography, sound, and production techniques.
CLR-5	To learn post-production and distribution strategies for documentaries.

Outcomes (CLO)	*At the end of this course, learners will be able to:*	Depth				Attainment			Program learning Outcomes										
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating**	**Independent Thinking, Analytical Reasoning, Learning**	**Leadership Qualities,**	**Digital Technology Skills**	**Value Inculcation, Multicultural**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would understand the fundamentals of documentary filmmaking.	✓	✓	-	-	*2*	*85*	*75*	*H*					*H*			*H*	
CLO-2	Students would grasp ethical and societal aspects of documentaries.	✓	✓	✓	-	*2*	*85*	*75*			*H*			*H*				
CLO-3	Students would gain proficiency in research and pre-production tasks.	✓	✓	✓	✓	*3*	*85*	*75*					*H*	*H*				*H*
CLO-4	Students would learn production techniques for shooting and sound.	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*						
CLO-5	Students would acquire skills in editing, distribution, and promotion.	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*	*H*					

tle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Definition and Scope of Documentary Films	Research and Pre-Production	Production Techniques	Post-Production	Distribution and Promotion
SLO-2	History of Documentary Cinema	Selecting a Subject and Theme	Cinematography for Documentaries	Editing a Documentary	Distribution Channels for Documentaries
SLO-3	Key Theories and Approaches	Identifying a Compelling Story	Camera Techniques and Equipment	Narrative Structure and Pacing	Film Festivals and Screenings
SLO-4	Expository Documentaries	Importance of Research and Fact-Checking	Shooting in Various Environments	Use of Archival Footage and Still Images	Broadcast and Streaming Platforms
SLO-5	Observational Documentaries	Developing a Documentary Proposal	Lighting for Documentaries	Incorporating Graphics and Titles	Educational and Community Outreach
SLO-6	Participatory Documentaries	Writing a Treatment	Sound Recording in Documentaries	Sound Design and Mixing	Marketing and Promotion of Documentaries
SLO-7	Reflexive Documentaries	Creating a Pitch	Capturing Ambient Sound	Enhancing the Audio Experience	Creating a Press Kit
SLO-8	Performative Documentaries	Pre-Production Planning	Interview Techniques	Use of Music and Sound Effects	Social Media and Online Presence
SLO-9	Role and Impact of Documentary Films in Society	Budgeting and Fundraising	Preparing for Interviews	Color Correction and Grading	Legal and Copyright Issues
SLO-10	Ethical Considerations in Documentary Filmmaking	Scheduling and Logistics	Directing and Working with Subjects	Reviewing and Refining the Final Cut	Release Forms and Permissions
SLO-11	Documentary Filmmakers and Their Impact	Storyboarding and Scripting	Ethical and Legal Considerations	Feedback and Revisions	Evaluating Documentary Impact
SLO-12	Contemporary Documentary Trends	Planning Interviews and Key Shots	Managing On-Camera Presence	Finalizing the Documentary for Distribution	Measuring Success and Reach
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Documentary Filmmaking -Definition and Scope of Documentary Films; History of Documentary Cinema; Key Theories and Approaches; Expository, Observational, Participatory, Reflexive, Performative; The Role and Impact of Documentary Films in Society; Ethical Considerations in Documentary Filmmaking.

Unit II:
Research and Pre-Production - Selecting a Subject and Theme; Identifying a Compelling Story; Importance of Research and Fact-Checking; Developing a Documentary Proposal; Writing a Treatment; Creating a Pitch; Pre-Production Planning; Budgeting and Fundraising; Scheduling and Logistics; Storyboarding and Scripting; Visualizing the Documentary; Planning Interviews and Key Shots.

Unit III:
Production Techniques - Cinematography for Documentaries; Camera Techniques and Equipment; Shooting in Various Environments; Lighting for Documentaries; Sound Recording; Capturing High-Quality Audio; Use of Microphones and Recording Devices; Importance of Ambient Sound; Interview Techniques; Preparing for Interviews; Conducting Effective Interviews; Ethical and Legal Considerations; Directing and Working with Subjects; Building Trust and Rapport; Managing On-Camera Presence.

Unit IV:
Post-Production - Editing a Documentary; Narrative Structure and Pacing; Use of Archival Footage and Still Images; Incorporating Graphics and Titles; Sound Design and Mixing; Enhancing the Audio Experience; Use of Music and Sound Effects; Color Correction and Grading; Enhancing Visual Quality; Maintaining Visual Consistency; Reviewing and Refining the Final Cut; Feedback and Revisions; Finalizing the Documentary for Distribution.

Unit V:
Distribution and Promotion - Distribution Channels; Film Festivals and Screenings; Broadcast and Streaming Platforms; Educational and Community Outreach; Marketing and Promotion; Creating a Press Kit; Social Media and Online Presence; Engaging with Audiences; Legal and Copyright Issues; Licensing Footage and Music; Release Forms and Permissions; Evaluating Documentary Impact; Measuring Success and Reach; Audience Feedback and Critical Response.

Resources

87	Rabiger, Michael. Directing the Documentary. 6th ed., Focal Press, 2020.	88	Rea, Peter W., and David K. Irving. The Documentary Film Maker's Handbook. Focal Press, 2014.
89	Bernard, Sheila Curran. Documentary Storytelling: Creative Nonfiction on Screen. 4th ed., Focal Press, 2020.	90	Cunningham, Megan. The Art of the Documentary: Ten Leading Directors on Their Films. Focal Press, 2011.
91	Aufderheide, Patricia. A New History of Documentary Film. Routledge, 2019.		

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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Course Code	UFT24P03L	Course Title	Project Work - Short Filmmaking	Category	C	Core	L	T	P	C
							0	0	4	2

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
CLR-1	To provide the mastery in Story & Scene for Short Film																		
CLR-2	To know the different concept of Budget for Short Film																		
CLR-3	To understand the purpose of Shooting Script for Short Film																		
CLR-4	To impart the fundamentals of Non-linear Video Editing																		
CLR-5	To learn the process of Dubbing, Sound Effects & Mixing																		
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO 1	PSO 2
Outcomes (CLO)	At the end of this course, learners will be able to:i																		
CLO-1	Students would learn the basics of Story & Scene for Short Film	✓	✓	-	-	2	85	75	H					H			H		
CLO-2	Students would know the concept of Budget for Short Film	✓	✓	✓	-	2	85	75			H			H					
CLO-3	Students would learn fundamentals of Non-linear Video Editing	✓	✓	✓	✓	3	85	75					H	H					H
CLO-4	Students would learn to process of Dubbing, Sound Effects & Mixing	✓	✓	✓	✓	3	85	75	H			H							
CLO-5	Students would learn the basics of Story & Scene for Short Film	✓	✓	✓	✓	3	85	75	H			H	H						

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	15	15	15	15	15
S-1 to S-2	*Writing Original Theme / Concept for Film-1*	*Writing Scene & Sequence for Film-1*	*Writing Original Shooting Script for Film-1*	*Working with Video Editing for Film-3*	*Working with Dubbing & Music for Film-5*
S-3to S-4	*Writing Original Theme / Concept for Film-2*	*Writing Scene & Sequence for Film-2*	*Writing Original Shooting Script for Film-2*	*Working with Video Editing for Film-4*	*Working with Dubbing & Music for Film-6*
S-5 to S-6	*Writing Original Story for Film-1*	*Writing Scene & Sequence for Film-3*	*Writing Original Shooting Script for Film-3*	*Working with Video Editing for Film-5*	*Working with Sound Effects & Final Mixing for Film-1*
S-7 to S-8	*Writing Original Story for Film-2*	*Writing Original Dialogue for Film-1*	*Writing Original Shooting Script for Film-4*	*Working with Video Editing for Film-6*	*Working with Sound Effects & Final Mixing for Film-2*
S-9 to S-10	*Writing Original Story for Film-3*	*Writing Original Dialogue for Film-2*	*Writing Original Shooting Script for Film-5*	*Working with Dubbing & Music for Film-1*	*Working with Sound Effects & Final Mixing for Film-3*
S-11 to S-12	*Writing Original Screenplay for Film-1*	*Writing Original Dialogue for Film-3*	*Writing Original Shooting Script for Film-6*	*Working with Dubbing & Music for Film-2*	*Working with Sound Effects & Final Mixing for Film-4*
S-13 to S-14	*Writing Original Screenplay for Film-2*	*Working with Production Team & Budget for Film-1*	*Working with Video Editing for Film-1*	*Working with Dubbing & Music for Film-3*	*Working with Sound Effects & Final Mixing for Film-5*
S-15	*Writing Original Screenplay for Film-3*	*Working with Production Team & Budget for Film-2*	*Working with Video Editing for Film-2*	*Working with Dubbing & Music for Film-4*	*Working with Sound Effects & Final Mixing for Film-6*

CLASS EXERCISE:

1. Writing Theme/ Concept for Film : 1Week
2. Writing Story for Film : 1 Week
3. Writing Screenplay for Film : 1 Week
4. Writing Scene & Sequence for Film : 2 Weeks
5. Writing Dialogue for Film : 2 Weeks
6. Working with Production Team & Budget for Film : 2 Weeks
7. Writing Shooting Script for Film : 2 Weeks
8. Working with Video Editing for Film : 2 Weeks
9. Working with Dubbing & Music for Film : 1 Week
10. Working with Sound Effects & Final Mixing for Film : 1 Week

Record Works:

1. Students must make ONE Short Film on any concept of their choice (Maximum 5 mins)

Assessment of Record Works: **The students must submit ONE exercise as a group work (maximum 5 students in a group) in the digital form for the Practical exam, which will be evaluated by the External Examiner**

Resources			
1	*Wilschut, J. C. (2020). The short film: A critical introduction. Routledge.*	4	*Tierno, M. (2019). The art of writing a short film. Michael W. Tierno Publishing.*
2	*Cowgill, L. J. (2012). Writing short films: Structure and content for screenwriters (3rd ed.). Michael Wiese Productions.*	5	*Murch, W. (2018). In the blink of an eye: A perspective on film editing (3rd ed.). Silman-James Press.*
3	*Gurskis, D. (2018). The short screenplay: Your short film from concept to script. Focal Press.*		

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VI

Course Code	UCD24V02T	Course Title	Universal Human Values	Category	V	Value Added Course	L	T	P	C
							2	0	0	2

Course Offering Department	Career Guidance Cell	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
CLR -1	*Help the students to understand need of value education, appreciate the essential complimentarily between 'values' and 'skills' and to ensure sustained happiness and prosperity which are the core aspirations of all human beings.*	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity, Solving	Communication Skills, Collaborative Skills	Independent Thinking, Analytical Reasoning	Leadership Qualities, Professionalism, Autonomy	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR -2	*Help students initiate a process of dialog within themselves to know what they really want to be' in their life and profession.*																	
CLR -3	*Help students to understand the meaning of happiness and prosperity for a human being. understanding holistic perspective forms the basis of Universal Human Values and movement towards value-based living in a natural way.*																	
CLR -4	*Help students on right understanding of the Human reality and the rest of existence, harmony at all the levels of human living, and live accordingly.*																	
CLR -5	*Highlight plausible implications of such a Holistic understanding in terms of ethical human conduct, trustful and mutually fulfilling human behavior and mutually enriching interaction with Nature.*																	
CLO	**At the end of this course, learners will be able to:**																	
CLO -	*Evaluate the significance of value inputs in formal education and start applying them in their life and profession*	✓	✓	-	-	2	85	75	-	2	-	3	-	2	-	3	3	-
CLO -	*Distinguish between values and skills, happiness and accumulation of physical facilities, the Self and the Body, Intention and Competence of an individual, etc.*	✓	✓	✓	-	2	85	75	3	-	-	3	-	2	-	3	3	-
CLO -	*Analyze the value of harmonious relationship based on trust and respect in their life and profession*	✓	✓	✓	✓	3	85	75	3	2	2	-	3	2	2	3	3	-
CLO -	*Examine the role of a human being in ensuring harmony in society and nature.*	✓	✓	✓	✓	3	85	75	3	2	2	-	3	-	-	3	3	-
CLO -	*Apply the understanding of ethical conduct to formulate the strategy for ethical life and profession.*	✓	✓	✓	✓	3	85	75	3	-	-	-	3	-	-	3	3	3

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	6	6	6	6	6
SLO-1	*Right Understanding, Relationship and Physical Facility*	*Understanding Human being as the Co-existence of the Self and the Body*	*Harmony in the Family – the Basic Unit of Human Interaction*	*Understanding Harmony in the Nature*	*Natural Acceptance of Human Values*
SLO-2	*Understanding Value Education*	*Distinguishing between the Needs of the Self and the Body*	*Trust – the Foundational Value in Relationship*	*Interconnectedness, self-regulation, and Mutual Fulfilment among the Four Orders of Nature*	*Definitiveness of (Ethical) Human Conduct*
SLO-3	*Self-exploration as the Process for Value Education*	*The Body as an Instrument of the Self*	*Respect – as the Right Evaluation*	*Exploring the Four Orders of Nature*	*A Basis for Humanistic Education, Humanistic Constitution and Universal Human Order*
SLO-4	*Continuous Happiness and Prosperity- the Basic Human Aspirations*	*Understanding Harmony in the Self*	*Other Feelings, Justice in Human-to-Human Relationship*	*Realizing Existence as Co-existence at All Levels*	*Competence in Professional Ethics*
SLO-5	*Happiness and Prosperity- Current Scenario*	*Harmony of the Self with the Body*	*Understanding Harmony in the Society*	*The Holistic Perception of Harmony in Existence*	*Holistic Technologies, Production Systems and Management Models-Typical Case Studies*
SLO-6	*Method to Fulfill the Basic Human Aspirations*	*Programme to ensure self-regulation and Health*	*Vision for the Universal Human Order*	*Exploring Co-existence in Existence*	*Strategies for Transition towards Value-based Life and Profession*

Resources			
1	*Gaur R.R., Sangal R., Bagaria G.P. (2019). A Foundation Course in Human Values and Professional Ethics, Second Revised Edition, Excel Books, New Delhi*	3	*A Nagraj (1998). Jeevan Vidya EkParichay, Divya Path Sansthan, Amarkantak*
2	*E.F. Schumacher (1973). Small is Beautiful: a study of economics as if people mattered, Blond & Briggs, Britain*	4	*A N Tripathy (2003). Human Values, New Age International Publisher*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (100% weightage)			
		CLA – 1 (20%)	CLA – 2 (20%)	CLA – 3 (30%)	CLA – 4 (30%)
		Theory	Theory	Theory	Theory
Level 1	Remember	30%	30%	30%	30%
	Understand				
Level 2	Apply	40%	40%	40%	40%
	Analyze				
Level 3	Evaluate	30%	30%	30%	30%
	Create				
	Total	100 %	**100%**	**100%**	**100%**

CLA-1, CLA-2 and CLA-3 can be from any combination of these: MCQ Tests, Classroom Activities, Case Studies, Poster Presentations, Power-point Presentations, Mini Talks, Group Discussions, Extempore, etc.
CLA – 4 can be from any combination of these: Assignments, Seminars, Short Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, etc.,

Designers			
Professional Experts		**Higher Institution Experts**	
	Prof. Rajiv Kumar, Member Secretary, NCC-IP as member at AICTE		Mrs. V Sumathi, Associate Professor, Sri Sairam Engineering College, Chennai, Tamil Nadu
Internal Experts			
1	Dr. Supraja P, UHV University Coordinator, SRMIST		
2	Dr. Deepalakshmi S, HoD, Department of Career Guidance Cell, FSH, SRMIST		
3	Dr. Sweety Bakyarani E, Department of Computer Science, FSH, SRMIST		

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SEMESTER VII

Course Code	UFT24D11T	Course Title	Research Methodology for Film Technology	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To explore research types and their importance in film technology.
CLR-3	To formulate research questions, hypotheses, and design a proposal.
CLR-3	To apply primary and secondary data collection methods.
CLR-4	To analyze data using statistics and mixed methods.
CLR-5	To effectively report and present research findings.
Outcomes CLO	**At the end of this course, learners will be able to:**
CLO-1	Students would understand research types and significance in film technology.
CLO-2	Students would design research proposals with clear questions and hypotheses.
CLO-3	Students would implement data collection methods for research.
CLO-4	To analyze data using statistics and mixed methods.
CLO-5	Students would analyze and interpret data using statistical techniques.

Depth				Attainment			Program learning Outcomes									
1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
✓	-	-	-	-	85	75	H					H			H	
✓	✓	✓	-	2	85	75			H			H				
✓	✓	✓	✓	3	85	75					H	H				H
✓	✓	✓	✓	3	85	75	H			H						
✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Introduction to Research: Definition and Concept	Research Tools and Techniques	Technological Analysis in Filmmaking	Writing a Research Proposal and Report	Case Studies and Applications
SLO-2	Importance and Significance of Research	Introduction to Research Tools: Overview	Evolution of Film Technologies: Historical Overview	Structure of a Research Proposal: Components and Format	Case Studies on Technological Innovations in Tamil Cinema
SLO-3	Types of Research: Qualitative and Quantitative	Primary Data Collection Methods: Interviews	Camera Technologies: From Analog to Digital	Identifying and Drafting a Problem Statement	Research on Sound Technologies: Indian vs. Global Practices
SLO-4	Characteristics of Film Technology Research	Primary Data Collection Methods: Surveys	Sound Technologies: Recording, Mixing, and Dolby Atmos	Setting Research Objectives and Hypotheses	Analysis of Editing Software and Tools in Contemporary Films
SLO-5	Research Process and Stages	Observation as a Research Tool	Editing Technologies: Linear and Non-Linear Editing	Reviewing Literature: Process and Importance	Digital Cinematography: Trends and Practices
SLO-6	Identifying Research Problems	Secondary Data Collection: Books, Journals, Archives	Visual Effects (VFX) and CGI: Applications and Impact	Referencing Techniques: APA, MLA, and Chicago Styles	VFX and CGI Case Studies in Popular Indian Films
SLO-7	Research Objectives and Hypothesis	Content Analysis: Definition, Process, and Use Cases	Digital Technologies: Role in Contemporary Filmmaking	Structuring a Research Report: Chapters and Layout	AR and VR Applications in Indian Filmmaking
SLO-8	Scope of Research in Film Technology	Textual Analysis in Film Research	AR (Augmented Reality) and VR (Virtual Reality) in Cinema	Writing Abstracts and Summaries	Study of Film Technology in Independent Films
SLO-9	Ethical Considerations in Research	Semiotics: Understanding Signs and Symbols	Case Studies: Technological Innovations in Indian Cinema	Techniques for Presenting Research Findings	Challenges in Film Technology Research in Regional Cinema
SLO-10	Research in Film Technology: Case Studies	Techniques for Organizing Research Data	Comparison of Traditional and Modern Film Techniques	Integrating Data and Analysis in Reports	The Role of Technology in Film Preservation and Restoration
SLO-11	Evolution of Film Research Methods	Software Tools for Research: NVivo, SPSS (Overview)	Global Film Technologies and Their Influence on Indian Films	Visual Representation of Data: Tables, Charts, and Graphs	Impact of OTT Platforms on Film Technology
SLO-12	Emerging Trends in Research Methodology in Film Technology	Analyzing Visuals: Posters, Film Frames, Trailers	Role of Artificial Intelligence in Film Production	Importance of Plagiarism-Free Writing and Tools	Comparative Study: Bollywood, Tamil Cinema, and Hollywood
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Research Methodology-Definition, concept, and significance of research; Types of research: Qualitative and Quantitative; Research process and stages; Scope of research in Film Technology; Ethical considerations in film research.

Unit II
Research Tools and Techniques - Data collection methods: Primary data: Interviews, surveys, case studies, ethnographic research; Secondary data: Books, journals, archival sources, and online resources; Tools of analysis: Content analysis, textual analysis, and semiotics; Use of software tools: NVivo, SPSS, Final Draft, and other analysis tools.

Unit III
Technological Analysis in Filmmaking - Evolution of film technologies: Camera, sound, editing, and visual effects (VFX); Impact of digital technologies on traditional filmmaking; Case studies on technological advancements in Indian and global cinema; Researching tools and platforms for film production and post-production.

Unit IV
Writing a Research Proposal and Report - Structuring a research proposal: Problem statement, objectives, methodology, and significance; Techniques for literature review and citation (APA, MLA); Writing a research report: Abstract, introduction, chapters, findings, and conclusion; Visual presentation of research data.

Unit V
Case Studies and Practical Application - Analysis of technological innovations in Tamil and Indian cinema; Comparative study: Indian vs. Global film technology trends; Conducting fieldwork: Interviewing filmmakers, technicians, and sound engineers; Group projects: Researching a specific technology in filmmaking (e.g., Dolby Atmos, CGI, AR/VR).

Resources			
92	Arthur Asa Berger, Research Methods in Media Studies, Allyn & Bacon, 2011.	93	John Downing, Denys M. M. L., et al., The SAGE Handbook of Media Studies, SAGE Publications, 2004.
94	Meenakshi Gigi Durham & Douglas M. Kellner, Media and Cultural Studies: An Introduction, Blackwell Publishing, 2006	95	Bonnie S. Brennen, Qualitative Research Methods for Media Studies, Routledge, 2013
96	Klaus Bruhn Jensen (Ed.), The Handbook of Media and Communication Research: Qualitative and Quantitative Methodologies, Routledge, 2014		

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VII

Course Code	UFT24D12T	Course Title	Digital Media Production	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	The purpose of learning this course is to:	Depth				Attainment		
CLR-1	To understand digital media's role in filmmaking.							
CLR-3	To explore camera work and Digital imaging techniques.							
CLR-3	To develop audio recording and sound design skills.							
CLR-4	To gain proficiency in digital video editing and post-production.							
CLR-5	To learn strategies for digital media distribution and marketing.							
Outcomes (CLO)	At the end of this course, learners will be able to:	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**
CLO-1	Students would understand the fundamentals of digital media in filmmaking.	✓					85	75
CLO-2	Students would develop skills in camera operation and lighting techniques.	✓	✓	✓	-	2	85	75
CLO-3	Students would apply sound design and audio editing techniques.	✓	✓	✓	✓	3	85	75
CLO-4	Students would master editing software and post-production workflows.	✓	✓	✓	✓	3	85	75
CLO-5	Students would learn digital media distribution and marketing strategies.	✓	✓	✓	✓	3	85	75

	Program learning Outcomes									
	blem Solving, Critical Thinking, Creativity Solving	**Communication Skills, Collaborating Skills**	**:pendent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**eadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**

tle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Overview of Digital Media	Digital Camera Technology	Fundamentals of Sound	Introduction to Video Editing Software	Introduction to Digital Distribution
SLO-2	Types of Digital Media	Composition and Framing	Recording Audio on Set	Basic Video Editing Techniques	File Formats and Compression
SLO-3	Digital Media Platforms	Lighting Techniques	Sound Design in Digital Media	Pacing and Narrative Flow in Editing	Social Media Marketing for Films
SLO-4	Digital Workflow: Pre-Production	Digital Cinematography	Introduction to Sound Editing Software	Color Grading and Correction	SEO for Digital Media
SLO-5	Digital Workflow: Production	Exposure and Camera Settings	Syncing Audio and Video	Visual Effects (VFX) in Digital Media	Building an Online Presence
SLO-6	Digital Workflow: Post-Production	Camera Angles and Perspectives	Using Music in Digital Films	Advanced Editing Techniques	Audience Engagement Strategies
SLO-7	Introduction to Digital Cameras	Camera Movement and Techniques	Creating Sound Effects for Films	Sound Editing and Mixing	Crowdfunding for Films
SLO-8	Microphones in Digital Media	Framing for Digital Media	Audio Mixing	Adding Titles and Graphics	Digital Content Marketing
SLO-9	Editing Software Overview	Practical Camera Operation	Dialogue Editing	Motion Graphics and Animation	Using Analytics to Improve Reach
SLO-10	Lighting Equipment	White Balance and Color Temperature	Sound Mixing and Mastering	Post-Production Workflow	Influencer Collaborations
SLO-11	Multimedia Equipment Setup	Focus and Depth of Field	Practical Audio Recording	Rendering and Output	Promotional Campaigns
SLO-12	Digital Distribution Channels	Camera Handling Practice	Soundtrack Creation	Review and Finalizing the Project	Evaluating Distribution Success
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Digital Media Production - Overview of Digital Media: Understanding digital media and its significance in modern filmmaking; Types of Digital Media: Exploring video, audio, graphics, and multimedia production. Digital Media Platforms: Online streaming, social media, digital distribution, and platforms for film production; Digital Workflow: Basics of pre-production, production, and post-production processes in a digital environment; Equipment and Tools: Introduction to digital cameras, microphones, editing software, and lighting equipment.

Unit II:
Camera Work and Digital Imaging - Digital Cameras: Understanding the technology behind digital cameras (sensor types, resolution, frame rates, etc.); Composition and Framing: Techniques for framing shots, rule of thirds, and composition for digital media; Lighting Techniques: Basics of lighting setups for digital filming (three-point lighting, natural light, and artificial light); Digital Cinematography: Focus on camera movement, lens choices, depth of field, and exposure in digital filmmaking; Camera Operations and Handling: Practical training on camera setups, focus pulling, and adjusting settings in a digital context.

Unit III:
Audio and Sound Design for Digital Media - Fundamentals of Sound: Understanding sound types (dialogue, sound effects, music) and their roles in digital media; Recording Audio: Techniques for capturing clear and professional-quality audio on set, using boom microphones, lapel mics, and other devices; Sound Design: Designing and creating sound effects and ambient sounds for films, using digital software; Audio Editing and Mixing: Practical experience with digital audio workstations (DAWs), editing audio clips, synchronizing sound with video; Music and Soundtrack: Selecting and using music in digital films, legal aspects of music rights, and creating original soundtracks.

Unit IV:
Digital Video Editing and Post-Production - Editing Software: Introduction to industry-standard software like Adobe Premiere Pro, Final Cut Pro, and DaVinci Resolve; Video Editing Techniques: Cutting, trimming, transitions, pacing, and arranging clips to tell a coherent story; Color Grading and Correction: Understanding the importance of color in digital media and basic grading techniques; Visual Effects (VFX): Basics of creating visual effects in a digital environment, including compositing and motion graphics; Post-Production Workflow: Finalizing a project, including syncing audio, applying effects, and rendering the final output.

Unit V:
Digital Media Distribution and Marketing - Digital Distribution Platforms: Understanding various distribution channels (YouTube, Vimeo, Netflix, etc.) and the best practices for digital media delivery; File Formats and Compression: Exploring file formats (MOV, MP4, etc.), resolution, aspect ratio, and compression methods for web distribution; Social Media Marketing for Films: Strategies for promoting digital media content through social media platforms and digital marketing techniques; Audience Engagement: Building and engaging a digital audience for films, including SEO, hashtags, and content strategies.

Resources

97	Stoller, Bryan Michael. Digital Filmmaking for Dummies. Wiley, 2011.	98	Sonnenschein, David. Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema. Michael Wiese Productions, 2001.
99	Block, Bruce. The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media. Focal Press, 2008.	100	Murch, Walter. In the Blink of an Eye: A Perspective on Film Editing. Silman-James Press, 2001.
101	Deiss, Ryan, and Russ Henneberry. Digital Marketing for Dummies. Wiley, 2017.		

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VII

Course Code	UDF24D13T	Course Title	Study of Master Directors	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	*The purpose of learning this course is to:*	Depth				Attainment			Program learning Outcomes										
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating**	**Independent Thinking, Analytical Reasoning, Learning**	**Leadership Qualities,**	**Digital Technology Skills**	**Value Inculcation, Multicultural**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**	
CLR-1	To study the directorial styles and impact of world-renowned filmmakers.																		
CLR-3	To analyze the filmmaking techniques and themes of influential directors.																		
CLR-3	To explore the achievements and cultural influence of Indian directors.																		
CLR-4	To understand the storytelling techniques of Tamil cinema's iconic directors.																		
CLR-5	To analyze the narrative and visual styles of South Indian directors.																		
Outcomes (CLO)	*At the end of this course, learners will be able to:*																		
CLO-1	Students would examine the directorial styles and contributions of global filmmakers.	✓	✓	-	-	*2*	*85*	*75*	*H*					*H*			*H*		
CLO-2	Students would analyze the techniques and themes of key filmmakers.	✓	✓	✓	-	*2*	*85*	*75*			*H*			*H*					
CLO-3	Students would explore the cinematic achievements of Indian directors.	✓	✓	✓	✓	*3*	*85*	*75*					*H*	*H*				*H*	
CLO-4	Students would study the storytelling techniques of Tamil cinema directors.	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*							
CLO-5	Students would understand the narrative and visual aesthetics of South Indian filmmakers.	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*	*H*						

tle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Alfred Hitchcock: Techniques in suspense and psychological thrillers	Sergei Eisenstein: Montage theory and its influence on cinema	Satyajit Ray: Humanism and social issues in Indian cinema	C.V. Sridhar: Pioneering melodrama and emotional narrative	Adoor Gopalakrishnan: Humanist cinema with political undertones
SLO-2	Akira Kurosawa: Visual style and narrative influence in world cinema	Pudovkin: Editing as a means of emotional manipulation	Ritwik Ghatak: Social realism and the art of tragic storytelling	K. Balachander: Experimentation with complex themes and social issues	G. Aravindhan: Experimental storytelling and visual aesthetics
SLO-3	Francois Truffaut: French New Wave and innovations in storytelling	Andrei Tarkovsky: Poetic cinema and time in film	Mrinal Sen: Political cinema and experimentation with form	Bharathi Rajaa: Focus on rural life and human relationships	Fazil: Filmmaking with a focus on family and emotional realism
SLO-4	Jean-Luc Godard: Breaking conventions in narrative and form	Steven Spielberg: Changing the landscape of blockbuster filmmaking	Shyam Benegal: New Indian cinema and social commentary	Mahendran: Deep psychological exploration of characters	Sibi Malayil: Depth in characterization and family-driven narratives
SLO-5	Federico Fellini: Surrealism and the blend of fantasy and reality	James Cameron: Tech innovations in filmmaking and visual effects	Bimal Roy: Melodramatic storytelling and social relevance	Balu Mahendra: Minimalist narrative style and emotional depth	Jeethu Joseph: Thrillers and suspense with emotional complexity
SLO-6	Ingmar Bergman: Exploration of existential themes and human emotions	Martin Scorsese: Depictions of violence and American identity	Guru Dutt: Tragic realism and visual aesthetic in his films	Maniratnam: Complex narratives, social themes, and commercial success	Lijo Jose Pellissery: Contemporary cinema with subversive themes
SLO-7	Stanley Kubrick: Innovation in visual storytelling and cinematic techniques	Quentin Tarantino: Non-linear storytelling and pop culture references	Govind Nihalani: Depiction of political unrest and human struggles	Aabavaanan: Emotional narratives and portrayal of human conflict	K. Viswanath: Music and cultural richness in storytelling
SLO-8	D.W. Griffith: Pioneering film editing and narrative structure	Christopher Nolan: Complexity in storytelling and manipulation of time	Raj Kapoor: Integration of entertainment and social consciousness	R.K. Selvamani: Commercial success with engaging mass narratives	SS Rajamouli: Grand visual spectacle and mythological themes
SLO-9	Orson Welles: Impact of Citizen Kane and modern film structure	Kim Ki Duk: Minimalism and the exploration of human nature	Ramesh Sippy: Commercial filmmaking and innovative narrative structures	R.V. Udhayakumar: Conventional and formulaic storytelling	Sukumar: Complex character development and emotional arcs

tle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-10	Charlie Chaplin: Mastery of silent film and social commentary	Majid Majidi: Poetic realism and visual storytelling techniques	Bhesh But: Classic Indian storytelling techniques in modern contexts	Vikraman: Family-centric stories and melodramatic elements	Puri Jagannadh: Urban narratives with mass appeal
SLO-11	The evolution of directorial styles in early cinema	Impact of these directors on contemporary global cinema	Sanjay Leela Bhansali: Grandeur and musicality in cinematic storytelling	Cheran: Intense emotional storytelling with social relevance	Trivikram: Engaging narratives with humor and emotional depth
SLO-12	Global influence of these directors on contemporary filmmakers	Comparing narrative techniques: Linear vs. non-linear storytelling	Anurag Kashyap: Subversive storytelling and portrayal of Indian urban life	Pa. Ranjith: Addressing social issues with bold cinematic expressions	Rishab Shetty: Regional stories and unique cinematic style
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I

World Master Directors 1 - Alfred Hitchcock, Akira Kurosawa, Francois Truffaut, Jean-Luc Godard, Federico Fellini, Ingmar Bergman, Stanley Kubrick, D.W. Griffith, Orson Welles, Charlie Chaplin: Study of their directorial styles, contributions to cinema, and impact on filmmaking.

Unit II

World Master Directors 2 - Sergei Eisenstein, Pudovkin, Andrei Tarkovsky, Steven Spielberg, James Cameron, Martin Scorsese, Quentin Tarantino, Christopher Nolan, Kim Ki Duk, Majid Majidi: Analysis of their filmmaking techniques, thematic concerns, and influence on the film industry.

Unit III

Indian Master Directors - Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Shyam Benegal, Bimal Roy, Guru Dutt, Govind Nihalani, Raj Kapoor, Ramesh Sippy, Bhesh But, Sanjay Leela Bhansali, Anurag Kashyap, Rajkumar Hirani, Karan Johar, Ram Gopal Varma, Ashutosh Gowariker: Examination of their cinematic achievements, narrative styles, and cultural impact in Indian cinema.

Unit IV

Tamil Master Directors - C.V. Sridhar, K. Balachander, Bharathi Rajaa, Mahendran, Balu Mahendra, Maniratnam, Aabavaanan, R.K.Selvamani, R.V.Udhayakumar, Vikraman, K.S. Ravikumar, Cheran, Mysskin, Vetrimaran, Manikandan, Raju Murugan, Pa. Ranjith, Mari Selvaraj: Analysis of their storytelling techniques, thematic exploration, and contribution to Tamil cinema.

Unit V

South Indian Master Directors - Adoor Gopalakrishnan, G. Aravindhan, Fazil, Sibi Malayil, Jeethu Joseph, Lijo Jose Pellissery, K. Viswanath, SS Rajamouli, Sukumar, Puri Jagannadh, Trivikram, Sekhar Kammula, Puttanna Kanagal, Vittalacharya, Upendra, Prashanth Neel, Rishab Shetty: Understanding their narrative structures, visual aesthetics, and regional cinematic influence.

Resources			
102	Walker, Alexander. The Story of Cinema: A History of the World's Films. A&C Black, 2020 (Updated Edition).	103	Truffaut, François. Hitchcock/Truffaut. Faber & Faber, 2020 (Revised Edition).
104	Robinson, Andrew. The Cinema of Satyajit Ray (Revised Edition). University of California Press, 2022.	105	James, Rajesh. Indian Film Directors: Bollywood, Regionals, and Beyond. Bloomsbury India, 2021.
106	Block, Bruce. The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media (Updated Edition). Focal Press (Taylor & Francis), 2020.		

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VII

Course Code	UDF24D14T	Course Title	Study of Popular Indian Films	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	*The purpose of learning this course is to:*	Depth				Attainment			Program learning Outcomes										
CLR-1	To understand the history and evolution of Indian cinema.	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating**	**Independent Thinking, Analytical Reasoning, Learning**	**Leadership Qualities,**	**Digital Technology Skills**	**Value Inculcation, Multicultural**	**Environmental Action, Community Engagement**	**Entreprenuerial Risk Taking**	**PSO 1**	**PSO 2**
CLR-3	To analyze recurring themes and cultural motifs in Indian films.																	
CLR-3	To study filmmaking techniques and artistic choices in Indian cinema.																	
CLR-4	To examine acting traditions and performances in Indian films.																	
CLR-5	To explore the global impact and reception of Indian films.																	
Outcomes (CLO)	*At the end of this course, learners will be able to:*																	
CLO-1	Students would learn the history and genres of Indian cinema.	✓	✓	-	-	*2*	*85*	*75*	*H*					*H*			*H*	
CLO-2	Students would identify key themes and cultural symbols in Indian films.	✓	✓	✓	-	*2*	*85*	*75*			*H*			*H*				
CLO-3	Students would understand filmmaking techniques and narrative styles.	✓	✓	✓	✓	*3*	*85*	*75*					*H*	*H*				*H*
CLO-4	Students would explore acting methods and performances in Indian cinema.	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*						
CLO-5	Students would evaluate the global influence of Indian films.	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*	*H*					

tle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Overview of Bollywood, regional cinema, and emerging trends.	Love and romance in Indian films.	Cinematography: Shot composition, lighting, color.	Acting methodologies in Indian cinema.	Global reception and recognition of Indian films.
SLO-2	Evolution of Indian cinema: From silent era to present.	Family dynamics and relationships in cinema.	Editing styles and narrative techniques.	Star power and its influence on performance.	Indian films at international film festivals.
SLO-3	Milestones and key figures in Indian film history.	Identity and self-discovery in Indian storytelling.	Sound design and music's role in storytelling.	Character development and emotional expression.	Influence of Indian cinema on global diaspora.
SLO-4	Silent film era and Dadasaheb Phalke's contributions.	Social justice themes: Caste, poverty, gender.	Narrative structures: Linear, non-linear, fragmented.	Female performances and their cultural impact.	Cultural impact of Indian cinema worldwide.
SLO-5	The Golden Age: Key films and filmmakers post-independence.	Religion's role in Indian films.	Famous filmmakers' unique techniques.	Male performances: Representation and masculinity.	Bollywood's influence on Western filmmaking.
SLO-6	Bollywood: Characteristics and influence on global cinema.	Nationalism and patriotism in Indian cinema.	Visual storytelling and mise-en-scène.	Acting in masala films vs. parallel cinema.	Film criticism and the reception of Indian films.
SLO-7	Regional cinema: Tamil, Telugu, Bengali, and more.	Mythology and folklore as narrative devices.	Film technology: Evolution from film stock to digital.	Method acting in Indian films.	Indian cinema's role in social and political change.
SLO-8	Post-liberalization changes in Indian cinema.	Cultural symbols and their cinematic meanings.	Analyzing iconic film scenes and artistic choices.	Evolution of acting styles in Bollywood.	Box office trends and audience reception.
SLO-9	Emerging trends: Digital platforms and indie films.	Representation of women in Indian films.	Editing for emotional impact in films.	Regional cinema: Notable performances in Tamil, Telugu, etc.	Role of awards and recognitions in shaping the industry.
SLO-10	Major genres: Masala, melodrama, action, romance.	Humor and its cultural role in Indian cinema.	Genre-based cinematography and techniques.	Challenges faced by actors in Indian cinema.	Digital platforms and the reach of Indian films.
SLO-11	Music and dance: Integration in Indian filmmaking.	Iconic films and thematic case studies.	Case study: Sound design in iconic films.	Iconic performances and their significance.	Cross-cultural exchanges through Indian cinema.
SLO-12	Global influence of Indian cinema and contemporary trends.	Social impact of cinematic themes on Indian society.	The role of technology in modern Indian filmmaking.	Opportunities for artistic growth for Indian actors.	Future trends and the global outlook of Indian cinema.
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

UNIT I:
Introduction to Indian Cinema; Overview of the Indian film industry: Bollywood, regional cinema, and emerging trends; Historical context: Evolution of Indian cinema from silent era to contemporary times; Key figures and milestones in Indian film history; Introduction to major film genres in Indian cinema

Unit II:
Themes and Motifs in Indian Films; Exploration of recurring themes in popular Indian films: love, family, identity, social justice, etc; Analysis of cultural motifs and symbols depicted in Indian cinema; Iconic Indian films representing different themes and motifs; Discussion on the cultural significance and impact of these themes on Indian society

Unit III:
Filmmaking Techniques in Indian Cinema; Study of cinematography, editing, sound design, and other technical aspects in Indian filmmaking; Examination of narrative structures and storytelling techniques employed in popular Indian films; Case studies of renowned directors and their signature filmmaking styles; Analyzing scenes and understanding the artistic choices made by filmmakers

Unit IV:
Acting and Performances in Indian Films; Overview of acting traditions and methodologies in Indian cinema; Analysis of standout performances by actors and actresses in popular Indian films; Exploration of character development, emotional expression, and physicality in Indian film acting; Discussion on the challenges and opportunities for actors in the Indian film industry

Unit V:
Impact and Reception of Indian Films; Examination of the global reach and reception of popular Indian films; Study of film festivals, awards, and recognition received by Indian cinema on the international stage; Analysis of the influence of Indian films on diaspora communities and cross-cultural exchanges; Discussion on the role of Indian cinema in shaping perceptions of India and its culture worldwide.

Resources			
107	The Oxford Handbook of Indian Cinema. Oxford University Press, 2023.	108	Bollywood: A History. Reaktion Books, 2023.
109	Indian Cinema: A Very Short Introduction. Oxford University Press, 2022.	110	The Essential Guide to Indian Cinema. BBC Worldwide Publishing, 2021.
111	Film and Media Studies in India. Springer, 2020.		

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VII

Course Code	UFT24D15L	**Course Title**	Ad Filmmaking	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
CLR-1	To provide the mastery in the basics of Ad Film.																		
CLR-2	To know the different concepts of Ad Film.																		
CLR-3	To understand the purpose of Perception and Illusion.																		
CLR-4	To impart the fundamentals of Semiotics and Semantics.																		
CLR-5	To learn the process of Ideation, Creativity, and Innovation.																		
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
Outcomes (CLO)	At the end of this course, learners will be able to:																		
CLO-1	Students would learn the basics of Ad Film.	✓	✓	-	-	2	85	75	H					H			H		
CLO-2	Students would know the concept of Ad Filmmaking.	✓	✓	✓	-	2	85	75			H			H					
CLO-3	Students would gain knowledge about Perception and Illusion.	✓	✓	✓	✓	3	85	75					H	H					H
CLO-4	Students would learn the fundamentals of Symbolism.	✓	✓	✓	✓	3	85	75	H			H							
CLO-5	Students would learn the process of Ideation, Creativity, and Innovation.	✓	✓	✓	✓	3	85	75	H			H	H						

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	Understanding the Basics of Ad Films	Conceptualizing an Effective Ad Idea	Casting and Selecting Suitable Talent	Lighting Techniques for Ad Films	Adding Sound Effects and Background Music
S-4 to S-6	Understanding the Basics of Ad Films	Conceptualizing an Effective Ad Idea	Casting and Selecting Suitable Talent	Shooting Techniques for Short Ads	Color Grading for a Polished Look
S-7 to S-9	Understanding the Basics of Ad Films	Writing a Persuasive Ad Script	Location Scouting and Set Design	Shooting Techniques for Short Ads	Color Grading for a Polished Look
S-10 to S-12	Creating a Product Brief and Target Audience Analysis	Writing a Persuasive Ad Script	Location Scouting and Set Design	Capturing Close-Ups and Product Shots	Creating Motion Graphics and Titles
S-13 to S-15	Creating a Product Brief and Target Audience Analysis	Storyboarding for Visual Planning	Location Scouting and Set Design	Capturing Close-Ups and Product Shots	Creating Motion Graphics and Titles
S-16 to S-18	Creating a Product Brief and Target Audience Analysis	Storyboarding for Visual Planning	Designing Effective Visuals and Props	Editing and Creating Visual Flow	Creating Motion Graphics and Titles
S-19 to S-21	Developing a Unique Selling Proposition (USP)	Planning Camera Shots for Maximum Impact	Designing Effective Visuals and Props	Editing and Creating Visual Flow	Submission of Final Ad Film
S-22 to S-24	Developing a Unique Selling Proposition (USP)	Planning Camera Shots for Maximum Impact	Lighting Techniques for Ad Films	Adding Sound Effects and Background Music	Submission of Final Ad Film

CLASS EXERCISE:

1. Creating a Product Brief and Target Audience Analysis	: 1 Week		
2. Developing a Unique Selling Proposition	: 1 Week		
3. Writing a Persuasive Ad Script	: 1 Week		
4. Storyboarding for Visual Planning	: 1 Week		
5. Planning Camera Shots for Maximum Impact	: 2 Weeks		
6. Casting and Selecting Suitable Talent	: 2 Week		
7. Location Scouting and Set Design	: 2 Weeks		
8. Lighting and Shooting Techniques for Ad Films	: 2 Weeks		
9. Editing and Creating Visual Flow	:	2	Weeks
10. Creating Motion Graphics and Titles	: 1 Week		

Record Works:

1. Students must make ONE Ad Film on any concept of their choice (Maximum 5 mins)

Assessment of Record Works: The students must submit the exercise in the Digital form for the Practical exam, which will be evaluated by the External Examiner

Resources			
112	Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads. Luke Sullivan. Wiley, 2021 (5th Edition).	113	Ogilvy on Advertising. David Ogilvy. Vintage, 2018 (Updated Edition).
114	The Copywriter's Handbook: A Step-By-Step Guide to Writing Copy That Sells. Robert Bly. Holt Paperbacks, 2020 (4th Edition).	115	Advertising Concept and Copy. George Felton. Routledge, 2020 (6th Edition).

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total 100%		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VII

Course Code	UDF24D16L	Course Title	Literary Source Scripting	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	The purpose of learning this course is to:
CLR-1	To provide the mastery in literary reading
CLR-2	To break the boundaries of various ethnicities
CLR-3	To understand the lifestyle of various landscapes
CLR-4	To impart the creative knowledge
CLR-5	To learn the process of reading and scripting

Outcomes (CLO)	At the end of this course, learners will be able to:		Depth				Attainment			Program learning Outcomes									
			1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
			Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO 1	PSO 2
CLO-1	Students would learn various literary sources	✓	✓	-	-	2	85	75	H						H			H	
CLO-2	Students would be exploring various forms of fiction	✓	✓	✓	-	2	85	75				H			H				
CLO-3	Students would gain knowledge of culture and tradition	✓	✓	✓	✓	3	85	75						H	H				H
CLO-4	Students would learn values of social ethics	✓	✓	✓	✓	3	85	75	H				H						
CLO-5	Students would be able to identify genuine sources for scripting	✓	✓	✓	✓	3	85	75	H				H	H					

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	24	24	24	24	24
S-1 to S-3	Introduction to Adapting Literary Works for Screen	Analyzing Characters and Their Arcs	Writing Visual Descriptions for Literary Settings	Maintaining the Author's Voice and Style	Creating a Treatment for the Adaptation
S-4 to S-6	Introduction to Adapting Literary Works for Screen	Analyzing Characters and Their Arcs	Writing Visual Descriptions for Literary Settings	Balancing Fidelity and Creative Interpretation	Creating a Treatment for the Adaptation
S-7 to S-9	Introduction to Adapting Literary Works for Screen	Analyzing Characters and Their Arcs	Writing Visual Descriptions for Literary Settings	Balancing Fidelity and Creative Interpretation	Creating a Treatment for the Adaptation
S-10 to S-12	Understanding the Source Material and Context	Developing a Screenplay Outline from Literary Text	Adapting Literary Dialogue for the Screen	Scene Construction and Flow	Writing the First Draft of the Script
S-13 to S-15	Understanding the Source Material and Context	Developing a Screenplay Outline from Literary Text	Adapting Literary Dialogue for the Screen	Scene Construction and Flow	Writing the First Draft of the Script
S-16 to S-18	Understanding the Source Material and Context	Selecting Crucial Scenes for Adaptation	Condensing and Modifying Plot Points	Scene Construction and Flow	Revising and Refining the Screenplay
S-19 to S-21	Identifying Key Themes and Motifs	Selecting Crucial Scenes for Adaptation	Condensing and Modifying Plot Points	Establishing Tone and Mood Visually	Revising and Refining the Screenplay
S-22 to S-24	Identifying Key Themes and Motifs	Selecting Crucial Scenes for Adaptation	Maintaining the Author's Voice and Style	Establishing Tone and Mood Visually	Preparing the Final Script for Submission

CLASS EXERCISE:

1. Understanding the Source Material and Context	: 1 Week
2. Identifying Key Themes and Motifs	: 1 Week
3. Analyzing Characters and Their Arcs	: 1 Week
4. Developing a Screenplay Outline from Literary Text	: 2 Week
5. Selecting Crucial Scenes for Adaptation	: 2 Weeks
6. Writing Visual Descriptions for Literary Settings	: 2 Week
7. Balancing Fidelity and Creative Interpretation	: 2 Weeks
8. Scene Construction and Flow	: 2 Weeks
9. Establishing Tone and Mood Visually	: 1 Week
10. Writing the First Draft of the Script	: 1 Week

RECORD WORK:
The students should submit a well-formatted script based on the chosen literary source, incorporating adapted scenes, dialogue, and visual descriptions for practical exam, which will be evaluated by the external examiner

Resources			
116	The Norton Anthology of World Literature. 4th Edition. W.W. Norton & Company, 2019.	117	The Oxford Companion to Indian Theatre. MeghnadSaha& Manish Jha. Oxford University Press, 2021.
118	Literary Research and the British Renaissance and Early Modern Period. J. B. Black. Rowman& Littlefield Publishers, 2015.	119	Film Adaptation and Its Discontents: From Gone with the Wind to The Passion of the Christ. James Naremore. Rutgers University Press, 2000.

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VIII

Course Code	UFT24D17T	Course Title	Film Marketing and Distribution	Category	C	Core	L	T	P	C
							4	0	0	4

Rationale CLR	The purpose of learning this course is to:
CLR-1	To understand film marketing, distribution practices, and emerging trends.
CLR-3	To develop film marketing strategies and promotional plans.
CLR-3	To explore various film distribution channels and strategies.
CLR-4	To analyze the role of film festivals in film promotion.
CLR-5	To evaluate the impact of digital technology on film distribution.

Outcomes CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Students would grasp film marketing and distribution concepts.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would create effective marketing strategies for films.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would understand film distribution channels and tactics.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would recognize the importance of film festivals in distribution.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would assess the role of digital technology in film distribution.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Scope of Film Marketing & Distribution: Definition and importance.	Market Research: Identifying and understanding target audience.	Theatrical Distribution: Cinema release strategies.	Film Festivals' Role: Importance in marketing and distribution.	Digital Distribution Evolution: Shift from physical to digital.
SLO-2	Historical Overview: Evolution of film marketing practices.	Audience Analysis: Tailoring marketing to demographics.	Digital Distribution: Streaming platforms (Netflix, YouTube).	Major Film Festivals: Cannes, Toronto, Berlin, etc.	Streaming Platforms: Netflix, Amazon, YouTube, etc.
SLO-3	Marketing's Role in Film Success: Impact on box office and audience reach.	Marketing Plan Development: Steps to create a film strategy.	DVD/Blu-ray Sales: Post-theatrical revenue generation.	Festival Strategies: How to enter and succeed.	Piracy Prevention: Digital rights management (DRM).
SLO-4	Key Terminology: Common terms in marketing and distribution.	Advertising Methods: TV, print, online ads.	TV Distribution: Cable and satellite networks.	Networking at Festivals: Building industry connections.	Social Media Influence: Marketing and distribution through social platforms.
SLO-5	Film Distribution Models: Traditional vs. modern approaches.	Publicity & Promotions: Media relations and promotional events.	Streaming Platforms: Distribution via OTT services.	Deal-Making: Negotiating distribution deals at festivals.	Digital Distribution Models: Subscription, pay-per-view, ad-supported.
SLO-6	Global Film Marketing: International strategies.	Social Media Strategy: Leveraging platforms for film promotion.	Independent Film Distribution: Challenges for smaller films.	Independent Films at Festivals: Opportunities and challenges.	OTT Services: The rise of exclusive content platforms.
SLO-7	Emerging Trends: Digital media and influencer marketing.	Influencer Marketing: Using endorsements and social personalities.	Mainstream Distribution: Strategies of big studios.	Festival Marketing: Boosting a film's profile.	Changing Audience Behavior: Digital's impact on viewing habits.
SLO-8	Marketing Challenges: Budgeting, competition, and piracy.	Content Creation: Designing posters, trailers, and merchandise.	International Distribution: Global release strategies.	Film Marketplaces: MIPCOM, AFM, and their role.	Big Data's Role: Analytics in marketing and distribution.
SLO-9	Cultural Nuances: Marketing strategies in India and beyond.	Digital Marketing: SEO, email campaigns, viral techniques.	Distribution Agreements: Legal contracts and rights.	Festival Awards: Impact on distribution and success.	Revenue in the Digital Age: How streaming generates profit.
SLO-10	Cross-Media Marketing: Integrating various platforms.	Grassroots Marketing: Local community engagement.	Film Distribution Logistics: Delivery process and operations.	Festival Publicity: Press releases, media, and screenings.	Digital Premieres: Releasing films directly on digital platforms.
SLO-11	Innovative Campaigns: Examples of successful film marketing.	Branding: Establishing a film's identity.	Case Studies: Successful and unsuccessful distribution strategies.	Festival Challenges: High competition, costs, and logistics.	Future of Distribution: VR, AR, blockchain, and emerging models.
SLO-12	Future of Film Marketing: Digital transformation and new tools.	Successful marketing campaigns.	Revenue Models: Different ways films generate revenue.	Success Stories: Films that benefited from festival recognition.	Innovations in Distribution: New technologies shaping the future.
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

UNIT I:
Introduction to Film Marketing and Distribution; Definition and scope of film marketing and distribution; Historical overview of film marketing and distribution practices; The role of marketing and distribution in the success of a film; Key concepts and terminology in film marketing and distribution; Emerging trends and challenges in film marketing and distribution.

UNIT II:
Marketing Strategies for Films; Market research and audience analysis for film marketing; Developing a marketing plan for a film; Advertising and promotional strategies for films;Publicity and media relations for film promotion; Digital marketing techniques for film promotion.

UNIT III:
Film Distribution Channels; Types of film distribution channels - Theatrical, Digital, DVD/Blu-ray, TV, streaming; Distribution strategies for different types of films - Independent, Mainstream, and international; Distribution agreements and contracts; Film distribution logistics and operations; Case studies of successful and unsuccessful distribution strategies.

UNIT IV:
Film Festivals and Markets; Role of film festivals in film marketing and distribution; Major international film festivals and markets - Cannes, Berlin, Toronto; Strategies for promoting films at festivals and markets; Networking and deal-making at film festivals and markets; The impact of film festival awards on film distribution

UNIT V:
Film Distribution in the Digital Age; The impact of digital technology on film distribution; Online distribution platforms and streaming services; Digital rights management and piracy prevention
Social media and online marketing for films; Future trends and innovations in film distribution

Resources			
120	Film Marketing (2nd Edition). Finola Kerrigan. Palgrave Macmillan, 2010.	121	The Business of Film: A Handbook for Producers, Marketers, and Film Distributors. Paula Landry. Routledge, 2019.
122	The Film Distribution Handbook (2nd Edition). Giles Foreman. Routledge, 2018.	123	The Essential Guide to Film Distribution. Peter Broderick. Michael Wiese Productions, 2020.

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VIII

Course Code	UFT24D18T	Course Title	Tele Filmmaking	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To understand film marketing, distribution practices, and emerging trends.																	
CLR-3	To develop film marketing strategies and promotional plans.																	
CLR-3	To explore various film distribution channels and strategies.																	
CLR-4	To analyze the role of film festivals in film promotion.																	
CLR-5	To evaluate the impact of digital technology on film distribution.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would grasp film marketing and distribution concepts.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would create effective marketing strategies for films.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would understand film distribution channels and tactics.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would recognize the importance of film festivals in distribution.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would grasp film marketing and distribution concepts.	✓	✓	✓	✓	3	85	75	H			H	H					

tle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Definition and Characteristics of Telefilms	Developing a Telefilm Concept	Directing Telefilms	Editing Techniques and Software	Telefilm Distribution Channels
SLO-2	Telefilm History and Evolution	Writing a Synopsis	Visual Storytelling	Narrative Pacing and Continuity	Broadcast Television Distribution
SLO-3	Telefilms vs. Feature Films	Treatment Writing	Cinematography for Telefilms	Sound Editing and Mixing	Streaming Platforms and Online Distribution
SLO-4	Telefilms vs. TV Series	Scriptwriting for Telefilms	Lighting for Telefilms	Dialogue Editing and ADR	Marketing Plan for Telefilms
SLO-5	Importance of Telefilms	Dialogue Writing	Sound Design	Foley and Sound Effects	Social Media Marketing Strategies
SLO-6	Telefilms and Society	Character Development	Working with Actors	Visual Effects in Telefilms	Audience Engagement and Feedback
SLO-7	Genres in TeleFilmmaking	Budgeting for Telefilms	Set Design	Basic Visual Effects Techniques	Analyzing Audience Metrics
SLO-8	Stylistic Approaches	Scheduling and Time Management	Location Scouting	Color Grading and Correction	Feedback and Adaptation
SLO-9	Telefilm Production Cycle	Casting and Auditions	Costumes and Props	Finalizing the Edit	Legal and Ethical Issues in Distribution
SLO-10	Telefilm Audiences	Assembling a Production Team	Production Crew Management	Preparing for Broadcast	Copyright and Licensing
SLO-11	Telefilm Funding and Production	Legal Considerations in Pre-Production	Camera Techniques	Quality Control in Post-Production	Distribution Agreements
SLO-12	Global Telefilm Trends	Pre-Production Documentation	On-Set Troubleshooting	Exporting the Final Output	International Distribution Strategies
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I

Introduction to TeleFilmmaking -Definition and Characteristics of Telefilms; History and Evolution of Telefilms; Differences Between Telefilms, Feature Films, and TV Series; Importance and Impact of Telefilms on Television and Society; Key Genres and Styles in TeleFilmmaking

Unit II

Pre-Production Planning -Developing a Telefilm Concept; Idea Generation and Brainstorming; Writing a Synopsis and Treatment; Scriptwriting for Telefilms; Structure and Format; Dialogue Writing and Character Development; Budgeting and Scheduling; Creating a Budget Plan; Production Scheduling and Time Management; Casting and Crew Selection; Casting Techniques and Auditions; Assembling a Production Team.

Unit III

Production Techniques -Directing Telefilms; Visual Storytelling and Shot Composition; Working with Actors and Crew; Cinematography for Telefilms; Camera Techniques and Equipment; Lighting and Framing; Sound Design and Recording; Capturing Quality Audio; Use of Sound Effects and Music; Production Design; Set Design and Location Scouting; Costumes and Props

Unit IV

Post-Production -Editing Telefilms; Editing Techniques and Software; Narrative Pacing and Continuity; Sound Editing and Mixing; Dialogue Editing and ADR; Foley and Sound Effects; Visual Effects and Color Grading; Basic Visual Effects Techniques; Color Correction and Grading; Finalizing and Exporting; Preparing for Broadcast; Quality Control and Final Output

Unit V

Distribution and Promotion -Telefilm Distribution Channels; Broadcast Television; Streaming Platforms and Online Distribution; Marketing and Promotion; Creating a Marketing Plan; Utilizing Social Media and Online Platforms; Audience Engagement and Feedback; Analyzing Audience Metrics; Gathering and Responding to Feedback; Legal and Ethical Considerations; Copyright and Licensing; Ethical Issues in TeleFilmmaking

Resources			
124	Zettl, H. (2018). Television production handbook (11th ed.). Cengage Learning.	125	Hilliard, R. L. (2017). Writing for television, radio, and new media (9th ed.). Cengage Learning.
126	Barnwell, J. (2016). Film and television production design: From concept to screen. Bloomsbury Visual Arts.	127	Millerson, G. (2014). The art of television production (4th ed.). Focal Press.
128	Musburger, R. B. (2019). Television and video production (7th ed.). Routledge.		

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VIII

Course Code	UFT24D19L	**Course Title**	Documentary Filmmaking	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency	Expected Attainment	Program learning Outcomes: Problem Solving,	Communication Skills,	Independent Thinking,	Leadership Qualities,	Digital Technology	Value Inculcation,	Environmental Action,	Entrepreneurial Risk	PSO 1	PSO 2
CLR-1	*To introduce documentary forms and techniques.*																	
CLR-2	*To train in research and script development.*																	
CLR-3	*To teach practical skills in filming and sound.*																	
CLR-4	*To develop editing and post-production abilities.*																	
CLR-5	*To address ethics and distribution strategies.*																	
Outcomes (CLO)	*At the end of this course, learners will be able to:*																	
CLO-1	*Students would identify documentary types and styles.*	✓	✓	-	-	*2*	*85*	*75*	*H*					*H*			*H*	
CLO-2	*Students would develop concepts and write scripts.*	✓	✓	✓	-	*2*	*85*	*75*			*H*			*H*				
CLO-3	*Students would shoot, interview, and record sound.*	✓	✓	✓	✓	*3*	*85*	*75*					*H*	*H*				*H*
CLO-4	*Students would edit and finalize a documentary.*	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*						
CLO-5	*Students would apply ethical practices and plan distribution.*	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*	*H*					

Duration(hour)		**15**
S-1toS-8	**SLO-1**	Introduction to Documentary Filmmaking
S-9toS-16	**SLO-1**	Research and Concept Development for Documentaries
S-17toS-24	**SLO-1**	Writing and Structuring a Documentary Script
S-23toS-32	**SLO-1**	Types of Documentaries: Expository, Observational, Participatory, etc.
S-33toS-40	**SLO-1**	Pre-production Planning: Budgeting, Scheduling, and Location Scouting
S-41toS-48	**SLO-1**	Cinematography in Documentaries: Techniques and Approaches
S-49toS-56	**SLO-1**	Interviewing Techniques for Documentaries
S-57toS-64	**SLO-1**	Sound Design and Music in Documentaries
S-65toS-72	**SLO-1**	Filming and Capturing Real-life Events
S-73toS-80	**SLO-1**	Editing and Post-Production in Documentaries
S-81toS-88	**SLO-1**	Ethical Issues in Documentary Filmmaking
S-89toS-96	**SLO-1**	Narrative and Storytelling in Documentaries

S-97toS-104	**SLO-1**	Using Archival Footage and Other Visual Resources
S-105toS-112	**SLO-1**	Marketing and Distributing Documentary Films
S-113toS-120	**SLO-1**	Final Documentary Project

CLASS EXERCISE:

(Final Output of the Audio = 40 marks & 10 marks for Regularity & Discipline = Total-50Marks)

Research and Concept Development for Documentaries : 1 Week
Minimum 2 class works
Writing and Structuring a Documentary Script : 1 Week
Minimum 2 class works
Types of Documentaries : 2 Weeks
Minimum 2 class works
Pre-production Planning : 2 Weeks
Minimum 2 class works
Cinematography in Documentaries : 2 Weeks
Minimum 2 class works
Interviewing Techniques for Documentaries : 1 Week
Minimum 2 class works
Sound Design and Music in Documentaries : 1 Weeks
Minimum 2 class works
Editing and Post-Production in Documentaries : 1 Weeks
Minimum 2 class works :
Narrative and Storytelling in Documentaries : 2 Weeks
Minimum 2 class works
Final Documentary Project : 2 Weeks
Minimum 2 class works

RECORD WORK:

I. **SCREEN PLAY EXERCISES**:

Students should submit the hard copy of screenplay of any one interesting scene

Resources			
129	*Michael Rabiger, Directing the Documentary, Focal Press (an imprint of Routledge), 7th Edition (2020)*	130	*Bill Nichols, Introduction to Documentary, Indiana University Press, 3rd Edition (2017)*
131	*Sheila Curran Bernard, Documentary Storytelling: Creative Nonfiction on Screen, Focal Press (Routledge), 4th Edition (2015)*	132	Alan Rosenthal & Ned Eckhardt, Writing, Directing, and Producing Documentary Films and Digital Videos, Southern Illinois University Press, 5th Edition (2020)

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

SEMESTER VIII

Coursie Code	UFT24D20L	**Course Title**	Short Filmmaking	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

										Program learning Outcomes									
CLR-1	To provide the mastery in Story & Scene for Short Film																		
CLR-2	To know the different concept of Budget for Short Film																		
CLR-3	To understand the purpose of Shooting Script for Short Film																		
CLR-4	To impart the fundamentals of Non-linear Video Editing																		
CLR-5	To learn the process of Dubbing, Sound Effects & Mixing																		
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entreprenuerial Risk Taking**	**PSO 1**	**PSO 2**
Outcomes (CLO)	At the end of this course, learners will be able to:i																		
CLO-1	Students would learn the basics of Story & Scene for Short Film	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Budget for Short Film	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would learn fundamentals of Non-linear Video Editing	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn to process of Dubbing, Sound Effects & Mixing	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn the basics of Story & Scene for Short Film	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	*Writing Original Theme / Concept for Film-1*	*Writing Scene & Sequence for Film-1*	*Writing Original Shooting Script for Film-1*	*Working with Video Editing for Film-3*	*Working with Dubbing & Music for Film-5*
S-4 to S-6	*Writing Original Theme / Concept for Film-2*	*Writing Scene & Sequence for Film-2*	*Writing Original Shooting Script for Film-2*	*Working with Video Editing for Film-4*	*Working with Dubbing & Music for Film-6*
S-7 to S-9	*Writing Original Story for Film-1*	*Writing Scene & Sequence for Film-3*	*Writing Original Shooting Script for Film-3*	*Working with Video Editing for Film-5*	*Working with Sound Effects & Final Mixing for Film-1*
S-10 to S-12	*Writing Original Story for Film-2*	*Writing Original Dialogue for Film-1*	*Writing Original Shooting Script for Film-4*	*Working with Video Editing for Film-6*	*Working with Sound Effects & Final Mixing for Film-2*
S-13 to S-15	*Writing Original Story for Film-3*	*Writing Original Dialogue for Film-2*	*Writing Original Shooting Script for Film-5*	*Working with Dubbing & Music for Film-1*	*Working with Sound Effects & Final Mixing for Film-3*
S-16 to S-18	*Writing Original Screenplay for Film-1*	*Writing Original Dialogue for Film-3*	*Writing Original Shooting Script for Film-6*	*Working with Dubbing & Music for Film-2*	*Working with Sound Effects & Final Mixing for Film-4*
S-19 to S-21	*Writing Original Screenplay for Film-2*	*Working with Production Team & Budget for Film-1*	*Working with Video Editing for Film-1*	*Working with Dubbing & Music for Film-3*	*Working with Sound Effects & Final Mixing for Film-5*
S-22 to S-24	*Writing Original Screenplay for Film-3*	*Working with Production Team & Budget for Film-2*	*Working with Video Editing for Film-2*	*Working with Dubbing & Music for Film-4*	*Working with Sound Effects & Final Mixing for Film-6*

CLASS EXERCISE:

1. Writing Theme/ Concept for Film : 1 Week
2. Writing Story for Film : 1 Week
3. Writing Screenplay for Film : 1 Week
4. Writing Scene & Sequence for Film : 1 Week
5. Writing Dialogue for Film : 2 Weeks
6. Working with Production Team & Budget for Film : 2 Weeks
7. Writing Shooting Script for Film : 2 Weeks
8. Working with Video Editing for Film : 2 Weeks
9. Working with Dubbing & Music for Film : 2 Weeks
10. Working with Sound Effects & Final Mixing for Film : 1 Week

Record Works:

1. Students must make ONE Short Film on any concept of their choice (Maximum 20 mins)

Assessment of Record Works: The students must submit the exercise in the Digital form for the Practical exam, which will be evaluated by the External Examiner

Resources			
1	*Wilschut, J. C. (2020). The short film: A critical introduction. Routledge.*	4	*Tierno, M. (2019). The art of writing a short film. Michael W. Tierno Publishing.*
2	*Cowgill, L. J. (2012). Writing short films: Structure and content for screenwriters (3rd ed.). Michael Wiese Productions.*	5	*Murch, W. (2018). In the blink of an eye: A perspective on film editing (3rd ed.). Silman-James Press.*
3	*Gurskis, D. (2018). The short screenplay: Your short film from concept to script. Focal Press.*		

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total 100%		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VIII

Course Code	UFT24P04L	Course Title	Research Project and Dissertation	Category	R	Project Work / Internship	L	T	P	C
							0	0	24	12

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR-1	*To give the knowledge about Research*
CLR-2	*To know the importance of research in media*
CLR-3	*To understand various research methods*
CLR-4	*To know about data and its importance*
CLR-5	*To acquire the complete knowledge of research processes*

CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism	Digital Technology Skills	Value Inculcation, Multicultural Inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	*Students would learn about Research*	✓	✓	-	-	2	85	75	3	-	3	-	-	-	-	3	3	3
CLO-2	*Students would know the importance of research in media*	✓	✓	✓	-	2	85	75	3	-	3	-	-	2	-	3	-	3
CLO-3	*Students would understand various research methods*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3
CLO-4	*Students would know about data and its importance*	✓	✓	✓	✓	3	85	75	3	-	3	-	-	2	-	3	-	3
CLO-5	*Students would acquire the complete knowledge of research processes*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3

This course is focused to facilitate student to carry out extensive research and development project or technical project at place of work through problem and gap identification, development of methodology for problem solving, interpretation of findings, presentation of results and discussion of findings in context of national and international research. The overall goal of the dissertation is for the student to display the knowledge and capability required for independent work.

Methodology:

To develop the research acumen of the students, dissertation work will be allocated to them in semester VIII. Each student will have to prepare the dissertation work under the supervision of a faculty member. The research work can be on any topic related to Visual Design, Media Organization, Advertising or Film Studies.

Record Work:
The student must submit and defend the dissertation project. If the student does not complete and defend the dissertation during the semester, the student must defend the dissertation in a subsequent semester.

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

****

Course Code	UFT24P05L	Course Title	Professional Internship	Category	R	Project Work / Internship	L	T	P	C
							0	0	24	12

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR-1	*To acquire the basic knowledge of media industry*
CLR-2	*To understand the working atmosphere of media industry*
CLR-3	*To know and practice field works in various designations of various media setup*
CLR-4	*To train in the film& TV industry as an intern in various field*
CLR-5	*To get the mastery skills from the media field through intern training*

CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1 Conceive	2 Design	3 Implement	4 Operate	1 Level of Thinking	2 Expected Proficiency (%)	3 Expected Attainment (%)	1 Problem Solving, Critical Thinking, Creativity Solving	2 Communication Skills, Collaborating Skills	3 Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	4 Leadership Qualities, Professionalism, Autonomy, Accountability	5 Digital Technology Skills	6 Value Inculcation, Multicultural inclusivity	7 Environmental Action, Community Engagement	8 Entrepreneurial Risk Taking	9 PSO-1	10 PSO-2
CLO-1	*Students would learn the media industry practically*	✓	✓	-	-	2	85	75	3	-	3	-	-	-	-	3	3	3
CLO-2	*Students would gain knowledge of media field circumstances*	✓	✓	✓	-	2	85	75	3	-	3	-	-	2	-	3	-	3
CLO-3	*Students would know various designations and various media setup*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3
CLO-4	*Students would gain knowledge about film & TV industry*	✓	✓	✓	✓	3	85	75	3	-	3	-	-	2	-	3	-	3
CLO-5	*Students would be proficient in the media field*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3

The student will undergo a two-week internship during the summer vacation after the end of the II Semester in any media organization and must submit an activity report. The student will be monitored by the faculty and will be guided by the media organization in completing the internship.

Methodology:

Students are expected to do an internship of professional nature within the stipulated time during the summer vacation for a period of a minimum of 15 days after the end the of II Semester. Criteria for selecting the internship will be based on the area of specialization by the student in the media industry. Emphasis will be given to get trained of professional quality that will help students to enter the media industry with an evaluated portfolio. The internship training activities will be presented by the students and the viva voce will complete the process of evaluation for awarding grades.
The training work can be carried out in any Media House/ Print Media/ Advertising Agency/ Media Professional/ Film Industry for three months.

Record Work:
Students must prepare the Day-to-Day activities of their internship training period, that will be monitored by Internship Coordinator of the Media organization.
(The students must submit the Internship report in the Record form for Practical Exam, which will be evaluated by the External Examiner)

Assessment of Record Works: **The students must submit ONE exercise from each unit as Record Work for the Practical exam, which will be evaluated by the external examiner**

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

CINEMATOGRAPHY

SEMESTER III

Course Code	UFC24301T	Course Title	Cinematographic Lens and Images	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating	Independent Thinking, Analytical	Leadership Qualities, Professionalism, Autonomy,	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To understand core cinematographic principles.																	
CLR-2	To identify and use different lens types.																	
CLR-3	To apply advanced image composition techniques.																	
CLR-4	To master lighting and exposure control.																	
CLR-5	To implement advanced camera techniques and effects.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would understand basic cinematographic principles.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would choose appropriate lenses for scenes.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would apply effective image composition methods.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would use lighting and exposure to set mood.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would execute advanced camera techniques and integrate them with post-production.	✓	✓	✓	✓	3	85	75	H			H	H					

itle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Definition and Importance of Cinematography	Overview of Lens Types: Prime, Zoom, Specialty	Shot Types: Wide, Medium, Close-Up	Principles of Lighting: Three-Point Lighting	Camera Movement: Panning, Tilting, Tracking
SLO-2	Roles and Responsibilities of a Cinematographer	Characteristics: Focal Length and its Impact	Understanding Camera Angles: High, Low, Dutch	Differences Between Natural and Artificial Lighting	Using Steadicam, Gimbals, and Drones
SLO-3	Basic Principles of Image Composition	Understanding Aperture and Depth of Field	Techniques for Creating Depth and Dimension	Understanding Lighting Ratios and Their Effects	Special Effects: Slow Motion and Time Lapse
SLO-4	Rule of Thirds and Application	Field of View and Framing with Different Lenses	Foreground, Middleground, and Background Use	Exposure Triangle: Shutter Speed, ISO, Aperture	Focus Techniques: Pulls and Rack Focus
SLO-5	Using Leading Lines in Composition	Choosing Lenses for Specific Scenes	Perspective and Vanishing Points in Composition	Controlling Exposure in Various Lighting Conditions	In-Camera Effects: Lens Flares, Bokeh
SLO-6	Techniques in Framing and Layering	Creative Uses of Lenses in Storytelling	Balancing Visuals: Symmetrical vs. Asymmetrical	High-Key and Low-Key Lighting Techniques	Color Theory Basics for Cinematography
SLO-7	Visual Storytelling Concepts	Case Study Analysis: Lens Choices in Iconic Films	Creating Dynamic Tension in Shots	Techniques: Chiaroscuro and Rembrandt Lighting	Understanding Color Temperature and its Effects
SLO-8	History of Cinematography Evolution	Workshop: Experimenting with Prime Lenses	Workshop: Practicing Shot Composition	Workshop: Lighting Techniques Practice	Color Grading Techniques and Tools
SLO-9	Analyzing Famous Cinematic Compositions	Workshop: Practical Applications of Zoom Lenses	Exercises in Balancing Elements Visually	Lighting for Different Moods and Settings	Using Color to Enhance Mood and Story
SLO-10	Workshop: Composing Shots Practically	Specialty Lenses: Macro, Telephoto, Wide-Angle	Analyzing Compositional Choices in Films	Advanced Techniques: Lighting Ratios and Impact	Workshop: Camera Movement Exercises
SLO-11	Critical Analysis of Visual Techniques in Films	Practical Exercise: Lens Selection for Various Scenes	Hands-On: Framing and Perspective Techniques	Practical Session: Lighting a Scene	Collaboration with Editing and VFX Teams
SLO-12	Group Discussion on Cinematographic Styles	Review and Discussion on Lens Techniques	Critique Session: Reviewing Composed Shots	Review and Critique of Lighting Projects	Review and Discussion: Final Cinematic Projects
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I

Introduction to Cinematographic Principles -Definition and Importance of Cinematography; Roles and Responsibilities of a Cinematographer; Basic Principles of Image Composition; Rule of Thirds Leading Lines; Framing and Layering; Visual Storytelling Techniques; Historical Evolution of Cinematography.

Unit II

Understanding and Using Lenses -Types of Lenses- Prime Lenses, Zoom Lenses, Specialty Lenses (Macro, Telephoto, Wide-Angle); Lens Characteristics - Focal Length, Aperture (f-stop) and Depth of Field; Field of View; Choosing the Right Lens for the Scene; Lens Selection Based on Creative Requirements; Practical Examples and Case Studies.

Unit III

Advanced Image Composition and Framing -Shot Types and Angles - Wide Shots, Medium Shots, Close-Ups; High Angle, Low Angle, Dutch Angle; Creating Depth and Dimension - Foreground, Middleground, Background; Use of Perspective and Vanishing Points; Visual Balance and Symmetry -Symmetrical vs. Asymmetrical Composition; Dynamic Tension; Practical Exercises in Image Composition.

Unit IV

Lighting and Exposure Techniques -Principles of Lighting- Three-Point Lighting (Key, Fill, Backlight); Natural vs. Artificial Lighting; Lighting Ratios and Mood; Exposure Control - Shutter Speed, ISO Sensitivity, Aperture and the Exposure Triangle; Advanced Lighting Techniques - High-Key and Low-Key Lighting;
Chiaroscuro and Rembrandt Lighting; Practical Lighting sessions- Lighting Workshops.

Unit V

Advanced Cinematography Techniques -Camera Movements -Panning, Tilting, Tracking, and Dolly Shots; Steadicam, Gimbals, and Drones; Special Effects and In-Camera Techniques - Slow Motion and Time Lapse, Focus Pulls and Rack Focus,Lens Flares and Bokeh; Color Theory and Grading - Understanding Color Temperature, Color Correction and Grading, Using Color to Enhance Mood and Story; Integrating Cinematography with Post-Production - Collaboration with Editing and VFX Teams.

Resources			
133	Brown, B. (2023). *Cinematography: Theory and practice: Image making for cinematographers and directors* (4th ed.). Routledge	134	Stump, D. (2020). *Digital cinematography: Fundamentals, tools, techniques, and workflows* (2nd ed.). Focal Press
135	Figgis, M. (2021). *The creative camera: Digital cinematography and creative lighting* (1st ed.). Routledge	136	McKee, J. M. P. (2021). *Lighting for cinematography: A practical guide to the theory and techniques* (2nd ed.). CRC Press

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments.

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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Course Code	UFT24302T	Course Title	Television Production	Category	D	Discipline Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR-1	To provide the Knowledge in Television Production
CLR-2	To know the difference of Television Production
CLR-3	To understand the functioning of Television Production
CLR-4	To impart the Knowledge of Television Set up
CLR-5	To learn the Editing techniques

CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Students would learn the basics Television Production	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the handling of Equipment	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about recording Setup	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Television Production	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn about Editing Techniques	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	History of Television Production	Audio and Lighting for Television Production	Audio and Lighting for Television Production	Television Studio Production	Post-Production and Distribution
SLO-2	Evolution of Television Technology	Introduction to Audio Capture	Introduction to Audio Capture	Television Studio Setup Overview	Introduction to Video Editing
SLO-3	Overview of Television Production Roles	Microphone Types and Applications	Microphone Types and Applications	Set Design for Studio Productions	Editing Software and Tools
SLO-4	Camera Operator and Audio Technician Roles	Placement Techniques for Optimal Audio	Placement Techniques for Optimal Audio	Camera Placement in the Studio	Editing Techniques for Television
SLO-5	Television Genres: News Programs and Documentaries	Environmental Audio Considerations	Environmental Audio Considerations	Lighting Grids and Their Uses	Workflow Considerations in Editing
SLO-6	Television Genres: Dramas and Sitcoms	Audio Mixing Consoles Overview	Audio Mixing Consoles Overview	Control Room Operations	Sound Design Essentials

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-7	Reality Shows	Monitoring Equipment for Television	Monitoring Equipment for Television	Multi-Camera Production Techniques	Sound Editing and Mixing
SLO-8	Pre-Production Process Overview	Balancing Audio Levels	Balancing Audio Levels	Directing Techniques for Studio Production	Mastering Sound for Television
SLO-9	Scriptwriting Basics	Three-Point Lighting Setup	Three-Point Lighting Setup	Camera Switching in Live Productions	Syncing Audio with Video
SLO-10	Casting and Location Scouting	Key, Fill, and Backlighting Techniques	Key, Fill, and Backlighting Techniques	Shot Composition for Multi-Camera Setups	Delivery Formats: Broadcast and Streaming
SLO-11	Scheduling in Television Production	Lighting Intensity Adjustments	Lighting Intensity Adjustments	Live Broadcasting Essentials	On-Demand Platforms Overview
SLO-12	Casting and Location Scouting	Color Temperature Control	Color Temperature Control	Time Management and Cueing	Distribution Strategies and Techniques
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Television Production -History of Television Production; Evolution of television technology; Milestones in television history; Television Production Roles- Producer, Director, Camera Operator, Audio Technician; Television Genres - News Programs, Documentaries, Dramas, Sitcoms, Reality Shows; Pre-production Process -Scriptwriting, Casting, Location Scouting, Scheduling.

Unit II:
Television Camera Operations -Television Camera Types-Broadcast Cameras, ENG Cameras, Studio Cameras- Camera Setup and Configuration-Camera settings - White balance, Exposure, Focus- Framing and Composition - Rule of thirds, Leading lines, Visual storytelling- Camera Movement - Pans, tilts, zooms, Tracking shots.

Unit III:
Audio and Lighting for Television Production -Audio Capture-Microphone types- Placement techniques - Environmental considerations; Audio Mixing and Monitoring - Audio mixing consoles - Monitoring equipment - Balancing audio levels - Lighting Setup-Three-point lighting setups, Key, fill, backlighting techniques; Lighting Control-Intensity adjustment - Color temperature control - Shadow management

Unit IV:
Television Studio Production - Television Studio Setup - Set design, Camera placement, Lighting grids, Control rooms— Multi-Camera Production - Directing techniques - Camera switching - Shot composition Live Broadcasting - Time management - Cueing - Troubleshooting - Graphics and Effects, On-screen graphics—Lower-thirds—Visual effects integration

Unit V:
Post-Production and Distribution - Video Editing-Editing software, Editing techniques, Workflow considerations— Sound Design— Sound editing—Mixing and mastering—Syncing audio with video—Delivery Formats, Broadcast—Streaming—On-demand platforms—Distribution Strategies—Target audience analysis—Marketing and promotion—Content distribution channels

Resources			
137	Owens, Jim. Television Production. 11th ed., Cengage Learning, 2014.	138	Owens, Jim. Television Studio Production and Directing: A Guide for Students. 1st ed., Focal Press, 2013.
139	Millerson, Gerald, and Jim Owens. The Art of Television Production. 8th ed., Focal Press, 2018.	140	O'Neil, H. Dennis K. Broadcast Television: Production and Programming. 6th ed., Prentice Hall, 2012.
141	Zettl, Herbert. Television Production Handbook. 12th ed., Cengage Learning, 2018.		

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER III

Course Code	UFC24303L	Course Title	Lighting Techniques for Film	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
CLR-1	To provide the mastery of Screenplay Writing																		
CLR-2	To know the difference Between Story & Screenplay																		
CLR-3	To understand the purpose of Screenplay																		
CLR-4	To impart the fundamentals of Screenplay																		
CLR-5	To learn the process of Screenplay																		
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would learn the basics of Screenplay	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Screenplay	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about Screenplay	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Screenplay	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn to process of Screenplay	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	27	27	27	27	27
S-1 to S-3	Introduction to Film Lighting and Its Importance	Types of Lights and Their Uses (Key, Fill, Backlight)	Using Color Temperature in Film Lighting	Lighting for Different Genres - Horror	Day-for-Night Lighting Setup
S-4 to S-6	Introduction to Film Lighting and Its Importance	Three-Point Lighting Setup	Using Color Temperature in Film Lighting	Lighting for Different Genres - Drama	Lighting for Outdoor Locations
S-7 to S-9	Introduction to Film Lighting and Its Importance	Three-Point Lighting Setup	Using Color Temperature in Film Lighting	Lighting for Different Genres - Romance	Lighting for Outdoor Locations
S-10 to S-12	Understanding Lighting Equipment and Tools	Three-Point Lighting Setup	Creating Mood and Atmosphere with Lighting	Shadow Play and Creative Use of Silhouettes	Lighting for Outdoor Locations
S-13 to S-15	Understanding Lighting Equipment and Tools	Hard Light vs. Soft Light Techniques	Creating Mood and Atmosphere with Lighting	Shadow Play and Creative Use of Silhouettes	Using Reflectors and Diffusers
S-16 to S-18	Understanding Lighting Equipment and Tools	Hard Light vs. Soft Light Techniques	Creating Mood and Atmosphere with Lighting	Practical Lighting Techniques for Interiors	Using Reflectors and Diffusers
S-19 to S-21	Types of Lights and Their Uses (Key, Fill, Backlight)	Hard Light vs. Soft Light Techniques	High-Key and Low-Key Lighting Styles	Practical Lighting Techniques for Interiors	Using Reflectors and Diffusers
S-22 to S-24	Types of Lights and Their Uses (Key, Fill, Backlight)	Natural Lighting and Enhancing It	High-Key and Low-Key Lighting Styles	Practical Lighting Techniques for Interiors	Special Effects Lighting (Colored Gels, Gobos)
S-25 to S-27	Types of Lights and Their Uses (Key, Fill and Backlight)	Natural Lighting and Enhancing It	High-Key and Low-Key Lighting Styles	Day-for-Night Lighting Setup	Special Effects Lighting (Colored Gels, Gobos)

CLASS EXERCISE:

1. Writing Theme/ Concept for Film : 1 Week
2. Writing Story for Film : 1 Week
3. Writing Screenplay for Film : 1 Week
4. Writing Scene & Sequence for Film : 1 Week
5. Writing Dialogue for Film : 2 Weeks
6. Working with Production Team & Budget for Film : 2 Weeks
7. Writing Shooting Script for Film : 2 Weeks
8. Working with Video Editing for Film : 2 Weeks
9. Working with Dubbing & Music for Film : 2 Weeks
10. Working with Sound Effects & Final Mixing for Film : 1 Week

Record Works:

1. Students must make ONE Short Film on any concept of their choice (Maximum 20 mins)

Assessment of Record Works: The students must submit the exercise in the Digital form for the Practical exam, which will be evaluated by the External Examiner

Resources			
142	Mueller, B. F. (2021). *Cinematic lighting: A comprehensive guide for directors and cinematographers*. Routledge	143	Malkiewicz, K., & Mullen, M. D. (2020). *Film lighting: Talks with Hollywood's cinematographers and gaffers* (Updated ed.). Simon & Schuster
144	Landau, D. (2017). *Lighting for cinematography: A practical guide to the art and craft of lighting for the moving image*. Bloomsbury Academic	145	Durgan, J. C. (2019). *Mastering film: The filmmaker's guide to cinematic lighting*. Focal Press

Assessment						
Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1	CLA – 2	CLA – 3	CLA – 4*	
		(10 %)	(10 %)	(20 %)	(10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
7	Remember	20	20	20	20	20
8	Understand	20	20	20	20	20
9	Apply	20	20	20	20	20
10	Analyze	20	20	20	20	20
11	Evaluate	10	10	10	10	10
12	Create	10	10	10	10	10
Total		100	100	100	100	100

Strategies					
Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

SEMESTER III

0 Course Code	UFT24P01L	**Course Title**	Internship-I	Category	C	Core	L	T	P	C
							0	0	0	1

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	**The purpose of learning this course is to:**
CLR-1	To acquire the basic knowledge of Film industry
CLR-2	To understand the working atmosphere of Film industry
CLR-3	To know and practice field works in various designations of various Film setup
CLR-4	To training the film & TV industry as an intern in various field
CLR-5	To get the mastery skills from the Film field through intern training

Outcomes CLO	**At the end of this course, learners will be able to:**	**Depth**				**Attainment**			**Program learning Outcomes**									
		1 Conceive	2 Design	3 Implement	4 Operate	1 Level of Thinking	2 Expected Proficiency (%)	3 Expected Attainment (%)	1 Problem Solving, Critical Thinking,	2 Communication Skills, Collaborating Skills	3 Independent Thinking, Analytical Reasoning, Learning to Learn	4 Leadership Qualities, Professionalism, Autonomy, Accountability	5 Digital Technology Skills	6 Value Inculcation, Multicultural inclusivity	7 Environmental Action, Community Engagement	8 Entrepreneurial Risk Taking	9 PSO-1	10 PSO-2
CLO-1	Students would learn the Film industry practically	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would gain knowledge of Film field circumstances	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would know various designations and various Film setup	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would gain knowledge about film & TV industry	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would be proficient in the media field	✓	✓	✓	✓	3	85	75	H			H	H					

The student will undergo a two-week internship during the summer vacation after the end of the II Semester in any media organization and must submit an activity report. The student will be monitored by the faculty and will be guided by the media organization in completing the internship.

Methodology:

Students are expected to do an internship of professional nature within the stipulated time during the summer vacation for a period of a minimum of 15 days after the end the of II Semester. Criteria for selecting the internship will be based on the area of specialization by the student in the media industry. Emphasis will be given to get trained of professional quality that will help students to enter the media industry with an evaluated portfolio. The internship training activities will be presented by the students and the vivavoce will complete the process of evaluation for awarding grades.

The training work can be carried out in any Media House / Print Media /Advertising Agency / Media Professional / Film Industry for three months**.**

Record Work:

Students must prepare the Day-to-Day activities of their internship training period, that will be monitored by Internship Coordinator of the Media organization.

(The students must submit the Internship report in the Record form for Practical Exam, which will be evaluated by the External Examiner)

Internship / Project

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

SEMESTER IV

Course Code	UFC24401T	Course Title	Techniques of Cinematography	Category	C	Core	L	T	P	C
							4	0	0	4

CLR	The purpose of learning this course is to:
CLR-1	To understand cinematography's key concepts and history.
CLR-2	To apply camera and lens techniques effectively.
CLR-3	To utilize composition and framing for impactful storytelling.
CLR-4	To implement diverse lighting methods for mood creation.
CLR-5	To explore advanced techniques, including camera movements and effects.

Outcomes CLO	At the end of this course, learners will be able to:	Depth 1 (Conceive)	Depth 2 (Design)	Depth 3 (Implement)	Depth 4 (Operate)	Attainment 1 (Level of Thinking)	Attainment 2 (Expected Proficiency (%))	Attainment 3 (Expected Attainment (%))	PO 1 (Problem Solving, Critical Thinking, Creativity Solving)	PO 2 (Communication Skills, Collaborating Skills)	PO 3 (Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills)	PO 4 (Leadership Qualities, Professionalism, Autonomy, Accountability)	PO 5 (Digital Technology Skills)	PO 6 (Value Inculcation, Multicultural inclusivity)	PO 7 (Environmental Action, Community Engagement)	PO 8 (Entrepreneurial Risk Taking)	PO 9 (PSO-1)	PO 10 (PSO-2)
CLO-1	Students would understand cinematography's importance and evolution.	✓	-	-	-		85	75	H					H			H	
CLO-2	Students would use appropriate cameras, lenses, and settings.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would apply composition and framing in storytelling.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would execute effective lighting for different scenes.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would practice advanced techniques and collaborate with post-production teams.	✓	✓	✓	✓	3	85	75	H			H	H					

itle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Definition, Importance, and Historical Evolution	Types of Cameras: Film, Digital, Specialty	Shot Types: Wide, Medium, Close-Up	Three-Point Lighting Setup	Camera Movements: Pan, Tilt, Track
SLO-2	Roles of a Cinematographer	Prime vs. Zoom Lenses	Camera Angles: High, Low, Dutch	Natural vs. Artificial Lighting	Steadicam, Gimbals, Drones
SLO-3	Basic Image Composition Principles	Specialty Lenses: Macro, Telephoto, Wide-Angle	Creating Depth with Perspective	Lighting Ratios for Mood	Slow Motion and Time-Lapse Techniques
SLO-4	Rule of Thirds and Leading Lines	Lens Characteristics: Focal Length, Aperture	Foreground, Middleground, Background Use	Exposure Triangle: Shutter, ISO, Aperture	Focus Pulls and Rack Focus
SLO-5	Framing and Layering Techniques	Depth of Field and Field of View	Symmetry vs. Asymmetry	High-Key Lighting Techniques	Lens Flares and Bokeh Effects
SLO-6	Visual Storytelling Basics	ISO, Shutter Speed, White Balance	Dynamic Tension in Shots	Low-Key Lighting Techniques	Color Temperature and Theory
SLO-7	Analyzing Iconic Shots	Frame Rate and Resolution Basics	Basic Camera Movements	Chiaroscuro and Rembrandt Lighting	Basic Color Correction
SLO-8	Practical Composition Exercises	Camera Settings and Creative Choices	Blocking Techniques for Actors	Practical Lighting Workshops	Advanced Color Grading
SLO-9	Critique and Feedback Session	Practical Lens Exercises	Practical Composition Workshop	Adjusting Lighting for Mood	Practical Special Effects Workshop
SLO-10	Discussion: Cinematography's Impact	Adjusting Settings for Different Looks	Analyzing Scene Composition	Exposure Control Exercises	Post-Production Collaboration
SLO-11	Practical Workshop on Framing	Hands-On Camera Workshop	Storyboarding Exercise	Final Lighting Project	VFX Team Integration
SLO-12	Reflection on Storytelling Techniques	Review and Analysis of Footage	Group Review and Discussion	Review of Lighting Techniques	Final Short Film Project
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I: Fundamentals of Cinematography -Definition and Importance of Cinematography; Historical Evolution of Cinematography; Roles and Responsibilities of a Cinematographer; Basic Principles of Image Composition - Rule of Thirds, Leading Lines, Framing and Layering; Visual Storytelling Techniques.

Unit II: Camera and Lens Techniques; Types of Cameras -Film, Digital, Specialty Cameras; Understanding Lenses - Prime, Zoom, Specialty Lenses; Lens Characteristics - Focal Length, Aperture, Depth of Field, Field of View; Camera Settings and Controls -ISO, Shutter Speed, White Balance, Frame Rate, Resolution.

Unit III: Composition and Framing

Shot Types and Angles - Wide Shots, Medium Shots, Close-Ups, High Angle, Low Angle, Dutch Angle; Creating Depth and Dimension - Foreground, Middleground, Background, Use of Perspective, Vanishing Points; Visual Balance and Symmetry -Symmetrical vs. Asymmetrical Composition, Dynamic Tension; Movement and Blocking - Camera Movement Techniques, Blocking for Camera and Actors.

Unit IV: Lighting Techniques

Principles of Lighting - Three-Point Lighting, Natural vs. Artificial Lighting, Lighting Ratios and Mood; Exposure Control - Shutter Speed, ISO Sensitivity, Aperture, Exposure Triangle;

Advanced Lighting Techniques - High-Key and Low-Key Lighting, Chiaroscuro and Rembrandt Lighting, Practical Lighting.

Unit V: Advanced Cinematography Techniques

Camera Movements - Panning, Tilting, Tracking, Dolly Shots, Steadicam, Gimbals, Drones; Special Effects and In-Camera Techniques - Slow Motion, Time Lapse, Focus Pulls, Rack Focus, Lens Flares, Bokeh; Color Theory and Grading - Understanding Color Temperature, Color Correction, Grading, Using Color to Enhance Mood and Story; Integrating Cinematography with Post-Production - Collaboration with Editing and VFX Teams.

Resources			
146	Brown, B. (2023). Cinematography: Theory and practice - Image making for cinematographers and directors (4th ed.). Routledge	147	Stump, D. (2021). Mastering the cinematographer's craft: A complete guide to creative image making. Focal Press
148	Mercado, G. (2019). The filmmaker's eye: The language of the lens - The power of lenses and the expressive cinematic image (2nd ed.). Routledge	149	Landau, D. (2020). Lighting for cinematography: A practical guide to the art and craft of lighting for the moving image. Bloomsbury Academic

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER IV

Course Code	UFT24D01L	Course Title	Five Shots Exercise	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To provide the mastery of Exploring Contents																	
CLR-2	To know the difference between Multiple Shots takings and Decisive Shots Taking																	
CLR-3	To understand the purpose of Images																	
CLR-4	To impart the fundamentals of Shot list																	
CLR-5	To learn the process of storytelling using only 5 Shots																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would learn the mastery of Exploring Contents	✓	✓	-	-		85	75	H					H			H	
CLO-2	Students would know difference between Multiple Shots takings and Decisive Shots Taking	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would understand the purpose of Images	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Shot list	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn the process of storytelling using only 5 Shots	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	24	24	24	24	24
S-1 to S-3	Introduction to Five Shots Exercise	Basic Set Design	Shoot a Basic Scene Using Five Different Shot Types	Color Correction	Editing and Mixing
S-4 to S-6	Introduction to Five Shots Exercise	Basic Set Design	Shoot a Basic Scene Using Five Different Shot Types	Color Correction	Editing and Mixing
S-7 to S-9	Concept and Storyline	Lighting a Subject	Shoot a Basic Scene Using Five Different Shot Types	Color Correction	Editing and Mixing
S-10 to S-12	Concept and Storyline	Lighting a Subject	Record Basic Foley Sounds	Editing	Creating a Short Film Trailer
S-13 to S-15	Concept and Storyline	Lighting a Subject	Record Basic Foley Sounds	Editing	Creating a Short Film Trailer
S-16 to S-18	Concept and Storyline	Handling Basic Camera Gear	Record Basic Foley Sounds	Editing	Creating a Short Film Trailer
S-19 to S-21	Concept and Storyline	Handling Basic Camera Gear	Sound Editing	Editing and Mixing	Submission of Five Shots Exercise
S-22 to S-24	Basic Set Design	Handling Basic Camera Gear	Sound Editing	Editing and Mixing	Submission of Five Shots Exercise

CLASS EXERCISE:

1. Introduction to Five Shot Exercise& Content-1 — 2 Weeks
2. Storyboard for a short scene — 1 Week
3. Basic Acting Direction — :4 Weeks
4. Shoot a basic scene using five different shot types — 4 Weeks
5. Background music track to a scene — :4Weeks

Record Works:

1. Submission of any One Content using 5 shots (3 - 5 min)

Resources			
150	Katz, Steven D. Film Directing Shot by Shot: Visualizing from Concept to Screen. 2nd ed., Focal Press, 2000.	151	Block, Bruce. The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media. 3rd ed., Focal Press, 2008.
152	Mamet, David. On Directing Film. 1st ed., Penguin Books, 1992.	153	Mercado, Gustavo. The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition. 1st ed., Focal Press, 2010.

Assessment

Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
	CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
	Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1 Remember	20	20	20	20	20
2 Understand	20	20	20	20	20
3 Apply	20	20	20	20	20
4 Analyze	20	20	20	20	20
5 Evaluate	10	10	10	10	10
6 Create	10	10	10	10	10
Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

***The evaluation can be done in one or more parameters that include, (i) Seminars, (ii) Mini-Projects, (iii) Case-Studies, (iv) MOOC certification, (v) Publication of Articles, (vi) Presentation of research work in conferences, (vii) Assignments**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER IV

Course Code	UFT24D02L	Course Title	Actuality Exercise	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR-1	To provide the mastery in Actual Content
CLR-2	To know the difference between the Real and Unreal events
CLR-3	To understand the purpose of Actual Content
CLR-4	To impart the fundamentals of document's life
CLR-5	To learn the process of human and other species experience

Outcomes CLO	At the end of this course, learners will be able to:	Depth 1 Conceive	Depth 2 Design	Depth 3 Implement	Depth 4 Operate	Attainment 1 Level of Thinking	Attainment 2 Expected Proficiency (%)	Attainment 3 Expected Attainment (%)	PO 1 Problem Solving, Critical Thinking,	PO 2 Communication Skills, Collaborating	PO 3 Independent Thinking, Analytical	PO 4 Leadership Qualities, Professionalism, Autonomy,	PO 5 Digital Technology Skills	PO 6 Value Inculcation, Multicultural inclusivity	PO 7 Environmental Action, Community	PO 8 Entrepreneurial Risk Taking	PO 9 PSO-1	PO 10 PSO-2
CLO-1	Students would learn the basics of Real and Unreal events	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Human Experience and Ethics	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about Realistic Filmmaking	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Authentic Sources	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn to process of Actual state Filmmaking	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	CLO - 1 24	CLO - 2 24	CLO - 3 24	CLO – 4 24	CLO - 5 24
S-1 to S-3	Urban Life Contents-City Streets	Night Life in Chennai	Natural Wonders – Mountain Views	Wild Life Observation	Music Form
S-4 to S-6	Urban Life Contents-City Streets	City Scape Transformation	Natural Wonders – Mountain Views	Wild Life Observation	Music Form
S-7 to S-9	Urban Life Contents-City Streets	City Scape Transformation	Natural Wonders – Mountain Views	Wild Life Observation	Dance Form
S-10 to S-12	Railway Station and Sub Way	City Scape Transformation	Rivers and Lakes View	Cultural Studies –Traditional Celebration	Dance Form
S-13 to S-15	Railway Station and Sub Way	Down Town Districts	Rivers and Lakes View	Cultural Studies –Traditional Celebration	Routine Life Shoot
S-16 to S-18	Railway Station and Sub Way	Down Town Districts	SeaShore View	Rituals of Ethnicity	Routine Life Shoot
S-19 to S-21	Night Life in Chennai	Down Town Districts	SeaShore View	Rituals of Ethnicity	Submission
S-22 to S-24	Night Life in Chennai	Down Town Districts	SeaShore View	Rituals of Ethnicity	Submission

CLASS EXERCISE:

1. Urban Life Contents : 3 Weeks
2. City Scape Transformation : 3 Weeks
3. Down Town Districts : 3 Weeks
4. Natural Wonders-Mountain Views : 3 Weeks
5. Rituals of Ethnicity : 3 Weeks

Record Works:

Submission of Digital Film Format regarding Actual Content for 5 Minutes

Resources			
154	Stanislavski, Constantin. *An Actor Prepares*. Routledge, 1st Edition (1936), Reprint Edition (2013)	155	Silverberg, Larry. *The Sanford Meisner Approach: An Actor's Workbook*. Routledge, 1st Edition (2006).
156	Butler, Isaac. *The Actor's Studio: A History*. Avid Reader Press, 1st Edition (2020).	157	Adler, Stella. *The Art of Acting*. Performing Arts Journal Publications, 1st Edition (1988)

Assessment

	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1	CLA – 2	CLA – 3	CLA – 4*	
		(10 %)	(10 %)	(20 %)	(10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
2	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
2	Apply	20	20	20	20	20
2	Analyze	20	20	20	20	20
2	Evaluate	10	10	10	10	10
3	Create	10	10	10	10	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

***The evaluation can be done in one or more parameters that include, (i) Seminars, (ii) Mini-Projects, (iii) Case-Studies, (iv) MOOC certification, (v) Publication of Articles, (vi) Presentation of research work in conferences, (vii) Assignments**

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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Course Code	UEN24S01L	Course Title	Communication Skills	Category	C	Value Addition Course	L	T	P	C
							0	0	4	2

Course Offering Department	English	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	Bridge the theoretical language knowledge with practical communication skills, essential for academic and professional contexts.																	
CLR-2	Focus on enhancing listening, speaking, reading, and writing skills, crucial for effective interaction and teamwork.																	
CLR-3	Prepare students for employability by building competence in interviews, group discussions, and professional communication.																	
CLR-4	Promote understanding and sensitivity towards linguistic and cultural diversity, key to thriving in a globalized world.																	
CLR-5	Articulate ideas and emotions clearly, overcoming language barriers.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Acquire basic proficiency in listening, speaking, reading, and writing, enabling effective interaction in everyday and academic scenarios.	✓	✓	-	-	2	85	75	3	-	-	1	3	3	2	2	2	1
CLO-2	Express ideas clearly using appropriate verbal cues and non-verbal signals in social, academic, and professional contexts.	✓	✓	✓	-	2	85	75	3	-	1	2	3	3	-	1	2	1
CLO-3	Enhance their ability to comprehend, evaluate, and respond to diverse forms of written and spoken communication critically.	✓	✓	✓	✓	3	85	75	3	-	3	1	3	3	-	1	1	2
CLO-4	Produce well-organized written documents and oral presentations, showcasing logical thinking and clarity of expression.	✓	✓	✓	✓	3	85	75	3	-	2	3	2	3	-	2	3	3
CLO-5	Demonstrate awareness and sensitivity towards linguistic and cultural diversity, effectively navigating multicultural interactions.	✓	✓	✓	✓	3	85	75	3	3	2	3	2	3	-	3	3	3

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO - 4	CLO - 5
	12	12	12	12	12
SLO-1	Introduction to Communication. Types of Communication- verbal and non-verbal communication Barriers of Communication dynamics of interpersonal communication, Interpret Cross-Cultural Differences in Non-Verbal Communication Develop and Demonstrate Effective Non-Verbal Communication Skills	Introduction to Reading Skills. Discussion of techniques of Reading Skill Reading Skills.(Barriers of reading skills and strategies of effective communication through reading) Identifying common reading problems in students after making them read a few passages.	Introduction to Speaking Skills. Explaining the importance of phonetics and vocabulary Speaking Skills.(Barriers of speaking skills and strategies of effective communication through speaking) Explaining the usage of the Oxford Learner's Dictionary to learn phonetics of the words at the fundamental level.	Introduction to Writing Skills Importance of writing skills Writing Skills.(Barriers of writing skills and strategies of effective communication through writing) Explaining various forms of writing with examples:.	Introduction to appreciation of texts. Encouraging the students to share a few of their favourite lines from any sources they have read or sharing a few lines from paditthadhil piditthadhu.

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO - 4	CLO - 5
	12	12	12	12	12
SLO-2	Introduction to Digital language lab/ usage of mobile applications	Learners are enabled to record their speech and listen to it to correct their problematic areas	The right enunciation of certain words to be taught through phonetic representation and decoding the phonetic symbols by learning to use the dictionary.	Introduction to letter writing. Types of letters- Formal and Informal letters with examples. Learning E-mail etiquette.	Explaining why appreciating texts creates a good reader.
	Equipping the listening skill of the learners Listening Skills. (Barriers of listening skills and strategies of effective communication through listening) Exploring Effective Ways of Listening.	repetitive practices of reading select paragraphs from web resources, their standard will be measured.	Observe and repeat and learn the phonetic pronunciation of words by practicing continuously.	Class Assignment - write a formal letter and informal letter and check for e-mail etiquettes in writing.	Enabling the students to reflect in the classroom about any of their favorite books/ articles or magazines.
SLO-3	Introducing googles podcasts.	The speed, fluency, pronunciation, comprehension of the words in the paragraph	Teaching the usage of Thesaurus to understand and develop various words and improve vocabulary.	Enabling the students to unleash their potentials in creative writing through writing transcripts for advertisements of any product.	Introducing the text of Letters by Mathrubootham published in the Hindu.
SLO- 4	Task to write down the words from the audio they have listened to. This activity should be done in two steps. 1. Jotting down the words simultaneously as they listen to the speaker. 2. Writing the transcript of the audio through repetitive play and pause.	hints and tricks to follow where the pauses are to be followed.	Identifying common errors in concord, preposition, direct speech, and indirect speech.	write a review of any book or a movie or an interview or a debate.	Reading and recitation of the text of the first letter-Enjoy within limits, says Mr. Mathrubootham Understanding characters by analyzing the usage of their style of language
SLO-5	Imitating the speakers by listening to them and attempting to learn the pronunciation of the words uttered in the audio.	Students group 1- reads – group 2 identifies the flaws in reading.	Identifying common errors in tenses, punctuation, and syntactical errors.	Mechanics of writing like capitalization, punctuation, spelling, correct pronoun, preposition, concord usage can be taught.	Reading of the second letter- Nobel? What Nobel, asks Mr. Mathrubootham.
	Repetitive listening to enhance pronunciation skills	The roles must be exchanged between the two groups and the activity should be practiced.	Rectifying the common errors and instructing the learners about the right usage to avoid common errors.	mechanics of writing - assessed and evaluated.	Mathrubootham's humour and the language of code switching from Tamil to English and vice –versa.
SLO-6	Introducing to the audios of TED TALK American Speakers. Listening to the native speakers of English Language through TED TALKS.	Identify the key arguments in a passage-introductory point, lead point, supportive argument statement, concluding point and the common connecting word between all the key words in the passage.	Practicing how to avoid common errors.	Teaching effective writing by learning to avoid common errors in concord, preposition, conjunction, relative pronouns, question tags.	Reading of the third letter -Mr. Mathrubootham is fully supporting all new technologies
	Introducing to the audios of TED TALK British Speakers. Listening to the native speakers of English Language through TED TALKS.	encouraged to identify the key arguments in other passages on their own.	The learners are introduced to collocations for quick choice of learning how to speak in short time and how to speak effectively.	Practicing effective writing by learning to avoid common errors in concord, preposition, conjunction, relative pronouns, question tags.	Mathrubootham's frustration over the failure of technologies and the language that he positively uses to denote hopelessness over technologies.
SLO-7	American and British styles can be differentiated.	Guiding the act of reading through scanning and skimming by model reading of the passages by the instructor.	Practice collocations	common errors in tenses, direct and indirect speech, and syntax structure.	Reading of the fourth letter in the classroom and discussion Pizza maavu: Welcome to Mr. Mathrubootham food recipe website,
SLO-8	The recognition of different accents should be practiced by speaking after listening.	scanning and skimming activities	Idioms and phrases	Practicing effective writing by learning to avoid common errors in tenses, direct and indirect speech, and syntax structure.	Mathrubootham's love for food and the miscommunication about food.
	Learning advanced pronunciation and vocabulary through various computer applications like Woodpecker.	Loud reading and slow mind reading	A speaking task to learn- collocations, idioms and phrases, vocabulary, and phonetic pronunciation	Teaching how to write statement of purpose for admission to higher educations, and practicing the same.	Analyzing the text for regional relevance and National significance.

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO - 4	CLO - 5
	12	12	12	12	12
SLO-9	imitate the different sounds and accents - repeat it after listening to any of the videos from the library based on individual interest.	Pauses, pronunciation, comprehension, and fluency can be checked for improvement at this stage through repetitive practices.	Their speaking activity is to be recorded and played again to rectify the errors and highlight the problematic areas in speaking.	Teaching how to write a story by looking at a picture. Developing the writing skill through word ladders.	Appreciating the aesthetics of the comic element and the embodiment of humour in the narrative in the letter
SLO-10	Repeat listening to the same time frames and move from 02.01 to 03.00	Students -groups -checking the comprehension skills. Analyze the text of a passage.	Automating vocabulary through engaging the students in various activity games like solving crossword puzzle and playing scattergories.	Introduction to blog writing and steps to become an effective blog writer.	importance of bringing in the Indianized way of speaking the English Language to depict the character called Mathrubootham.
	Choosing any time frame and practicing it.	Brainstorming the comprehension skills-questioning the key points in the passage.	Engaging the students to play the games to learn the vocabulary.	Encourage the readers to create their own blogs and post articles on a regular basis.	relatable characters of both formal and informal everyday life experiences.
SLO-11	Interested students can complete listening and reflecting the complete audio listening practice and speaking.	Cross check with misunderstanding if any and rectify- match the question and answers.	Spur of the moment speech.:	Selecting any news article and learning the writing style in it.	Talk about their favourite letter from the letters of Mathrubootham by recollecting the appreciation of the text according to their perception and understanding.
SLO-12	Group activities and games can be conducted to test the listening skills by responding to the speech given by other students	Passages for reading comprehension are to be given for practice that tests their reading skills.	Prepared speech: Giving a speaking task to the students to speak on their own choice	Students are given chances to write reports on various topics.	Enabling the students to share them appreciation of any of their favourite lines form the books they have read.

Resources

1	Horizon- English Text Book – Compiled and Edited by the Faculty of English Departement, FSH, SRMIST, 2023	5	The Art of Public Speaking by Stephen E. Lucas- 2019
2	The Creative Writing Coursebook: Forty Authors Share Advice and Exercises for Fiction and Poetry by Julia Bell and Paul Magrs- 2001	6	Talk Like TED: The 9 Public-Speaking Secrets of the World's Top Minds by Carmine Gallo – 2014
3	On Writing: A Memoir of the Craft by Stephen King 2000	7	The Anatomy of a Book Review: A Guide for College Students by Ronald J. Weber 1994
4	The Writing Life: Writers on How They Think and Work edited by Marie Arana -2003	8	How to Write a Simple Book Review: It's easier than you think! by Allyson R. Abbott 2013

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (50% Weightage)				Final Assessment (50% Weightage)
		CLA – 1 (10%)	CLA - 2 (10%)	CLA - 3 (20%)	CLA – 4* (10%)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	15	20	20
2	Understand	20	20	15	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	15	10	10
6	Create	10	10	15	10	10
	Total %	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification / Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System	✓	Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		
		Brainstorming	✓		

*** The evaluation can be done on the one or more parameters that include (i) Seminars, (ii) Mini-Project, (iii) Case Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments.**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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Course Code	UCD24S03J	Course Title	Industry Oriented Employability and Leadership Skills	Category	S	Skill Enhancement Courses	L	T	P	C
							1	0	2	2

Course Offering Department	Career Development	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR-1	Help students to develop essential skills to influence and motivate others
CLR-2	Inculcate emotional and social intelligence and integrative thinking for effective leadership
CLR-3	Create and maintain an effective and motivated team to work for the society
CLR-4	Nurture a creative and entrepreneurial mindset
CLR-5	Make students understand the personal values and apply ethical principles in professional and social contexts

Outcomes CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Examine various leadership models and understand/assess their skills, strengths and abilities that affect their own leadership style and can create their leadership vision	✓	✓	-	-	2	85	75	3	-	-	3	3	3	2	2	2	1
CLO-2	Learn and master a set of practical skills such as time management, self-management, handling conflicts, team leadership	✓	✓	✓	-	2	85	75	2	2	1	2	2	1	2	3	-	-
CLO-3	Understand the basics of entrepreneurship and develop business plan	✓	✓	✓	✓	3	85	75	2	3	3	3	-	3	2	3	-	-
CLO-4	Apply the design thinking approach for leadership	✓	✓	✓	✓	3	85	75	-	3	2	-	2	2	1	1	-	-
CLO-5	Appreciate the importance of ethics and moral values for making of a balanced personality & be an integral human being	✓	✓	✓	✓	3	85	75	3	3	2	2	2	2	2	3	-	-

Duration (hour)		9	9	9	9	9
S-1	SLO-1	Leadership - definition & Qualities	Team building & dynamics	Management – definition & Manager traits	Innovative leadership – Concept of emotional and social intelligence	Entrepreneurship
S-2	SLO-1	Leadership – styles	Work delegation with activity	Work schedule with activity	Synthesis of human and Artificial intelligence	Successful Indian entrepreneurs – case study
S-3	SLO-1	Difference between leader and boss	Decision making with activity	Strategic planning	Design thinking	Ethics – definition & Corporate ethics
S-4	SLO-1	Case study (based on leadership styles)	Motivation & Motivation for results	Conflict management	Measuring and Sustaining innovation	Importance of ethics
S-5	SLO-1	Leadership in diverse organizational hierarchy, cultures, and communications	Argumentation, Persuasion, Negotiation, Networking	Energy Management & Novel Ways to manage energy in work place – activity	Case study: Organizations with sustained innovation	Essential elements of business ethics
S-6	SLO-1	Leading the organisation through stability and turbulence	Interpersonal communication	Workforce management	Key elements of design thinking	Creating a harmonious life with work-life balance
S-7	SLO-1	Understanding Leadership and its importance.	Budget planning	Time Management	How to transform challenges into opportunities	Ethics and Conduct: Ethical decision-making
S-8	SLO-1	Models of Leadership	Workflow optimization	Recruiting and Retaining Talent	How to develop human-centric solutions for creating socially good humans	Importance of ethical principles in professional and social contexts.
S-9	SLO-1	Basic Leadership Skills	Critical thinking and Multitasking	Conflict & Stress Management	Emerging trends in design thinking	Building ethical culture: promoting ethical behavior in organization.

Resources			
1	Craig E Johnson, Meeting the ethical challenges of leadership, Sage publications, 2018	2	T V Rao, Managers who make a difference: Sharpening your management skill, Random House India, 2016
3	Allan R Cohen, David L Bradford, Influence without authority, Wiley, 2018	4	Alexander Osterwalder, Business Model Generation, Wiley, 2013
5	Deborah Tannen, Talking from nine to five: Women and men in the workplace, Harper Collins Publishers, 2010	6	Dr Carrie Picardi Leadership Essentials you always wanted to know Vibrant Publishers,2021

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (100% Weightage)							
		CLA - 1 (20%)		CLA - 2 (20%)		CLA - 3 (30%)		CLA - 4 (30%)	
		Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)
1	Remember	5	5	5	5	15	15	10	10
2	Understand	5	5	5	5	15	15	10	10
3	Apply	25	25	25	25	20	20	20	20
4	Analyze	25	25	25	25	20	20	20	20
5	Evaluate	20	20	20	20	15	15	20	20
6	Create	20	20	20	20	15	15	20	20
Total (%)		100	100	100	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification / Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Gender Equality	✓	Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		
		Brainstorming	✓		

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr. P. Chockalingam, Senior Lead Software Engineer, Virtusa Consulting Services Private Ltd, DLF IT Park SEZ, Chennai – 600089 p.chockalingam1986@gmail.com	1	Dr. G. Saravana Prabu, Asst. Professor, Department of English, Amrita Vishwa Vidhyapeetham, Coimbatore - 641112 g_saravanaprabu@cb.amrita.edu	1	Mrs.Deepalakshmi S, HOD, Department of Career Guidance, FSH, SRMIST hod.dcgc.ktr@srmist.edu.in
				2	Dr. Muthu Deepa, Assistant Professor, Department of Career Guidance, FSH, SRMIST, muthudem@srmist.edu.in

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Course Code	UMI24Y01L	Course Title	My India Project	Category	Y	Mandatory Courses	L	T	P	C
							0	0	0	0

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Assessment Tools (Fully Internal)	Marks
Review – I (Activities)	50
Review – II (Project report and Presentation)	50
Total	**100**

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SEMESTER V

Course Code	UFC24D03T	Course Title	Motion Picture Camera and Lenses	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR-1	To understand the evolution and types of motion picture cameras.
CLR-2	To operate and maintain cameras effectively.
CLR-3	To explore and apply various lens technologies.
CLR-4	To use lighting and color creatively in cinematography.
CLR-5	To master advanced techniques and develop a unique visual style.

Outcomes CLO	At the end of this course, learners will be able to:	Depth 1 (Conceive)	Depth 2 (Design)	Depth 3 (Implement)	Depth 4 (Operate)	Attainment 1 (Level of Thinking)	Attainment 2 (Expected Proficiency (%))	Attainment 3 (Expected Attainment (%))	PO 1 (Problem Solving, Critical Thinking,)	PO 2 (Communication Skills, Collaborating Skills)	PO 3 (Independent Thinking, Analytical Reasoning, Learning to Learn)	PO 4 (Leadership Qualities, Professionalism, Autonomy, Accountability)	PO 5 (Digital Technology Skills)	PO 6 (Value Inculcation, Multicultural inclusivity)	PO 7 (Environmental Action, Community Engagement)	PO 8 (Entrepreneurial Risk Taking)	PO 9 (PSO-1)	PO 10 (PSO-2)
CLO-1	Students would grasp camera history and types.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would gain skills in camera operation and care.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would understand and use different lenses.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would apply lighting and color techniques.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would develop advanced cinematography skills.	✓	✓	✓	✓	3	85	75	H			H	H					

itle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Early Innovations: History and pioneers of motion picture cameras	Shutter Speed: Effects on motion blur and image quality	Prime Lenses: Advantages and uses in cinematography	Types of Lighting: Natural vs. artificial sources	High-Speed Filming: Techniques for slow-motion shots
SLO-2	Film Technology: Development from analog to digital	Aperture: Impact on depth of field and exposure	Zoom Lenses: Understanding variable focal lengths	Key Lighting: Techniques for primary illumination	Night Shooting: Methods for capturing scenes in low light
SLO-3	Camera Types: Differences between film and digital cameras	ISO Settings: Understanding sensitivity and managing noise	Lens Anatomy: Elements, groups, and their impact on quality	Fill and Backlighting: Creating depth and separation	Multi-Camera Setups: Strategies for complex scenes
SLO-4	Camera Components: Body, viewfinder, and sensor functions	Camera Movements: Techniques like pan, tilt, and dolly	Lens Coatings: Effects on color and image clarity	Lighting Sources: Tungsten, LED, and fluorescent lights	Bokeh Effects: Creative use of lens blur
SLO-5	Major Brands: Overview of key camera models	Stabilization: Using Steadicam, gimbals, and cranes	Wide-Angle Lenses: Applications in expansive shots	Color Temperature: Kelvin scale and practical applications	Lens Flares: Managing or using them for effect
SLO-6	Film Formats: 35mm, 16mm, Super 8 exploration	Camera Rigs: Mounting options for stabilization	Telephoto Lenses: Capturing distant subjects	White Balance: Adjusting for accurate color representation	Focus Pulls: Techniques for smooth focus transitions
SLO-7	Digital Formats: Understanding HD, 4K, 6K, and 8K	Basic Operation: Hands-on session for controlling camera settings	Macro Lenses: Techniques for close-up photography	Filters and Gels: Modifying light for desired effects	Artistic Distortion: Using anamorphic lenses creatively
SLO-8	Aspect Ratios: Common aspect ratios used in cinematography	Movement Techniques: Applying camera movements in scenes	Fisheye Lenses: Creating wide-angle distortion	Scene Lighting: Techniques for dialogue and interviews	Color Correction: Basics of grading for mood
SLO-9	Frame Rates: Importance of frame rates in storytelling	Maintenance: Cleaning and care procedures	Anamorphic Lenses: Achieving cinematic effects	Action Lighting: Methods for dynamic and movement scenes	Color Theory: Applying temperature and grading techniques
SLO-10	Evolution to Digital: Transition and impact on filmmaking	Troubleshooting: Solving common camera issues	Specialty Lenses: Unique use cases and creative outcomes	Atmosphere Creation: Using light to set mood	Cinematic Style: Developing a unique visual approach
SLO-11	Introduction to Image Composition: Rule of thirds and basic techniques	Maintenance Scheduling: Planning regular checks	Practical Lens Selection: Choosing lenses for specific scenes	Lighting Ratios: Balancing light for different styles	Analyzing Techniques: Reviewing methods in notable films
SLO-12	Industry Applications: Practical examples of historical and modern camera use	Practical Applications: Field exercises in camera operations	Case Studies: Analysis of lens use in famous films	Hands-on Workshops: Practicing various lighting setups	Cinematographer Case Studies: Learning from industry leaders
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:

Introduction to Motion Picture Cameras -History of Motion Picture Cameras -Early Innovations and Pioneers' Development of Film Technology,Transition to Digital Cameras; Camera Types and Components - Film Cameras vs. Digital Cameras, Key Components: Body, Viewfinder, Sensor' Overview of Major Camera Brands and Models; Camera Formats and Resolutions - Film Formats: 35mm, 16mm, Super 8, Digital Formats: HD, 4K, 6K, 8K, Aspect Ratios and Frame Rates

Unit II:

Camera Mechanics and Operations -Camera Operation Basics - Shutter Speed: Effects on Motion Blur, Aperture: Depth of Field and Exposure, ISO Settings: Sensitivity and Noise; Camera Movement and Stabilization -

Types of Camera Movements: Pan, Tilt, Dolly, etc., Stabilization Techniques: Steadicam, Gimbals, Cranes, Use of Camera Rigs and Mounts; Camera Maintenance - Cleaning and Care Procedures, Troubleshooting Common Issues, Regular Maintenance Schedules.

Unit III:

Lens Technologies and Types -Lens Types and Functions - Prime Lenses: Fixed Focal Length, Zoom Lenses: Variable Focal Length, Wide-Angle, Standard, and Telephoto Lenses; Lens Elements and Construction - Anatomy of a Lens: Elements and Groups, Lens Coatings and Their Effects, Impact of Lens Design on Image Quality; Specialty Lenses - Macro Lenses: Close-Up Photography, Fisheye Lenses: Wide-Angle Distortion, Anamorphic Lenses: Cinematic Effects.

Unit IV:

Light and Color in Cinematography -Principles of Lighting - Types of Lighting: Natural vs. Artificial, Key, Fill, and Backlighting Techniques, Understanding Light Sources: Tungsten, LED, Fluorescent; Color Temperature and White Balance - Measuring Color Temperature: Kelvin Scale, Adjusting White Balance for Different Lighting Conditions, Use of Filters and Gels; Lighting Setups for Different Scenes - Lighting for Dialogue and Interviews, Lighting for Action and Movement, Creating Atmosphere with Lighting.

Unit V:

Advanced Techniques and Cinematic Style -Advanced Camera Techniques - High-Speed and Slow-Motion Filming, Low-Light and Night Shooting Techniques, Using Multiple Cameras and Multi-Camera Setups; Lens Effects and Distortion - Creative Use of Lens Effects: Bokeh, Flare, Managing and Using Lens Distortion; Combining Lens Effects for Artistic Purposes; Cinematic Style and Aesthetics - Developing a Personal Visual Style, Analyzing Cinematographic Techniques in Notable Films, Case Studies of Renowned Cinematographers

Resources

158	Brown, B. (2016). *Cinematography: Theory and practice*. Focal Press	159	Block, B. (2013). *The visual story: Creating the visual structure of film, TV, and digital media*. Focal Press
160	Brown, B. (2017). *Film and video lighting*. Focal Press	161	Elkins, D. E. (2018). *The camera assistant's manual*. CRC Press

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER V

Course Code	UFC24D04T	Course Title	Cameras for Motion Picture	Category	C	Core	L	T	P	C
							4	0	0	4

CLR	The purpose of learning this course is to:
CLR-1	To explore the history and evolution of motion picture cameras.
CLR-2	To classify various types of motion picture cameras.
CLR-3	To understand camera mechanics and lens theory.
CLR-4	To apply lighting, exposure, and color techniques.
CLR-5	To examine contemporary trends and ethical issues in cinematography.

Outcomes CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity, Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Students would understand the evolution and impact of motion picture cameras.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would classify different types of cameras and their applications.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would explain camera mechanics and use lenses effectively.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would apply lighting and exposure techniques creatively.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would evaluate innovations and address ethical challenges in cinematography.	✓	✓	✓	✓	3	85	75	H			H	H					

itle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Discuss the origins and transition from still to moving images	Study characteristics and uses of 16mm, 35mm, and 70mm film cameras	Identify main components and describe their functions	Introduce three-point lighting setup and its components	Discuss advancements in filming technology, including 4K and 8K
SLO-2	Explore contributions by Edison, the Lumière brothers, and Méliès	Understand differences between film and digital cinema cameras	Contrast film loading with digital media storage methods	Compare the use of natural and artificial lighting sources	Explore the use of AI and machine learning in modern cameras
SLO-3	Examine the introduction and impact of sound and color in cinema	Learn features of DSLR and mirrorless cameras	Explore prime, zoom, wide-angle, and telephoto lenses	Demonstrate the effects of soft versus hard light on scenes	Learn about virtual production techniques and LED volumes
SLO-4	Review the development of film formats like 16mm, 35mm, and 70mm	Introduce high-end digital cinema cameras such as RED and ARRI Alexa	Explain the effects of focal length and depth of field on images	Teach the exposure triangle: aperture, shutter speed, and ISO	Debate the responsibilities and ethics of visual storytelling
SLO-5	Introduce the emergence of digital cameras and their influence	Discuss the use of specialized cameras like high-speed, IMAX, and VR	Discuss optical phenomena like chromatic aberration and vignetting	Conduct exercises on practical exposure control	Discuss the boundaries of digital manipulation and authenticity
SLO-6	Compare analog and digital cinematography methods	Conduct a hands-on demonstration with DSLR and film cameras	Practice basic camera movements such as pan, tilt, and dolly	Explain color temperature concepts using the Kelvin scale	Address privacy concerns related to advanced camera technology
SLO-7	Highlight key technological advancements in cinematography	Review and compare specifications of major camera brands	Apply advanced techniques using cranes, Steadicam, and drones	Practice adjusting white balance for different lighting conditions	Review case studies on ethical controversies in filmmaking
SLO-8	Create a timeline activity outlining camera evolution	Analyze film clips shot with various types of cameras	Plan actor and camera movements through blocking and framing	Discuss the creative use of color to set mood and tone	Role-play scenarios involving ethical decision-making in cinematography
SLO-9	Analyze films that utilized significant technological advancements	Examine a case study involving specialized camera technology	Conduct hands-on practice executing camera movements	Set up lighting scenarios for different film genres	Explore the social impact of cinematographic techniques
SLO-10	Debate the merits of analog versus digital cinematography	Hold an interactive Q&A session on camera selection	Create a short film exercise using learned techniques	Experiment with lighting techniques in a hands-on workshop	Workshop using emerging technological tools in the field
SLO-11	Virtually examine historical camera models in a hands-on session	Assign project work to create a short film using available technology	Review and critique student footage to suggest improvements	Introduce basic concepts of color grading in post-production	Discuss sustainable and eco-friendly filming practices
SLO-12	Recap key developments and hold a Q&A session	Critique and provide feedback on student projects	Summarize key concepts in a final recap session	Analyze classic film scenes for their use of lighting and color	Reflect on the future of cinematography and hold a group debate
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:

History and Evolution of Motion Picture Cameras -Early Developments in Motion Picture Technology- Origin of motion picture cameras, Transition from still photography to moving images; Pioneers of Motion Picture Cameras - Thomas Edison, Lumière brothers, Georges Méliès; Technological Advancements - Introduction of sound and color, Evolution of film formats: 16mm, 35mm, 70mm; Digital Revolution in Cinematography - Emergence of digital cameras, Transition from analog to digital.

Unit II:

Types and Classification of Motion Picture Cameras -Film Cameras -16mm, 35mm, 70mm cameras, Characteristics and uses of film formats; Digital Cinema Cameras - DSLR and mirrorless cameras, High-end digital cinema cameras: RED, ARRI Alexa; Specialized Cameras - High-speed cameras, IMAX cameras, 3D and VR cameras.

Unit III:

Principles of Camera Operation-Fundamental Camera Mechanics - Components and functions, Film loading vs. digital media storage; Lens Theory and Optics - Types of lenses: Prime, zoom, wide-angle, telephoto, Focal length, aperture, depth of field, Optical phenomena: Chromatic aberration, vignetting, distortion Camera Movements and Techniques- Basic movements: Pan, tilt, dolly, track; Advanced movements: Crane shots, Steadicam, drones.

Unit IV:

Lighting, Exposure, and Color Theory -Introduction to Cinematic Lighting- Three-point lighting: Key, fill, backlight, Hard vs. soft light, natural vs. artificial light; Exposure and Its Control -The exposure triangle: Aperture, shutter speed, ISO, Techniques for balanced exposure; Color Theory in Cinematography - Color temperature concepts, White balance in different lighting conditions, Creative use of color.

Unit V:

Contemporary Trends and Ethical Considerations -Innovations in Camera Technology - 4K, 8K, and beyond, AI and machine learning in cameras, Virtual production and LED volumes; Ethical Issues in Cinematography - Representation and visual storytelling, Digital manipulation and authenticity, Privacy concerns with advanced technologies.

Resources

162	Brown, B. (2016). *Cinematography: Theory and practice*. Focal Press	163	Ascher, S., & Pincus, E. (2013). *The filmmaker's handbook: A comprehensive guide for the digital age*. Plume
164	Greene, W. E. (1971). *The motion picture camera*. Elsevier	165	Chion, M. R. (1997). *Film production theory*. Routledge

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

Course Code	UFT24D05L	Course Title	Video Song Making	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
CLR-1	To learn to plan song picturization.	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-2	To develop scripts for film projects.																	
CLR-3	To understand location selection and logistics.																	
CLR-4	To conduct and manage actor rehearsals.																	
CLR-5	To execute shooting sessions effectively.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would learn to plan song picturization.	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would develop scripts for film projects.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would understand location selection and logistics.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would conduct and manage actor rehearsals.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would execute shooting sessions effectively.	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	24	24	24	24	24
S-1 to S-3	Concept Development for the Music Video	Location Scouting and Set Design	Camera Techniques and Shot Composition	Directing Performers and Choreography	Editing Techniques and Syncing Visuals to Music
S-4 to S-6	Concept Development for the Music Video	Location Scouting and Set Design	Camera Techniques and Shot Composition	Directing Performers and Choreography	Editing Techniques and Syncing Visuals to Music
S-7 to S-9	Concept Development for the Music Video	Location Scouting and Set Design	Camera Techniques and Shot Composition	Directing Performers and Choreography	Editing Techniques and Syncing Visuals to Music
S-10 to S-12	Concept Development for the Music Video	Location Scouting and Set Design	Camera Techniques and Shot Composition	Directing Performers and Choreography	Editing Techniques and Syncing Visuals to Music
S-13 to S-15	Script and Storyboarding Techniques	Pre-Production Planning and Scheduling	Lighting Setup for Various Moods	Filming the Music Video: On-Set Execution	Color Grading and Final Visual Enhancements
S-16 to S-18	Script and Storyboarding Techniques	Pre-Production Planning and Scheduling	Lighting Setup for Various Moods	Filming the Music Video: On-Set Execution	Color Grading and Final Visual Enhancements
S-19 to S-21	Script and Storyboarding Techniques	Pre-Production Planning and Scheduling	Lighting Setup for Various Moods	Filming the Music Video: On-Set Execution	Color Grading and Final Visual Enhancements
S-22 to S-24	Script and Storyboarding Techniques	Pre-Production Planning and Scheduling	Lighting Setup for Various Moods	Filming the Music Video: On-Set Execution	Color Grading and Final Visual Enhancements and Submission

CLASSEXERCISE:

1. Concept development and Scripting :3Weeks
2. Pre-production planning and scheduling :3Weeks
3. Camera Techniques and Light setup :3Weeks
4. Filming the Music Video :3Weeks
5. Editing and Submission :3Weeks

Record Works:
Submission of 3 to 5 Minutes duration of the Video song.

Assessment of Record Works: The students must submit the exercise in the Digital form for the Practical exam, which will be evaluated by the External Examiner

Resources			
166	Nelson, Andrea C. Making Music Videos: Everything You Need to Know from the Best in the Business. 1st ed., Hal Leonard, 2003.	167	Watkinson, John. The Art of Digital Video. 4th ed., Focal Press, 2013.
168	Dobbins, Bill. The Music Video Production Handbook. 1st ed., Michael Wiese Productions, 2010.	169	Owens, Jim. Video Production Handbook. 5th ed., Focal Press, 2007.

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1	CLA – 2	CLA – 3	CLA – 4*	
		(10 %)	(10 %)	(20 %)	(10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total		100	100	100	100	100

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Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

SEMESTER V

Course Code	UFT24D06L	**Course Title**	Silent Filmmaking	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	**The purpose of learning this course is to:**
CLR-1	To provide the mastery in Visuals
CLR-2	To know the different concept in emphasizing visuals
CLR-3	To understand the purpose of Visuals
CLR-4	To impart the fundamentals of Preparing Visuals
CLR-5	To learn the process of Working with Visuals

Outcomes CLO	**At the end of this course, learners will be able to:**	**Depth**				**Attainment**			**Program learning Outcomes**									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating	Independent Thinking, Analytical	Leadership Qualities, Professionalism, Autonomy,	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Students would learn the basics of Silent Filmmaking	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Visual	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about Visual	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Preparing Visual	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn to process of Working with Visual	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	Understanding the Basics of Silent Films	Creating a Visual Script and Storyboard	Lighting to Convey Mood and Emotion	Shooting Techniques: Capturing Silent Performances	Adding Title Cards for Transitions
S-4 to S-6	Understanding the Basics of Silent Films	Character Development and Expressive Acting	Lighting to Convey Mood and Emotion	Shooting Techniques: Capturing Silent Performances	Adding Title Cards for Transitions
S-7 to S-9	Understanding the Basics of Silent Films	Character Development and Expressive Acting	Lighting to Convey Mood and Emotion	Editing a Silent Film for Visual Flow	Adding Title Cards for Storytelling and Transitions
S-10 to S-12	Developing a Story Without Dialogue	Character Development and Expressive Acting	Set and Costume Design	Editing a Silent Film for Visual Flow	Applying Black and White or Sepia Tone Effects
S-13 to S-15	Developing a Story Without Dialogue	Planning and Designing Visual Comedy/Drama	Set and Costume Design	Editing a Silent Film for Visual Flow	Applying Black and White or Sepia Tone Effects
S-16 to S-18	Developing a Story Without Dialogue	Planning and Designing Visual Comedy/Drama	Set and Costume Design	Editing a Silent Film for Visual Flow	Applying Black and White or Sepia Tone Effects
S-19 to S-21	Creating a Visual Script and Storyboard	Planning and Designing Visual Comedy/Drama	Set and Costume Design	Adding Title Cards for Storytelling	Final Film Review and Peer Feedback
S-22 to S-24	Creating a Visual Script and Storyboard	Planning and Designing Visual Comedy/Drama	Shooting Techniques: Capturing Silent Performances	Adding Title Cards for Storytelling	Final Film Review and Peer Feedback

CLASS EXERCISE:

1. Understanding the Basics of Silent Films :2Weeks
2. Creating a Visual Script and Storyboard :2Weeks
3. Camera Techniques and Light setup :2Weeks
4. Lighting to Convey Mood and Emotion :3Weeks
5. Shooting Techniques: Capturing Silent Performances :3Weeks
6. Editing a Silent Film for Visual Flow :3Weeks

Record Works:
Submission of a silent Film as a group project. Duration: 3-5 mins

Resources			
170	Putterman, Barry M. The Silent Film: A Guide to the Best 100 Films. 1st ed., Continuum, 2004.	171	Cousins, Mark. The Story of Film. 1st ed., Phaidon Press, 2004.
172	Altman, Rick. Silent Cinema: An Introduction. 1st ed., Columbia University Press, 2004.	173	Robinson, David. The Art of Silent Film. 1st ed., Marion Boyars Publishers, 1984.

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1	CLA – 2	CLA – 3	CLA – 4*	
		(10 %)	(10 %)	(20 %)	(10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total		100	100	100	100	100

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Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

SEMESTER V

Course Code	UES24V01T	Course Title	Environmental Studies	Category	V	Value Added Course	L	T	P	C
							2	0	0	2

Course Offering Department	Biotechnology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR-1	*To create awareness on environment and renewable and non-renewable resources*
CLR-2	*To understand about ecosystem and biodiversity*
CLR-3	*To understand the natural and anthropogenic impact of the environmental pollution*
CLR-4	*To create awareness on different environmental problems*
CLR-5	*To create awareness on various environment protection acts and the impact of human population on environment*

Outcomes CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	*Applying knowledge on renewable and non-renewable resources*	✓	✓	-	-	1	75	76	-	-	1	-	-	2	1	-	-	-
CLO-2	*Understanding about ecosystem and biodiversity*	✓	✓	✓	-	1	80	75	3	2	-	1	-	-	2	-	-	-
CLO-3	*Gathering knowledge on impact of environmental pollution*	✓	✓	✓	✓	2	80	75	-	3	2	-	3	-	3	-	-	-
CLO-4	*Understanding of different environmental problems*	✓	✓	✓	✓	3	80	75	-	2	3	-	-	3	2	-	-	-
CLO-5	*Having knowledge on various environment protection acts and the impact of human population on environment problems*	✓	✓	✓	✓	3	80	75	-	-	3	-	3	2	1	-	-	-

Duration (hour)	CLO - 1	CLO - 2	CLO - 3	CLO - 4	CLO - 5
	6	6	6	6	6
SLO-1	*Multidisciplinary nature of environmental studies, definition, scope, and importance of environmental studies*	*Energy flow in the ecosystem, energy flow in the ecosystem, ecological succession*	*Conservation of biodiversity: in-situ and ex-situ conservation of biodiversity*	*Disaster management- floods, earthquakes, cyclones, landslides*	*Air, water, wildlife - environment protection act*
SLO-2	*Need for public awareness. institutions in environment, people in environment*	*Food chains, food webs and ecological pyramids*	*Environmental pollution- definition, causes, effects and control measures of air, water, and soil pollution*	*Social issues and the environment: From unsustainable to sustainable development*	*Forest conservation act; issues involved in enforcement of environmental legislation, public awareness*
SLO-3	*Introduction to natural resources- renewable and nonrenewable resources - associated problems*	*Ecosystem, introduction, types, characteristic features, structure, and functions: forest, grassland, and desert ecosystems*	*Causes, effects and control measures of marine, and noise*	*Urban problems related to energy, water conservation, rain water harvesting, watershed*	*Human population and the environment: population growth, variation among nations*

Duration (hour)	CLO - 1	CLO - 2	CLO - 3	CLO - 4	CLO - 5
	6	6	6	6	6
SLO-4	*Forest, water, mineral, food resources*	*Aquatic ecosystems; biodiversity and its conservation- genetic, species and ecosystem diversity*	*Causes, effects and control measures of thermal pollution and nuclear hazards*	*Environmental ethics: issues and possible solutions, climate change & global warming*	*Population explosion – family welfare programme, human rights, value education*
SLO-5	*Energy and land resources; role of an individual in conservation of natural resources; equitable use of resources for sustainable lifestyles*	*Biogeographical classification of India, value of biodiversity, biodiversity at global, national, and local levels*	*Role of individuals in pollution prevention*	*Acid rain & ozone layer depletion*	*HIV/AIDS, women, and child welfare*
SLO-6	*Concept of an ecosystem, structure and functions of an ecosystem, producers, consumers, and decomposers*	*India as a mega diversity nation, hot-spots of biodiversity, threats to biodiversity: habitat loss, poaching of wildlife man-wildlife conflicts, endangered and endemic species of India*	*Solid waste management Causes, effects, and control measures of urban and industrial waste*	*Nuclear accidents and nuclear holocaust; wasteland reclamation*	*Role of information technology in environment and human health*

Resources			
1	*Bharucha Erach, (2013), Textbook of Environmental Studies for Undergraduate Courses (Second edition). Telangana, India: Orient BlackSwan.*	3	*Bharucha Erach, The Biodiversity of India, Mapin Publishing Pvt. Ltd., Ahmedabad – 380013, India, Email: mapin@icenet.net (R).*
2	*Basu Mahua, Savarimuthu Xavier, (2017), SJ Fundamentals of Environmental Studies. Cambridge, United Kingdom: Cambridge University Press.*	4	

Assessment						
Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (50% Weightage)				Final Assessment (50% Weightage)
		CLA – 1 (10%)	CLA - 2 (10%)	CLA - 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	20	-	20	20	20
6	Create	-	20	-	-	-
Total %		100	100	100	100	100

Strategies					
Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification / Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System	✓	Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		
		Brainstorming	✓		

* The evaluation can be done on the one or more parameters that include (i) Seminars, (ii) Mini-Project, (iii) Case Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments.

Designers					
Professional Experts		**Higher Institution Experts**		**Internal Experts**	
1	Dr. Arumugam Perumal, ARMATS BIOTEK Training and Research Institute, Chennai	1	Dr. N. Banu, Bharathi Women's College (Autonomous), Chennai	1	Dr. P. Parthipan, Assistant Professor, Department of Biotechnology, FSH, SRMIST, KTR
				4	Mr. Parthasarathy S, Assistant Prof. & Head, VISCOM, FSH, SRMIST, VDP

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SEMESTER V

Course Code	UCD24S04J	Course Title	Career Readiness and Professional Skills	Category	S	Skill Enhancement Courses	L	T	P	C
							1	0	2	2

Course Offering Department	Career Development	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR-1	Develop resume building practice
CLR-2	Prepare for interviews and group discussion
CLR-3	Understand the significance of team skills
CLR-4	Help students improve their speaking and presenting abilities
CLR-5	Acquire career planning skills and fully pursue a successful career path

Outcomes CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Understand the importance of resume preparation and face interview confidently	✓	✓	-	-	2	85	80	2	3	2	3	-	-	-	-	-	-
CLO-2	Perform appropriately and effectively in group discussions	✓	✓	✓	-	3	85	80	2	3	2	3	-	1	2	3	-	-
CLO-3	Empathize with and trust colleagues for improving interpersonal skills	✓	✓	✓	✓	3	85	80	3	3	3	3	1	-	3	2	-	-
CLO-4	Prepare effective presentations considering the important strategies	✓	✓	✓	✓	3	85	80	1	3	2	3	-	2	2	-	-	-
CLO-5	Explore sources of (online/offline) opportunities	✓	✓	✓	✓	3	85	80	-	3	2	3	-	1	2	2	-	-

Duration (hour)		9	9	9	9	9
S-1	SLO-1	*Introduction of resume and its Importance - Difference between a CV, Resume and Bio Data*	*Mock interview – face to face*	*Listening as a Team Skill*	*Types of Presentation - Informative, Instructional, Arousing, Persuasive, Decision-making - Structure of a presentation – Introduction of the event, Introducing the speaker, vote of thanks*	*Process of Career Exploration - Knowing Yourself - Personal Characteristics*
S-2	SLO-1	*Essential components of a good resume, common errors people make while preparing a resume*	*Mock interview- Feedback*	*Trust and Collaboration - Importance of Collaboration in Organization*	*Improvisation and unprepared presentations, man-woman view, feedback – appreciation and critique - Dos and Don'ts*	*Knowledge about the World of Work - Requirements of Jobs including Self-employment*
S-3	SLO-1	*Resume building format - Video resume – Tips and tricks – Do's and Don'ts*	*Meaning and Importance of Group Discussion - types of Group Discussion*	*The Secret to be a high performing Team*	*PowerPoint presentation–body language and stage etiquette – practice session*	*Sources of Career Information - Career Opportunities*

Duration (hour)		9	9	9	9	9
S-4	**SLO-1**	*Meaning and types of interviews (face to face, telephonic, video) - Dress code, background research*	*Procedure of Group Discussion - Ground rules - Evaluation of Group Discussion*	*Creativity - Meaning - Strategies to increase Creativity - creativity skills at the Workplace*	*PowerPoint presentation–practice session*	*Critical Thinking Skills - Problem Solving Skills - Ability to Learn*
S-5	**SLO-1**	*STAR Technique (situation, task, approach, and response) for facing an interview*	*Group Discussion - Common Errors Group Discussion Rubric*	*Methods and Process of Creativity Skills*	*PowerPoint presentation–practice session*	*Non- Cognitive Skills - Types of non-cognitive Skills and Strategies*
S-6	**SLO-1**	*Interview procedure (opening, listening skills, closure, asking questions)*	*Group discussion – Types and Tips to follow*	*Social Skills - Peer Pressure*	*Presentation for Internal and External Communication - online & offline Meetings*	*Non-Cognitive Skills and Gaps I Socio Economic Status*
S-7	**SLO-1**	*Keys to attain success in an interview*	*Group Discussion Practice*	*Stress and Stress Management - Meaning Stress Management Techniques*	*Visual elements in Presentation*	*Brainstorming*
S-8	**SLO-1**	*Rules and Elements of an Interview*	*Email Drafting – formal and informal*	*Social and Cultural Etiquette*	*Oral Skills and Public Speaking Skills*	*Logic and Rationality of Critical Thinking*
S-9	**SLO-1**	*Preparation and Practice*	*Writing Email – Practice*	*Characteristics and Enhancing Social Skills*	*Speaking Skills – Practice*	*Habits and Traits of the Mind*

Resources			
1	*Craig E Johnson, Meeting the ethical challenges of leadership, Sage publications, 2018*	2	*T V Rao, Managers who make a difference: Sharpening your management skill, Random House India, 2016*
3	*Allan R Cohen, David L Bradford, Influence without authority, Wiley, 2018*	4	*Alexander Osterwalder, Business Model Generation, Wiley, 2013*
5	*Deborah Tannen, Talking from nine to five: Women and men in the workplace, Harper Collins Publishers, 2010*	6	*Dr Carrie Picardi Leadership Essentials you always wanted to know Vibrant Publishers,2021*

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (100% Weightage)							
		CLA - 1 (20%)		CLA - 2 (20%)		CLA - 3 (30%)		CLA - 4 (30%)	
		Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)
1	Remember	5	5	5	5	15	15	10	10
2	Understand	5	5	5	5	15	15	10	10
3	Apply	25	25	25	25	20	20	20	20
4	Analyze	25	25	25	25	20	20	20	20
5	Evaluate	20	20	20	20	15	15	20	20
6	Create	20	20	20	20	15	15	20	20
Total (%)		100	100	100	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification / Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Gender Equality	✓	Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		
		Brainstorming	✓		

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr. P. Chockalingam, Senior Lead Software Engineer, Virtusa Consulting Services Private Ltd, DLF IT Park SEZ, Chennai – 600089 p.chockalingam1986@gmail.com	1	Dr. G. Saravana Prabu, Asst. Professor, Department of English, Amrita Vishwa Vidhyapeetham, Coimbatore - 641112 g_saravanaprabu@cb.amrita.edu	1	Mrs. Deepalakshmi S, HOD, Department of Career Guidance, FSH, SRMIST hod.dcgc.ktr@srmist.edu.in
				2	Dr. Muthu Deepa, Assistant Professor, Department of Career Guidance, FSH, SRMIST, muthudem@srmist.edu.in

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SEMESTER V

Course Code	UFT24P02L	Course Title	Internship - II	Category	R	Project Work / Internship	L	T	P	C
							0	0	0	1

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR-1	*To acquire the basic knowledge of media industry*
CLR-2	*To understand the working atmosphere of media industry*
CLR-3	*To know and practice field works in various designations of various media setup*
CLR-4	*To train in the film& TV industry as an intern in various field*
CLR-5	*To get the mastery skills from the media field through intern training*

Outcomes CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	*Students would learn the media industry practically*	✓	✓	-	-	2	85	75	3	-	3	-	-	-	-	3	3	3
CLO-2	*Students would gain knowledge of media field circumstances*	✓	✓	✓	-	2	85	75	3	-	3	-	-	2	-	3	-	3
CLO-3	*Students would know various designations and various media setup*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3
CLO-4	*Students would gain knowledge about film & TV industry*	✓	✓	✓	✓	3	85	75	3	-	3	-	-	2	-	3	-	3
CLO-5	*Students would be proficient in the media field*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3

The student will undergo a two-week internship during the summer vacation after the end of the II Semester in any media organization and must submit an activity report. The student will be monitored by the faculty and will be guided by the media organization in completing the internship.

Methodology:

Students are expected to do an internship of professional nature within the stipulated time during the summer vacation for a period of a minimum of 15 days after the end the of II Semester. Criteria for selecting the internship will be based on the area of specialization by the student in the media industry. Emphasis will be given to get trained of professional quality that will help students to enter the media industry with an evaluated portfolio. The internship training activities will be presented by the students and the viva voce will complete the process of evaluation for awarding grades.

The training work can be carried out in any Media House/ Print Media/ Advertising Agency/ Media Professional/ Film Industry for three months.

Record Work:
Students must prepare the Day-to-Day activities of their internship training period, that will be monitored by Internship Coordinator of the Media organization.
(The students must submit the Internship report in the Record form for Practical Exam, which will be evaluated by the External Examiner)

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

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SEMESTER VI

Course Code	UFC24D07T	Course Title	Aesthetics of Cinematography	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To introduce fundamental concepts and the historical development of cinematography.																	
CLR-3	To explore visual storytelling techniques and camera operations.																	
CLR-3	To understand lighting principles and the use of color in cinematography.																	
CLR-4	To learn about different lenses, depth of field, and cinematographic equipment.																	
CLR-5	To analyze post-production techniques and critique cinematographic choices.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would gain foundational knowledge of cinematography and its evolution.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would apply various shot types and framing techniques in visual storytelling.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would use lighting setups and understand the impact of color.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would operate different lenses and cinematographic tools effectively.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would perform color grading and critique cinematographic elements in films.	✓	✓	✓	✓	3	85	75	H			H	H					

itle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Define cinematography and explain its significance in filmmaking	Introduce different shot types: wide, medium, close-up, extreme close-up	Introduce three-point lighting: key light, fill light, backlight	Differentiate between prime and zoom lenses and their applications	Introduce the basics of color correction and its importance
SLO-2	Discuss the role and responsibilities of a cinematographer	Explain the impact of shot angles: high, low, Dutch angle	Compare natural and artificial lighting setups	Explain the characteristics of wide-angle, standard, and telephoto lenses	Demonstrate creative color grading techniques
SLO-3	Trace the evolution of cinematographic techniques over time	Practice framing techniques for effective storytelling	Explain the differences between high-key and low-key lighting	Discuss the concept of depth of field and factors that influence it	Familiarize students with color grading software and tools
SLO-4	Highlight key milestones in cinematography history	Distinguish between static and dynamic shots	Conduct a lighting workshop demonstrating different setups	Compare shallow and deep focus techniques	Discuss the integration of visual effects with cinematography
SLO-5	Explain fundamental principles of visual composition	Explore camera movements: pan, tilt, dolly, crane, handheld, Steadicam	Discuss the concepts of color theory and temperature	Explore the aesthetic significance of bokeh in cinematography	Explain the role of practical and digital effects in storytelling

itle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-6	Explore the rule of thirds and its application in framing	Analyze how camera movement affects the viewer's perception	Explain how color temperature is measured and adjusted	Conduct a workshop on controlling depth of field	Review case studies of successful VFX integration in films
SLO-7	Discuss the use of leading lines to guide viewer focus	Examine visual styles in different genres: drama, comedy, action, horror, science fiction	Explore the use of color schemes and palettes in film	Introduce different types of cameras and their specific uses	Assign a color grading project to apply learned techniques
SLO-8	Analyze the importance of symmetry and balance in composition	Discuss the techniques that define each genre's cinematography	Analyze the emotional and psychological effects of color	Demonstrate the use of rigs, gimbals, and drones for smooth shots	Analyze selected films to identify cinematographic choices
SLO-9	Conduct visual composition exercises using photography examples	Review case studies of iconic films and analyze their camera work	Practice setting up lighting for specific moods and tones	Discuss the impact of advances in digital cinematography	Deconstruct scenes to understand the impact of visual elements
SLO-10	Compare traditional and modern cinematography techniques	Conduct a practical exercise using various camera techniques	Experiment with creating different atmospheres using color	Conduct practical exercises using various lenses and equipment	Develop a critical eye for evaluating cinematography
SLO-11	Assign a creative project using basic composition rules	Plan a short scene using different shot types and movements	Study how famous films use color to convey emotion	Assign a project incorporating lens and depth of field techniques	Hold a group critique session to discuss film analysis findings
SLO-12	Recap unit concepts and discuss the importance of visual storytelling	Reflect on how visual storytelling enhances narrative impact	Hold a group discussion on how lighting and color influence storytelling	Review and critique student projects, focusing on lens use	Reflect on how post-production enhances the overall visual story
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Cinematography - Definition and Scope - Understanding cinematography, Role of the cinematographer; Historical Overview - Evolution of cinematographic techniques, Key milestones in cinematography history; Fundamentals of Visual Composition - Rule of thirds, Leading lines and symmetry.

Unit II:

Visual Storytelling and Camera Techniques - Shot Types and Framing - Wide shot, medium shot, close-up, extreme close-up; High angle, low angle, Dutch angle; Camera Movement - Static vs. dynamic shots, Pan, tilt, dolly, crane, handheld, Steadicam; Visual Style and Genre - Techniques for drama, comedy, action, horror, science fiction, Case studies of iconic films and their cinematography.

Unit III:

Lighting and Color - Principles of Lighting - Three-point lighting: Key light, fill light, backlight, Natural vs. artificial lighting, High-key vs. low-key lighting; Color Theory and Temperature - Understanding color temperature, Color schemes and palettes, Emotional and psychological effects of color.

Unit IV:

Lenses, Depth of Field, and Cinematographic Equipment - Lens Types and Their Uses - Prime vs. zoom lenses, Wide-angle, standard, and telephoto lenses; Depth of Field - Shallow vs. deep focus, Techniques for controlling depth of field, Bokeh and its aesthetic significance; Cinematographic Equipment - Types of cameras and their applications, Use of rigs, gimbals, and drones, Advances in digital cinematography.

Unit V:

Post-Production Aesthetics and Analysis - Color Grading and Correction - Basics of color correction, Creative color grading, Software and tools; Visual Effects Integration - Combining practical and digital effects, Role of VFX in enhancing cinematography, Case studies of successful VFX integration; Film Analysis and Critique - Deconstructing cinematography in selected films, Identifying key elements and techniques, Developing a critical eye for cinematographic choices.

Resources

174	Brown, B. (2016). *Cinematography: Theory and practice: Image making for cinematographers and directors*. Focal Press	175	Mascelli, J. V. (1998). *The five C's of cinematography: Motion picture filming techniques* (Expanded ed.). Dove Books
176	Malkiewicz, K., & Pripps, R. N. N. (1992). *Film lighting: Talks with Hollywood's cinematographers and gaffers*. University of California Press	177	Block, B. (2008). *The visual story: Creating the visual structure of film, TV, and digital media* (2nd ed.). Focal Press

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VI

Course Code	UFC24D08T	Course Title	Visual Language and Composition	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity, Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn, Research	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To understand the role of visual language in storytelling.																	
CLR-3	To apply composition, color theory, and design principles.																	
CLR-3	To master cinematographic techniques for enhanced visuals.																	
CLR-4	To analyze visuals and their narrative impact.																	
CLR-5	To critique visual works using established principles.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students should define and apply visual language elements.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students should utilize composition grids, color psychology, and design.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students should demonstrate cinematographic skills in shot types and lighting.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students should create visual narratives through camera techniques.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students should analyze and critique visual compositions and films.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Introduction to Visual Language	Introduction to Framing and Composition	Introduction to Color Theory	Introduction to Visual Storytelling	Advanced Composition Techniques
SLO-2	Basic Elements of Visual Language - Part 1	Leading Lines and Visual Paths	Color Harmonies	Key Narrative Shots	Asymmetry and Visual Imbalance
SLO-3	Basic Elements of Visual Language - Part 2	Symmetry and Balance	Emotional and Psychological Effects of Colors	Symbolism in Visual Storytelling	Composition for Moving Images
SLO-4	Principles of Design - Part 1	Depth and Perspective - Part 1	Color in Visual Storytelling	Metaphor in Visuals	The Role of Composition in Editing
SLO-5	Principles of Design - Part 2	Depth and Perspective - Part 2	Color Temperature and White Balance	Visual Juxtaposition	Visual Tension and Composition
SLO-6	Gestalt Principles - Part 1	Advanced Composition Grids	Creative Use of Color	Creating Mood with Visuals	Critique of Composition in Visual Media
SLO-7	Gestalt Principles - Part 2	Radial and Bilateral Symmetry	Color in Photography	Visual Continuity in Storytelling	Visual Rhythm and Movement
SLO-8	Visual Language and Storytelling	Creating Visual Tension	Color Grading and Correction Basics	Using Visuals for Character Development	Advanced Framing Techniques
SLO-9	Cultural Significance of Visual Elements	Visual Pathways and Movement	Advanced Color Techniques	Setting and World-Building Through Visuals	Composition in Photography vs. Film
SLO-10	Visual Language in Advertising	Framing Within the Frame	Color in Advertising and Branding	Using Visuals for Conflict and Resolution	Case Studies of Master Cinematographers
SLO-11	Combining Visual Elements	Balance and Unity in Complex Compositions	Color Contrast and Visual Interest	Visuals in Nonlinear Storytelling	Visual Analysis in Photography
SLO-12	Critique and Feedback	Critique and Reflection	Critique and Reflection on Color Use	Critique and Feedback on Visual Storytelling	Final Composition Critique
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:

Foundations of Visual Language - Introduction to Visual Language - Definition and significance of visual language in Communication, The role of visual elements in storytelling; Basic Elements of Visual Language - Line, shape, form, texture, and color, Space, scale, and proportion; Principles of Design - Balance, contrast, emphasis, movement, rhythm, and unity, Gestalt principles: Figure-ground, similarity, proximity, continuity, closure.

Unit II:

Visual Composition Techniques - Framing and Composition - Rule of thirds, golden ratio, and other composition grids, Leading lines, framing within the frame, and visual paths; Balance and Symmetry - Symmetrical vs. asymmetrical composition, Radial and bilateral symmetry; Depth and Perspective - Creating depth: Foreground, middle ground, background, Linear and atmospheric perspective, Use of vanishing points and horizon lines.

Unit III:

Color Theory and Its Application - Fundamentals of Color Theory - Color wheel: Primary, secondary, and tertiary colors, Color harmonies: Complementary, analogous, triadic, and split-complementary; Color Psychology -

Emotional and psychological effects of colors, Cultural significance and symbolism of colors;

Color in Visual Storytelling - Use of color to convey mood and tone -Color grading and correction in post-production.

Unit IV:

Visual Storytelling and Narrative Techniques - Visual Storytelling Basics -Using visuals to convey narrative and emotion, Establishing shot, master shot, and point of view (POV) shots; Symbolism and Metaphor in Visuals - Using visual symbols and motifs to reinforce themes, Metaphorical imagery and its impact on audience interpretation; Juxtaposition and Visual Contrast - Creating meaning through contrast and comparison, Visual juxtaposition: Light vs. dark, big vs. small, still vs. moving.

Unit V:

Advanced Composition and Analysis -Dynamic Composition Techniques - Diagonal lines and the use of tension in composition, Asymmetry and visual imbalance for dramatic effect; Advanced Framing and Movement - Composition for moving images: Panning, tracking, and zooming; The role of composition in editing and continuity- Visual Analysis and Critique, Analyzing composition in film, photography, and visual arts, Case studies of renowned works and their compositional techniques, Developing a critical eye for visual language.

Resources

178	Leborg, C. (2006). *Visual grammar*. Lars Müller Publishers	179	Block, B. (2013). *The visual story: Creating the visual structure of film, TV, and digital media* (3rd ed.). Focal Press
180	Lauer, D. A., & Pentak, S. (2011). *Design basics* (8th ed.). Cengage Learning	181	Albers, J. (2013). *Interaction of color* (50th anniversary ed.). Yale University Press

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VI

Course Code	UFT24D09T	Course Title	Digital Filmmaking	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
CLR-1	To provide the mastery in Film Production	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborative Skills	Independent Thinking, Analytical Reasoning	Leadership Qualities, Professionalism, Autonomy	Digital Technology Skills	Value Inculcation, Multicultural Inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-2	To know the different concept of Digital Camera																	
CLR-3	To understand the purpose of Tripod and Camera Accessories																	
CLR-4	To impart the fundamentals of Film Editing and Techniques																	
CLR-5	To learn the process of Sound and Sound Techniques																	
CLO	At the end of this course, learners will be able to:																	
CLO-1	Students would learn the basics of Film Production	✓	✓	-	-	2	85	75	-	2	-	3	-	2	-	3	3	-
CLO-2	Students would know the concept of Digital Camera	✓	✓	✓	-	2	85	75	3	-	-	3	-	2	-	3	3	-
CLO-3	Students would gain knowledge about Tripod and Camera Accessories	✓	✓	✓	✓	3	85	75	3	2	2	-	3	2	2	3	3	-
CLO-4	Students would learn fundamentals of Film Editing and Techniques	✓	✓	✓	✓	3	85	75	3	2	2	-	3	-	-	3	3	-
CLO-5	Students would learn to process of Sound and Sound Techniques	✓	✓	✓	✓	3	85	75	3	-	-	-	3	-	-	3	3	3

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	12	12	12	12	12
SLO-1	Film Production- Stages Film Production- Concept	Digital Camera- Concept	Tripod- Concept	Film Editing- Concept	Sound & Noise- Concept
SLO-2	Pre-Production- Film Scripting	Types of Digital Camera- I	Types of Tripods	Techniques of Film Editing	Sound & Human Ear- Concept
SLO-3	Pre-Production- Film Production Team	Parts of Digital Camcorde	Tripod Heads & its types	Linear Video Editing- Concept	Sound Wave & Properties of Sound Wave
SLO-4	Pre-Production- Film Location Scouting	Camera Image Senor- Concept	Tripod Accessories- Concept	Principles of Linear Video Editing	Cinema Sound & its elements

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	12	12	12	12	12
SLO-5	Pre-Production- Film Budgeting	Types of Camera Image Sensor	Jib Crane- Concept	Non-Linear Editing- Concept	Sound Recording & its types
SLO-6	Production- Shooting Script	Image Resolution & its types	Types of Jib Crane	Principles of Non-Linear Editing	Monaural & Stereo Sound
SLO-7	Production- Call Sheet	Digital Video File Formats- Concept	Dolly Device & its types	Film Splicing Editing- Concept	Dolby Digital Surround & Digital Theatre Systems (DTS)
SLO-8	Post-Production- Editing & Special Effects	Codec & its types	Non-Traditional Dolly Device	Principles of Film Splicing Editing	Audio File & its types
SLO-9	Post-Production- Music & Sound Effects	Video Compression & its types	Camera Stabilizer- Concept	Computer Animation & its types	Studio Acoustic- Concept
SLO-10	Film Distribution- Concept	Aspect Ratio- Concept	Steadicam- Concept	Color Correction & Color Grading	Microphones & its types
SLO-11	Film Distribution Areas- India & Tamil Nadu	Types of Aspect Ratio	Drone Camera & its types	Computer-Generated Imagery (CGI) & Special Effects (SFX)	Dubbing: On-Screen & Off- Screen Sound effects
SLO-12	Film Exhibition- Concept	Camera Accessories- Concept	Spidercam- Concept	Compositing & Rotoscoping	Sound Editing & Sound Mixing

UNIT- I:

Film Production- Definition & Concept; Stages Film Production- Pre-Production, Production, Post-Production; Stages of Film Pre Production- Scripting, Production Team & Budgeting; Film Scripting- Definition & Concept; Film Production Team- Definition & Concept; Types of Film Production Team- Talent, Technician, Production & Administrative; Film Location Scouting- Definition & Concept; Film Budgeting- Definition & Concept; Production- Call Sheet & Shooting; Post Production- Definition & Concept; Film Distribution- Definition & Concept; Film Exhibition- Definition & Concept.

UNIT- II:

Digital Camera- Definition & Concept; Types of Digital Camera- Mini-DV Camcorders, DVD Camcorders, Hard Disk Drive (HDD) Camcorders, Flash Memory Camcorders, Combo Models; Parts of Digital Camcorder; Camera Image Sensor- Definition & Concept; Types of Camera Image Sensor- CCD & CMOS Sensor; Image Resolution- Definition & Concept; Types of Image Resolution- UHD, SD, HD; Digital Video File Formats- Definition & Concept; Video Compression- Definition & Concept; Types of Video Compression- Lossy Files, Lossless Files; Aspect Ratio- Definition & Concept; Types of Aspect Ratio; Camera Accessories- Definition & Concept; Different Camera Accessories.

UNIT- III:

Tripod- Definition & Concept; Types of Tripod; Tripod Heads- Definition & Concept; Types of Tripod Heads; Tripod Accessories- Definition & Concept; Jib Crane- Definition & Concept; Types of Jib Cranes- Simple Action Rectangular Jibs, Remote Head Cranes, Cable Assist Cranes; Dolly Device- Definition & Concept; Types of Dolly Device- Cinema Platform Dolly, Doorway Dolly, Slider, Tripod Dolly, Table Top Dolly; Non-Traditional Dolly Device; Camera stabilizer- Definition & Concept; Types of Camera Stabilizers; Steadicam- Definition & Concept; Drone Camera- Definition & Concept; Types of Drone Cameras.

UNIT- IV:

Film Editing- Definition & Concept; Stages of Film Editing; Techniques of Film Editing; Types of Film Editing- Linear Video Editing, Non-Linear Video Editing, Film Splicing Editing; Linear Video Editing- Definition & Concept; Non-Linear Editing- Definition & Concept; Film Splicing Editing- Definition & Concept; Color Correction- Definition & Concept; Color Grading- Definition & Concept; Computer Animation- Definition & Concept; Computer-Generated Imagery (CGI)- Definition & Concept; Special Effects (SFX)- Definition & Concept; Compositing - Definition & Concept; Rotoscoping- Definition & Concept.

UNIT- V:

Sound- Definition & Concept; Sound & Human Ear; Sound Wave- Definition & Concept; Types of Sound Wave; Characteristics of Sound Wave; Properties of Sound Wave; Cinema Sound- Definition & Concept; Sound Recording- Definition & Concept; Monaural Sound- Definition & Concept; Stereo Sound- Definition & Concept; Dolby Digital; Definition & Concept; Audio File- Definition & Concept; Types of Audio File; Studio Acoustic- Definition & Concept; Microphones- Definition & Concept; Types of Microphones; Sound Effects- Definition & Concept; Dubbing- Definition & Concept; Sound Editing & Mixing.

Resources			
1	Ascher, Steven, and Edward Pincus. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age. 5th ed., Penguin Books, 2024.	2	Hughes, Michael. Digital Filmmaking for Beginners. Michael Wiese Productions, 2020.
3	Rodriguez, Robert. Rebel Without a Crew. Plume, 1995.	4	Block, Bruce. The Visual Story: Creating the Visual Structure of Film, TV and Digital Media. Focal Press, 2013.
5	*Murch, Walter. In the Blink of an Eye: A Perspective on Film Editing. Silman-James Press, 2001.*		

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
	Total (%)	100	100	100	100	100

Strategies

		Pedagogy / Andragogy		Sustainable Development	
		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VI

Course Code	UFT24D10T	Course Title	Documentary Filmmaking	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To define the scope and theories of documentary filmmaking.
CLR-3	To understand the impact and ethical considerations of documentaries.
CLR-3	To develop skills in research, planning, and pre-production.
CLR-4	To master cinematography, sound, and production techniques.
CLR-5	To learn post-production and distribution strategies for documentaries.

Outcomes CLO	At the end of this course, learners will be able to:	Depth 1 (Conceive)	Depth 2 (Design)	Depth 3 (Implement)	Depth 4 (Operate)	Attainment 1 (Level of Thinking)	Attainment 2 (Expected Proficiency (%))	Attainment 3 (Expected Attainment (%))	PLO 1 (Problem Solving, Critical Thinking,)	PLO 2 (Communication Skills, Collaborating Skills)	PLO 3 (Independent Thinking, Analytical Reasoning, Learning to Learn)	PLO 4 (Leadership Qualities, Professionalism, Autonomy, Accountability)	PLO 5 (Digital Technology Skills)	PLO 6 (Value Inculcation, Multicultural inclusivity)	PLO 7 (Environmental Action, Community Engagement)	PLO 8 (Entrepreneurial Risk Taking)	PSO-1	PSO-2
CLO-1	Students would understand the fundamentals of documentary filmmaking.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would grasp ethical and societal aspects of documentaries.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain proficiency in research and pre-production tasks.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn production techniques for shooting and sound.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would acquire skills in editing, distribution, and promotion.	✓	✓	✓	✓	3	85	75	H			H	H					

tle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Definition and Scope of Documentary Films	Research and Pre-Production	Production Techniques	Post-Production	Distribution and Promotion
SLO-2	History of Documentary Cinema	Selecting a Subject and Theme	Cinematography for Documentaries	Editing a Documentary	Distribution Channels for Documentaries
SLO-3	Key Theories and Approaches	Identifying a Compelling Story	Camera Techniques and Equipment	Narrative Structure and Pacing	Film Festivals and Screenings
SLO-4	Expository Documentaries	Importance of Research and Fact-Checking	Shooting in Various Environments	Use of Archival Footage and Still Images	Broadcast and Streaming Platforms
SLO-5	Observational Documentaries	Developing a Documentary Proposal	Lighting for Documentaries	Incorporating Graphics and Titles	Educational and Community Outreach
SLO-6	Participatory Documentaries	Writing a Treatment	Sound Recording in Documentaries	Sound Design and Mixing	Marketing and Promotion of Documentaries
SLO-7	Reflexive Documentaries	Creating a Pitch	Capturing Ambient Sound	Enhancing the Audio Experience	Creating a Press Kit
SLO-8	Performative Documentaries	Pre-Production Planning	Interview Techniques	Use of Music and Sound Effects	Social Media and Online Presence
SLO-9	Role and Impact of Documentary Films in Society	Budgeting and Fundraising	Preparing for Interviews	Color Correction and Grading	Legal and Copyright Issues

SLO-10	Ethical Considerations in Documentary Filmmaking	Scheduling and Logistics	Directing and Working with Subjects	Reviewing and Refining the Final Cut	Release Forms and Permissions
SLO-11	Documentary Filmmakers and Their Impact	Storyboarding and Scripting	Ethical and Legal Considerations	Feedback and Revisions	Evaluating Documentary Impact
SLO-12	Contemporary Documentary Trends	Planning Interviews and Key Shots	Managing On-Camera Presence	Finalizing the Documentary for Distribution	Measuring Success and Reach
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:

Introduction to Documentary Filmmaking -Definition and Scope of Documentary Films; History of Documentary Cinema; Key Theories and Approaches; Expository, Observational, Participatory, Reflexive, Performative; The Role and Impact of Documentary Films in Society; Ethical Considerations in Documentary Filmmaking.

Unit II:

Research and Pre-Production - Selecting a Subject and Theme; Identifying a Compelling Story; Importance of Research and Fact-Checking; Developing a Documentary Proposal; Writing a Treatment; Creating a Pitch; Pre-Production Planning; Budgeting and Fundraising; Scheduling and Logistics; Storyboarding and Scripting; Visualizing the Documentary; Planning Interviews and Key Shots.

Unit III:

Production Techniques - Cinematography for Documentaries; Camera Techniques and Equipment; Shooting in Various Environments; Lighting for Documentaries; Sound Recording; Capturing High-Quality Audio; Use of Microphones and Recording Devices; Importance of Ambient Sound; Interview Techniques; Preparing for Interviews; Conducting Effective Interviews; Ethical and Legal Considerations; Directing and Working with Subjects; Building Trust and Rapport; Managing On-Camera Presence.

Unit IV:

Post-Production - Editing a Documentary; Narrative Structure and Pacing; Use of Archival Footage and Still Images; Incorporating Graphics and Titles; Sound Design and Mixing; Enhancing the Audio Experience; Use of Music and Sound Effects; Color Correction and Grading; Enhancing Visual Quality; Maintaining Visual Consistency; Reviewing and Refining the Final Cut; Feedback and Revisions; Finalizing the Documentary for Distribution.

Unit V:

Distribution and Promotion - Distribution Channels; Film Festivals and Screenings; Broadcast and Streaming Platforms; Educational and Community Outreach; Marketing and Promotion; Creating a Press Kit; Social Media and Online Presence; Engaging with Audiences; Legal and Copyright Issues; Licensing Footage and Music; Release Forms and Permissions; Evaluating Documentary Impact; Measuring Success and Reach; Audience Feedback and Critical Response.

Resources			
182	Rabiger, Michael. Directing the Documentary. 6th ed., Focal Press, 2020.	183	Rea, Peter W., and David K. Irving. The Documentary Film Maker's Handbook. Focal Press, 2014.
184	Bernard, Sheila Curran. Documentary Storytelling: Creative Nonfiction on Screen. 4th ed., Focal Press, 2020.	185	Cunningham, Megan. The Art of the Documentary: Ten Leading Directors on Their Films. Focal Press, 2011.
186	Aufderheide, Patricia. A New History of Documentary Film. Routledge, 2019.		

Assessment						
Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies					
Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VI

Course Code	UFT24P03L	**Course Title**	**Project Work - Short Filmmaking**	Category	C	Core	L	T	P	C
							0	0	4	2

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

		1	2	3	4	1	2	3	Program learning Outcomes										
CLR-1	To provide the mastery in Story & Scene for Short Film	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	1	2	3	4	5	6	7	8	9	10
CLR-2	To know the different concept of Budget for Short Film								**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLR-3	To understand the purpose of Shooting Script for Short Film																	
CLR-4	To impart the fundamentals of Non-linear Video Editing																	
CLR-5	To learn the process of Dubbing, Sound Effects & Mixing																	
Outcomes (CLO)	At the end of this course, learners will be able to:i																	
CLO-1	Students would learn the basics of Story & Scene for Short Film	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Budget for Short Film	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would learn fundamentals of Non-linear Video Editing	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn to process of Dubbing, Sound Effects & Mixing	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn the basics of Story & Scene for Short Film	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	15	**15**	**15**	**15**	**15**
S-1 to S-2	*Writing Original Theme / Concept for Film-1*	*Writing Scene & Sequence for Film-1*	*Writing Original Shooting Script for Film-1*	*Working with Video Editing for Film-3*	*Working with Dubbing & Music for Film-5*
S-3to S-4	*Writing Original Theme / Concept for Film-2*	*Writing Scene & Sequence for Film-2*	*Writing Original Shooting Script for Film-2*	*Working with Video Editing for Film-4*	*Working with Dubbing & Music for Film-6*
S-5 to S-6	*Writing Original Story for Film-1*	*Writing Scene & Sequence for Film-3*	*Writing Original Shooting Script for Film-3*	*Working with Video Editing for Film-5*	*Working with Sound Effects & Final Mixing for Film-1*
S-7 to S-8	*Writing Original Story for Film-2*	*Writing Original Dialogue for Film-1*	*Writing Original Shooting Script for Film-4*	*Working with Video Editing for Film-6*	*Working with Sound Effects & Final Mixing for Film-2*
S-9 to S-10	*Writing Original Story for Film-3*	*Writing Original Dialogue for Film-2*	*Writing Original Shooting Script for Film-5*	*Working with Dubbing & Music for Film-1*	*Working with Sound Effects & Final Mixing for Film-3*
S-11 to S-12	*Writing Original Screenplay for Film-1*	*Writing Original Dialogue for Film-3*	*Writing Original Shooting Script for Film-6*	*Working with Dubbing & Music for Film-2*	*Working with Sound Effects & Final Mixing for Film-4*
S-13 to S-14	*Writing Original Screenplay for Film-2*	*Working with Production Team & Budget for Film-1*	*Working with Video Editing for Film-1*	*Working with Dubbing & Music for Film-3*	*Working with Sound Effects & Final Mixing for Film-5*
S-15	*Writing Original Screenplay for Film-3*	*Working with Production Team & Budget for Film-2*	*Working with Video Editing for Film-2*	*Working with Dubbing & Music for Film-4*	*Working with Sound Effects & Final Mixing for Film-6*

CLASS EXERCISE:

1. Writing Theme/ Concept for Film : 1Week
2. Writing Story for Film : 1 Weeks
3. Writing Screenplay for Film : 1 Weeks
4. Writing Scene & Sequence for Film : 2 Weeks
5. Writing Dialogue for Film : 2 Weeks
6. Working with Production Team & Budget for Film : 2 Weeks
7. Writing Shooting Script for Film : 2 Weeks
8. Working with Video Editing for Film : 2 Weeks
9. Working with Dubbing & Music for Film : 1 Week.
10. Working with Sound Effects & Final Mixing for Film : 1 Week

Record Works:

1. Students must make ONE Short Film on any concept of their choice (Maximum 5 mins)

Assessment of Record Works: **The students must submit ONE exercise as a group work (maximum 5 students in a group) in the digital form for the Practical exam, which will be evaluated by the External Examiner**

Resources			
1	*Wilschut, J. C. (2020). The short film: A critical introduction. Routledge.*	4	*Tierno, M. (2019). The art of writing a short film. Michael W. Tierno Publishing.*
2	*Cowgill, L. J. (2012). Writing short films: Structure and content for screenwriters (3rd ed.). Michael Wiese Productions.*	5	*Murch, W. (2018). In the blink of an eye: A perspective on film editing (3rd ed.). Silman-James Press.*
3	*Gurskis, D. (2018). The short screenplay: Your short film from concept to script. Focal Press.*		

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

SEMESTER VI

Course Code	UCD24V02T	Course Title	Universal Human Values	Category	V	Value Added Course	L	T	P	C
							2	0	0	2

Course Offering Department	Career Guidance Cell	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR -1	*Help the students to understand need of value education, appreciate the essential complimentarily between 'values' and 'skills' and to ensure sustained happiness and prosperity which are the core aspirations of all human beings,*
CLR -2	*Help students initiate a process of dialog within themselves to know what they really want to be' in their life and profession.*
CLR -3	*Help students to understand the meaning of happiness and prosperity for a human being. understanding holistic perspective forms the basis of Universal Human Values and movement towards value-based living in a natural way.*
CLR -4	*Help students on right understanding of the Human reality and the rest of existence, harmony at all the levels of human living, and live accordingly.*
CLR -5	*Highlight plausible implications of such a Holistic understanding in terms of ethical human conduct, trustful and mutually fulfilling human behavior and mutually enriching interaction with Nature.*

CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills,	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research	Leadership Qualities, Professionalism, Autonomy,	Digital Technology Skills	Value Inculcation,	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO -1	*Evaluate the significance of value inputs in formal education and start applying them in their life and profession*	✓	✓	-	-	2	85	75	-	2	-	3	-	2	-	3	3	-
CLO -2	*Distinguish between values and skills, happiness and accumulation of physical facilities, the Self and the Body, Intention and Competence of an individual, etc.*	✓	✓	✓	-	2	85	75	3	-	-	3	-	2	-	3	3	-
CLO -3	*Analyze the value of harmonious relationship based on trust and respect in their life and profession*	✓	✓	✓	✓	3	85	75	3	2	2	-	3	2	2	3	3	-
CLO -4	*Examine the role of a human being in ensuring harmony in society and nature.*	✓	✓	✓	✓	3	85	75	3	2	2	-	3	-	-	3	3	-
CLO -5	*Apply the understanding of ethical conduct to formulate the strategy for ethical life and profession.*	✓	✓	✓	✓	3	85	75	3	-	-	-	3	-	-	3	3	3

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	6	6	6	6	6
SLO-1	*Right Understanding, Relationship and Physical Facility*	*Understanding Human being as the Co-existence of the Self and the Body*	*Harmony in the Family – the Basic Unit of Human Interaction*	*Understanding Harmony in the Nature*	*Natural Acceptance of Human Values*
SLO-2	*Understanding Value Education*	*Distinguishing between the Needs of the Self and the Body*	*Trust – the Foundational Value in Relationship*	*Interconnectedness, self-regulation, and Mutual Fulfilment among the Four Orders of Nature*	*Definitiveness of (Ethical) Human Conduct*
SLO-3	*Self-exploration as the Process for Value Education*	*The Body as an Instrument of the Self*	*Respect – as the Right Evaluation*	*Exploring the Four Orders of Nature*	*A Basis for Humanistic Education, Humanistic Constitution and Universal Human Order*
SLO-4	*Continuous Happiness and Prosperity- the Basic Human Aspirations*	*Understanding Harmony in the Self*	*Other Feelings, Justice in Human-to-Human Relationship*	*Realizing Existence as Co-existence at All Levels*	*Competence in Professional Ethics*
SLO-5	*Happiness and Prosperity- Current Scenario*	*Harmony of the Self with the Body*	*Understanding Harmony in the Society*	*The Holistic Perception of Harmony in Existence*	*Holistic Technologies, Production Systems and Management Models-Typical Case Studies*

SLO-6	*Method to Fulfill the Basic Human Aspirations*	*Programme to ensure self-regulation and Health*	*Vision for the Universal Human Order*	*Exploring Co-existence in Existence*	*Strategies for Transition towards Value-based Life and Profession*

Resources

1	*Gaur R.R., Sangal R., Bagaria G.P. (2019). A Foundation Course in Human Values and Professional Ethics, Second Revised Edition, Excel Books, New Delhi*	3	*A Nagraj (1998). Jeevan Vidya EkParichay, Divya Path Sansthan, Amarkantak*
2	*E.F. Schumacher (1973). Small is Beautiful: a study of economics as if people mattered, Blond & Briggs, Britain*	4	*A N Tripathy (2003). Human Values, New Age International Publisher*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (100% weightage)			
		CLA – 1 (20%)	CLA – 2 (20%)	CLA – 3 (30%)	CLA – 4 (30%)
		Theory	Theory	Theory	Theory
Level 1	Remember	30%	30%	30%	30%
	Understand				
Level 2	Apply	40%	40%	40%	40%
	Analyze				
Level 3	Evaluate	30%	30%	30%	30%
	Create				
	Total	100 %	**100%**	**100%**	**100%**

CLA-1, CLA-2 and CLA-3 can be from any combination of these: MCQ Tests, Classroom Activities, Case Studies, Poster Presentations, Power-point Presentations, Mini Talks, Group Discussions, Extempore, etc.
CLA – 4 can be from any combination of these: Assignments, Seminars, Short Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, etc.,

Designers

Professional Experts	Higher Institution Experts	Internal Experts
Prof. Rajiv Kumar, Member Secretary, NCC-IP as member at AICTE	Mrs. V Sumathi, Associate Professor, Sri Sairam Engineering College, Chennai, Tamil Nadu	1 Dr. Supraja P, UHV University Coordinator, SRMIST 2 Dr. Deepalakshmi S, HoD, Department of Career Guidance Cell, FSH, SRMIST 3 Dr. Sweety Bakyarani E, Department of Computer Science, FSH, SRMIST

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SEMESTER VII

Course Code	UFT24D11T	Course Title	Research Methodology for Film Technology	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To explore research types and their importance in film technology.																	
CLR-3	To formulate research questions, hypotheses, and design a proposal.																	
CLR-3	To apply primary and secondary data collection methods.																	
CLR-4	To analyze data using statistics and mixed methods.																	
CLR-5	To effectively report and present research findings.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would understand research types and significance in film technology.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would design research proposals with clear questions and hypotheses.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would implement data collection methods for research.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would analyze and interpret data using statistical techniques.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would present research findings in written and oral formats.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Introduction to Research: Definition and Concept	Research Tools and Techniques	Technological Analysis in Filmmaking	Writing a Research Proposal and Report	Case Studies and Applications
SLO-2	Importance and Significance of Research	Introduction to Research Tools: Overview	Evolution of Film Technologies: Historical Overview	Structure of a Research Proposal: Components and Format	Case Studies on Technological Innovations in Tamil Cinema
SLO-3	Types of Research: Qualitative and Quantitative	Primary Data Collection Methods: Interviews	Camera Technologies: From Analog to Digital	Identifying and Drafting a Problem Statement	Research on Sound Technologies: Indian vs. Global Practices
SLO-4	Characteristics of Film Technology Research	Primary Data Collection Methods: Surveys	Sound Technologies: Recording, Mixing, and Dolby Atmos	Setting Research Objectives and Hypotheses	Analysis of Editing Software and Tools in Contemporary Films
SLO-5	Research Process and Stages	Observation as a Research Tool	Editing Technologies: Linear and Non-Linear Editing	Reviewing Literature: Process and Importance	Digital Cinematography: Trends and Practices
SLO-6	Identifying Research Problems	Secondary Data Collection: Books, Journals, Archives	Visual Effects (VFX) and CGI: Applications and Impact	Referencing Techniques: APA, MLA, and Chicago Styles	VFX and CGI Case Studies in Popular Indian Films

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-7	Research Objectives and Hypothesis	Content Analysis: Definition, Process, and Use Cases	Digital Technologies: Role in Contemporary Filmmaking	Structuring a Research Report: Chapters and Layout	AR and VR Applications in Indian Filmmaking
SLO-8	Scope of Research in Film Technology	Textual Analysis in Film Research	AR (Augmented Reality) and VR (Virtual Reality) in Cinema	Writing Abstracts and Summaries	Study of Film Technology in Independent Films
SLO-9	Ethical Considerations in Research	Semiotics: Understanding Signs and Symbols	Case Studies: Technological Innovations in Indian Cinema	Techniques for Presenting Research Findings	Challenges in Film Technology Research in Regional Cinema
SLO-10	Research in Film Technology: Case Studies	Techniques for Organizing Research Data	Comparison of Traditional and Modern Film Techniques	Integrating Data and Analysis in Reports	The Role of Technology in Film Preservation and Restoration
SLO-11	Evolution of Film Research Methods	Software Tools for Research: NVivo, SPSS (Overview)	Global Film Technologies and Their Influence on Indian Films	Visual Representation of Data: Tables, Charts, and Graphs	Impact of OTT Platforms on Film Technology
SLO-12	Emerging Trends in Research Methodology in Film Technology	Analyzing Visuals: Posters, Film Frames, Trailers	Role of Artificial Intelligence in Film Production	Importance of Plagiarism-Free Writing and Tools	Comparative Study: Bollywood, Tamil Cinema, and Hollywood
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:

Introduction to Research Methodology-Definition, concept, and significance of research; Types of research: Qualitative and Quantitative; Research process and stages; Scope of research in Film Technology; Ethical considerations in film research.

Unit II

Research Tools and Techniques - Data collection methods: Primary data: Interviews, surveys, case studies, ethnographic research; Secondary data: Books, journals, archival sources, and online resources; Tools of analysis: Content analysis, textual analysis, and semiotics; Use of software tools: NVivo, SPSS, Final Draft, and other analysis tools.

Unit III

Technological Analysis in Filmmaking - Evolution of film technologies: Camera, sound, editing, and visual effects (VFX); Impact of digital technologies on traditional filmmaking; Case studies on technological advancements in Indian and global cinema; Researching tools and platforms for film production and post-production.

Unit IV

Writing a Research Proposal and Report - Structuring a research proposal: Problem statement, objectives, methodology, and significance; Techniques for literature review and citation (APA, MLA); Writing a research report: Abstract, introduction, chapters, findings, and conclusion; Visual presentation of research data.

Unit V

Case Studies and Practical Application - Analysis of technological innovations in Tamil and Indian cinema; Comparative study: Indian vs. Global film technology trends; Conducting fieldwork: Interviewing filmmakers, technicians, and sound engineers; Group projects: Researching a specific technology in filmmaking (e.g., Dolby Atmos, CGI, AR/VR).

Resources		
Arthur Asa Berger, Research Methods in Media Studies, Allyn & Bacon, 2011.	187	John Downing, Denys M. M. L., et al., The SAGE Handbook of Media Studies, SAGE Publications, 2004.
Meenakshi Gigi Durham & Douglas M. Kellner, Media and Cultural Studies: An Introduction, Blackwell Publishing, 2006	188	Bonnie S. Brennen, Qualitative Research Methods for Media Studies, Routledge, 2013
Klaus Bruhn Jensen (Ed.), The Handbook of Media and Communication Research: Qualitative and Quantitative Methodologies, Routledge, 2014		

Assessment						
Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies					
Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VII

Course Code	UFT24D12T	Course Title	Digital Media Production	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To understand digital media's role in filmmaking.
CLR-3	To explore camera work and Digital imaging techniques.
CLR-3	To develop audio recording and sound design skills.
CLR-4	To gain proficiency in digital video editing and post-production.
CLR-5	To learn strategies for digital media distribution and marketing.

Outcomes CLO	At the end of this course, learners will be able to:	Depth 1 (Conceive)	Depth 2 (Design)	Depth 3 (Implement)	Depth 4 (Operate)	Attainment 1 (Level of Thinking)	Attainment 2 (Expected Proficiency %)	Attainment 3 (Expected Attainment %)	PO-1 (Problem Solving, Critical Thinking,)	PO-2 (Communication Skills, Collaborating Skills)	PO-3 (Independent Thinking, Analytical Reasoning, Learning to Learn)	PO-4 (Leadership Qualities, Professionalism, Autonomy, Accountability)	PO-5 (Digital Technology Skills)	PO-6 (Value Inculcation, Multicultural inclusivity)	PO-7 (Environmental Action, Community Engagement)	PO-8 (Entrepreneurial Risk Taking)	PO-9 (PSO-1)	PO-10 (PSO-2)
CLO-1	Students would understand the fundamentals of digital media in filmmaking.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would develop skills in camera operation and lighting techniques.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would apply sound design and audio editing techniques.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would master editing software and post-production workflows.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn digital media distribution and marketing strategies.	✓	✓	✓	✓	3	85	75	H			H	H					

tle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Overview of Digital Media	Digital Camera Technology	Fundamentals of Sound	Introduction to Video Editing Software	Introduction to Digital Distribution
SLO-2	Types of Digital Media	Composition and Framing	Recording Audio on Set	Basic Video Editing Techniques	File Formats and Compression
SLO-3	Digital Media Platforms	Lighting Techniques	Sound Design in Digital Media	Pacing and Narrative Flow in Editing	Social Media Marketing for Films
SLO-4	Digital Workflow: Pre-Production	Digital Cinematography	Introduction to Sound Editing Software	Color Grading and Correction	SEO for Digital Media
SLO-5	Digital Workflow: Production	Exposure and Camera Settings	Syncing Audio and Video	Visual Effects (VFX) in Digital Media	Building an Online Presence
SLO-6	Digital Workflow: Post-Production	Camera Angles and Perspectives	Using Music in Digital Films	Advanced Editing Techniques	Audience Engagement Strategies
SLO-7	Introduction to Digital Cameras	Camera Movement and Techniques	Creating Sound Effects for Films	Sound Editing and Mixing	Crowdfunding for Films
SLO-8	Microphones in Digital Media	Framing for Digital Media	Audio Mixing	Adding Titles and Graphics	Digital Content Marketing
SLO-9	Editing Software Overview	Practical Camera Operation	Dialogue Editing	Motion Graphics and Animation	Using Analytics to Improve Reach
SLO-10	Lighting Equipment	White Balance and Color Temperature	Sound Mixing and Mastering	Post-Production Workflow	Influencer Collaborations
SLO-11	Multimedia Equipment Setup	Focus and Depth of Field	Practical Audio Recording	Rendering and Output	Promotional Campaigns
SLO-12	Digital Distribution Channels	Camera Handling Practice	Soundtrack Creation	Review and Finalizing the Project	Evaluating Distribution Success
Assessment	Continuous Learning Assessment – 1		Continuous Learning Assessment – 2		
	Continuous Learning Assessment – 3				

Unit I:

Introduction to Digital Media Production - Overview of Digital Media: Understanding digital media and its significance in modern filmmaking; Types of Digital Media: Exploring video, audio, graphics, and multimedia production. Digital Media Platforms: Online streaming, social media, digital distribution, and platforms for film production; Digital Workflow: Basics of pre-production, production, and post-production processes in a digital environment; Equipment and Tools: Introduction to digital cameras, microphones, editing software, and lighting equipment.

Unit II:

Camera Work and Digital Imaging - Digital Cameras: Understanding the technology behind digital cameras (sensor types, resolution, frame rates, etc.); Composition and Framing: Techniques for framing shots, rule of thirds, and composition for digital media; Lighting Techniques: Basics of lighting setups for digital filming (three-point lighting, natural light, and artificial light); Digital Cinematography: Focus on camera movement, lens choices, depth of field, and exposure in digital filmmaking; Camera Operations and Handling: Practical training on camera setups, focus pulling, and adjusting settings in a digital context.

Unit III:

Audio and Sound Design for Digital Media - Fundamentals of Sound: Understanding sound types (dialogue, sound effects, music) and their roles in digital media; Recording Audio: Techniques for capturing clear and professional-quality audio on set, using boom microphones, lapel mics, and other devices; Sound Design: Designing and creating sound effects and ambient sounds for films, using digital software; Audio Editing and Mixing: Practical experience with digital audio workstations (DAWs), editing audio clips, synchronizing sound with video; Music and Soundtrack: Selecting and using music in digital films, legal aspects of music rights, and creating original soundtracks.

Unit IV:

Digital Video Editing and Post-Production - Editing Software: Introduction to industry-standard software like Adobe Premiere Pro, Final Cut Pro, and DaVinci Resolve; Video Editing Techniques: Cutting, trimming, transitions, pacing, and arranging clips to tell a coherent story; Color Grading and Correction: Understanding the importance of color in digital media and basic grading techniques; Visual Effects (VFX): Basics of creating visual effects in a digital environment, including compositing and motion graphics; Post-Production Workflow: Finalizing a project, including syncing audio, applying effects, and rendering the final output.

Unit V:

Digital Media Distribution and Marketing - Digital Distribution Platforms: Understanding various distribution channels (YouTube, Vimeo, Netflix, etc.) and the best practices for digital media delivery; File Formats and Compression: Exploring file formats (MOV, MP4, etc.), resolution, aspect ratio, and compression methods for web distribution; Social Media Marketing for Films: Strategies for promoting digital media content through social media platforms and digital marketing techniques; Audience Engagement: Building and engaging a digital audience for films, including SEO, hashtags, and content strategies.

Resources		
Stoller, Bryan Michael. Digital Filmmaking for Dummies. Wiley, 2011.	189	Sonnenschein, David. Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema. Michael Wiese Productions, 2001.
Block, Bruce. The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media. Focal Press, 2008.	190	Murch, Walter. In the Blink of an Eye: A Perspective on Film Editing. Silman-James Press, 2001.
Deiss, Ryan, and Russ Henneberry. Digital Marketing for Dummies. Wiley, 2017.		

Assessment						
Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies					
Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VII

Course Code	UFC24D13T	Course Title	Color Theory and Cinematic Aesthetics	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To understand basic color theory and its cultural and emotional significance.
CLR-3	To study the evolution of color use in cinema across genres.
CLR-3	To analyze the narrative and emotional impact of color in films.
CLR-4	To apply color techniques in design, lighting, and post-production.
CLR-5	To explore advanced trends in cinematic color and digital formats.

Outcomes CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Students would understand fundamental color theory and its implications.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would analyze the historical and genre-specific use of color in cinema.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would interpret and apply color to enhance storytelling and mood.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would implement color techniques in filmmaking processes.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would evaluate modern trends in cinematic color aesthetics.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Basics of primary, secondary, and tertiary colors.	Historical use of color in cinema.	Symbolism and meaning of colors in film.	Color in production design: sets and costumes.	The role of color in animation and visual effects.
SLO-2	The color wheel and its relationships.	Transition from black-and-white to Technicolor.	Use of color to represent character development.	Lighting techniques to enhance perceived color.	Unique color palettes in animated films.
SLO-3	Warm vs. cool colors.	Evolution of color technologies in filmmaking.	Color as a mood-setting tool in cinema.	Role of color coordination in visual storytelling.	Incorporating color into CGI and VFX elements.
SLO-4	Properties of color: hue, saturation, brightness.	Technicolor and other early film processes.	Manipulating audience emotions with color.	Basics of color correction vs. color grading.	Emerging trends in cinematic color usage.
SLO-5	Emotional impact of color.	Monochromatic color schemes in cinema.	Color palettes and their impact on tone.	Tools for color grading in post-production.	Technological advancements in color grading.
SLO-6	Cultural significance of colors.	Complementary and analogous schemes in film aesthetics.	Films that effectively use color as a narrative device.	Enhancing narrative through selective color grading.	Modern films experimenting with color.

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	**12**	**12**	**12**	**12**	**12**
SLO-7	Complementary and analogous color schemes.	Genre-specific color usage: horror, drama, sci-fi, and romance.	Case studies of color themes in genre-specific films.	Creating contrast and focus using color.	Color use in streaming and digital platforms.
SLO-8	Monochromatic and triadic color harmony.	Color in period films and historical settings.	Relationship between cinematography and color aesthetics.	Designing cohesive palettes for specific scenes.	Innovations in VR and AR color aesthetics.
SLO-9	Creating a basic color wheel.	Cinematographers known for innovative color use.	Creating atmosphere through color in production design.	Case studies: Iconic uses of lighting and color in film.	Challenges of achieving photorealism in CGI.
SLO-10	Applications of color in visual design.	The role of lighting in enhancing cinematic color.	Thematic motifs and their evolution through color.	Advanced color grading techniques in modern cinema.	Ethical considerations in digital color alteration.
SLO-11	Psychological effects of color in branding.	Iconic film scenes defined by their color palettes.	Integration of color with sound for narrative depth.	Integration of CGI with real-world color schemes.	Impact of digital formats on color presentation.
SLO-12	Exploring iconic uses of color in media.	Thematic storytelling through color motifs.	Analysis of contemporary filmmakers' approach to color.	Experimenting with unconventional color aesthetics.	Future directions in cinematic color storytelling.
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I: Introduction to Color Theory

Basics of Color Theory - Primary, Secondary, and Tertiary Colors; Color Wheel and Relationships; Warm vs. Cool Colors; Color Properties - Hue, Saturation, Brightness; Psychological Effects of Color - Emotional Responses to Color, Cultural Significance of Colors.

Unit II: Color in Cinematic Aesthetics

Historical Use of Color in Cinema; Evolution from Black and White to Color; Technicolour and Other Film Processes; Color Schemes in Film- Monochromatic, Complementary, Analogous, Triadic; Influence of Genre on Color Use - Horror, Drama, Romance, Science Fiction.

Unit III: Color as a Narrative Tool

Symbolism and Meaning in Color - Color Themes and Motifs, Use of Color to Represent Character Development; Color and Mood - Creating Atmosphere; Manipulating Audience - Color palette and Emotions; Iconic Uses of Color in Film; Films and tone

Cinematographers and Color Aesthetics

Unit IV: Applications of Color in Filmmaking

Color in Production Design - Set and Costume Design with Color; Color Coordination and Visual Elements; Lighting and Color -Influence of Lighting on Perceived Color, Techniques for Controlling Color with Lighting; Color Grading and Post-Production - Basics of Color Correction vs. Color Grading, Software Tools for Color Grading, Enhancing Narrative Through Color Grading.

Unit V: Advanced Topics in Color and Cinematic Aesthetics

Color Theory in Animation and Visual Effects - Use of Color in Animated Films, Incorporating Color in CGI and VFX; The Future of Color in Cinema - Emerging Trends in Color Use ,Technological Advancements in Color Grading, Modern Films and Their Color Aesthetics, Contemporary Films and Innovative Color Use, Impact of Streaming and Digital Formats on Color Presentation.

Resources		
Birren, Faber - Color Perception and Application - Van Nostrand Reinhold	191	Bellantoni, Patti - If It's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling - Focal Press
Block, Bruce. The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media. Focal Press, 2008.	192	Albers, Josef - Interaction of Color - Yale University Press
Gage, John - Color and Meaning: Art, Science, and Symbolism - University of California Press		

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VII

Course Code	UFC24D14T	Course Title	Digital Cinematography	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To understand the evolution and advantages of digital cinematography.																	
CLR-3	To explore digital cameras, lenses, and essential settings for digital cinematography.																	
CLR-3	To master lighting techniques and exposure control in digital cinematography.																	
CLR-4	To gain proficiency in digital post-production, including color grading and editing workflows.																	
CLR-5	To explore advanced techniques and emerging trends in digital cinematography.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would understand digital cinematography's evolution and advantages.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would use digital cameras, lenses, and settings effectively.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would apply lighting and exposure control techniques.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would demonstrate proficiency in post-production workflows.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would integrate advanced digital cinematography techniques.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Evolution of Cinematography: From Film to Digital	Introduction to Digital Cinema Cameras	Introduction to Digital Lighting Techniques	Introduction to Digital Post-Production Workflow	High Dynamic Range (HDR) Cinematography
SLO-2	Key Differences Between Film and Digital Cinematography	Understanding Camera Sensors and Their Impact	Natural vs. Artificial Lighting	Media Management and Data Storage	Slow Motion and High Frame Rate Techniques
SLO-3	Understanding Digital Sensors: CMOS vs. CCD	Lenses in Digital Cinematography: Prime vs. Zoom Lenses	LED Lighting in Digital Cinematography	Introduction to Color Grading and Correction	Time-Lapse Cinematography with Digital Cameras
SLO-4	Resolution, Dynamic Range, and Bit Depth in Digital Cinematography	Focal Length and Its Influence on Cinematic Composition	Understanding the Exposure Triangle	Software Tools for Color Grading	Virtual Cinematography and VFX Integration
SLO-5	Advantages of Digital Cinematography	Aperture and Exposure Control	Exposure Control with Histogram and Zebra Patterns	Digital Editing Techniques	360-Degree Filmmaking and Virtual Reality
SLO-6	Challenges of Digital Cinematography	ISO Sensitivity in Digital Cinematography	Dynamic Range and Exposure Latitude	Audio and Sound in Digital Post-Production	AI and Machine Learning in Cinematography

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-7	Digital Imaging Systems and Workflow	Shutter Speed and Frame Rate in Cinematography	Color Temperature and White Balance	Visual Effects in Post-Production	Advanced Lighting Techniques for Virtual Production
SLO-8	Color Science in Digital Cinematography	Digital Camera Accessories: Rigs, Stabilizers, and Gimbals	Practical Lighting Techniques for Interviews	Compression and File Formats for Distribution	The Role of Drones in Modern Cinematography
SLO-9	Dynamic Range and Exposure in Digital Cinematography	Using Camera Settings for Cinematic Effects	Lighting for Different Genres and Moods	Advanced Color Grading Techniques	Filmmaking in Extreme Environments (Underwater, Space)
SLO-10	Resolution and Frame Rates in Digital Cinematography	Specialty Cameras in Digital Filmmaking: RED, ARRI, Blackmagic	Lighting for Special Effects and Green Screen	VFX Integration in Post-Production	Use of Robots and Motion-Control Systems in Cinematography
SLO-11	The Role of Compression in Digital Cinematography	Understanding Aspect Ratios in Digital Cinematography	Low-Light Cinematography	Final Output and Quality Control	Post-Production Workflow for 8K and Beyond
SLO-12	The Future of Digital Cinematography	Advanced Camera Techniques for Creative Filmmaking	Advanced Lighting Tools and Techniques	Emerging Trends in Digital Post-Production	The Future of Digital Cinematography: Emerging Technologies
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I: Introduction to Digital Cinematography

Evolution of Cinematography: From Film to Digital - Overview of Digital Cinematography; Key Differences Between Film and Digital Cinematography; Understanding Digital Sensors - Sensor Types (CMOS, CCD), Resolution, Dynamic Range, and Bit Depth; Advantages and Challenges of Digital Cinematography.

Unit II: Digital Cameras and Lenses

Types of Digital Cinema Cameras- DSLR vs. Mirrorless vs. Cinema Cameras, Specialty Cameras - RED, ARRI, Blackmagic; Lenses in Digital Cinematography - Prime Lenses vs. Zoom Lenses; Focal Length, Aperture, and Depth of Field; Camera Settings and Controls -

ISO Sensitivity, Shutter Speed and Frame Rate, Resolution and Aspect Ratios; Digital Camera Accessories - Rigs, Stabilizers, and Gimbals, External Monitors and Recorders.

Unit III: Lighting and Exposure in Digital Cinematography

Digital Lighting Techniques - Key, Fill, and Backlight in Digital Environments, Natural vs. Artificial Lighting, Use of LED Lights in Digital Cinematography; Exposure Control in Digital Cameras - Understanding the Exposure Triangle - ISO, Shutter Speed, Aperture, Histogram and Zebra Patterns, Dynamic Range and Exposure Latitude; Color Temperature and White Balance - Controlling Color Temperature, White Balance in Digital Filmmaking.

Unit IV: Digital Post-Production

Digital Workflow from Shoot to Post- Data Management and Media Storage, On-Set DIT (Digital Imaging Technician) Role, Transcoding and Proxy Workflow; Introduction to Color Grading - Basic Color Correction Techniques, LUTs (Look-Up Tables) and Their Application, Software Tools for Color Grading -DaVinci Resolve, Adobe Premiere Pro; Digital Editing Techniques - Codecs and File Formats, Editing for Different Resolutions - HD, 4K, 8K; Final Output and Distribution Formats.

Unit V: Advanced Techniques in Digital Cinematography

High Dynamic Range (HDR) Cinematography - Principles of HDR, Capturing and Delivering HDR Content; Slow Motion and Time-Lapse Techniques - High Frame Rate Shooting for Slow Motion, Time-Lapse Cinematography with Digital Cameras; Virtual Cinematography and VFX Integration - Using Digital Tools for Virtual Production, Green Screen and Compositing Techniques; Emerging Trends in Digital Cinematography - 360-Degree Filmmaking and VR, Use of AI and Machine Learning in Cinematography, Future of Digital Cinematography - 8K, 12K, and Beyond.

Resources		
Mayer, David - Digital Cinematography: Fundamentals and Applications - Focal Press	193	Hutchinson, Kris - The Art of Digital Cinematography - CRC Press
Jenkins, Henry - Convergence Culture: Where Old and New Media Collide - New York University Press	194	Kaufman, Jan - Cinematography: Theory and Practice: Image Making for Cinematographers and Directors - CRC Press
Schroeder, Robert - The Filmmaker's Guide to Digital Imaging - CRC Press		

Assessment						
Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies					
Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VII

Course Code	UFT24D15L	Course Title	Ad Filmmaking	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating	Independent Thinking, Analytical	Leadership Qualities, Professionalism, Autonomy,	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To provide the mastery in the basics of Ad Film.																	
CLR-3	To know the different concepts of Ad Film.																	
CLR-3	To understand the purpose of Perception and Illusion.																	
CLR-4	To impart the fundamentals of Semiotics and Semantics.																	
CLR-5	To learn the process of Ideation, Creativity, and Innovation.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would learn the basics of Ad Film.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would know the concept of Ad Filmmaking.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about Perception and Illusion.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn the fundamentals of Symbolism.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn the basics of Ad Film.	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	24	24	24	24	24
S-1 to S-3	Understanding the Basics of Ad Films	Conceptualizing an Effective Ad Idea	Casting and Selecting Suitable Talent	Lighting Techniques for Ad Films	Adding Sound Effects and Background Music
S-4 to S-6	Understanding the Basics of Ad Films	Conceptualizing an Effective Ad Idea	Casting and Selecting Suitable Talent	Shooting Techniques for Short Ads	Color Grading for a Polished Look
S-7 to S-9	Understanding the Basics of Ad Films	Writing a Persuasive Ad Script	Location Scouting and Set Design	Shooting Techniques for Short Ads	Color Grading for a Polished Look
S-10 to S-12	Creating a Product Brief and Target Audience Analysis	Writing a Persuasive Ad Script	Location Scouting and Set Design	Capturing Close-Ups and Product Shots	Creating Motion Graphics and Titles
S-13 to S-15	Creating a Product Brief and Target Audience Analysis	Storyboarding for Visual Planning	Location Scouting and Set Design	Capturing Close-Ups and Product Shots	Creating Motion Graphics and Titles
S-16 to S-18	Creating a Product Brief and Target Audience Analysis	Storyboarding for Visual Planning	Designing Effective Visuals and Props	Editing and Creating Visual Flow	Creating Motion Graphics and Titles
S-19 to S-21	Developing a Unique Selling Proposition (USP)	Planning Camera Shots for Maximum Impact	Designing Effective Visuals and Props	Editing and Creating Visual Flow	Submission of Final Ad Film
S-22 to S-24	Developing a Unique Selling Proposition (USP)	Planning Camera Shots for Maximum Impact	Lighting Techniques for Ad Films	Adding Sound Effects and Background Music	Submission of Final Ad Film

CLASS EXERCISE:

1. Creating a Product Brief and Target Audience Analysis : 1 Week
2. Developing a Unique Selling Proposition : 1 Week
3. Writing a Persuasive Ad Script : 1 Week
4. Storyboarding for Visual Planning : 1 Week
5. Planning Camera Shots for Maximum Impact : 2 Weeks
6. Casting and Selecting Suitable Talent : 2 Week
7. Location Scouting and Set Design : 2 Weeks
8. Lighting and Shooting Techniques for Ad Films : 2 Weeks
9. Editing and Creating Visual Flow : 2 Weeks
10. Creating Motion Graphics and Titles : 1 Week

Record Works:

1. Students must make ONE Ad Film on any concept of their choice (Maximum 5 mins)

Assessment of Record Works: The students must submit the exercise in the Digital form for the Practical exam, which will be evaluated by the External Examiner

Resources			
195	Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads. Luke Sullivan. Wiley, 2021 (5th Edition).	196	Ogilvy on Advertising. David Ogilvy. Vintage, 2018 (Updated Edition).
197	The Copywriter's Handbook: A Step-By-Step Guide to Writing Copy That Sells. Robert Bly. Holt Paperbacks, 2020 (4th Edition).	198	Advertising Concept and Copy. George Felton. Routledge, 2020 (6th Edition).

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1	CLA – 2	CLA – 3	CLA – 4*	
		(10 %)	(10 %)	(20 %)	(10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total 100%		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VII

Course Code	UFC24D16L	**Course Title**	Digital Intermediate (DI) Techniques	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

													Program learning Outcomes									
CLR-1	To understand the principles and importance of digital imaging in filmmaking.	1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10				
CLR-2	To apply camera settings and techniques for optimal digital image capture.	Conceive	Design	Implement	Operate	Level of	Expected	Expected	Problem	Communication	Independent	Leadership	Digital	Value	Environmental	Entrepreneurial	PSO 1	PSO 2				
CLR-3	To demonstrate proficiency in digital image editing and color correction.																					
CLR-4	To utilize advanced Digital Intermediate (DI) Techniques such as HDR, panorama, and time-lapse.																					
CLR-5	To explore the role of digital imaging in film production and VFX.																					
Outcomes (CLO)	At the end of this course, learners will be able to:																					
CLO-1	Students should explain the fundamentals of digital imaging and image sensors.	✓	✓	-	-	2	85	75	H					H			H					
CLO-2	Students should apply appropriate camera settings for different digital imaging needs.	✓	✓	✓	-	2	85	75			H			H								
CLO-3	Students should edit and enhance images using software tools and color grading techniques.	✓	✓	✓	✓	3	85	75					H	H				H				
CLO-4	Students should create advanced digital imagery through HDR, panorama, and time-lapse methods.	✓	✓	✓	✓	3	85	75	H			H										
CLO-5	Students should analyze and integrate digital imaging with VFX and film production workflows.	✓	✓	✓	✓	3	85	75	H			H	H									

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	24	24	24	24	24
S-1 to S-3	Introduction to Digital Imaging	Digital Image Formats and Resolution	Lighting Techniques for Digital Photography	Advanced Image Manipulation: Layers	Creating High Dynamic Range (HDR) Images
S-4 to S-6	Introduction to Digital Imaging	Principles of Image Composition and Framing	Lighting Techniques for Digital Photography	Advanced Image Manipulation: Masks	Creating High Dynamic Range (HDR) Images
S-7 to S-9	Understanding the Basics of Ad Films	Principles of Image Composition and Framing	Image Editing and Retouching Software	Advanced Image Manipulation: Filters	Creating High Dynamic Range (HDR) Images
S-10 to S-12	Understanding Digital Imaging Hardware: Cameras and Sensors	Principles of Image Composition and Framing	Image Editing and Retouching Software	Working with RAW Images vs JPEG	Image Compression and Optimization for Web and Print
S-13 to S-15	Understanding Digital Imaging Hardware: Cameras and Sensors	Color Theory and Digital Imaging	Image Editing and Retouching Software	Working with RAW Images vs JPEG	Image Compression and Optimization for Web and Print
S-16 to S-18	Understanding Digital Imaging Hardware: Cameras and Sensors	Color Theory and Digital Imaging	Basic Image Corrections: Exposure	Image Restoration and Repair Techniques	Digital Imaging for Film and Video Production
S-19 to S-21	Digital Image Formats and Resolution	Color Theory and Digital Imaging	Basic Image Corrections: Contrast	Image Restoration and Repair Techniques	Digital Imaging for Film and Video Production
S-22 to S-24	Digital Image Formats and Resolution	Lighting Techniques for Digital Photography	Basic Image Corrections: Saturation	Image Restoration and Repair Techniques	Submission of Digital Imaging Portfolio

CLASS EXERCISE:
Students must practice all exercises. Each exercise carries FOUR marks.

(TEN Exercises x 04 Marks = 40 Marks & 10 Marks for Regularity & Discipline = Total 50 Marks)

1. Introduction to Digital Imaging : 1 Week
   Minimum 2 Class Works : Record Works- 2 No.

2. Digital Image Formats and Resolution : 1 Week
   Minimum 2 Class Works : Record Works- 2 No.

3. Principles of Image Composition and Framing : 2 Weeks
Minimum 2 Class Works : Record Works- 2 No.

4. Color Theory and Digital Imaging : 2 Weeks
Minimum 2 Class Works : Record Works- 2 No.

5. Lighting Techniques for Digital Photography : 2 Weeks
Minimum 2 Class Works : Record Works- 2 No..

6. Image Editing and Retouching Software : 2 Week
Minimum 2 Class Works : Record Works- 2 No.

7. Basic Image Corrections : 3 Weeks
Minimum 2 Class Works : Record Works- 2 No.

8. Advanced Image Manipulation : 3 Weeks
Minimum 2 Class Works : Record Works- 2 No.

9. Working with RAW Images vs JPEG : 4 Weeks
Minimum 2 Class Works : Record Works- 2 N

10. Creating High Dynamic Range (HDR) Images : 4 Weeks
Minimum 2 Class Works : Record Works- 2 No.

Record Works:
1. Students must create Digital Imaging Portfolio including all the exercises

Assessment of Record Works: **The students must submit ONE** Digital Imaging Portfolio **for the Practical exam, which will be evaluated by the External Examiner**

Resources			
199	Galer, M. (2022). *Digital imaging: Essential skills*. Routledge	200	Peterson, B. (2021). *Understanding exposure: How to shoot great photographs with any camera* (4th ed.). Amphoto Books
201	Eismann, K., Duggan, S., & Grey, T. (2020). *Real world digital photography* (3rd ed.). Peachpit Press	202	Harman, D. (2023). *The digital photography handbook: An easy-to-use manual for photographers of all levels*. Quercus

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1	CLA – 2	CLA – 3	CLA – 4*	
		(10 %)	(10 %)	(20 %)	(10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VIII

Course Code	UFT24D17T	Course Title	Film Marketing and Distribution	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To understand film marketing, distribution practices, and emerging trends.
CLR-3	To develop film marketing strategies and promotional plans.
CLR-3	To explore various film distribution channels and strategies.
CLR-4	To analyze the role of film festivals in film promotion.
CLR-5	To evaluate the impact of digital technology on film distribution.

Outcomes CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Students would grasp film marketing and distribution concepts.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would create effective marketing strategies for films.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would understand film distribution channels and tactics.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would recognize the importance of film festivals in distribution.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would assess the role of digital technology in film distribution.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Scope of Film Marketing & Distribution: Definition and importance.	Market Research: Identifying and understanding target audience.	Theatrical Distribution: Cinema release strategies.	Film Festivals' Role: Importance in marketing and distribution.	Digital Distribution Evolution: Shift from physical to digital.
SLO-2	Historical Overview: Evolution of film marketing practices.	Audience Analysis: Tailoring marketing to demographics.	Digital Distribution: Streaming platforms (Netflix, YouTube).	Major Film Festivals: Cannes, Toronto, Berlin, etc.	Streaming Platforms: Netflix, Amazon, YouTube, etc.
SLO-3	Marketing's Role in Film Success: Impact on box office and audience reach.	Marketing Plan Development: Steps to create a film strategy.	DVD/Blu-ray Sales: Post-theatrical revenue generation.	Festival Strategies: How to enter and succeed.	Piracy Prevention: Digital rights management (DRM).
SLO-4	Key Terminology: Common terms in marketing and distribution.	Advertising Methods: TV, print, online ads.	TV Distribution: Cable and satellite networks.	Networking at Festivals: Building industry connections.	Social Media Influence: Marketing and distribution through social platforms.
SLO-5	Film Distribution Models: Traditional vs. modern approaches.	Publicity & Promotions: Media relations and promotional events.	Streaming Platforms: Distribution via OTT services.	Deal-Making: Negotiating distribution deals at festivals.	Digital Distribution Models: Subscription, pay-per-view, ad-supported.
SLO-6	Global Film Marketing: International strategies.	Social Media Strategy: Leveraging platforms for film promotion.	Independent Film Distribution: Challenges for smaller films.	Independent Films at Festivals: Opportunities and challenges.	OTT Services: The rise of exclusive content platforms.

SLO-7	Emerging Trends: Digital media and influencer marketing.	Influencer Marketing: Using endorsements and social personalities.	Mainstream Distribution: Strategies of big studios.	Festival Marketing: Boosting a film's profile.	Changing Audience Behavior: Digital's impact on viewing habits.
SLO-8	Marketing Challenges: Budgeting, competition, and piracy.	Content Creation: Designing posters, trailers, and merchandise.	International Distribution: Global release strategies.	Film Marketplaces: MIPCOM, AFM, and their role.	Big Data's Role: Analytics in marketing and distribution.
SLO-9	Cultural Nuances: Marketing strategies in India and beyond.	Digital Marketing: SEO, email campaigns, viral techniques.	Distribution Agreements: Legal contracts and rights.	Festival Awards: Impact on distribution and success.	Revenue in the Digital Age: How streaming generates profit.
SLO-10	Cross-Media Marketing: Integrating various platforms.	Grassroots Marketing: Local community engagement.	Film Distribution Logistics: Delivery process and operations.	Festival Publicity: Press releases, media, and screenings.	Digital Premieres: Releasing films directly on digital platforms.
SLO-11	Innovative Campaigns: Examples of successful film marketing.	Branding: Establishing a film's identity.	Case Studies: Successful and unsuccessful distribution strategies.	Festival Challenges: High competition, costs, and logistics.	Future of Distribution: VR, AR, blockchain, and emerging models.
SLO-12	Future of Film Marketing: Digital transformation and new tools.	Successful marketing campaigns.	Revenue Models: Different ways films generate revenue.	Success Stories: Films that benefited from festival recognition.	Innovations in Distribution: New technologies shaping the future.
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

UNIT I:

Introduction to Film Marketing and Distribution; Definition and scope of film marketing and distribution; Historical overview of film marketing and distribution practices; The role of marketing and distribution in the success of a film; Key concepts and terminology in film marketing and distribution; Emerging trends and challenges in film marketing and distribution.

UNIT II:

Marketing Strategies for Films; Market research and audience analysis for film marketing; Developing a marketing plan for a film; Advertising and promotional strategies for films;Publicity and media relations for film promotion; Digital marketing techniques for film promotion.

UNITIII:

Film Distribution Channels; Types of film distribution channels - Theatrical, Digital, DVD/Blu-ray, TV, streaming; Distribution strategies for different types of films - Independent, Mainstream, and international; Distribution agreements and contracts; Film distribution logistics and operations; Case studies of successful and unsuccessful distribution strategies.

UNITIV:

Film Festivals and Markets; Role of film festivals in film marketing and distribution; Major international film festivals and markets - Cannes, Berlin, Toronto; Strategies for promoting films at festivals and markets; Networking and deal-making at film festivals and markets; The impact of film festival awards on film distribution

UNIT V:

Film Distribution in the Digital Age; The impact of digital technology on film distribution; Online distribution platforms and streaming services; Digital rights management and piracy prevention

Social media and online marketing for films; Future trends and innovations in film distribution.

Resources			
203	Film Marketing (2nd Edition). Finola Kerrigan. Palgrave Macmillan, 2010.	204	The Business of Film: A Handbook for Producers, Marketers, and Film Distributors. Paula Landry. Routledge, 2019.
205	The Film Distribution Handbook (2nd Edition). Giles Foreman. Routledge, 2018.	206	The Essential Guide to Film Distribution. Peter Broderick. Michael Wiese Productions, 2020.

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VIII

Course Code	UFT24D18T	Course Title	Tele Filmmaking	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To understand film marketing, distribution practices, and emerging trends.																	
CLR-3	To develop film marketing strategies and promotional plans.																	
CLR-3	To explore various film distribution channels and strategies.																	
CLR-4	To analyze the role of film festivals in film promotion.																	
CLR-5	To evaluate the impact of digital technology on film distribution.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would grasp film marketing and distribution concepts.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would create effective marketing strategies for films.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would understand film distribution channels and tactics.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would recognize the importance of film festivals in distribution.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would assess the role of digital technology in film distribution.	✓	✓	✓	✓	3	85	75	H			H	H					

tle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Definition and Characteristics of Telefilms	Developing a Telefilm Concept	Directing Telefilms	Editing Techniques and Software	Telefilm Distribution Channels
SLO-2	Telefilm History and Evolution	Writing a Synopsis	Visual Storytelling	Narrative Pacing and Continuity	Broadcast Television Distribution
SLO-3	Telefilms vs. Feature Films	Treatment Writing	Cinematography for Telefilms	Sound Editing and Mixing	Streaming Platforms and Online Distribution
SLO-4	Telefilms vs. TV Series	Scriptwriting for Telefilms	Lighting for Telefilms	Dialogue Editing and ADR	Marketing Plan for Telefilms
SLO-5	Importance of Telefilms	Dialogue Writing	Sound Design	Foley and Sound Effects	Social Media Marketing Strategies
SLO-6	Telefilms and Society	Character Development	Working with Actors	Visual Effects in Telefilms	Audience Engagement and Feedback
SLO-7	Genres in TeleFilmmaking	Budgeting for Telefilms	Set Design	Basic Visual Effects Techniques	Analyzing Audience Metrics
SLO-8	Stylistic Approaches	Scheduling and Time Management	Location Scouting	Color Grading and Correction	Feedback and Adaptation
SLO-9	Telefilm Production Cycle	Casting and Auditions	Costumes and Props	Finalizing the Edit	Legal and Ethical Issues in Distribution
SLO-10	Telefilm Audiences	Assembling a Production Team	Production Crew Management	Preparing for Broadcast	Copyright and Licensing
SLO-11	Telefilm Funding and Production	Legal Considerations in Pre-Production	Camera Techniques	Quality Control in Post-Production	Distribution Agreements
SLO-12	Global Telefilm Trends	Pre-Production Documentation	On-Set Troubleshooting	Exporting the Final Output	International Distribution Strategies
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I: Introduction to TeleFilmmaking
Definition and Characteristics of Telefilms; History and Evolution of Telefilms; Differences Between Telefilms, Feature Films, and TV Series; Importance and Impact of Telefilms on Television and Society; Key Genres and Styles in TeleFilmmaking

Unit II: Pre-Production Planning

Developing a Telefilm Concept; Idea Generation and Brainstorming; Writing a Synopsis and Treatment; Scriptwriting for Telefilms; Structure and Format; Dialogue Writing and Character Development; Budgeting and Scheduling; Creating a Budget Plan; Production Scheduling and Time Management; Casting and Crew Selection; Casting Techniques and Auditions; Assembling a Production Team.

Unit III: Production Techniques

Directing Telefilms; Visual Storytelling and Shot Composition; Working with Actors and Crew; Cinematography for Telefilms; Camera Techniques and Equipment; Lighting and Framing; Sound Design and Recording; Capturing Quality Audio; Use of Sound Effects and Music; Production Design; Set Design and Location Scouting; Costumes and Props

Unit IV: Post-Production

Editing Telefilms; Editing Techniques and Software; Narrative Pacing and Continuity; Sound Editing and Mixing; Dialogue Editing and ADR; Foley and Sound Effects; Visual Effects and Color Grading; Basic Visual Effects Techniques; Color Correction and Grading; Finalizing and Exporting; Preparing for Broadcast; Quality Control and Final Output

Unit V: Distribution and Promotion

Telefilm Distribution Channels; Broadcast Television; Streaming Platforms and Online Distribution; Marketing and Promotion; Creating a Marketing Plan; Utilizing Social Media and Online Platforms; Audience Engagement and Feedback; Analyzing Audience Metrics; Gathering and Responding to Feedback; Legal and Ethical Considerations; Copyright and Licensing; Ethical Issues in TeleFilmmaking

Resources		
Zettl, H. (2018). Television production handbook (11th ed.). Cengage Learning.	207	Hilliard, R. L. (2017). Writing for television, radio, and new media (9th ed.). Cengage Learning.
Barnwell, J. (2016). Film and television production design: From concept to screen. Bloomsbury Visual Arts.	208	Millerson, G. (2014). The art of television production (4th ed.). Focal Press.
Musburger, R. B. (2019). Television and video production (7th ed.). Routledge.		

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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Course Code	UFT24D19L	Course Title	Documentary Filmmaking	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR-1	*To introduce documentary forms and techniques.*
CLR-2	*To train in research and script development.*
CLR-3	*To teach practical skills in filming and sound.*
CLR-4	*To develop editing and post-production abilities.*
CLR-5	*To address ethics and distribution strategies.*

Outcomes (CLO)	*At the end of this course, learners will be able to:*	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency	Expected Attainment	Program learning Outcomes: Problem Solving,	Communication Skills,	Independent Thinking,	Leadership Qualities,	Digital Technology	Value Inculcation,	Environmental Action,	Entrepreneurial Risk	PSO 1	PSO 2
CLO-1	*Students would identify documentary types and styles.*	✓	✓	-	-	*2*	*85*	*75*	*H*					*H*			*H*	
CLO-2	*Students would develop concepts and write scripts.*	✓	✓	✓	-	*2*	*85*	*75*			*H*			*H*				
CLO-3	*Students would shoot, interview, and record sound.*	✓	✓	✓	✓	*3*	*85*	*75*					*H*	*H*				*H*
CLO-4	*Students would edit and finalize a documentary.*	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*						
CLO-5	*Students would apply ethical practices and plan distribution.*	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*	*H*					

Duration(hour)		**15**
S-1toS-8	**SLO-1**	Introduction to Documentary Filmmaking
S-9toS-16	**SLO-1**	Research and Concept Development for Documentaries
S-17toS-24	**SLO-1**	Writing and Structuring a Documentary Script
S-23toS-32	**SLO-1**	Types of Documentaries: Expository, Observational, Participatory, etc.
S-33toS-40	**SLO-1**	Pre-production Planning: Budgeting, Scheduling, and Location Scouting
S-41toS-48	**SLO-1**	Cinematography in Documentaries: Techniques and Approaches
S-49toS-56	**SLO-1**	Interviewing Techniques for Documentaries
S-57toS-64	**SLO-1**	Sound Design and Music in Documentaries
S-65toS-72	**SLO-1**	Filming and Capturing Real-life Events
S-73toS-80	**SLO-1**	Editing and Post-Production in Documentaries
S-81toS-88	**SLO-1**	Ethical Issues in Documentary Filmmaking
S-89toS-96	**SLO-1**	Narrative and Storytelling in Documentaries
S-97toS-104	**SLO-1**	Using Archival Footage and Other Visual Resources
S-105toS-112	**SLO-1**	Marketing and Distributing Documentary Films

S-113toS-120	SLO-1	Final Documentary Project

CLASS EXERCISE:

(Final Output of the Audio = 40 marks & 10 marks for Regularity & Discipline = Total-50Marks)

Research and Concept Development for Documentaries : 1 Week
Minimum 2 class works
Writing and Structuring a Documentary Script : 1 Week
Minimum 2 class works
Types of Documentaries : 2 Weeks
Minimum 2 class works
Pre-production Planning : 2 Weeks
Minimum 2 class works
Cinematography in Documentaries : 2 Weeks
Minimum 2 class works
Interviewing Techniques for Documentaries : 1 Week
Minimum 2 class works
Sound Design and Music in Documentaries : 1 Weeks
Minimum 2 class works
Editing and Post-Production in Documentaries : 1 Weeks
Minimum 2 class works :
Narrative and Storytelling in Documentaries : 2 Weeks
Minimum 2 class works
Final Documentary Project : 2 Weeks
Minimum 2 class works

RECORD WORK:

II. SCREEN PLAY EXERCISES:

Students should submit the hard copy of screenplay of any one interesting scene

Resources			
209	*Michael Rabiger, Directing the Documentary, Focal Press (an imprint of Routledge), 7th Edition (2020)*	210	*Bill Nichols, Introduction to Documentary, Indiana University Press, 3rd Edition (2017)*
211	*Sheila Curran Bernard, Documentary Storytelling: Creative Nonfiction on Screen, Focal Press (Routledge), 4th Edition (2015)*	212	Alan Rosenthal & Ned Eckhardt, Writing, Directing, and Producing Documentary Films and Digital Videos, Southern Illinois University Press, 5th Edition (2020)

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

SEMESTER VIII

Coursie Code	UFT24D20L	**Course Title**	Short Filmmaking	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

													Program learning Outcomes										
CLR-1	To provide the mastery in Story & Scene for Short Film																						
CLR-2	To know the different concept of Budget for Short Film																						
CLR-3	To understand the purpose of Shooting Script for Short Film																						
CLR-4	To impart the fundamentals of Non-linear Video Editing																						
CLR-5	To learn the process of Dubbing, Sound Effects & Mixing																						
		Conceive	Design	Implement	Operate	Level of	Expected	Expected	Problem	Communication	Independent	Leadership	Digital	Value	Environmental	Entrepreneurial	PSO 1	PSO 2					
Outcomes (CLO)	At the end of this course, learners will be able to:i																						
CLO-1	Students would learn the basics of Story & Scene for Short Film	✓	✓	-	-	2	85	75	H					H			H						
CLO-2	Students would know the concept of Budget for Short Film	✓	✓	✓	-	2	85	75			H			H									
CLO-3	Students would learn fundamentals of Non-linear Video Editing	✓	✓	✓	✓	3	85	75					H	H									H
CLO-4	Students would learn to process of Dubbing, Sound Effects & Mixing	✓	✓	✓	✓	3	85	75	H			H											
CLO-5	Students would learn the basics of Story & Scene for Short Film	✓	✓	✓	✓	3	85	75	H			H	H										

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	*Writing Original Theme / Concept for Film-1*	*Writing Scene & Sequence for Film-1*	*Writing Original Shooting Script for Film-1*	*Working with Video Editing for Film-3*	*Working with Dubbing & Music for Film-5*
S-4 to S-6	*Writing Original Theme / Concept for Film-2*	*Writing Scene & Sequence for Film-2*	*Writing Original Shooting Script for Film-2*	*Working with Video Editing for Film-4*	*Working with Dubbing & Music for Film-6*
S-7 to S-9	*Writing Original Story for Film-1*	*Writing Scene & Sequence for Film-3*	*Writing Original Shooting Script for Film-3*	*Working with Video Editing for Film-5*	*Working with Sound Effects & Final Mixing for Film-1*
S-10 to S-12	*Writing Original Story for Film-2*	*Writing Original Dialogue for Film-1*	*Writing Original Shooting Script for Film-4*	*Working with Video Editing for Film-6*	*Working with Sound Effects & Final Mixing for Film-2*
S-13 to S-15	*Writing Original Story for Film-3*	*Writing Original Dialogue for Film-2*	*Writing Original Shooting Script for Film-5*	*Working with Dubbing & Music for Film-1*	*Working with Sound Effects & Final Mixing for Film-3*
S-16 to S-18	*Writing Original Screenplay for Film-1*	*Writing Original Dialogue for Film-3*	*Writing Original Shooting Script for Film-6*	*Working with Dubbing & Music for Film-2*	*Working with Sound Effects & Final Mixing for Film-4*
S-19 to S-21	*Writing Original Screenplay for Film-2*	*Working with Production Team & Budget for Film-1*	*Working with Video Editing for Film-1*	*Working with Dubbing & Music for Film-3*	*Working with Sound Effects & Final Mixing for Film-5*
S-22 to S-24	*Writing Original Screenplay for Film-3*	*Working with Production Team & Budget for Film-2*	*Working with Video Editing for Film-2*	*Working with Dubbing & Music for Film-4*	*Working with Sound Effects & Final Mixing for Film-6*

CLASS EXERCISE:

1. Writing Theme/ Concept for Film : 1 Week
2. Writing Story for Film : 1 Week
3. Writing Screenplay for Film : 1 Week
4. Writing Scene & Sequence for Film : 1 Week
5. Writing Dialogue for Film : 2 Weeks
6. Working with Production Team & Budget for Film : 2 Weeks
7. Writing Shooting Script for Film : 2 Weeks
8. Working with Video Editing for Film : 2 Weeks
9. Working with Dubbing & Music for Film : 2 Weeks
10. Working with Sound Effects & Final Mixing for Film : 1 Week

Record Works:

1. Students must make ONE Short Film on any concept of their choice (Maximum 20 mins)

Assessment of Record Works: The students must submit the exercise in the Digital form for the Practical exam, which will be evaluated by the External Examiner

Resources			
1	*Wilschut, J. C. (2020). The short film: A critical introduction. Routledge.*	4	*Tierno, M. (2019). The art of writing a short film. Michael W. Tierno Publishing.*
2	*Cowgill, L. J. (2012). Writing short films: Structure and content for screenwriters (3rd ed.). Michael Wiese Productions.*	5	*Murch, W. (2018). In the blink of an eye: A perspective on film editing (3rd ed.). Silman-James Press.*
3	*Gurskis, D. (2018). The short screenplay: Your short film from concept to script. Focal Press.*		

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1	CLA – 2	CLA – 3	CLA – 4*	
		(10 %)	(10 %)	(20 %)	(10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total 100%		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VIII

Course Code	UFT24P04L	Course Title	Research Project and Dissertation	Category	R	Project Work / Internship	L	T	P	C
							0	0	24	12

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR-1	*To give the knowledge about Research*
CLR-2	*To know the importance of research in media*
CLR-3	*To understand various research methods*
CLR-4	*To know about data and its importance*
CLR-5	*To acquire the complete knowledge of research processes*

CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity	Communication Skills, Collaborative Skills	Independent Thinking, Analytical Reasoning	Leadership Qualities, Professionalism	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	*Students would learn about Research*	✓	✓	-	-	2	85	75	3	-	3	-	-	-	-	3	3	3
CLO-2	*Students would know the importance of research in media*	✓	✓	✓	-	2	85	75	3	-	3	-	-	2	-	3	-	3
CLO-3	*Students would understand various research methods*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3
CLO-4	*Students would know about data and its importance*	✓	✓	✓	✓	3	85	75	3	-	3	-	-	2	-	3	-	3
CLO-5	*Students would acquire the complete knowledge of research processes*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3

This course is focused to facilitate student to carry out extensive research and development project or technical project at place of work through problem and gap identification, development of methodology for problem solving, interpretation of findings, presentation of results and discussion of findings in context of national and international research. The overall goal of the dissertation is for the student to display the knowledge and capability required for independent work.

Methodology:

To develop the research acumen of the students, dissertation work will be allocated to them in semester VIII. Each student will have to prepare the dissertation work under the supervision of a faculty member. The research work can be on any topic related to Visual Design, Media Organization, Advertising or Film Studies.

Record Work:

The student must submit and defend the dissertation project. If the student does not complete and defend the dissertation during the semester, the student must defend the dissertation in a subsequent semester.

Learning Assessment				
Project Work / Internship	Continuous Learning Assessment (50% weightage)		Final Evaluation (50% weightage)	
	Review – 1	Review – 2	Internship Report	Viva-Voce
	20%	30 %	30 %	20 %

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VIII

Course Code	UFT24P05L	Course Title	Professional Internship	Category	R	Project Work / Internship	L	T	P	C
							0	0	24	12

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
CLR-1	*To acquire the basic knowledge of media industry*	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity	Communication Skills, Collaborative Skills	Independent Thinking, Analytical Reasoning	Leadership Qualities, Professionalism	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-2	*To understand the working atmosphere of media industry*																	
CLR-3	*To know and practice field works in various designations of various media setup*																	
CLR-4	*To train in the film& TV industry as an intern in various field*																	
CLR-5	*To get the mastery skills from the media field through intern training*																	
CLO	**At the end of this course, learners will be able to:**																	
CLO-1	*Students would learn the media industry practically*	✓	✓	-	-	2	85	75	3	-	3	-	-	-	-	3	3	3
CLO-2	*Students would gain knowledge of media field circumstances*	✓	✓	✓	-	2	85	75	3	-	3	-	-	2	-	3	-	3
CLO-3	*Students would know various designations and various media setup*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3
CLO-4	*Students would gain knowledge about film & TV industry*	✓	✓	✓	✓	3	85	75	3	-	3	-	-	2	-	3	-	3
CLO-5	*Students would be proficient in the media field*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3

The student will undergo a two-week internship during the summer vacation after the end of the II Semester in any media organization and must submit an activity report. The student will be monitored by the faculty and will be guided by the media organization in completing the internship.

Methodology:

Students are expected to do an internship of professional nature within the stipulated time during the summer vacation for a period of a minimum of 15 days after the end the of II Semester. Criteria for selecting the internship will be based on the area of specialization by the student in the media industry. Emphasis will be given to get trained of professional quality that will help students to enter the media industry with an evaluated portfolio. The internship training activities will be presented by the students and the viva voce will complete the process of evaluation for awarding grades.

The training work can be carried out in any Media House/ Print Media/ Advertising Agency/ Media Professional/ Film Industry for three months.

Record Work:
Students must prepare the Day-to-Day activities of their internship training period, that will be monitored by Internship Coordinator of the Media organization.
(The students must submit the Internship report in the Record form for Practical Exam, which will be evaluated by the External Examiner)

Assessment of Record Works: **The students must submit ONE exercise from each unit as Record Work for the Practical exam, which will be evaluated by the external examiner**

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

EDITING

SEMESTER III

Course Code	UFE24301T	Course Title	Elements of Film and Video Editing	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To understand the fundamentals and importance of film and video editing.																	
CLR-3	To apply basic editing techniques to ensure visual consistency and narrative flow.																	
CLR-3	To demonstrate proficiency in sound synchronization and music editing.																	
CLR-4	To build a cohesive narrative using editing techniques for different genres.																	
CLR-5	To utilize advanced editing techniques and finalize edits for various formats.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students should explain the purpose, historical development, and workflow of film editing.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students should apply continuity editing techniques and pacing to maintain narrative consistency.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students should synchronize audio with video and edit music to enhance mood and rhythm.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students should create a cohesive narrative structure and apply montage editing for genre-specific storytelling.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students should execute advanced editing techniques and finalize edits with color grading for different formats.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Basics of Film and Video Editing	Types of Cuts and Transitions	Synchronizing Audio with Video	Building a Narrative Flow in Editing	Advanced Cutting Techniques: L-Cuts and J-Cuts
SLO-2	Historical Development of Editing Techniques	Straight Cut and Jump Cut	Techniques for Syncing Dialogue and Action	Creating a Cohesive Storyline	Using Cross-Cutting and Parallel Editing
SLO-3	The Role of an Editor	Match Cut and Its Applications	Basics of Sound Design in Editing	Structuring a Beginning, Middle, and End	Basics of Color Correction in Editing
SLO-4	Understanding the Editing Process	Using Dissolves, Fades, and Wipes	Adding and Editing Sound Effects	Understanding Montage Editing	Introduction to Color Grading
SLO-5	Overview of Non-Linear Editing (NLE) Systems	Continuity Editing and Its Importance	Importance of Ambient Sound in Filmmaking	Soviet Montage Theory and Its Influence	Tools for Color Correction and Grading

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-6	Introduction to Adobe Premiere Pro	Maintaining Visual Consistency in Editing	Using Music to Enhance Narrative	Practical Applications of Montage Editing	Enhancing Visual Aesthetics Through Color
SLO-7	Introduction to Final Cut Pro	The 180-Degree Rule and Eyeline Match	Selecting Appropriate Music for Scenes	Editing for Emotional Impact and Storytelling	Finalizing the Edit for Export
SLO-8	NLE Software Features and Workflow	The Basics of Pacing and Rhythm in Editing	Editing to the Beat and Mood of Music	Editing for Action Sequences	Exporting for Different Formats and Platforms
SLO-9	Importing and Organizing Media Files in NLE	Controlling Tempo Through Editing	Creating Audio Transitions and Effects	Editing Techniques for Drama and Suspense	Ensuring Quality Control in the Final Edit
SLO-10	Understanding the Timeline in Editing Software	Timing for Narrative Impact in Film	Working with Voiceovers and Narration	Editing for Documentary Films	Post-Production Workflow for Finishing
SLO-11	Basic Tools and Functions in Editing Software	Using Editing to Enhance Emotional Impact	Sound Mixing Techniques for Editing	Editing for Comedies and Lighthearted Stories	Finalizing Sound and Music in the Edit
SLO-12	Setting Up Projects in NLE Systems	Advanced Continuity Editing Techniques	Finalizing Audio and Music in the Edit	Adapting Editing for Different Film Genres	Delivering Final Projects for Broadcast or Cinema
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:

Basics of Film and Video Editing, Historical Development of Editing Techniques, The Role of an Editor, Understanding the Editing Process, Overview of Non-Linear Editing (NLE) Systems, Introduction to Adobe Premiere Pro, Introduction to Final Cut Pro, NLE Software Features and Workflow, Importing and Organizing Media Files in NLE, Understanding the Timeline in Editing Software, Basic Tools and Functions in Editing Software, Setting Up Projects in NLE Systems.

Unit II:

Types of Cuts and Transitions, Straight Cut and Jump Cut, Match Cut and Its Applications, Using Dissolves, Fades, and Wipes, Continuity Editing and Its Importance, Maintaining Visual Consistency in Editing, the 180-Degree Rule and Eye Line Match, The Basics of Pacing and Rhythm in Editing, Controlling Tempo Through Editing, Timing for Narrative Impact in Film, Using Editing to Enhance Emotional Impact, Advanced Continuity Editing Techniques.

Unit III:

Synchronizing Audio with Video, Techniques for Syncing Dialogue and Action, Basics of Sound Design in Editing, Adding and Editing Sound Effects,
Importance of Ambient Sound in Filmmaking, Using Music to Enhance Narrative, Selecting Appropriate Music for Scenes, editing to the Beat and Mood of Music, Creating Audio Transitions and Effects, Working with Voiceovers and Narration, Sound Mixing Techniques for Editing, Finalizing Audio and Music in the Edit.

Unit IV:

Building a Narrative Flow in Editing, creating a Cohesive Storyline, structuring a Beginning, Middle, and End, Understanding Montage Editing, Soviet Montage Theory and Its Influence, Practical Applications of Montage Editing, editing for Emotional Impact and Storytelling, editing for Action Sequences, Editing Techniques for Drama and Suspense, editing for Documentary Films, editing for Comedies and Light-hearted Stories, Adapting Editing for Different Film Genres.

Unit V:

Advanced Cutting Techniques: L-Cuts and J-Cuts, Using Cross-Cutting and Parallel Editing, Basics of Colour Correction in Editing, Introduction to Colour Grading, Tools for Colour Correction and Grading, Enhancing Visual Aesthetics Through Colour, Finalizing the Edit for Export, Exporting for Different Formats and Platforms, Ensuring Quality Control in the Final Edit, Post-Production Workflow for Finishing, Finalizing Sound and Music in the Edit, Delivering Final Projects for Broadcast or Cinema.

Resources			
213	Peterson, B. (2021). *Understanding exposure: How to shoot great photographs with any camera* (4th ed.). Amphoto Books	214	Eismann, K., Duggan, S., & Grey, T. (2020). *Real world digital photography* (3rd ed.). Peachpit Press
215	Harman, D. (2023). *The digital photography handbook: An easy-to-use manual for photographers of all levels*. Quercus	216	Evening, M. (2022). *Adobe Photoshop for photographers*. Routledge

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments.

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER III

Course Code	UFT24302T	Course Title	Television Production	Category	D	Discipline Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR-1	To provide the Knowledge in Television Production
CLR-2	To know the difference of Television Production
CLR-3	To understand the functioning of Television Production
CLR-4	To impart the Knowledge of Television Set up
CLR-5	To learn the Editing techniques

CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Students would learn the basics Television Production	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the handling of Equipment	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about recording Setup	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Television Production	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn about Editing Techniques	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	History of Television Production	Audio and Lighting for Television Production	Audio and Lighting for Television Production	Television Studio Production	Post-Production and Distribution
SLO-2	Evolution of Television Technology	Introduction to Audio Capture	Introduction to Audio Capture	Television Studio Setup Overview	Introduction to Video Editing
SLO-3	Overview of Television Production Roles	Microphone Types and Applications	Microphone Types and Applications	Set Design for Studio Productions	Editing Software and Tools

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-4	Camera Operator and Audio Technician Roles	Placement Techniques for Optimal Audio	Placement Techniques for Optimal Audio	Camera Placement in the Studio	Editing Techniques for Television
SLO-5	Television Genres: News Programs and Documentaries	Environmental Audio Considerations	Environmental Audio Considerations	Lighting Grids and Their Uses	Workflow Considerations in Editing
SLO-6	Television Genres: Dramas and Sitcoms	Audio Mixing Consoles Overview	Audio Mixing Consoles Overview	Control Room Operations	Sound Design Essentials
SLO-7	Reality Shows	Monitoring Equipment for Television	Monitoring Equipment for Television	Multi-Camera Production Techniques	Sound Editing and Mixing
SLO-8	Pre-Production Process Overview	Balancing Audio Levels	Balancing Audio Levels	Directing Techniques for Studio Production	Mastering Sound for Television
SLO-9	Scriptwriting Basics	Three-Point Lighting Setup	Three-Point Lighting Setup	Camera Switching in Live Productions	Syncing Audio with Video
SLO-10	Casting and Location Scouting	Key, Fill, and Backlighting Techniques	Key, Fill, and Backlighting Techniques	Shot Composition for Multi-Camera Setups	Delivery Formats: Broadcast and Streaming
SLO-11	Scheduling in Television Production	Lighting Intensity Adjustments	Lighting Intensity Adjustments	Live Broadcasting Essentials	On-Demand Platforms Overview
SLO-12	Casting and Location Scouting	Color Temperature Control	Color Temperature Control	Time Management and Cueing	Distribution Strategies and Techniques
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:

Introduction to Television Production -History of Television Production; Evolution of television technology; Milestones in television history; Television Production Roles- Producer, Director, Camera Operator, Audio Technician; Television Genres - News Programs, Documentaries, Dramas, Sitcoms, Reality Shows; Pre-production Process -Scriptwriting, Casting, Location Scouting, Scheduling.

Unit II:

Television Camera Operations -Television Camera Types-Broadcast Cameras, ENG Cameras, Studio Cameras- Camera Setup and Configuration-Camera settings - White balance, Exposure, Focus- Framing and Composition - Rule of thirds, Leading lines, Visual storytelling- Camera Movement - Pans, tilts, zooms, Tracking shots.

Unit III:

Audio and Lighting for Television Production -Audio Capture-Microphone types- Placement techniques - Environmental considerations; Audio Mixing and Monitoring - Audio mixing consoles - Monitoring equipment - Balancing audio levels - Lighting Setup-Three-point lighting setups, Key, fill, backlighting techniques; Lighting Control-Intensity adjustment - Color temperature control - Shadow management

Unit IV:

Television Studio Production - Television Studio Setup - Set design, Camera placement, Lighting grids, Control rooms— Multi-Camera Production - Directing techniques - Camera switching - Shot composition Live Broadcasting - Time management - Cueing - Troubleshooting - Graphics and Effects, On-screen graphics—Lower-thirds—Visual effects integration

Unit V:

Post-Production and Distribution - Video Editing-Editing software, Editing techniques, Workflow considerations— Sound Design— Sound editing—Mixing and mastering—Syncing audio with video—Delivery Formats, Broadcast—Streaming—On-demand platforms—Distribution Strategies—Target audience analysis—Marketing and promotion—Content distribution channels

Resources			
217	Owens, Jim. Television Production. 11th ed., Cengage Learning, 2014.	218	Owens, Jim. Television Studio Production and Directing: A Guide for Students. 1st ed., Focal Press, 2013.
219	Millerson, Gerald, and Jim Owens. The Art of Television Production. 8th ed., Focal Press, 2018.	220	O'Neil, H. Dennis K. Broadcast Television: Production and Programming. 6th ed., Prentice Hall, 2012.
221	Zettl, Herbert. Television Production Handbook. 12th ed., Cengage Learning, 2018.		

Assessment						
Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies					
Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER III

Course Code	UFE24303L	Course Title	Editing Specialization Exercise - I	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To demonstrate proficiency in using editing software for footage management and editing.
CLR-2	To apply cutting, trimming, and transitioning techniques for seamless edits.
CLR-3	To perform color correction and audio mixing for professional quality.
CLR-4	To integrate titles, text effects, and visual effects (VFX) in the project.
CLR-5	To finalize and export the project in different formats.

Outcomes (CLO)	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes										
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning,	Leadership Qualities, Professionalism, Autonomy,	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO 1	PSO 2	
CLO-1	Students should use editing software tools for media management and editing.	✓	✓	-	-	2	85	75	H					H			H		
CLO-2	Students should apply basic editing techniques for smooth transitions and cuts.	✓	✓	✓	-	2	85	75			H			H					
CLO-3	Students should correct color and mix audio for clarity and quality.	✓	✓	✓	✓	3	85	75					H	H					H
CLO-4	Students should incorporate titles, effects, and graphics to enhance storytelling.	✓	✓	✓	✓	3	85	75	H			H							
CLO-5	Students should finalize the edit and prepare it for export.	✓	✓	✓	✓	3	85	75	H			H	H						

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	27	27	27	27	27
S-1 to S-3	Introduction to Film Editing	Basic Editing Techniques: Continuity	Matching Action and Continuity Editing	Scene Analysis and Deconstructing Film Sequences	Writing Quiet, Reflective Scenes
S-4 to S-6	Introduction to Film Editing	Editing for Rhythm and Pacing	Matching Action and Continuity Editing	Scene Analysis and Deconstructing Film Sequences	Creating Urgency in Scenes (Time Constraints)
S-7 to S-9	Understanding the Role of the Editor in Film Production	Editing for Rhythm and Pacing	Working with Dialogue and Sound Editing	Handling Internal Conflict in a Scene	Writing Crosscut Scenes
S-10 to S-12	Understanding the Role of the Editor in Film Production	Editing for Rhythm and Pacing	Working with Dialogue and Sound Editing	Writing a Scene with a Twist	Writing with Voiceovers
S-13 to S-15	Editing Software Overview - Adobe Premiere Pro	Understanding the 180 –degree Rule	Basic Color Grading and Correction	Writing a Montage Scene	Writing Unreliable Narrators
S-16 to S-18	Editing Software Overview - Final Cut Pro	Understanding the 180 –degree Rule	Basic Color Grading and Correction	Using Flash-forwards in Scenes	Scene Polishing and Refining
S-19 to S-21	Editing Software Overview - Avid Media Composer	Understanding the 30 –degree Rule	Basic Color Grading and Correction	Writing Cliffhanger Scenes	Peer Review and Feedback on Scenes
S-22 to S-24	Basic Editing Techniques: Cuts	Understanding the 30 –degree Rule	Creating the First Cut: Rough Cut vs Final Cut	Writing Everyday Life Scenes	Using Theme and Motif in Scenes
S-25 to S-27	Basic Editing Techniques: Transitions	Matching Action and Continuity Editing	Creating the First Cut: Rough Cut vs Final Cut	Symbolism in Scene Writing	Final Scene Writing Project

CLASS EXERCISE:

Understanding the Role of the Editor in Film Production	: 1 Week
Editing Software Overview - Avid Media Composer	: 2 Weeks
Basic Editing Techniques: Continuity	: 2 Weeks
Understanding the 180 –degree Rule	:1 Week
Matching Action and Continuity Editing	: 2 Weeks
Basic Color Grading and Correction	: 2 Weeks
Scene Analysis and Deconstructing Film Sequences	: 2 Weeks
Writing a Montage Scene	: 1 Week
Writing Everyday Life Scenes	: 1 Week
Writing with Voiceovers	: 1 Week

Record Works: **The students must submit ONE scene or Video Clip including all exercises as a group work (maximum 5 students in a group) for the Practical exam, which will be evaluated by the External Examiner.**

Resources

222	Monaco, James, How to read a Film, New York, Oxford University Press, 4th Edition, 2009.	223	Livingston, Don, Film and the Director, London - Macmillan, 1953.
224	Rabiger, Michael, Directing, Film Techniques and Aesthetics, Burlington, Focal Press, 3rd Edition, 2008	225	Ernst Lindgren, Art of Film, Australia , Allen & Unwin, 1970

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1	CLA – 2	CLA – 3	CLA – 4*	
		(10 %)	(10 %)	(20 %)	(10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total 100%		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER III

Course Code	UFT24P01L	Course Title	Internship-I	Category	C	Core	L	T	P	C
							0	0	0	1

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth			
		Conceive	Design	Implement	Operate
CLR-1	To acquire the basic knowledge of Film industry				
CLR-2	To understand the working atmosphere of Film industry				
CLR-3	To know and practice field works in various designations of various Film setup				
CLR-4	To training the film & TV industry as an intern in various field				
CLR-5	To get the mastery skills from the Film field through intern training				

Outcomes (CLO)	At the end of this course, learners will be able to:	Conceive	Design	Implement	Operate	Attainment: Level of Thinking	Attainment: Expected Proficiency (%)	Attainment: Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO 1	PSO 2
									Program learning Outcomes									
CLO-1	Students would learn the Film industry practically	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would gain knowledge of Film field circumstances	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would know various designations and various Film setup	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would gain knowledge about film & TV industry	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would be proficient in the media field	✓	✓	✓	✓	3	85	75	H			H	H					

The student will undergo a two-week internship during the summer vacation after the end of the II Semester in any media organization and must submit an activity report. The student will be monitored by the faculty and will be guided by the media organization in completing the internship.

Methodology:
Students are expected to do an internship of professional nature within the stipulated time during the summer vacation for a period of a minimum of 15 days after the end the of II Semester. Criteria for selecting the internship will be based on the area of specialization by the student in the media industry. Emphasis will be given to get trained of professional quality that will help students to enter the media industry with an evaluated portfolio. The internship training activities will be presented by the students and the vivavoce will complete the process of evaluation for awarding grades.
The training work can be carried out in any Media House / Print Media /Advertising Agency / Media Professional / Film Industry for three months**.**

Record Work:
Students must prepare the Day-to-Day activities of their internship training period, that will be monitored by Internship Coordinator of the Media organization.
(The students must submit the Internship report in the Record form for Practical Exam, which will be evaluated by the External Examiner)
Internship / Project

Learning Assessment				
Project Work / Internship	Continuous Learning Assessment (50% weightage)		Final Evaluation (50% weightage)	
	Review – 1	Review – 2	Internship Report	Viva-Voce
	20%	30 %	30 %	20 %

SEMESTER IV

Course Code	UFE24401T	Course Title	Principles of Film and Video Editing	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity, Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To understand the fundamentals and importance of film and video editing																	
CLR-3	To apply basic editing techniques to ensure visual consistency and narrative flow																	
CLR-3	To demonstrate proficiency in sound synchronization and music editing																	
CLR-4	To build a cohesive narrative using editing techniques for different genres																	
CLR-5	To utilize advanced editing techniques and finalize edits for various formats																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students should explain the purpose, historical development, and workflow of film editing	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students should apply continuity editing techniques and pacing to maintain narrative consistency	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students should synchronize audio with video and edit music to enhance mood and rhythm	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students should create a cohesive narrative structure and apply montage editing for genre-specific storytelling	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students should execute advanced editing techniques and finalize edits with color grading for different formats	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Understanding the Role of Editing in Filmmaking	Introduction to Timing and Pacing in Editing	Understanding Continuity Editing	Introduction to Narrative Editing	The Art of Montage
SLO-2	Historical Overview of Film Editing	The Rhythm of a Scene	Match on Action	Building a Cohesive Storyline	Exploring Montage Theory and Its Applications
SLO-3	Basic Concepts in Editing: Continuity vs. Discontinuity	Techniques for Effective Pacing	Eyeline Match and Graphic Match	Parallel Editing and Cross-Cutting	Creating Meaning Through Juxtaposition
SLO-4	The 180-Degree Rule and Its Application	The Use of Long Takes vs. Quick Cuts	Cutting on Action	Creating Multiple Storylines in Editing	The Role of Sound in Editing
SLO-5	The Kuleshov Effect and Its Impact on Perception	Building Suspense Through Editing	Types of Transitions in Editing	Techniques for Building Tension in Editing	Synchronizing Audio and Visuals
SLO-6	Introduction to Non-Linear Editing (NLE) Systems	Dramatic Impact of Timing	Smooth Transitions Between Scenes	Editing for Different Film Genres: Action	Integrating Music, Dialogue, and Sound Effects
SLO-7	Key Features of Adobe Premiere Pro	Editing for Emotional Response	Maintaining Visual Continuity During Scene Changes	Editing for Different Film Genres: Drama	Basics of Color Theory for Editors
SLO-8	Key Features of Final Cut Pro	Quick Cuts for Action Scenes	Use of Dissolves and Fades	Editing for Different Film Genres: Comedy	Tools and Techniques for Color Correction
SLO-9	Organizing Media in NLE Systems	Creating Emotional Build-Up Through Editing	Transitioning Between Different Film Genres	Editing for Different Film Genres: Documentary	Advanced Cutting Techniques: L-Cuts and J-Cuts
SLO-10	Basic Editing Techniques in NLE Systems	Case Studies of Iconic Pacing in Film	Case Studies of Effective Transitions	Adapting Editing Principles to Genre Conventions	Cross-Cutting and Parallel Editing
SLO-11	Practical Exercise on Basic Editing Techniques	Practical Exercise on Editing for Pacing	Practical Exercise on Transitions	Case Studies of Narrative Editing	Finalizing the Edit for Different Formats

SLO-12	Overview of Editing Workflow in NLE	Review and Analysis of Pacing Decisions in Student Work	Review of Continuity Editing in Student Work	Practical Exercise on Narrative Editing	Quality Control and Exporting Projects
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:

Introduction to Editing Principles; Understanding the Role of Editing in Filmmaking - Definition and Importance of Editing, Historical Overview of Film Editing; Basic Concepts in Editing - Continuity and Discontinuity,The 180-Degree Rule and Its Application, The Kuleshov Effect and Its Impact on Perception; Overview of Editing Tools and Software - Introduction to Non-Linear Editing (NLE) Systems, Key Features of Popular Editing Software -Adobe Premiere Pro, Final Cut Pro.

Unit II:

Timing and Pacing in Editing - The Importance of Timing in Editing- Understanding the Rhythm of a Scene, Controlling Pacing to Influence Audience Emotion; Techniques for Creating Effective Pacing - Fast vs. Slow Cuts, The Use of Long Takes vs. Quick Cuts; Building Suspense and Tension- Editing Techniques for Dramatic Impact, Case Studies: Iconic Examples of Pacing in Film.

Unit III:

Continuity and Transition Techniques - Continuity Editing - Ensuring Logical Flow and Coherence, Match on Action, Eyeline Match, and Graphic Match; Cutting on Action - Maintaining Visual Continuity, Techniques for Seamless Transitions; Transition Types and Their Uses - Cuts, Dissolves, Fades, and Wipes, Usage of Different Transitions.

Unit IV:

Narrative and Structural Editing - Constructing a Narrative Through Editing - Building a Storyline in the Edit Room, Techniques for Creating a Cohesive Story; Parallel Editing and Cross-Cutting - Creating Multiple Storylines, Techniques for Building Tension and Connections; Editing for Different Film Genres - Action, Drama, Comedy, and Documentary Editing Techniques, Adapting Editing Principles to Genre Conventions.

Unit V:

Advanced Editing Concepts - The Art of Montage - Exploring Montage Theory and Its Applications, Creating Meaning Through Juxtaposition; The Role of Sound in Editing - Synchronizing Audio and Visuals, Integrating Music, Dialogue, and Sound Effects; Color Correction and Grading in Editing - Basics of Color Theory for Editors, Tools and Techniques for Color Correction; Finalizing and Exporting Projects - Preparing the Final Cut for Different Formats, Quality Control .

Resources

226	Murch, W. (2018). *In the blink of an eye: A perspective on film editing* (2nd ed.). Silman-James Press	227	Rabiger, M. (2023). *The art of film editing*. Focal Press
228	Chandler, G. (2021). *Film editing: Great cuts every filmmaker and movie lover must know* (2nd ed.). Michael Wiese Productions	229	, M. (2023). *Adobe Premiere Pro classroom in a book (2023 release)*. Adobe Press

Assessment

	Bloom`s Level ofThinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER IV

Course Code	UFT24D01L	**Course Title**	Five Shots Exercise	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR-1	To provide the mastery of Exploring Contents
CLR-2	To know the difference between Multiple Shots takings and Decisive Shots Taking
CLR-3	To understand the purpose of Images
CLR-4	To impart the fundamentals of Shot list
CLR-5	To learn the process of storytelling using only 5 Shots

Outcomes (CLO)	At the end of this course, learners will be able to:	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	Program learning Outcomes: **Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities,**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entreprenuerial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would learn the mastery of Exploring Contents	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know difference between Multiple Shots takings and Decisive Shots Taking	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would understand the purpose of Images	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Shot list	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn the process of storytelling using only 5 Shots	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	Introduction to Five Shots Exercise	Basic Set Design	Shoot a Basic Scene Using Five Different Shot Types	Color Correction	Editing and Mixing
S-4 to S-6	Introduction to Five Shots Exercise	Basic Set Design	Shoot a Basic Scene Using Five Different Shot Types	Color Correction	Editing and Mixing
S-7 to S-9	Concept and Storyline	Lighting a Subject	Shoot a Basic Scene Using Five Different Shot Types	Color Correction	Editing and Mixing
S-10 to S-12	Concept and Storyline	Lighting a Subject	Record Basic Foley Sounds	Editing	Creating a Short Film Trailer
S-13 to S-15	Concept and Storyline	Lighting a Subject	Record Basic Foley Sounds	Editing	Creating a Short Film Trailer
S-16 to S-18	Concept and Storyline	Handling Basic Camera Gear	Record Basic Foley Sounds	Editing	Creating a Short Film Trailer
S-19 to S-21	Concept and Storyline	Handling Basic Camera Gear	Sound Editing	Editing and Mixing	Submission of Five Shots Exercise
S-22 to S-24	Basic Set Design	Handling Basic Camera Gear	Sound Editing	Editing and Mixing	Submission of Five Shots Exercise

CLASS EXERCISE:

1. Introduction to Five Shot Exercise& Content-1 :2 Weeks
2. Storyboard for a short scene :1 Week
3. Basic Acting Direction :4 Weeks

4. Shoot a basic scene using five different shot types :4 Weeks
5. Background music track to a scene :4Weeks

Record Works: Submission of any One Content using 5 shots (3 - 5 min)

Assessment of Record Works: The students must submit the exercise in the Digital form for the Practical exam, which will be evaluated by the External Examiner

Resources			
230	Katz, Steven D. Film Directing Shot by Shot: Visualizing from Concept to Screen. 2nd ed., Focal Press, 2000.	231	Block, Bruce. The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media. 3rd ed., Focal Press, 2008.
232	Mamet, David. On Directing Film. 1st ed., Penguin Books, 1992.	233	Mercado, Gustavo. The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition. 1st ed., Focal Press, 2010.

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1	CLA – 2	CLA – 3	CLA – 4*	
		(10 %)	(10 %)	(20 %)	(10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
3	Remember	20	20	20	20	20
3	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
3	Analyze	20	20	20	20	20
3	Evaluate	10	10	10	10	10
3	Create	10	10	10	10	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

***The evaluation can be done in one or more parameters that include, (i) Seminars, (ii) Mini-Projects, (iii) Case-Studies, (iv) MOOC certification, (v) Publication of Articles, (vi) Presentation of research work in conferences, (vii) Assignments**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER IV

Course Code	UFT24D02L	**Course Title**	Actuality Exercise	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

										Program learning Outcomes									
CLR-1	To provide the mastery in Actual Content																		
CLR-2	To know the difference between the Real and Unreal events																		
CLR-3	To understand the purpose of Actual Content																		
CLR-4	To impart the fundamentals of document's life																		
CLR-5	To learn the process of human and other species experience																		
Outcomes (CLO)	At the end of this course, learners will be able to:	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would learn the basics of Real and Unreal events	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Human Experience and Ethics	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about Realistic Filmmaking	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Authentic Sources	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn to process of Actual state Filmmaking	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	Urban Life Contents-City Streets	Night Life in Chennai	Natural Wonders – Mountain Views	Wild Life Observation	Music Form
S-4 to S-6	Urban Life Contents-City Streets	City Scape Transformation	Natural Wonders – Mountain Views	Wild Life Observation	Music Form
S-7 to S-9	Urban Life Contents-City Streets	City Scape Transformation	Natural Wonders – Mountain Views	Wild Life Observation	Dance Form
S-10 to S-12	Railway Station and Sub Way	City Scape Transformation	Rivers and Lakes View	Cultural Studies –Traditional Celebration	Dance Form
S-13 to S-15	Railway Station and Sub Way	Down Town Districts	Rivers and Lakes View	Cultural Studies –Traditional Celebration	Routine Life Shoot
S-16 to S-18	Railway Station and Sub Way	Down Town Districts	SeaShore View	Rituals of Ethnicity	Routine Life Shoot
S-19 to S-21	Night Life in Chennai	Down Town Districts	SeaShore View	Rituals of Ethnicity	Submission
S-22 to S-24	Night Life in Chennai	Down Town Districts	SeaShore View	Rituals of Ethnicity	Submission

CLASS EXERCISE:

1. Urban Life Contents : 3 Weeks
2. City Scape Transformation : 3 Weeks
3. Down Town Districts : 3 Weeks
4. Natural Wonders-Mountain Views : 3 Weeks
5. Rituals of Ethnicity : 3 Weeks

Record Works:

Submission of Digital Film Format regarding Actual Content for 5 Minutes

Assessment of Record Works: The students must submit the exercise in the Digital form for the Practical exam, which will be evaluated by the External Examiner

Resources			
234	Stanislavski, Constantin. *An Actor Prepares*. Routledge, 1st Edition (1936), Reprint Edition (2013)	235	Silverberg, Larry. *The Sanford Meisner Approach: An Actor's Workbook*. Routledge, 1st Edition (2006).
236	Butler, Isaac. *The Actor's Studio: A History*. Avid Reader Press, 1st Edition (2020).	237	Adler, Stella. *The Art of Acting*. Performing Arts Journal Publications, 1st Edition (1988)

Assessment

Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
	CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
	Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
3 Remember	20	20	20	20	20
3 Understand	20	20	20	20	20
3 Apply	20	20	20	20	20
4 Analyze	20	20	20	20	20
4 Evaluate	10	10	10	10	10
4 Create	10	10	10	10	10
Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

***The evaluation can be done in one or more parameters that include, (i) Seminars, (ii) Mini-Projects, (iii) Case-Studies, (iv) MOOC certification, (v) Publication of Articles, (vi) Presentation of research work in conferences, (vii) Assignments**

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER IV

Course Code	UEN24S01L	Course Title	Communication Skills	Category	C	Value Addition Course	L	T	P	C
							0	0	4	2

Course Offering Department	English	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected %	Expected %	Problem Solving,	Communication	Independent	Leadership	Digital	Value Inculcation	Environmental	Entrepreneurial	PSO-1	PSO-2
CLR-1	Bridge the theoretical language knowledge with practical communication skills, essential for academic and professional contexts.																	
CLR-2	Focus on enhancing listening, speaking, reading, and writing skills, crucial for effective interaction and teamwork.																	
CLR-3	Prepare students for employability by building competence in interviews, group discussions, and professional communication.																	
CLR-4	Promote understanding and sensitivity towards linguistic and cultural diversity, key to thriving in a globalized world.																	
CLR-5	Articulate ideas and emotions clearly, overcoming language barriers.																	
CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Acquire basic proficiency in listening, speaking, reading, and writing, enabling effective interaction in everyday and academic scenarios.	✓	✓	-	-	2	85	75	3	-	-	1	3	3	-	2	2	1
CLO-2	Express ideas clearly using appropriate verbal cues and non-verbal signals in social, academic, and professional contexts.	✓	✓	✓	-	2	85	75	3	-	1	2	3	3	-	1	2	1
CLO-3	Enhance their ability to comprehend, evaluate, and respond to diverse forms of written and spoken communication critically.	✓	✓	✓	✓	3	85	75	3	-	3	1	3	3	-	1	1	2
CLO-4	Produce well-organized written documents and oral presentations, showcasing logical thinking and clarity of expression.	✓	✓	✓	✓	3	85	75	3	-	2	3	2	3	-	2	3	3
CLO-5	Demonstrate awareness and sensitivity towards linguistic and cultural diversity, effectively navigating multicultural interactions.	✓	✓	✓	✓	3	85	75	3	3	2	3	2	3	-	3	3	3

Sessions	CLO - 1 12	CLO - 2 12	CLO - 3 12	CLO - 4 12	CLO - 5 12
SLO-1	Introduction to Communication. Types of Communication- verbal and non-verbal communication Barriers of Communication dynamics of interpersonal communication, Interpret Cross-Cultural Differences in Non-Verbal Communication Develop and Demonstrate Effective Non-Verbal Communication Skills	Introduction to Reading Skills. Discussion of techniques of Reading Skill Reading Skills.(Barriers of reading skills and strategies of effective communication through reading) Identifying common reading problems in students after making them read a few passages.	Introduction to Speaking Skills. Explaining the importance of phonetics and vocabulary Speaking Skills.(Barriers of speaking skills and strategies of effective communication through speaking) Explaining the usage of the Oxford Learner's Dictionary to learn phonetics of the words at the fundamental level.	Introduction to Writing Skills Importance of writing skills Writing Skills.(Barriers of writing skills and strategies of effective communication through writing) Explaining various forms of writing with examples:.	Introduction to appreciation of texts. Encouraging the students to share a few of their favourite lines from any sources they have read or sharing a few lines from paditthadhil piditthadhu.
SLO-2	Introduction to Digital language lab/ usage of mobile applications	Learners are enabled to record their speech and listen to it to correct their problematic areas	The right enunciation of certain words to be taught through phonetic representation and	Introduction to letter writing. Types of letters- Formal and Informal letters with examples. Learning E-mail etiquette.	Explaining why appreciating texts creates a good reader.

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO - 4	CLO - 5
	12	12	12	12	12
			decoding the phonetic symbols by learning to use the dictionary.		
	Equipping the listening skill of the learners Listening Skills. (Barriers of listening skills and strategies of effective communication through listening) Exploring Effective Ways of Listening.	repetitive practices of reading select paragraphs from web resources, their standard will be measured.	Observe and repeat and learn the phonetic pronunciation of words by practicing continuously.	Class Assignment - write a formal letter and informal letter and check for e-mail etiquettes in writing.	Enabling the students to reflect in the classroom about any of their favorite books/ articles or magazines.
SLO-3	Introducing googles podcasts.	The speed, fluency, pronunciation, comprehension of the words in the paragraph	Teaching the usage of Thesaurus to understand and develop various words and improve vocabulary.	Enabling the students to unleash their potentials in creative writing through writing transcripts for advertisements of any product.	Introducing the text of Letters by Mathrubootham published in the Hindu.
SLO- 4	Task to write down the words from the audio they have listened to. This activity should be done in two steps. 1. Jotting down the words simultaneously as they listen to the speaker. 2. Writing the transcript of the audio through repetitive play and pause.	hints and tricks to follow where the pauses are to be followed.	Identifying common errors in concord, preposition, direct speech, and indirect speech.	write a review of any book or a movie or an interview or a debate.	Reading and recitation of the text of the first letter-Enjoy within limits, says Mr. Mathrubootham Understanding characters by analyzing the usage of their style of language
SLO-5	Imitating the speakers by listening to them and attempting to learn the pronunciation of the words uttered in the audio.	Students group 1- reads – group 2 identifies the flaws in reading.	Identifying common errors in tenses, punctuation, and syntactical errors.	Mechanics of writing like capitalization, punctuation, spelling, correct pronoun, preposition, concord usage can be taught.	Reading of the second letter- Nobel? What Nobel, asks Mr. Mathrubootham.
	Repetitive listening to enhance pronunciation skills	The roles must be exchanged between the two groups and the activity should be practiced.	Rectifying the common errors and instructing the learners about the right usage to avoid common errors.	mechanics of writing - assessed and evaluated.	Mathrubootham's humour and the language of code switching from Tamil to English and vice – versa.
SLO-6	Introducing to the audios of TED TALK American Speakers. Listening to the native speakers of English Language through TED TALKS.	Identify the key arguments in a passage-introductory point, lead point, supportive argument statement, concluding point and the common connecting word between all the key words in the passage.	Practicing how to avoid common errors.	Teaching effective writing by learning to avoid common errors in concord, preposition, conjunction, relative pronouns, question tags.	Reading of the third letter -Mr. Mathrubootham is fully supporting all new technologies
	Introducing to the audios of TED TALK British Speakers. Listening to the native speakers of English Language through TED TALKS.	encouraged to identify the key arguments in other passages on their own.	The learners are introduced to collocations for quick choice of learning how to speak in short time and how to speak effectively.	Practicing effective writing by learning to avoid common errors in concord, preposition, conjunction, relative pronouns, question tags.	Mathrubootham's frustration over the failure of technologies and the language that he positively uses to denote hopelessness over technologies.
SLO-7	American and British styles can be differentiated.	Guiding the act of reading through scanning and skimming by model reading of the passages by the instructor.	Practice collocations	common errors in tenses, direct and indirect speech, and syntax structure.	Reading of the fourth letter in the classroom and discussion Pizza maavu: Welcome to Mr. Mathrubootham food recipe website,
SLO-8	The recognition of different accents should be practiced by speaking after listening.	scanning and skimming activities	Idioms and phrases	Practicing effective writing by learning to avoid common errors in tenses, direct and indirect speech, and syntax structure.	Mathrubootham's love for food and the miscommunication about food.

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO - 4	CLO - 5
	12	12	12	12	12
SLO-9	Learning advanced pronunciation and vocabulary through various computer applications like Woodpecker.	Loud reading and slow mind reading	A speaking task to learn- collocations, idioms and phrases, vocabulary, and phonetic pronunciation	Teaching how to write statement of purpose for admission to higher educations, and practicing the same.	Analyzing the text for regional relevance and National significance.
	imitate the different sounds and accents - repeat it after listening to any of the videos from the library based on individual interest.	Pauses, pronunciation, comprehension, and fluency can be checked for improvement at this stage through repetitive practices.	Their speaking activity is to be recorded and played again to rectify the errors and highlight the problematic areas in speaking.	Teaching how to write a story by looking at a picture. Developing the writing skill through word ladders.	Appreciating the aesthetics of the comic element and the embodiment of humour in the narrative in the letter
SLO-10	Repeat listening to the same time frames and move from 02.01 to 03.00	Students -groups -checking the comprehension skills. Analyze the text of a passage.	Automating vocabulary through engaging the students in various activity games like solving crossword puzzle and playing scattergories.	Introduction to blog writing and steps to become an effective blog writer.	importance of bringing in the Indianized way of speaking the English Language to depict the character called Mathrubootham.
	Choosing any time frame and practicing it.	Brainstorming the comprehension skills-questioning the key points in the passage.	Engaging the students to play the games to learn the vocabulary.	Encourage the readers to create their own blogs and post articles on a regular basis.	relatable characters of both formal and informal everyday life experiences.
SLO-11	Interested students can complete listening and reflecting the complete audio listening practice and speaking.	Cross check with misunderstanding if any and rectify- match the question and answers.	Spur of the moment speech.:	Selecting any news article and learning the writing style in it.	Talk about their favourite letter from the letters of Mathrubootham by recollecting the appreciation of the text according to their perception and understanding.
SLO-12	Group activities and games can be conducted to test the listening skills by responding to the speech given by other students	Passages for reading comprehension are to be given for practice that tests their reading skills.	Prepared speech: Giving a speaking task to the students to speak on their own choice	Students are given chances to write reports on various topics.	Enabling the students to share them appreciation of any of their favourite lines form the books they have read.

Resources			
1	Horizon- English Text Book – Compiled and Edited by the Faculty of English Departement, FSH, SRMIST, 2023	5	The Art of Public Speaking by Stephen E. Lucas- 2019
2	The Creative Writing Coursebook: Forty Authors Share Advice and Exercises for Fiction and Poetry by Julia Bell and Paul Magrs- 2001	6	Talk Like TED: The 9 Public-Speaking Secrets of the World's Top Minds by Carmine Gallo – 2014
3	On Writing: A Memoir of the Craft by Stephen King 2000	7	The Anatomy of a Book Review: A Guide for College Students by Ronald J. Weber 1994
4	The Writing Life: Writers on How They Think and Work edited by Marie Arana -2003	8	How to Write a Simple Book Review: It's easier than you think! by Allyson R. Abbott 2013

Assessment						
Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (50% Weightage)				Final Assessment (50% Weightage)
		CLA – 1	CLA - 2	CLA - 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	15	20	20
2	Understand	20	20	15	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	15	10	10
6	Create	10	10	15	10	10
Total %		100	100	100	100	100

Strategies					
Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification / Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System	✓	Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		
		Brainstorming	✓		

*** The evaluation can be done on the one or more parameters that include (i) Seminars, (ii) Mini-Project, (iii) Case Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments**.

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER IV

Course Code	UCD24S03J	Course Title	Industry Oriented Employability and Leadership Skills	Category	S	Skill Enhancement Courses	L	T	P	C
							1	0	2	2

Course Offering Department	Career Development	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
CLR-1	Help students to develop essential skills to influence and motivate others	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborative Skills	Independent Thinking, Analytical Reasoning, Learning	Leadership Qualities, Professionalism, Autonomy	Digital Technology Skills	Value Inculcation, Multicultural Inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-2	Inculcate emotional and social intelligence and integrative thinking for effective leadership																	
CLR-3	Create and maintain an effective and motivated team to work for the society																	
CLR-4	Nurture a creative and entrepreneurial mindset																	
CLR-5	Make students understand the personal values and apply ethical principles in professional and social contexts																	
CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Examine various leadership models and understand/assess their skills, strengths and abilities that affect their own leadership style and can create their leadership vision	✓	✓	-	-	**2**	**85**	**80**	**3**	**2**	**3**	**2**	**-**	**-**	**2**	**3**	**-**	**-**
CLO-2	Learn and master a set of practical skills such as time management, self-management, handling conflicts, team leadership	✓	✓	✓	-	3	85	80	2	2	1	2	2	1	2	3	-	-
CLO-3	Understand the basics of entrepreneurship and develop business plan	✓	✓	✓	✓	3	85	80	2	3	3	3	-	3	2	3	-	-
CLO-4	Apply the design thinking approach for leadership	✓	✓	✓	✓	3	85	80	-	3	2	-	2	2	1	1	-	-
CLO-5	Appreciate the importance of ethics and moral values for making of a balanced personality & be an integral human being	✓	✓	✓	✓	3	85	80	3	3	2	2	2	2	2	3	-	-

Duration (hour)		9	9	9	9	9
S-1	**SLO-1**	Leadership - definition & Qualities	Team building & dynamics	Management – definition & Manager traits	Innovative leadership – Concept of emotional and social intelligence	Entrepreneurship
S-2	**SLO-1**	Leadership – styles	Work delegation with activity	Work schedule with activity	Synthesis of human and Artificial intelligence	Successful Indian entrepreneurs – case study
S-3	**SLO-1**	Difference between leader and boss	Decision making with activity	Strategic planning	Design thinking	Ethics – definition & Corporate ethics
S-4	**SLO-1**	Case study (based on leadership styles)	Motivation & Motivation for results	Conflict management	Measuring and Sustaining innovation	Importance of ethics
S-5	**SLO-1**	Leadership in diverse organizational hierarchy, cultures, and communications	Argumentation, Persuasion, Negotiation, Networking	Energy Management & Novel Ways to manage energy in work place – activity	Case study: Organizations with sustained innovation.	Essential elements of business ethics

Duration (hour)		9	9	9	9	9
S-6	SLO-1	Leading the organisation through stability and turbulence	Interpersonal communication	Workforce management	Key elements of design thinking	Creating a harmonious life with work-life balance
S-7	SLO-1	Understanding Leadership and its importance.	Budget planning	Time Management	How to transform challenges into opportunities	Ethics and Conduct: Ethical decision-making
S-8	SLO-1	Models of Leadership	Workflow optimization	Recruiting and Retaining Talent	How to develop human-centric solutions for creating socially good humans	Importance of ethical principles in professional and social contexts.
S-9	SLO-1	Basic Leadership Skills	Critical thinking and Multitasking	Conflict & Stress Management	Emerging trends in design thinking	Building ethical culture: promoting ethical behavior in organization.

Resources

1	Craig E Johnson, Meeting the ethical challenges of leadership, Sage publications, 2018	2	T V Rao, Managers who make a difference: Sharpening your management skill, Random House India, 2016
3	Allan R Cohen, David L Bradford, Influence without authority, Wiley, 2018	4	Alexander Osterwalder, Business Model Generation, Wiley, 2013
5	Deborah Tannen, Talking from nine to five: Women and men in the workplace, Harper Collins Publishers, 2010	6	Dr Carrie Picardi Leadership Essentials you always wanted to know Vibrant Publishers,2021

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (100% Weightage)							
		CLA - 1 (20%)		CLA - 2 (20%)		CLA - 3 (30%)		CLA - 4 (30%)	
		Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)
1	Remember	5	5	5	5	15	15	10	10
2	Understand	5	5	5	5	15	15	10	10
3	Apply	25	25	25	25	20	20	20	20
4	Analyze	25	25	25	25	20	20	20	20
5	Evaluate	20	20	20	20	15	15	20	20
6	Create	20	20	20	20	15	15	20	20
Total (%)		100	100	100	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification / Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Gender Equality	✓	Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		
		Brainstorming	✓		

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr. P. Chockalingam, Senior Lead Software Engineer, Virtusa Consulting Services Private Ltd, DLF IT Park SEZ, Chennai – 600089 p.chockalingam1986@gmail.com	1	Dr. G. Saravana Prabu, Asst. Professor, Department of English, Amrita Vishwa Vidhyapeetham, Coimbatore - 641112 g_saravanaprabu@cb.amrita.edu	1	Mrs.Deepalakshmi S, HOD, Department of Career Guidance, FSH, SRMIST hod.dcgc.ktr@srmist.edu.in
				2	Dr. Muthu Deepa, Assistant Professor, Department of Career Guidance, FSH, SRMIST, muthudem@srmist.edu.in

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SEMESTER IV

Course Code	UMI24Y01L	Course Title	My India Project	Category	Y	Mandatory Courses	L	T	P	C
							0	0	0	0

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Assessment Tools (Fully Internal)	Marks
Review – I (Activities)	50
Review – II (Project report and Presentation)	50
Total	**100**

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SEMESTER V

Course Code	UFE24D03T	Course Title	Techniques of Film and Video Editing	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To understand the role and importance of editing in filmmaking, including historical and theoretical concepts.																	
CLR-3	To apply timing and pacing techniques to influence the emotional impact of a scene.																	
CLR-3	To demonstrate the use of continuity editing and various transition techniques for seamless storytelling.																	
CLR-4	To construct a cohesive narrative through editing, utilizing techniques such as parallel editing and cross-cutting.																	
CLR-5	To master advanced editing concepts, including montage, sound synchronization, and color correction, for professional-quality edits.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students should explain the principles of editing, its history, and its significance in filmmaking.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students should apply pacing and timing techniques to create emotional impact in a scene.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students should use continuity editing methods and transitions to maintain logical flow and coherence in a narrative.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students should edit multiple storylines using parallel editing and cross-cutting techniques for different genres.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students should implement advanced editing techniques, including montage, sound synchronization, and color correction, in finalizing projects.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Understanding the Role of Editing in Filmmaking	The Importance of Timing in Editing	Understanding Continuity Editing	Introduction to Narrative Editing	The Art of Montage
SLO-2	Historical Overview of Film Editing	Understanding the Rhythm of a Scene	Match on Action	Building a Cohesive Storyline	The Role of Sound in Editing
SLO-3	Basic Concepts in Editing: Continuity and Discontinuity	Controlling Pacing to Influence Audience Emotion	Eyeline Match and Graphic Match	Parallel Editing and Cross-Cutting	Synchronizing Audio and Visuals
SLO-4	The 180-Degree Rule and Its Application	Techniques for Creating Effective Pacing: Fast vs. Slow Cuts	Cutting on Action	Creating Multiple Storylines in Editing	Integrating Music, Dialogue, and Sound Effects

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-5	The Kuleshov Effect and Its Impact on Perception	The Use of Long Takes vs. Quick Cuts	Types of Transitions in Editing	Techniques for Building Tension in Editing	Color Correction and Grading in Editing
SLO-6	Introduction to Non-Linear Editing (NLE) Systems	Building Suspense Through Editing	Smooth Transitions Between Scenes	Editing for Different Film Genres: Action	Basics of Color Theory for Editors
SLO-7	Key Features of Adobe Premiere Pro	Dramatic Impact of Timing	Maintaining Visual Continuity During Scene Changes	Editing for Different Film Genres: Drama	Tools and Techniques for Color Correction
SLO-8	Key Features of Final Cut Pro	Quick Cuts for Action Scenes	Use of Dissolves and Fades	Editing for Different Film Genres: Comedy	Advanced Cutting Techniques: L-Cuts and J-Cuts
SLO-9	Organizing Media in NLE Systems	Creating Emotional Build-Up Through Editing	Transitioning Between Different Film Genres	Editing for Different Film Genres: Documentary	Advanced Editing Techniques: Cross-Cutting and Parallel Editing
SLO-10	Basic Editing Techniques in NLE Systems	Case Studies of Iconic Pacing in Film	Case Studies of Effective Transitions	Case Studies of Structural Editing in Different Genres	Finalizing and Exporting Projects
SLO-11	Practical Exercise on Basic Editing Techniques	Practical Exercise on Editing for Pacing	Practical Exercise on Transitions	Practical Exercise on Narrative Editing	Preparing the Final Cut for Different Formats
SLO-12	Overview of Editing Workflow in NLE	Review and Analysis of Pacing Decisions in Student Work	Review of Continuity Editing in Student Work	Review of Narrative Structure in Student Work	Quality Control in Editing
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Editing Principles; Understanding the Role of Editing in Filmmaking - Definition and Importance of Editing, Historical Overview of Film Editing; Basic Concepts in Editing - Continuity and Discontinuity,The 180-Degree Rule and Its Application, The Kuleshov Effect and Its Impact on Perception; Overview of Editing Tools and Software - Introduction to Non-Linear Editing (NLE) Systems, Key Features of Popular Editing Software -Adobe Premiere Pro, Final Cut Pro.

Unit II:
Timing and Pacing in Editing
The Importance of Timing in Editing- Understanding the Rhythm of a Scene, Controlling Pacing to Influence Audience Emotion; Techniques for Creating Effective Pacing - Fast vs. Slow Cuts, The Use of Long Takes vs. Quick Cuts; Building Suspense and Tension- Editing Techniques for Dramatic Impact, Case Studies: Iconic Examples of Pacing in Film.

Unit III:
Continuity and Transition Techniques
Continuity Editing - Ensuring Logical Flow and Coherence, Match on Action, Eyeline Match, and Graphic Match; Cutting on Action - Maintaining Visual Continuity, Techniques for Seamless Transitions; Transition Types and Their Uses - Cuts, Dissolves, Fades, and Wipes, Usage of Different Transitions.

Unit IV:
Narrative and Structural Editing
Constructing a Narrative Through Editing - Building a Storyline in the Edit Room, Techniques for Creating a Cohesive Story; Parallel Editing and Cross-Cutting - Creating Multiple Storylines, Techniques for Building Tension and Connections; Editing for Different Film Genres - Action, Drama, Comedy, and Documentary Editing Techniques, Adapting Editing Principles to Genre Conventions.

Unit V:
Advanced Editing Concepts
The Art of Montage - Exploring Montage Theory and Its Applications, Creating Meaning Through Juxtaposition; The Role of Sound in Editing - Synchronizing Audio and Visuals, Integrating Music, Dialogue, and Sound Effects; Color Correction and Grading in Editing - Basics of Color Theory for Editors, Tools and Techniques for Color Correction; Finalizing and Exporting Projects - Preparing the Final Cut for Different Formats, Quality Control .

Resources			
238	Murch, W. (2018). *In the blink of an eye: A perspective on film editing* (2nd ed.). Silman-James Press	239	Rabiger, M. (2023). *The art of film editing*. Focal Press

240	Chandler, G. (2021). *Film editing: Great cuts every filmmaker and movie lover must know* (2nd ed.). Michael Wiese Productions	241	Dancyger, K. (2020). *The technique of film and video editing: History, theory, and practice* (7th ed.). Focal Press

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER V

Course Code	UFE24D04T	Course Title	Language of Film Editing	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To explain the role and importance of editing in filmmaking.																	
CLR-3	To apply timing and pacing techniques for effective emotional impact in a scene.																	
CLR-3	To utilize continuity editing methods and transition.																	
CLR-4	To construct a cohesive narrative through editing, adapting techniques for different film genres.																	
CLR-5	To master advanced editing techniques.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students should describe the significance of editing in filmmaking.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students should implement timing and pacing strategies.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students should apply continuity editing techniques and transitions.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students should demonstrate narrative construction through editing techniques.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students should apply advanced editing techniques.	✓	✓	✓	✓	3	85	75	H			H	H					

itle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Introduction to Film Editing as a Language	Basic Editing Techniques as Vocabulary Elements	Crafting Shot Sequences: Building Coherent Sentences	Constructing a Scene as a Paragraph in Editing	Editing for Subtext and Hidden Meanings
SLO-2	The Role of Editing in Filmmaking	The Cut: The Primary Word of Editing Language	The Role of Shot Arrangement in Sentence Construction	Structuring a Scene: Opening, Development, and Conclusion	Creating Layers of Meaning Through Editing Choices
SLO-3	Defining Editing as the Visual Language of Film	Types of Cuts and Their Meanings	Visual Flow and Logical Progression Between Shots	Scene Transitions: Moving Between Paragraphs	Visual Subtext: What is Said Between the Cuts
SLO-4	The Basic Building Blocks of Editing Syntax	Dissolves and Fades as Comma and Punctuation Marks	Run-On Sentences vs. Short Sentences in Editing	Creating Flow Between Scenes Through Editing	Montage Theory: Building Meaning Through Juxtaposition
SLO-5	Understanding the Shot: The Word of the Editing Language	The Full Stop: Hard Cuts in Film Editing	The Impact of Long Takes on Viewer Perception	Techniques for Smooth Scene Changes	Emotional and Intellectual Responses in Editing
SLO-6	The Sequence: The Sentence in Film Editing	Smash Cuts and Dramatic Transitions	Quick Cuts for Creating Urgency and Energy	Abrupt Scene Changes for Dramatic Effect	Breaking the Grammar Rules: Experimental Editing Techniques
SLO-7	The Scene: The Paragraph of Visual Storytelling	The Use of Metaphors and Similes in Editing	Dialogue Editing as the Structure of a Conversation	Editing for Emotional Beats in a Scene	The Role of Non-Linear Editing in Creative Work

SLO-8	The Grammar of Editing	Creating Visual Poetry Through Metaphoric Cuts	Rhythm of Back-and-Forth Shots in Dialogue	The Role of Reaction Shots in Emotional Editing	Challenging Traditional Syntax in Film Editing
SLO-9	Rules of Continuity and Discontinuity	Symbolism in Editing Choices	The Importance of Pauses and Silences in Dialogue Scenes	Building Climaxes and Resolutions in Editing	When to Break Continuity for Creative Effect
SLO-10	The 180-Degree Rule as Grammatical Structure	Transition Types and Their Meanings	Reaction Shots in Dialogue and Its Impact	Editing for Pace and Rhythm in Scene Development	The Impact of Digital Tools on Editing Language
SLO-11	Match Cuts as Visual Grammar Tools	The Impact of Music and Sound in Editing Vocabulary	Controlling Pacing in Conversations	Importance of Visual Continuity Between Scenes	New Trends in Editing: Innovations and Digital Impact
SLO-12	Syntax of Editing in Different Film Genres	Iconic Editing Choices in Classic Films	Practical Application: Editing Dialogue for Rhythm	Practical Exercise: Editing Scenes for Emotional Impact	Practical Application: Experimenting with Advanced Editing Techniques
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Understanding the Syntax of Film Editing -Introduction to Film Editing as a Language;Defining Editing as the Visual Language of Film;The Role of an Editor in "Speaking" the Film Language; Syntax of Editing: The Basic Building Blocks; The Shot: The Word of the Editing Language;The Sequence: The Sentence in Film Editing; The Scene: The Paragraph of Visual Storytelling; The Grammar of Editing; Rules of Continuity and Discontinuity; The 180-Degree Rule as Grammatical Structure; Match Cuts as Visual Grammar Tools

Unit II:
The Vocabulary of Film Editing - Basic Editing Techniques as Vocabulary Elements; The Cut: The Primary Word of Editing Language; Types of Cuts and Their Meanings (Straight Cut, Jump Cut, Match Cut); Transitions as Punctuation Marks in Film; The Comma: Dissolves and Fades; The Full Stop: Hard Cuts; The Exclamation: Smash Cuts and Dramatic Transitions; Visual Metaphors and Similes in Editing; Creating Visual Poetry Through Metaphoric Cuts; Symbolism in Editing Choices

Unit III:
Sentence Structure in Film Editing - Crafting Sentences: Shot Sequences; Building Coherent Sequences Through Shot Arrangement; Creating Visual Flow and Logical Progression; Run-On Sentences vs. Short Sentences; Long Takes and Their Impact on Viewer Perception; Quick Cuts for Energy and Urgency; Dialogue Editing as Conversation Structure; The Rhythm of Back-and-Forth Shots; The Impact of Pauses and Silences in Dialogue Scenes.

Unit IV:
Paragraphs of Film Editing - Constructing Scenes as Paragraphs; Building a Complete Idea Through a Scene's Structure; Opening, Developing, and Concluding a Scene; Scene Transitions: Moving Between Paragraphs; Creating Flow Between Scenes Through Editing; Techniques for Smooth vs. Abrupt Scene Changes; Editing for Emotional Beats; Emphasizing Key Emotional Moments Through Editing; The Importance of Reaction Shots.

Unit V:
Advanced Language Techniques in Editing - Editing for Subtext and Hidden Meanings; Creating Layers of Meaning; Visual Subtext: What is Said Between the Cuts; Montage as Poetic Structure; Using Editing to Create Emotional and Intellectual Responses; Power of Juxtaposition in Film Language; Breaking the Grammar Rules; Experimental Editing and Challenging Traditional Syntax; When and How to Break Continuity for Creative Effect; Evolving the Language of Editing; Impact of Digital Tools on Editing Language; New Trends and Innovations in Visual Storytelling

Resources			
242	Reisz, K., & Millar, G. (2015). *The technique of film editing* (3rd ed.). Focal Press	243	Radojčić, Z. (2021). *Film editing: The art of the expressive*. Routledge
244	LoBrutto, V. (2022). *Editing: The art of the expressive* (2nd ed.). Focal Press.	245	Bowen, C. J. (2019). *Making the cut: A guide to film editing*. Focal Press

Assessment						
Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies					
Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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Course Code	UFT24D05L	Course Title	Video Song Making	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To provide the mastery in Visuals
CLR-2	To know the different concept in emphasizing visuals
CLR-3	To understand the purpose of Visuals
CLR-4	To impart the fundamentals of Preparing Visuals
CLR-5	To learn the process of Working with Visuals

Outcomes (CLO)	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes										
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO 1	PSO 2
CLO-1	Students would learn the basics of Silent Filmmaking	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Visual	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about Visual	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Preparing Visual	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn to process of Working with Visual	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	24	24	24	24	24
S-1 to S-3	Concept Development for the Music Video	Location Scouting and Set Design	Camera Techniques and Shot Composition	Directing Performers and Choreography	Editing Techniques and Syncing Visuals to Music
S-4 to S-6	Concept Development for the Music Video	Location Scouting and Set Design	Camera Techniques and Shot Composition	Directing Performers and Choreography	Editing Techniques and Syncing Visuals to Music
S-7 to S-9	Concept Development for the Music Video	Location Scouting and Set Design	Camera Techniques and Shot Composition	Directing Performers and Choreography	Editing Techniques and Syncing Visuals to Music
S-10 to S-12	Concept Development for the Music Video	Location Scouting and Set Design	Camera Techniques and Shot Composition	Directing Performers and Choreography	Editing Techniques and Syncing Visuals to Music
S-13 to S-15	Script and Storyboarding Techniques	Pre-Production Planning and Scheduling	Lighting Setup for Various Moods	Filming the Music Video: On-Set Execution	Color Grading and Final Visual Enhancements
S-16 to S-18	Script and Storyboarding Techniques	Pre-Production Planning and Scheduling	Lighting Setup for Various Moods	Filming the Music Video: On-Set Execution	Color Grading and Final Visual Enhancements
S-19 to S-21	Script and Storyboarding Techniques	Pre-Production Planning and Scheduling	Lighting Setup for Various Moods	Filming the Music Video: On-Set Execution	Color Grading and Final Visual Enhancements
S-22 to S-24	Script and Storyboarding Techniques	Pre-Production Planning and Scheduling	Lighting Setup for Various Moods	Filming the Music Video: On-Set Execution	Color Grading and Final Visual Enhancements and Submission

CLASSEXERCISE:

1. Concept development and Scripting :3Weeks
2. Pre-production planning and scheduling :3Weeks
3. Camera Techniques and Light setup :3Weeks
4. Filming the Music Video :3Weeks
5. Editing and Submission :3Weeks

Record Works: Submission of 3 to 5 Minutes duration of the Video song.

Assessment of Record Works: The students must submit the exercise in the Digital form for the Practical exam, which will be evaluated by the External Examiner

Resources			
246	Nelson, Andrea C. Making Music Videos: Everything You Need to Know from the Best in the Business. 1st ed., Hal Leonard, 2003.	247	Watkinson, John. The Art of Digital Video. 4th ed., Focal Press, 2013.
248	Dobbins, Bill. The Music Video Production Handbook. 1st ed., Michael Wiese Productions, 2010.	249	Owens, Jim. Video Production Handbook. 5th ed., Focal Press, 2007.

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER V

Course Code	UFT24D06L	**Course Title**	Silent Filmmaking	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

									Program learning Outcomes									
CLR-1	To teach the fundamentals of video song production.																	
CLR-2	To understand visual storytelling in music videos.																	
CLR-3	To collaborate effectively with music and production teams.																	
CLR-4	To master cinematography, lighting, and color grading for videos.																	
CLR-5	To develop skills in editing and audio-visual synchronization.																	
Outcomes (CLO)	At the end of this course, learners will be able to:	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would learn the process of video song production.	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would understand visual styles and music genres.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain practical experience working with production teams.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would apply cinematography techniques to enhance videos.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would synchronize audio and visual elements in editing.	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	Understanding the Basics of Silent Films	Creating a Visual Script and Storyboard	Lighting to Convey Mood and Emotion	Shooting Techniques: Capturing Silent Performances	Adding Title Cards for Transitions
S-4 to S-6	Understanding the Basics of Silent Films	Character Development and Expressive Acting	Lighting to Convey Mood and Emotion	Shooting Techniques: Capturing Silent Performances	Adding Title Cards for Transitions
S-7 to S-9	Understanding the Basics of Silent Films	Character Development and Expressive Acting	Lighting to Convey Mood and Emotion	Editing a Silent Film for Visual Flow	Adding Title Cards for Storytelling and Transitions
S-10 to S-12	Developing a Story Without Dialogue	Character Development and Expressive Acting	Set and Costume Design	Editing a Silent Film for Visual Flow	Applying Black and White or Sepia Tone Effects
S-13 to S-15	Developing a Story Without Dialogue	Planning and Designing Visual Comedy/Drama	Set and Costume Design	Editing a Silent Film for Visual Flow	Applying Black and White or Sepia Tone Effects
S-16 to S-18	Developing a Story Without Dialogue	Planning and Designing Visual Comedy/Drama	Set and Costume Design	Editing a Silent Film for Visual Flow	Applying Black and White or Sepia Tone Effects
S-19 to S-21	Creating a Visual Script and Storyboard	Planning and Designing Visual Comedy/Drama	Set and Costume Design	Adding Title Cards for Storytelling	Final Film Review and Peer Feedback
S-22 to S-24	Creating a Visual Script and Storyboard	Planning and Designing Visual Comedy/Drama	Shooting Techniques: Capturing Silent Performances	Adding Title Cards for Storytelling	Final Film Review and Peer Feedback

CLASS EXERCISE:

1. Understanding the Basics of Silent Films :2Weeks
2. Creating a Visual Script and Storyboard :2Weeks
3. Camera Techniques and Light setup :2Weeks
4. Lighting to Convey Mood and Emotion :3Weeks
5. Shooting Techniques: Capturing Silent Performances :3Weeks
6. Editing a Silent Film for Visual Flow :3Weeks

Record Works: Submission of a silent Film as a group project.
Duration: 3-5 mins

Assessment of Record Works: The students must submit the exercise in the Digital form for the Practical exam, which will be evaluated by the External Examiner

Resources			
250	Putterman, Barry M. The Silent Film: A Guide to the Best 100 Films. 1st ed., Continuum, 2004.	251	Cousins, Mark. The Story of Film. 1st ed., Phaidon Press, 2004.
252	Altman, Rick. Silent Cinema: An Introduction. 1st ed., Columbia University Press, 2004.	253	Robinson, David. The Art of Silent Film. 1st ed., Marion Boyars Publishers, 1984.

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1	CLA – 2	CLA – 3	CLA – 4*	
		(10 %)	(10 %)	(20 %)	(10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

Course Code	UES24V01T	Course Title	Environmental Studies	Category	V	Value Added Course	L	T	P	C
							2	0	0	2

Course Offering Department	Biotechnology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR-1	*To create awareness on environment and renewable and non-renewable resources*
CLR-2	*To understand about ecosystem and biodiversity*
CLR-3	*To understand the natural and anthropogenic impact of the environmental pollution*
CLR-4	*To create awareness on different environmental problems*
CLR-5	*To create awareness on various environment protection acts and the impact of human population on environment*

CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10	
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning	Leadership Qualities, Professionalism	Digital Technology Skills	Value Inculcation, Multicultural Inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2	
CLO-1	*Applying knowledge on renewable and non-renewable resources*	✓	✓	-	-	1	75	70	-	-	1	-	-	2	1	-	-	-	
CLO-2	*Understanding about ecosystem and biodiversity*	✓	✓	-	-	1	80	75	3	2	-	1	-	-	2	-	-	-	
CLO-3	*Gathering knowledge on impact of environmental pollution*	-	✓	✓	-	2	80	75	-	3	2	-	3	-	3	-	-	-	
CLO-4	*Understanding of different environmental problems*	✓	-	✓	-	3	80	75	-	2	3	-	-	3	2	-	-	-	
CLO-5	*Having knowledge on various environment protection acts and the impact of human population on environment problems*	✓	-	✓	✓	3	80	75	-	-	3	-	3	2	1	-	-	-	

Duration (hour)	CLO - 1	CLO - 2	CLO - 3	CLO - 4	CLO - 5
	6	6	6	6	6
SLO-1	*Multidisciplinary nature of environmental studies, definition, scope, and importance of environmental studies*	*Energy flow in the ecosystem, energy flow in the ecosystem, ecological succession*	*Conservation of biodiversity: in-situ and ex-situ conservation of biodiversity*	*Disaster management- floods, earthquakes, cyclones, landslides*	*Air, water, wildlife - environment protection act*
SLO-2	*Need for public awareness. institutions in environment, people in environment*	*Food chains, food webs and ecological pyramids*	*Environmental pollution- definition, causes, effects and control measures of air, water, and soil pollution*	*Social issues and the environment: From unsustainable to sustainable development*	*Forest conservation act; issues involved in enforcement of environmental legislation, public awareness*
SLO-3	*Introduction to natural resources- renewable and nonrenewable resources - associated problems*	*Ecosystem, introduction, types, characteristic features, structure, and functions: forest, grassland, and desert ecosystems*	*Causes, effects and control measures of marine, and noise*	*Urban problems related to energy, water conservation, rain water harvesting, watershed*	*Human population and the environment: population growth, variation among nations*
SLO-4	*Forest, water, mineral, food resources*	*Aquatic ecosystems; biodiversity and its conservation- genetic, species and ecosystem diversity*	*Causes, effects and control measures of thermal pollution and nuclear hazards*	*Environmental ethics: issues and possible solutions, climate change & global warming*	*Population explosion – family welfare programme, human rights, value education*

Duration (hour)	CLO - 1 6	CLO - 2 6	CLO - 3 6	CLO - 4 6	CLO - 5 6
SLO-5	*Energy and land resources; role of an individual in conservation of natural resources; equitable use of resources for sustainable lifestyles*	*Biogeographical classification of India, value of biodiversity, biodiversity at global, national, and local levels*	*Role of individuals in pollution prevention*	*Acid rain & ozone layer depletion*	*HIV/AIDS, women, and child welfare*
SLO-6	*Concept of an ecosystem, structure and functions of an ecosystem, producers, consumers, and decomposers*	*India as a mega diversity nation, hot-spots of biodiversity, threats to biodiversity: habitat loss, poaching of wildlife man-wildlife conflicts, endangered and endemic species of India*	*Solid waste management Causes, effects, and control measures of urban and industrial waste*	*Nuclear accidents and nuclear holocaust; wasteland reclamation*	*Role of information technology in environment and human health*

Resources

1	*Bharucha Erach, (2013), Textbook of Environmental Studies for Undergraduate Courses (Second edition). Telangana, India: Orient BlackSwan.*	3	*Bharucha Erach, The Biodiversity of India, Mapin Publishing Pvt. Ltd., Ahmedabad – 380013, India, Email: mapin@icenet.net (R).*
2	*Basu Mahua, Savarimuthu Xavier, (2017), SJ Fundamentals of Environmental Studies. Cambridge, United Kingdom: Cambridge University Press.*	4	

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (50% Weightage)				Final Assessment (50% Weightage)
		CLA – 1 (10%)	CLA - 2 (10%)	CLA - 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	20	-	20	20	20
6	Create	-	20	-	-	-
Total %		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification / Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System	✓	Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		
		Brainstorming	✓		

* The evaluation can be done on the one or more parameters that include (i) Seminars, (ii) Mini-Project, (iii) Case Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments.

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Dr. Arumugam Perumal, ARMATS BIOTEK Training and Research Institute, Chennai	1	Dr. N. Banu, Bharathi Women's College (Autonomous), Chennai	1	Dr. P. Parthipan, Assistant Professor, Department of Biotechnology, FSH, SRMIST, KTR
				4	Mr. Parthasarathy S, Assistant Prof. & Head, VISCOM, FSH, SRMIST, VDP

SEMESTER V

Course Code	UCD24S04J	Course Title	Career Readiness and Professional Skills	Category	S	Skill Enhancement Courses	L	T	P	C
							1	0	2	2

Course Offering Department	Career Development	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
CLR-1	*Develop resume building practice*																		
CLR-2	*Prepare for interviews and group discussion*																		
CLR-3	*Understand the significance of team skills*																		
CLR-4	*Help students improve their speaking and presenting abilities*																		
CLR-5	*Acquire career planning skills and fully pursue a successful career path*																		
CLO	**At the end of this course, learners will be able to:**	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking	Communication Skills	Independent Thinking	Leadership Qualities	Digital Technology Skills	Value Inculcation, Multicultural	Environmental Action	Entrepreneurial Risk Taking	PSO-1	PSO-2	
CLO-1	*Understand the importance of resume preparation and face interview confidently*	✓	✓	-	-	2	85	80	2	3	2	3	-	-	-	-	-	-	
CLO-2	*Perform appropriately and effectively in group discussions*	✓	✓	✓	-	3	85	80	2	3	2	3	-	1	2	3	-	-	
CLO-3	*Empathize with and trust colleagues for improving interpersonal skills*	✓	✓	✓	✓	3	85	80	3	3	3	3	1	-	3	2	-	-	
CLO-4	*Prepare effective presentations considering the important strategies*	✓	✓	✓	✓	3	85	80	1	3	2	3	-	2	2	-	-	-	
CLO-5	*Explore sources of (online/offline) opportunities*	✓	✓	✓	✓	3	85	80	-	3	2	3	-	1	2	2	-	-	

Duration (hour)		9	9	9	9	9
S-1	SLO-1	*Introduction of resume and its Importance - Difference between a CV, Resume and Bio Data*	*Mock interview – face to face*	*Listening as a Team Skill*	*Types of Presentation - Informative, Instructional, Arousing, Persuasive, Decision-making - Structure of a presentation – Introduction of the event, Introducing the speaker, vote of thanks*	*Process of Career Exploration - Knowing Yourself - Personal Characteristics*
S-2	SLO-1	*Essential components of a good resume, common errors people make while preparing a resume*	*Mock interview- Feedback*	*Trust and Collaboration - Importance of Collaboration in Organization*	*Improvisation and unprepared presentations, man-woman view, feedback – appreciation and critique - Dos and Don'ts*	*Knowledge about the World of Work - Requirements of Jobs including Self-employment*
S-3	SLO-1	*Resume building format -Video resume – Tips and tricks – Do's and Don'ts*	*Meaning and Importance of Group Discussion - types of Group Discussion*	*The Secret to be a high performing Team*	*PowerPoint presentation–body language and stage etiquette –practice session*	*Sources of Career Information - Career Opportunities*
S-4	SLO-1	*Meaning and types of interviews (face to face, telephonic, video) - Dress code, background research*	*Procedure of Group Discussion - Ground rules - Evaluation of Group Discussion*	*Creativity - Meaning - Strategies to increase Creativity - creativity skills at the Workplace*	*PowerPoint presentation–practice session*	*Critical Thinking Skills - Problem Solving Skills - Ability to Learn*
S-5	SLO-1	*STAR Technique (situation, task, approach, and response) for facing an interview*	*Group Discussion - Common Errors Group Discussion Rubric*	*Methods and Process of Creativity Skills*	*PowerPoint presentation–practice session*	*Non- Cognitive Skills - Types of non-cognitive Skills and Strategies*
S-6	SLO-1	*Interview procedure (opening, listening skills, closure, asking questions)*	*Group discussion – Types and Tips to follow*	*Social Skills - Peer Pressure*	*Presentation for Internal and External Communication - online & offline Meetings*	*Non-Cognitive Skills and Gaps I Socio Economic Status*
S-7	SLO-1	*Keys to attain success in an interview*	*Group Discussion Practice*	*Stress and Stress Management - Meaning Stress Management Techniques*	*Visual elements in Presentation*	*Brainstorming*
S-8	SLO-1	*Rules and Elements of an Interview*	*Email Drafting – formal and informal*	*Social and Cultural Etiquette*	*Oral Skills and Public Speaking Skills*	*Logic and Rationality of Critical Thinking*
S-9	SLO-1	*Preparation and Practice*	*Writing Email – Practice*	*Characteristics and Enhancing Social Skills*	*Speaking Skills – Practice*	*Habits and Traits of the Mind*

Resources			
1	*Craig E Johnson, Meeting the ethical challenges of leadership, Sage publications, 2018*	2	*T V Rao, Managers who make a difference: Sharpening your management skill, Random House India, 2016*
3	*Allan R Cohen, David L Bradford, Influence without authority, Wiley, 2018*	4	*Alexander Osterwalder, Business Model Generation, Wiley, 2013*
5	*Deborah Tannen, Talking from nine to five: Women and men in the workplace, Harper Collins Publishers, 2010*	6	*Dr Carrie Picardi Leadership Essentials you always wanted to know Vibrant Publishers,2021*

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (100% Weightage)							
		CLA - 1 (20%)		CLA - 2 (20%)		CLA - 3 (30%)		CLA - 4 (30%)	
		Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)
1	Remember	5	5	5	5	15	15	10	10
2	Understand	5	5	5	5	15	15	10	10
3	Apply	25	25	25	25	20	20	20	20
4	Analyze	25	25	25	25	20	20	20	20
5	Evaluate	20	20	20	20	15	15	20	20
6	Create	20	20	20	20	15	15	20	20
Total (%)		100	100	100	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification / Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Gender Equality	✓	Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		
		Brainstorming	✓		

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr. P. Chockalingam, Senior Lead Software Engineer, Virtusa Consulting Services Private Ltd, DLF IT Park SEZ, Chennai – 600089 p.chockalingam1986@gmail.com	1	Dr. G. Saravana Prabu, Asst. Professor, Department of English, Amrita Vishwa Vidhyapeetham, Coimbatore - 641112 g_saravanaprabu@cb.amrita.edu	1	Mrs. Deepalakshmi S, HOD, Department of Career Guidance, FSH, SRMIST hod.dcgc.ktr@srmist.edu.in
				2	Dr. Muthu Deepa, Assistant Professor, Department of Career Guidance, FSH, SRMIST, muthudem@srmist.edu.in

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Course Code	UFT24P02L	Course Title	Internship - II	Category	R	Project Work / Internship	L	T	P	C
							0	0	0	1

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR-1	*To acquire the basic knowledge of media industry*
CLR-2	*To understand the working atmosphere of media industry*
CLR-3	*To know and practice field works in various designations of various media setup*
CLR-4	*To train in the film& TV industry as an intern in various field*
CLR-5	*To get the mastery skills from the media field through intern training*

CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1 Conceive	2 Design	3 Implement	4 Operate	1 Level of Thinking	2 Expected Proficiency (%)	3 Expected Attainment (%)	1 Problem Solving, Critical Thinking, Creativity	2 Communication Skills, Collaborative Skills	3 Independent Thinking, Analytical Reasoning	4 Leadership Qualities, Professionalism	5 Digital Technology Skills	6 Value Inculcation, Multicultural inclusivity	7 Environmental Action, Community Engagement	8 Entrepreneurial Risk Taking	9 PSO-1	10 PSO-2
CLO-1	*Students would learn the media industry practically*	✓	✓	-	-	2	85	75	3	-	3	-	-	-	-	3	3	3
CLO-2	*Students would gain knowledge of media field circumstances*	✓	✓	✓	-	2	85	75	3	-	3	-	-	2	-	3	-	3
CLO-3	*Students would know various designations and various media setup*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3
CLO-4	*Students would gain knowledge about film & TV industry*	✓	✓	✓	✓	3	85	75	3	-	3	-	-	2	-	3	-	3
CLO-5	*Students would be proficient in the media field*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3

The student will undergo a two-week internship during the summer vacation after the end of the II Semester in any media organization and must submit an activity report. The student will be monitored by the faculty and will be guided by the media organization in completing the internship.

Methodology:

Students are expected to do an internship of professional nature within the stipulated time during the summer vacation for a period of a minimum of 15 days after the end the of II Semester. Criteria for selecting the internship will be based on the area of specialization by the student in the media industry. Emphasis will be given to get trained of professional quality that will help students to enter the media industry with an evaluated portfolio. The internship training activities will be presented by the students and the viva voce will complete the process of evaluation for awarding grades.

The training work can be carried out in any Media House/ Print Media/ Advertising Agency/ Media Professional/ Film Industry for three months.

Record Work:
Students must prepare the Day-to-Day activities of their internship training period, that will be monitored by Internship Coordinator of the Media organization.
(The students must submit the Internship report in the Record form for Practical Exam, which will be evaluated by the External Examiner)

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VI

Course Code	UFE24D07T	Course Title	Editing Techniques in Fiction	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To explain the role of fiction editing in storytelling.
CLR-3	To apply continuity editing techniques and basic cuts in fiction.
CLR-3	To edit for character development and performance continuity.
CLR-4	To manipulate pacing and structure to enhance narrative flow.
CLR-5	To use advanced editing techniques, including montage and visual-sound integration.

Outcomes CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Students should define fiction editing and apply continuity techniques like the 180-degree rule.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students should use reaction shots and pacing to develop characters.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students should balance fast and slow cuts to control pacing and time manipulation.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students should edit for emotional impact, including suspense and tension.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students should apply advanced techniques like montage and integrate visual and sound effects to finalize the edit.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Introduction to Fiction Editing	Establishing Characters Through Editing	Introduction to Narrative Pacing	Amplifying Emotional Beats Through Editing	Non-Linear Editing in Fiction
SLO-2	Fiction vs. Documentary Editing	Developing Characters Through Reaction Shots	Fast-Paced Editing for Action Sequences	Techniques for Enhancing Emotional Moments	Techniques for Editing Flashbacks, Flashforwards, and Non-Chronological Narratives
SLO-3	Continuity Editing in Fiction	Emphasizing Character Arcs and Transformations	Slow-Paced Editing for Drama and Tension	Psychological Editing Techniques in Thrillers and Horror	Balancing Coherence and Complexity in Non-Linear Storytelling
SLO-4	The 180-Degree Rule	Dialogue Editing in Fiction	Balancing Quick and Slow Cuts	Suspense and Release Through Editing	Montage in Fiction
SLO-5	Eyeline Match and Match on Action	The Rhythm of Conversations in Editing	Manipulating Time Through Editing	The Use of Delayed Reveals in Psychological Thrillers	The Art of Condensing Time and Conveying Themes Through Montage
SLO-6	Basic Cuts in Fiction Editing	Maintaining Performance Continuity	Creating Scene Transitions	Creating Tension Through Fragmented Cuts	Creating Emotional and Intellectual Responses with Juxtaposition

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-7	Using Transitions in Fiction Editing	Editing for Subtext and Nuance	Cross-Cutting and Parallel Editing	Editing for Psychological Disorientation in Horror Films	Visual and Sound Editing Integration
SLO-8	Maintaining Visual Consistency	Using Silence and Pause Effectively in Fiction	Scene Transitions and Emotional Flow	Building and Resolving Tension in Fiction Editing	Syncing Visual Effects (VFX) with Narrative Editing
SLO-9	Editing for Visual Storytelling	Editing for Unspoken Tensions	Manipulating Viewer Expectations Through Editing	The Role of Music and Sound in Psychological Editing	Using Sound Design and Music to Enhance Narrative and Emotional Impact
SLO-10	Cutting to Create Narrative Flow	Character-driven Editing in Various Genres	The Role of Flashbacks and Flashforwards in Fiction Editing	Building Emotional Connections Through Editing	Finalizing and Polishing the Edit
SLO-11	Editing for Genre-Specific Styles	Emotional Editing Techniques for Character Depth	The Impact of Rhythm on Narrative Structure	Psychological Editing Techniques for Drama	Preparing the Final Cut: Rough to Fine Edit
SLO-12	Introduction to Non-Linear Editing Softwar	Editing Techniques for Complex Characters	Editing for Complex Narratives	Editing to Evoke Specific Emotional Responses	Exporting and Preparing for Distribution
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Foundations of Fiction Editing - Introduction to Fiction Editing- Defining Fiction Editing and Its Role in Storytelling; The Differences Between Fiction and Documentary Editing; Continuity Editing in Fiction Techniques for Maintaining Visual Consistency; The 180-Degree Rule, Eyeline Match, and Match on Action; Basic Cuts and Transitions in Fiction; Straight Cut, L-Cut, J-Cut, Jump Cut Fades, Dissolves, and Wipes.

Unit II:
Editing for Character and Performance - Establishing and Developing Characters Through Editing; The Role of Reaction Shots in Character Development; Editing to Emphasize Character Arcs and Transformations; Dialogue Editing in Fiction; Rhythm, Timing, and Pacing in Conversations; Maintaining Performance Continuity Across Cuts; Editing for Subtext and Nuance; Highlighting Subtle Emotions and Unspoken Tensions; Using Silence and Pause Effectively.

Unit III:
Narrative Pacing and Structure - Controlling the Pacing of Fictional Stories; Fast-Paced Editing for Action Sequences; Slow-Paced Editing for Drama and Tension; Building Rhythm in Fiction; Balancing Quick and Slow Cuts to Match Narrative Flow; Manipulating Time Through Editing (Time Lapses, Slow Motion); Scene Transitions and Narrative Flow; Cross-Cutting and Parallel Editing to Build Suspense -Creating Seamless Transitions Between Scenes and Acts.

Unit IV:
Editing for Emotional and Psychological Impact - Amplifying Emotional Beats Through Editing; Techniques for Enhancing Emotional Moments, Editing to Evoke Specific Emotional Responses; Psychological Editing Techniques - Creating Tension and Disorientation in Thrillers and Horror Films; The Use of Jump Scares, Delayed Reveals, and Fragmented Cuts; Suspense and Release in Fiction Editing; Techniques for Building and Resolving Tension; The Importance of Pacing and Timing in Suspenseful Sequences

Unit V:
Advanced Techniques in Fiction Editing - Non-Linear Editing in Fiction - Techniques for Editing Flashbacks, Flashforwards, and Non-Chronological Narratives; Balancing Coherence and Complexity in Non-Linear Storytelling; Montage in Fiction; The Art of Condensing Time and Conveying Themes Through Montage; Creating Emotional and Intellectual Responses with Juxtaposition; Visual and Sound Editing Integration; Syncing Visual Effects (VFX) with Narrative Editing; Using Sound Design and Music to Enhance Narrative and Emotional Impact- Finalizing and Polishing the Edit' Preparing the Final Cut: Rough to Fine Edit; Exporting and Preparing for Distribution: Formats, Aspect Ratios, and Quality Control

Resources			
254	Dmytryk, E. (2015). *On film editing: An introduction to the art of film construction*. Focal Press	255	Hullfish, S. (2021). *The art of the cut: Conversations with film and TV editors*. CRC Press
256	Murch, W. (2001). *In the blink of an eye: A perspective on film editing* (2nd ed.). Silman-James Press	257	Dancyger, K. (2020). *The technique of film and video editing: History, theory, and practice* (7th ed.). Routledge

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VI

Course Code	UFE24D08T	Course Title	Editing Techniques in Non-Fiction	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	**The purpose of learning this course is to:**
CLR-1	To understand non-fiction editing principles and formats.
CLR-3	To structure raw footage into a coherent narrative with voiceovers and interviews.
CLR-3	To control pacing and rhythm using time manipulation techniques.
CLR-4	To edit for emotional and informational impact, handling sensitive content ethically.
CLR-5	To apply advanced editing techniques, integrating visual and audio elements.
Outcomes CLO	**At the end of this course, learners will be able to:**
CLO-1	Students should grasp the role and formats of non-fiction editing.
CLO-2	Students should organize footage and use voiceovers and interviews to create a cohesive story.
CLO-3	Students should use pacing techniques to enhance narrative flow.
CLO-4	Students should handle emotional content and sensitive topics ethically.
CLO-5	Students should integrate visual/audio elements and finalize non-fiction edits.

Depth				**Attainment**			**Program learning Outcomes**									
1	**2**	**3**	**4**	**1**	**2**	**3**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**
Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO-1**	**PSO-2**
✓	-	-	-	-	85	75	H					H			H	
✓	✓	✓	-	2	85	75			H			H				
✓	✓	✓	✓	3	85	75					H	H				H
✓	✓	✓	✓	3	85	75	H			H						
✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Understanding Non-Fiction Editing: Definition and Role	Introduction to Narrative Structure in Non-Fiction	Introduction to Pacing in Non-Fiction Editing	Introduction to Emotional Engagement in Editing	Non-Linear Editing in Documentaries
SLO-2	Differences Between Fiction and Non-Fiction Editing	Building a Narrative Arc in Documentaries	Controlling Pacing for Audience Engagement	Highlighting Personal Stories in Non-Fiction	Techniques for Editing Flashbacks and Flash-forwards
SLO-3	Principles of Non-Fiction Editing: Authenticity and Accuracy	Organizing Raw Footage into a Coherent Story	Editing for Rhythm in Documentaries	Using Music and Sound for Emotional Impact	Integrating Visual and Audio Elements
SLO-4	The Impact of Editing on Perception and Interpretation	Creating a Beginning, Middle, and End	Techniques for Effective Transitions	Ethical Considerations in Editing Sensitive Content	Creating Effective Montages
SLO-5	Overview of Non-Fiction Formats: Documentaries, Reality TV, News Reports	Balancing Perspectives and Information	Manipulating Time Through Editing	Balancing Facts and Narrative	The Editing Workflow in Non-Fiction
SLO-6	Ethics in Non-Fiction Editing	Integrating Interviews into the Narrative	Editing for Suspense and Tension	Techniques for Enhancing Key Information	From Rough Cut to Final Edit

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-7	Authenticity in Documentary Editing	The Role of Voiceovers in Documentary Editing	Slow-Paced Editing for Drama	Crafting Emotional Beats	Quality Control in Non-Fiction Editing
SLO-8	Challenges in Non-Fiction Editing	Storytelling Through B-Roll and Archival Footage	Fast-Paced Editing for Action and Engagement	Psychological Editing Techniques	Feedback and Finalizing the Edit
SLO-9	Documentary Editing Techniques	Editing for Tension and Conflict	Time Lapses and Flashbacks in Documentaries	Editing for Empathy and Impact	Syncing Interviews and Archival Footage
SLO-10	Editing Reality TV and News Reports	Using Non-Linear Storytelling in Documentaries	Balancing Information Delivery and Emotional Flow	Handling Trauma and Sensitive Topics in Editing	Using Sound Design and Music to Enhance the Narrative
SLO-11	Working with Real Footage in Non-Fiction	The Role of Subtext in Documentary Editing	Case Study: Editing Pacing in Documentaries	Emotional Resolution Through Editing	Emerging Trends and Technologies in Non-Fiction Editing
SLO-12	The Editor's Role in Shaping Non-Fiction Stories	Case Study: Building a Narrative from Raw Footage	Advanced Techniques in Time Manipulation	Case Study: Emotional Impact in Documentaries	The Impact of Digital Media on Non-Fiction Editing
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:

Introduction to Non-Fiction Editing - Understanding Non-Fiction Editing - Definition and Role of Editing in Documentaries and Reality TV, Differences Between Fiction and Non-Fiction Editing; Principles of Non-Fiction Editing- Maintaining Authenticity and Accuracy, The Impact of Editing on Perception and Interpretation; Overview of Non-Fiction Formats - Documentaries, Docudramas, Reality Shows, News Reports.

Unit II:

Crafting a Coherent Narrative - Structuring Non-Fiction Stories - Building a Narrative Arc in Documentaries, Techniques for Organizing Raw Footage into a Coherent Story; Creating a Narrative Flow - Establishing a Beginning, Middle, and End, Balancing Different Perspectives and Information; Using Interviews and Voiceovers - Editing Interviews for Clarity and Impact, Integrating Voiceovers to Enhance the Narrative.

Unit III:

Pacing and Rhythm in Non-Fiction Editing - Controlling Pacing in Documentaries - Techniques for Maintaining Viewer Engagement, Balancing Information Delivery and Narrative Flow; Editing for Rhythm - Creating a Dynamic Viewing Experience, Techniques for Effective Transitions Between Segments; Time Manipulation in Non-Fiction - Using Flashbacks, Time Lapses, and Slow Motion, Enhancing Storytelling with Temporal Techniques.

Unit IV:

Editing for Emotional and Informational Impact - Creating Emotional Engagement - Techniques for Highlighting Personal Stories and Human Interest, Using Music and Sound to Enhance Emotional Impact; Handling Sensitive Content- Ethical Considerations in Editing Controversial or Sensitive Topics, Ensuring Accuracy and Fairness; Emphasizing Key Information - Techniques for Highlighting Important Facts and Messages, Balancing Fact and Narrative

Unit V:

Advanced Non-Fiction Editing Techniques - Integrating Visual and Audio Elements - Synchronizing Interviews, B-Roll, and Archival Footage, Using Sound Design and Music to Support the Narrative; Creating Effective Montages - Techniques for Crafting Compelling Visual Summaries, Using Montage to Convey Themes and Connections; The Editing Workflow in Non-Fiction - From Rough Cut to Final Edit: The Non-Fiction Editing Process, Quality Control, Feedback, and Finalizing the Edit; The Future of Non-Fiction Editing - Emerging Trends and Technologies, The Impact of Digital Media on Non-Fiction Editing.

Resources			
258	Watson, P. (2016). *Documentary editing: The theory and practice of editing documentary films*. Focal Press	259	Murch, W. (2001). *In the blink of an eye: A perspective on film editing* (2nd ed.). Silman-James Press
260	Jolliffe, G., & Zinnes, A. (2018). *The documentary film maker's handbook* (3rd ed.). Continuum International Publishing Group	261	Andrejevic, M. (2004). *Reality TV: The work of being watched*. Rowman & Littlefield Publishers

Assessment	**Strategies**

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VI

Course Code	UFT24D09T	Course Title	Digital Filmmaking	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
CLR-1	To provide the mastery in Film Production																	
CLR-2	To know the different concept of Digital Camera																	
CLR-3	To understand the purpose of Tripod and Camera Accessories																	
CLR-4	To impart the fundamentals of Film Editing and Techniques																	
CLR-5	To learn the process of Sound and Sound Techniques																	
CLO	At the end of this course, learners will be able to:	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Students would learn the basics of Film Production	✓	✓	-	-	2	85	75	-	2	-	3	-	2	-	3	3	-
CLO-2	Students would know the concept of Digital Camera	✓	✓	✓	-	2	85	75	3	-	-	3	-	2	-	3	3	-
CLO-3	Students would gain knowledge about Tripod and Camera Accessories	✓	✓	✓	✓	3	85	75	3	2	2	-	3	2	2	3	3	-
CLO-4	Students would learn fundamentals of Film Editing and Techniques	✓	✓	✓	✓	3	85	75	3	2	2	-	3	-	-	3	3	-
CLO-5	Students would learn to process of Sound and Sound Techniques	✓	✓	✓	✓	3	85	75	3	-	-	-	3	-	-	3	3	3

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	12	12	12	12	12
SLO-1	Film Production- Stages Film Production- Concept	Digital Camera- Concept	Tripod- Concept	Film Editing- Concept	Sound & Noise- Concept
SLO-2	Pre-Production- Film Scripting	Types of Digital Camera- I	Types of Tripods	Techniques of Film Editing	Sound & Human Ear- Concept
SLO-3	Pre-Production- Film Production Team	Parts of Digital Camcorde	Tripod Heads & its types	Linear Video Editing- Concept	Sound Wave & Properties of Sound Wave
SLO-4	Pre-Production- Film Location Scouting	Camera Image Senor- Concept	Tripod Accessories- Concept	Principles of Linear Video Editing	Cinema Sound & its elements
SLO-5	Pre-Production- Film Budgeting	Types of Camera Image Sensor	Jib Crane- Concept	Non-Linear Editing- Concept	Sound Recording & its types
SLO-6	Production- Shooting Script	Image Resolution & its types	Types of Jib Crane	Principles of Non-Linear Editing	Monaural & Stereo Sound
SLO-7	Production- Call Sheet	Digital Video File Formats- Concept	Dolly Device & its types	Film Splicing Editing- Concept	Dolby Digital Surround & Digital Theatre Systems (DTS)
SLO-8	Post-Production- Editing & Special Effects	Codec & its types	Non-Traditional Dolly Device	Principles of Film Splicing Editing	Audio File & its types
SLO-9	Post-Production- Music & Sound Effects	Video Compression & its types	Camera Stabilizer- Concept	Computer Animation & its types	Studio Acoustic- Concept
SLO-10	Film Distribution- Concept	Aspect Ratio- Concept	Steadicam- Concept	Color Correction & Color Grading	Microphones & its types
SLO-11	Film Distribution Areas- India & Tamil Nadu	Types of Aspect Ratio	Drone Camera & its types	Computer-Generated Imagery (CGI) & Special Effects (SFX)	Dubbing: On-Screen & Off- Screen Sound effects
SLO-12	Film Exhibition- Concept	Camera Accessories- Concept	Spidercam- Concept	Compositing & Rotoscoping	Sound Editing & Sound Mixing

UNIT- I:

Film Production- Definition & Concept; Stages Film Production- Pre-Production, Production, Post-Production; Stages of Film Pre Production- Scripting, Production Team & Budgeting; Film Scripting- Definition & Concept; Film Production Team- Definition & Concept; Types of Film Production Team- Talent, Technician, Production & Administrative; Film Location Scouting- Definition & Concept; Film Budgeting- Definition & Concept; Production- Call Sheet & Shooting; Post Production- Definition & Concept; Film Distribution- Definition & Concept; Film Exhibition- Definition & Concept.

UNIT- II:
Digital Camera- Definition & Concept; Types of Digital Camera- Mini-DV Camcorders, DVD Camcorders, Hard Disk Drive (HDD) Camcorders, Flash Memory Camcorders, Combo Models; Parts of Digital Camcorder; Camera Image Sensor- Definition & Concept; Types of Camera Image Sensor- CCD & CMOS Sensor; Image Resolution- Definition & Concept; Types of Image Resolution- UHD, SD, HD; Digital Video File Formats- Definition & Concept; Video Compression- Definition & Concept; Types of Video Compression- Lossy Files, Lossless Files; Aspect Ratio- Definition & Concept; Types of Aspect Ratio; Camera Accessories- Definition & Concept; Different Camera Accessories.

UNIT- III:

Tripod- Definition & Concept; Types of Tripod; Tripod Heads- Definition & Concept; Types of Tripod Heads; Tripod Accessories- Definition & Concept; Jib Crane- Definition & Concept; Types of Jib Cranes- Simple Action Rectangular Jibs, Remote Head Cranes, Cable Assist Cranes; Dolly Device- Definition & Concept; Types of Dolly Device- Cinema Platform Dolly, Doorway Dolly, Slider, Tripod Dolly, Table Top Dolly; Non-Traditional Dolly Device; Camera stabilizer- Definition & Concept; Types of Camera Stabilizers; Steadicam- Definition & Concept; Drone Camera- Definition & Concept; Types of Drone Cameras.

UNIT- IV:

Film Editing- Definition & Concept; Stages of Film Editing; Techniques of Film Editing; Types of Film Editing- Linear Video Editing, Non-Linear Video Editing, Film Splicing Editing; Linear Video Editing- Definition & Concept; Non-Linear Editing- Definition & Concept; Film Splicing Editing- Definition & Concept; Color Correction- Definition & Concept; Color Grading- Definition & Concept; Computer Animation- Definition & Concept; Computer-Generated Imagery (CGI)- Definition & Concept; Special Effects (SFX)- Definition & Concept; Compositing - Definition & Concept; Rotoscoping- Definition & Concept.

UNIT- V:
Sound- Definition & Concept; Sound & Human Ear; Sound Wave- Definition & Concept; Types of Sound Wave; Characteristics of Sound Wave; Properties of Sound Wave; Cinema Sound- Definition & Concept; Sound Recording- Definition & Concept; Monaural Sound- Definition & Concept; Stereo Sound- Definition & Concept; Dolby Digital; Definition & Concept; Audio File- Definition & Concept; Types of Audio File; Studio Acoustic- Definition & Concept; Microphones- Definition & Concept; Types of Microphones; Sound Effects- Definition & Concept; Dubbing- Definition & Concept; Sound Editing & Mixing.

Resources

1	Ascher, Steven, and Edward Pincus. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age. 5th ed., Penguin Books, 2024.	2	Hughes, Michael. Digital Filmmaking for Beginners. Michael Wiese Productions, 2020.
3	Rodriguez, Robert. Rebel Without a Crew. Plume, 1995.	4	Block, Bruce. The Visual Story: Creating the Visual Structure of Film, TV and Digital Media. Focal Press, 2013.
5	*Murch, Walter. In the Blink of an Eye: A Perspective on Film Editing. Silman-James Press, 2001.*		

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VI

Course Code	UFT24D10T	Course Title	Documentary Filmmaking	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To define the scope and theories of documentary filmmaking.
CLR-3	To understand the impact and ethical considerations of documentaries.
CLR-3	To develop skills in research, planning, and pre-production.
CLR-4	To master cinematography, sound, and production techniques.
CLR-5	To learn post-production and distribution strategies for documentaries.
Outcomes CLO	**At the end of this course, learners will be able to:**
CLO-1	Students would understand the fundamentals of documentary filmmaking.
CLO-2	Students would grasp ethical and societal aspects of documentaries.
CLO-3	Students would gain proficiency in research and pre-production tasks.
CLO-4	Students would learn production techniques for shooting and sound.
CLO-5	Students would acquire skills in editing, distribution, and promotion.

Depth				Attainment			Program learning Outcomes									
1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
✓	-	-	-	-	85	75	H					H			H	
✓	✓	✓	-	2	85	75			H			H				
✓	✓	✓	✓	3	85	75					H	H				H
✓	✓	✓	✓	3	85	75	H			H						
✓	✓	✓	✓	3	85	75	H			H	H					

Ttle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Definition and Scope of Documentary Films	Research and Pre-Production	Production Techniques	Post-Production	Distribution and Promotion
SLO-2	History of Documentary Cinema	Selecting a Subject and Theme	Cinematography for Documentaries	Editing a Documentary	Distribution Channels for Documentaries
SLO-3	Key Theories and Approaches	Identifying a Compelling Story	Camera Techniques and Equipment	Narrative Structure and Pacing	Film Festivals and Screenings
SLO-4	Expository Documentaries	Importance of Research and Fact-Checking	Shooting in Various Environments	Use of Archival Footage and Still Images	Broadcast and Streaming Platforms
SLO-5	Observational Documentaries	Developing a Documentary Proposal	Lighting for Documentaries	Incorporating Graphics and Titles	Educational and Community Outreach
SLO-6	Participatory Documentaries	Writing a Treatment	Sound Recording in Documentaries	Sound Design and Mixing	Marketing and Promotion of Documentaries
SLO-7	Reflexive Documentaries	Creating a Pitch	Capturing Ambient Sound	Enhancing the Audio Experience	Creating a Press Kit
SLO-8	Performative Documentaries	Pre-Production Planning	Interview Techniques	Use of Music and Sound Effects	Social Media and Online Presence
SLO-9	Role and Impact of Documentary Films in Society	Budgeting and Fundraising	Preparing for Interviews	Color Correction and Grading	Legal and Copyright Issues

Ttle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-10	Ethical Considerations in Documentary Filmmaking	Scheduling and Logistics	Directing and Working with Subjects	Reviewing and Refining the Final Cut	Release Forms and Permissions
SLO-11	Documentary Filmmakers and Their Impact	Storyboarding and Scripting	Ethical and Legal Considerations	Feedback and Revisions	Evaluating Documentary Impact
SLO-12	Contemporary Documentary Trends	Planning Interviews and Key Shots	Managing On-Camera Presence	Finalizing the Documentary for Distribution	Measuring Success and Reach
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Documentary Filmmaking -Definition and Scope of Documentary Films; History of Documentary Cinema; Key Theories and Approaches; Expository, Observational, Participatory, Reflexive, Performative; The Role and Impact of Documentary Films in Society; Ethical Considerations in Documentary Filmmaking.

Unit II:
Research and Pre-Production - Selecting a Subject and Theme; Identifying a Compelling Story; Importance of Research and Fact-Checking; Developing a Documentary Proposal; Writing a Treatment; Creating a Pitch; Pre-Production Planning; Budgeting and Fundraising; Scheduling and Logistics; Storyboarding and Scripting; Visualizing the Documentary; Planning Interviews and Key Shots.

Unit III:
Production Techniques - Cinematography for Documentaries; Camera Techniques and Equipment; Shooting in Various Environments; Lighting for Documentaries; Sound Recording; Capturing High-Quality Audio; Use of Microphones and Recording Devices; Importance of Ambient Sound; Interview Techniques; Preparing for Interviews; Conducting Effective Interviews; Ethical and Legal Considerations; Directing and Working with Subjects; Building Trust and Rapport; Managing On-Camera Presence.

Unit IV:
Post-Production - Editing a Documentary; Narrative Structure and Pacing; Use of Archival Footage and Still Images; Incorporating Graphics and Titles; Sound Design and Mixing; Enhancing the Audio Experience; Use of Music and Sound Effects; Color Correction and Grading; Enhancing Visual Quality; Maintaining Visual Consistency; Reviewing and Refining the Final Cut; Feedback and Revisions; Finalizing the Documentary for Distribution.

Unit V:
Distribution and Promotion - Distribution Channels; Film Festivals and Screenings; Broadcast and Streaming Platforms; Educational and Community Outreach; Marketing and Promotion; Creating a Press Kit; Social Media and Online Presence; Engaging with Audiences; Legal and Copyright Issues; Licensing Footage and Music; Release Forms and Permissions; Evaluating Documentary Impact; Measuring Success and Reach; Audience Feedback and Critical Response.

Resources			
262	Rabiger, Michael. Directing the Documentary. 6th ed., Focal Press, 2020.	263	Rea, Peter W., and David K. Irving. The Documentary Film Maker's Handbook. Focal Press, 2014.
264	Bernard, Sheila Curran. Documentary Storytelling: Creative Nonfiction on Screen. 4th ed., Focal Press, 2020.	265	Cunningham, Megan. The Art of the Documentary: Ten Leading Directors on Their Films. Focal Press, 2011.
266	Aufderheide, Patricia. A New History of Documentary Film. Routledge, 2019.		

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VI

Course Code	UFT24P03L	Course Title	**Project Work - Short Filmmaking**	Category	C	Core	L	T	P	C
							0	0	4	2

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

									Program learning Outcomes									
CLR-1	To provide the mastery in Story & Scene for Short Film																	
CLR-2	To know the different concept of Budget for Short Film																	
CLR-3	To understand the purpose of Shooting Script for Short Film																	
CLR-4	To impart the fundamentals of Non-linear Video Editing																	
CLR-5	To learn the process of Dubbing, Sound Effects & Mixing																	
Outcomes (CLO)	At the end of this course, learners will be able to:i	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would learn the basics of Story & Scene for Short Film	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Budget for Short Film	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would learn fundamentals of Non-linear Video Editing	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn to process of Dubbing, Sound Effects & Mixing	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn the basics of Story & Scene for Short Film	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	15	**15**	**15**	**15**	**15**
S-1 to S-2	*Writing Original Theme / Concept for Film-1*	*Writing Scene & Sequence for Film-1*	*Writing Original Shooting Script for Film-1*	*Working with Video Editing for Film-3*	*Working with Dubbing & Music for Film-5*
S-3to S-4	*Writing Original Theme / Concept for Film-2*	*Writing Scene & Sequence for Film-2*	*Writing Original Shooting Script for Film-2*	*Working with Video Editing for Film-4*	*Working with Dubbing & Music for Film-6*
S-5 to S-6	*Writing Original Story for Film-1*	*Writing Scene & Sequence for Film-3*	*Writing Original Shooting Script for Film-3*	*Working with Video Editing for Film-5*	*Working with Sound Effects & Final Mixing for Film-1*
S-7 to S-8	*Writing Original Story for Film-2*	*Writing Original Dialogue for Film-1*	*Writing Original Shooting Script for Film-4*	*Working with Video Editing for Film-6*	*Working with Sound Effects & Final Mixing for Film-2*
S-9 to S-10	*Writing Original Story for Film-3*	*Writing Original Dialogue for Film-2*	*Writing Original Shooting Script for Film-5*	*Working with Dubbing & Music for Film-1*	*Working with Sound Effects & Final Mixing for Film-3*
S-11 to S-12	*Writing Original Screenplay for Film-1*	*Writing Original Dialogue for Film-3*	*Writing Original Shooting Script for Film-6*	*Working with Dubbing & Music for Film-2*	*Working with Sound Effects & Final Mixing for Film-4*
S-13 to S-14	*Writing Original Screenplay for Film-2*	*Working with Production Team & Budget for Film-1*	*Working with Video Editing for Film-1*	*Working with Dubbing & Music for Film-3*	*Working with Sound Effects & Final Mixing for Film-5*
S-15	*Writing Original Screenplay for Film-3*	*Working with Production Team & Budget for Film-2*	*Working with Video Editing for Film-2*	*Working with Dubbing & Music for Film-4*	*Working with Sound Effects & Final Mixing for Film-6*

CLASS EXERCISE:

1. Writing Theme/ Concept for Film : 1Week
2. Writing Story for Film : 1 Weeks
3. Writing Screenplay for Film : 1 Weeks
4. Writing Scene & Sequence for Film : 2 Weeks
5. Writing Dialogue for Film : 2 Weeks
6. Working with Production Team & Budget for Film : 2 Weeks
7. Writing Shooting Script for Film : 2 Weeks
8. Working with Video Editing for Film : 2 Weeks
9. Working with Dubbing & Music for Film : 1 Week.
10. Working with Sound Effects & Final Mixing for Film : 1 Week

Record Works:
Students must make ONE Short Film on any concept of their choice (Maximum 5 mins)

Resources			
1	*Wilschut, J. C. (2020). The short film: A critical introduction. Routledge.*	4	*Tierno, M. (2019). The art of writing a short film. Michael W. Tierno Publishing.*
2	*Cowgill, L. J. (2012). Writing short films: Structure and content for screenwriters (3rd ed.). Michael Wiese Productions.*	5	*Murch, W. (2018). In the blink of an eye: A perspective on film editing (3rd ed.). Silman-James Press.*
3	*Gurskis, D. (2018). The short screenplay: Your short film from concept to script. Focal Press.*		

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VI

Course Code	UCD24V02T	Course Title	Universal Human Values	Category	V	Value Added Course	L	T	P	C
							2	0	0	2

Course Offering Department	Career Guidance Cell	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10	
CLR-1	*Help the students to understand need of value education, appreciate the essential complimentarily between 'values' and 'skills' and to ensure sustained happiness and prosperity which are the core aspirations of all human beings.*	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning,	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2	
CLR-2	*Help students initiate a process of dialog within themselves to know what they really want to be' in their life and profession.*																		
CLR-3	*Help students to understand the meaning of happiness and prosperity for a human being. understanding holistic perspective forms the basis of Universal Human Values and movement towards value-based living in a natural way.*																		
CLR-4	*Help students on right understanding of the Human reality and the rest of existence, harmony at all the levels of human living, and live accordingly.*																		
CLR-5	*Highlight plausible implications of such a Holistic understanding in terms of ethical human conduct, trustful and mutually fulfilling human behavior and mutually enriching interaction with Nature.*																		
CLO	**At the end of this course, learners will be able to:**																		
CLO-1	*Evaluate the significance of value inputs in formal education and start applying them in their life and profession*	✓	✓	-	-	2	85	75	-	2	-	3	-	2	-	3	3	-	
CLO-2	*Distinguish between values and skills, happiness and accumulation of physical facilities, the Self and the Body, Intention and Competence of an individual, etc.*	✓	✓	✓	-	2	85	75	3	-	-	3	-	2	-	3	3	-	
CLO-3	*Analyze the value of harmonious relationship based on trust and respect in their life and profession*	✓	✓	✓	✓	3	85	75	3	2	2	-	3	2	2	3	3	-	
CLO-4	*Examine the role of a human being in ensuring harmony in society and nature.*	✓	✓	✓	✓	3	85	75	3	2	2	-	3	-	-	3	3	-	
CLO-5	*Apply the understanding of ethical conduct to formulate the strategy for ethical life and profession.*	✓	✓	✓	✓	3	85	75	3	-	-	-	3	-	-	3	3	3	

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	6	6	6	6	6
SLO-1	*Right Understanding, Relationship and Physical Facility*	*Understanding Human being as the Co-existence of the Self and the Body*	*Harmony in the Family – the Basic Unit of Human Interaction*	*Understanding Harmony in the Nature*	*Natural Acceptance of Human Values*
SLO-2	*Understanding Value Education*	*Distinguishing between the Needs of the Self and the Body*	*Trust – the Foundational Value in Relationship*	*Interconnectedness, self-regulation, and Mutual Fulfilment among the Four Orders of Nature*	*Definitiveness of (Ethical) Human Conduct*
SLO-3	*Self-exploration as the Process for Value Education*	*The Body as an Instrument of the Self*	*Respect – as the Right Evaluation*	*Exploring the Four Orders of Nature*	*A Basis for Humanistic Education, Humanistic Constitution and Universal Human Order*
SLO-4	*Continuous Happiness and Prosperity- the Basic Human Aspirations*	*Understanding Harmony in the Self*	*Other Feelings, Justice in Human-to-Human Relationship*	*Realizing Existence as Co-existence at All Levels*	*Competence in Professional Ethics*
SLO-5	*Happiness and Prosperity- Current Scenario*	*Harmony of the Self with the Body*	*Understanding Harmony in the Society*	*The Holistic Perception of Harmony in Existence*	*Holistic Technologies, Production Systems and Management Models-Typical Case Studies*
SLO-6	*Method to Fulfill the Basic Human Aspirations*	*Programme to ensure self-regulation and Health*	*Vision for the Universal Human Order*	*Exploring Co-existence in Existence*	*Strategies for Transition towards Value-based Life and Profession*

Resources			
1	*Gaur R.R., Sangal R., Bagaria G.P. (2019). A Foundation Course in Human Values and Professional Ethics, Second Revised Edition, Excel Books, New Delhi*	3	*A Nagraj (1998). Jeevan Vidya EkParichay, Divya Path Sansthan, Amarkantak*
2	*E.F. Schumacher (1973). Small is Beautiful: a study of economics as if people mattered, Blond & Briggs, Britain*	4	*A N Tripathy (2003). Human Values, New Age International Publisher*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (100% weightage)			
		CLA – 1 (20%)	CLA – 2 (20%)	CLA – 3 (30%)	CLA – 4 (30%)
		Theory	Theory	Theory	Theory
Level 1	Remember Understand	30%	30%	30%	30%
Level 2	Apply Analyze	40%	40%	40%	40%
Level 3	Evaluate Create	30%	30%	30%	30%
	Total	100 %	**100%**	**100%**	**100%**

CLA-1, CLA-2 and CLA-3 can be from any combination of these: MCQ Tests, Classroom Activities, Case Studies, Poster Presentations, Power-point Presentations, Mini Talks, Group Discussions, Extempore, etc.
CLA – 4 can be from any combination of these: Assignments, Seminars, Short Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, etc.,

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
	Prof. Rajiv Kumar, Member Secretary, NCC-IP as member at AICTE		Mrs. V Sumathi, Associate Professor, Sri Sairam Engineering College, Chennai, Tamil Nadu	1	Dr. Supraja P, UHV University Coordinator, SRMIST
				2	Dr. Deepalakshmi S, HoD, Department of Career Guidance Cell, FSH, SRMIST
				3	Dr. Sweety Bakyarani E, Department of Computer Science, FSH, SRMIST

SEMESTER VII

Course Code	UFT24D11T	Course Title	Research Methodology for Film Technology	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To explore research types and their importance in film technology.																	
CLR-3	To formulate research questions, hypotheses, and design a proposal.																	
CLR-3	To apply primary and secondary data collection methods.																	
CLR-4	To analyze data using statistics and mixed methods.																	
CLR-5	To effectively report and present research findings.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would understand research types and significance in film technology.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would design research proposals with clear questions and hypotheses.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would implement data collection methods for research.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would analyze and interpret data using statistical techniques.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would present research findings in written and oral formats.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Introduction to Research: Definition and Concept	Research Tools and Techniques	Technological Analysis in Filmmaking	Writing a Research Proposal and Report	Case Studies and Applications
SLO-2	Importance and Significance of Research	Introduction to Research Tools: Overview	Evolution of Film Technologies: Historical Overview	Structure of a Research Proposal: Components and Format	Case Studies on Technological Innovations in Tamil Cinema
SLO-3	Types of Research: Qualitative and Quantitative	Primary Data Collection Methods: Interviews	Camera Technologies: From Analog to Digital	Identifying and Drafting a Problem Statement	Research on Sound Technologies: Indian vs. Global Practices
SLO-4	Characteristics of Film Technology Research	Primary Data Collection Methods: Surveys	Sound Technologies: Recording, Mixing, and Dolby Atmos	Setting Research Objectives and Hypotheses	Analysis of Editing Software and Tools in Contemporary Films
SLO-5	Research Process and Stages	Observation as a Research Tool	Editing Technologies: Linear and Non-Linear Editing	Reviewing Literature: Process and Importance	Digital Cinematography: Trends and Practices
SLO-6	Identifying Research Problems	Secondary Data Collection: Books, Journals, Archives	Visual Effects (VFX) and CGI: Applications and Impact	Referencing Techniques: APA, MLA, and Chicago Styles	VFX and CGI Case Studies in Popular Indian Films
SLO-7	Research Objectives and Hypothesis	Content Analysis: Definition, Process, and Use Cases	Digital Technologies: Role in Contemporary Filmmaking	Structuring a Research Report: Chapters and Layout	AR and VR Applications in Indian Filmmaking

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-8	Scope of Research in Film Technology	Textual Analysis in Film Research	AR (Augmented Reality) and VR (Virtual Reality) in Cinema	Writing Abstracts and Summaries	Study of Film Technology in Independent Films
SLO-9	Ethical Considerations in Research	Semiotics: Understanding Signs and Symbols	Case Studies: Technological Innovations in Indian Cinema	Techniques for Presenting Research Findings	Challenges in Film Technology Research in Regional Cinema
SLO-10	Research in Film Technology: Case Studies	Techniques for Organizing Research Data	Comparison of Traditional and Modern Film Techniques	Integrating Data and Analysis in Reports	The Role of Technology in Film Preservation and Restoration
SLO-11	Evolution of Film Research Methods	Software Tools for Research: NVivo, SPSS (Overview)	Global Film Technologies and Their Influence on Indian Films	Visual Representation of Data: Tables, Charts, and Graphs	Impact of OTT Platforms on Film Technology
SLO-12	Emerging Trends in Research Methodology in Film Technology	Analyzing Visuals: Posters, Film Frames, Trailers	Role of Artificial Intelligence in Film Production	Importance of Plagiarism-Free Writing and Tools	Comparative Study: Bollywood, Tamil Cinema, and Hollywood
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Research Methodology-Definition, concept, and significance of research; Types of research: Qualitative and Quantitative; Research process and stages; Scope of research in Film Technology; Ethical considerations in film research.

Unit II
Research Tools and Techniques - Data collection methods: Primary data: Interviews, surveys, case studies, ethnographic research; Secondary data: Books, journals, archival sources, and online resources; Tools of analysis: Content analysis, textual analysis, and semiotics; Use of software tools: NVivo, SPSS, Final Draft, and other analysis tools.

Unit III
Technological Analysis in Filmmaking - Evolution of film technologies: Camera, sound, editing, and visual effects (VFX); Impact of digital technologies on traditional filmmaking; Case studies on technological advancements in Indian and global cinema; Researching tools and platforms for film production and post-production.

Unit IV
Writing a Research Proposal and Report - Structuring a research proposal: Problem statement, objectives, methodology, and significance; Techniques for literature review and citation (APA, MLA); Writing a research report: Abstract, introduction, chapters, findings, and conclusion; Visual presentation of research data.

Unit V
Case Studies and Practical Application - Analysis of technological innovations in Tamil and Indian cinema; Comparative study: Indian vs. Global film technology trends; Conducting fieldwork: Interviewing filmmakers, technicians, and sound engineers; Group projects: Researching a specific technology in filmmaking (e.g., Dolby Atmos, CGI, AR/VR).

Resources

Arthur Asa Berger, Research Methods in Media Studies, Allyn & Bacon, 2011.	267	John Downing, Denys M. M. L., et al., The SAGE Handbook of Media Studies, SAGE Publications, 2004.
Meenakshi Gigi Durham & Douglas M. Kellner, Media and Cultural Studies: An Introduction, Blackwell Publishing, 2006	268	Bonnie S. Brennen, Qualitative Research Methods for Media Studies, Routledge, 2013
Klaus Bruhn Jensen (Ed.), The Handbook of Media and Communication Research: Qualitative and Quantitative Methodologies, Routledge, 2014		

Assessment						
Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies					
Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VII

Course Code	UFT24D12T	Course Title	Digital Media Production	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To understand digital media's role in filmmaking.																	
CLR-3	To explore camera work and Digital imaging techniques.																	
CLR-3	To develop audio recording and sound design skills.																	
CLR-4	To gain proficiency in digital video editing and post-production.																	
CLR-5	To learn strategies for digital media distribution and marketing.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would understand the fundamentals of digital media in filmmaking.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would develop skills in camera operation and lighting techniques.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would apply sound design and audio editing techniques.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would master editing software and post-production workflows.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn digital media distribution and marketing strategies.	✓	✓	✓	✓	3	85	75	H			H	H					

tle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Overview of Digital Media	Digital Camera Technology	Fundamentals of Sound	Introduction to Video Editing Software	Introduction to Digital Distribution
SLO-2	Types of Digital Media	Composition and Framing	Recording Audio on Set	Basic Video Editing Techniques	File Formats and Compression
SLO-3	Digital Media Platforms	Lighting Techniques	Sound Design in Digital Media	Pacing and Narrative Flow in Editing	Social Media Marketing for Films
SLO-4	Digital Workflow: Pre-Production	Digital Cinematography	Introduction to Sound Editing Software	Color Grading and Correction	SEO for Digital Media
SLO-5	Digital Workflow: Production	Exposure and Camera Settings	Syncing Audio and Video	Visual Effects (VFX) in Digital Media	Building an Online Presence
SLO-6	Digital Workflow: Post-Production	Camera Angles and Perspectives	Using Music in Digital Films	Advanced Editing Techniques	Audience Engagement Strategies
SLO-7	Introduction to Digital Cameras	Camera Movement and Techniques	Creating Sound Effects for Films	Sound Editing and Mixing	Crowdfunding for Films
SLO-8	Microphones in Digital Media	Framing for Digital Media	Audio Mixing	Adding Titles and Graphics	Digital Content Marketing
SLO-9	Editing Software Overview	Practical Camera Operation	Dialogue Editing	Motion Graphics and Animation	Using Analytics to Improve Reach
SLO-10	Lighting Equipment	White Balance and Color Temperature	Sound Mixing and Mastering	Post-Production Workflow	Influencer Collaborations
SLO-11	Multimedia Equipment Setup	Focus and Depth of Field	Practical Audio Recording	Rendering and Output	Promotional Campaigns
SLO-12	Digital Distribution Channels	Camera Handling Practice	Soundtrack Creation	Review and Finalizing the Project	Evaluating Distribution Success
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Overview of Digital Media: Understanding digital media and its significance in modern filmmaking; Types of Digital Media: Exploring video, audio, graphics, and multimedia production.
Digital Media Platforms: Online streaming, social media, digital distribution, and platforms for film production; Digital Workflow: Basics of pre-production, production, and post-production processes in a digital environment; Equipment and Tools: Introduction to digital cameras, microphones, editing software, and lighting equipment.

Unit II: Camera Work and Digital Imaging
Digital Cameras: Understanding the technology behind digital cameras (sensor types, resolution, frame rates, etc.); Composition and Framing: Techniques for framing shots, rule of thirds, and composition for digital media; Lighting Techniques: Basics of lighting setups for digital filming (three-point lighting, natural light, and artificial light); Digital Cinematography: Focus on camera movement, lens choices, depth of field, and exposure in digital filmmaking;
Camera Operations and Handling: Practical training on camera setups, focus pulling, and adjusting settings in a digital context.

Unit III: Audio and Sound Design for Digital Media
Fundamentals of Sound: Understanding sound types (dialogue, sound effects, music) and their roles in digital media; Recording Audio: Techniques for capturing clear and professional-quality audio on set, using boom microphones, lapel mics, and other devices; Sound Design: Designing and creating sound effects and ambient sounds for films, using digital software; Audio Editing and Mixing: Practical experience with digital audio workstations (DAWs), editing audio clips, synchronizing sound with video; Music and Soundtrack: Selecting and using music in digital films, legal aspects of music rights, and creating original soundtracks.

Unit IV: Digital Video Editing and Post-Production
Editing Software: Introduction to industry-standard software like Adobe Premiere Pro, Final Cut Pro, and DaVinci Resolve; Video Editing Techniques: Cutting, trimming, transitions, pacing, and arranging clips to tell a coherent story; Color Grading and Correction: Understanding the importance of color in digital media and basic grading techniques; Visual Effects (VFX): Basics of creating visual effects in a digital environment, including compositing and motion graphics;

Post-Production Workflow: Finalizing a project, including syncing audio, applying effects, and rendering the final output.
Unit V: Digital Media Distribution and Marketing
Digital Distribution Platforms: Understanding various distribution channels (YouTube, Vimeo, Netflix, etc.) and the best practices for digital media delivery; File Formats and Compression: Exploring file formats (MOV, MP4, etc.), resolution, aspect ratio, and compression methods for web distribution; Social Media Marketing for Films: Strategies for promoting digital media content through social media platforms and digital marketing techniques; Audience Engagement: Building and engaging a digital audience for films, including SEO, hashtags, and content strategies.

Resources

Stoller, Bryan Michael. Digital Filmmaking for Dummies. Wiley, 2011.	269	Sonnenschein, David. Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema. Michael Wiese Productions, 2001.
Block, Bruce. The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media. Focal Press, 2008.	270	Murch, Walter. In the Blink of an Eye: A Perspective on Film Editing. Silman-James Press, 2001.
Deiss, Ryan, and Russ Henneberry. Digital Marketing for Dummies. Wiley, 2017.		

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VII

Course Code	UFE24D13T	Course Title	Advanced Editing Techniques	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To understand non-fiction editing principles and formats.
CLR-3	To structure raw footage into a coherent narrative with voiceovers and interviews.
CLR-3	To control pacing and rhythm using time manipulation techniques.
CLR-4	To edit for emotional and informational impact, handling sensitive content ethically.
CLR-5	To apply advanced editing techniques, integrating visual and audio elements.

Outcomes CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Students should grasp the role and formats of non-fiction editing.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students should organize footage and use voiceovers and interviews to create a cohesive story.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students should use pacing techniques to enhance narrative flow.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students should handle emotional content and sensitive topics ethically.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students should integrate visual/audio elements and finalize non-fiction edits.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Editing Non-Linear Narratives	Introduction to Visual Effects (VFX) in Editing	Introduction to Sound Design in Film Editing	Introduction to Color Correction and Grading	Introduction to Advanced Editing Workflow
SLO-2	Flashbacks and Flashforwards in Editing	Combining Live Action with CGI	Creating Complex Soundscapes	Basic Color Correction Techniques	Efficient Media Management and Organization
SLO-3	Non-Chronological Storytelling Techniques	Layering and Depth in Compositing	Advanced Dialogue Editing	Advanced Color Matching	Managing Multiple Edits Simultaneously
SLO-4	Multi-Storyline Editing	Green Screen and Chroma Keying	Foley Sound Design	Creating a Color Palette for the Film	Collaboration in the Editing Workflow
SLO-5	Balancing Multiple Plotlines and Perspectives	Seamless VFX Integration with Live Action	Using Music to Enhance Emotional Impact	Creative Color Grading for Mood and Atmosphere	Quality Control and Final Review
SLO-6	Cross-Cutting and Parallel Editing	Motion Graphics in Editing	Sound Synchronization and Sync Sound	Color Grading for Different Genres	Polishing the Final Edit
SLO-7	Advanced Storytelling Techniques in Editing	Animation Techniques in Film Editing	Creating Suspense Through Sound	Using LUTs (Look-Up Tables) in Color Grading	Exporting the Final Cut for Various Formats

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-8	Maintaining Suspense in Non-Linear Editing	Creating Visual Effects for Dramatic Impact	Layering Sound for Narrative Impact	Enhancing Mood and Visual Impact with Color	Compression and File Management
SLO-9	Using Non-Traditional Structures for Creative Effect	3D Compositing for Visual Effects	Advanced ADR Techniques	Correcting Skin Tones and Color Consistency	Sound and Image Quality in the Final Export
SLO-10	Handling Multiple Perspectives	Visual Effects for Fantasy and Sci-Fi Genres	Music Editing for Action Sequences	HDR Color Grading	Finalizing the Project for Delivery
SLO-11	Editing Flashbacks for Emotional Impact	Collaborating with VFX Teams	Designing Sound for Genre-Specific Impact	Finalizing Color Grading for Export	Post-Production Delivery Formats and Considerations
SLO-12	Synchronizing Multiple Time Frames	Finalizing Visual Effects in Editing	Finalizing Sound in the Editing Process	Case Studies in Color Grading	Emerging Trends in Editing Workflow
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Complex Narrative Structures-Editing Non-Linear Narratives - Techniques for Flashbacks, Flashforwards, and Non-Chronological Stories, Maintaining Coherence and Flow in Complex Timelines Multi-Storyline Editing; Balancing Multiple Plotlines and Perspectives - Techniques for Cross-Cutting and Parallel Editing, Advanced Storytelling Techniques; Creating and Maintaining Suspense; Using Non-Traditional Structures for Creative Effect.

Unit II:
Advanced Visual Effects and Compositing -Integrating Visual Effects (VFX) into the Edit - Techniques for Combining Live Action with CGI, Managing Layering and Depth in Compositing; Green Screen and Chroma Keying - Techniques for Keying and Replacing Backgrounds' Ensuring Seamless Integration with Live Action; Motion Graphics and Animation - Adding Animated Elements and Graphics to Enhance Storytelling, Techniques for Smooth Animation Integration.

Unit III:
Advanced Sound Design and Editing - Creating Complex Soundscapes - Techniques for Designing Immersive Audio Environments, Using Ambience, Foley, and Sound Effects for Impact; Advanced Dialogue Editing - Techniques for Cleaning Up and Enhancing Dialogue, Using ADR (Automated Dialogue Replacement) Effectively; Music Editing and Scoring - Syncing Music with Visuals for Emotional Impact, Advanced Techniques for Custom Scoring and Soundtrack Integration.

Unit IV:
Color Grading and Correction - Advanced Color Correction Techniques - Matching and Balancing Colors Across Different Shots, Using Scopes and Color Wheels for Precision; Creative Color Grading - Developing and Applying Looks and Styles, Techniques for Enhancing Mood and Atmosphere with Color; Finalizing Color Grading - Ensuring Consistency and Quality Across the Project, Preparing the Project for Different Formats and Displays.

Unit V:
Workflow Optimization and Finalizing the Edit - Advanced Editing Workflow - Managing Large Projects and Complex Edits, Techniques for Efficient Media Management and Organization; Quality Control and Final Review - Techniques for Reviewing and Polishing the Final Edit, Checking for Technical Issues and Ensuring Consistency; Exporting and Delivery - Preparing the Final Cut for Different Formats (Theatrical, Broadcast, Online), Understanding Compression, Resolution, and File Formats.

Resources

271 Chandler, G. (2018). *Film editing: Great cuts every filmmaker and movie lover must know* (2nd ed.). Michael Wiese Productions

272 Reisz, K., & Millar, G. (2018). *The technique of film editing* (3rd ed.). Focal Press

273 Wright, S. (2017). *Compositing visual effects: Essentials for the aspiring artist* (4th ed.). Focal Press

274 Dyer, J. M. (2021). *Mastering color for digital filmmaking* (1st ed.). Focal Press

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VII

Course Code	UFE24D14T	Course Title	AI in Editing	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To understand the role of AI in editing and its evolution in media production.																	
CLR-3	To explore AI-powered editing tools and techniques for video, audio, and visual effects.																	
CLR-3	To analyze the ethical considerations and challenges of AI in editing.																	
CLR-4	To learn the integration of AI with traditional VFX and sound editing workflows.																	
CLR-5	To predict future trends and innovations in AI editing technologies.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would understand AI in editing.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would apply AI editing tools.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would evaluate AI ethical implications.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would explore AI visual effects.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would analyze AI in post-production.	✓	✓	✓	✓	3	85	75	H			H	H					

Tittle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Introduction to AI in Media Production	Overview of Automated Video Editing	AI-Enhanced Visual Effects: Introduction	AI for Audio Editing and Enhancement	Emerging AI Technologies in Editing
SLO-2	Historical Context and Evolution of AI in Editing	Case Studies of AI-Driven Editing Software	AI in Compositing and Visual Effects Workflows	Automated Sound Editing and Mixing Tools	Predictive Trends and Future Directions in AI Editing
SLO-3	Key AI Technologies in Editing: Machine Learning, Deep Learning, and Computer Vision	AI-Assisted Color Correction and Grading	Deepfake Technology and Ethical Implications	AI for Noise Reduction, Echo Removal, and Audio Clarity	AI and Creative Collaboration in Editing
SLO-4	Overview of AI-Based Editing Software and Tools	Automated Audio Enhancement and Noise Reduction	AI for Restoration and Enhancement of Old Footage	AI-Assisted Music Composition and Scoring	Case Studies of AI Collaboration in Recent Film and Media Projects
SLO-5	Efficiency and Automation: Benefits of AI in Editing	Object and Scene Recognition in Video Editing	AI for Image and Video Super-Resolution	AI Tools for Music Editing and Synchronization	Preparing for AI Integration in Editing
SLO-6	Creative Potential: Leveraging AI for Artistic Innovation	Techniques for Automated Tagging and Indexing in Video	AI-Driven Motion Tracking and Stabilization	Voice Synthesis and Manipulation Using AI	Training and Skill Development for AI Editing Tools
SLO-7	Challenges in AI Editing: Limitations and Obstacles	AI for Seamless Scene Transitions and Effects	Automated Rotoscoping and Masking with AI	Applications of AI in Dialogue Replacement	Adapting Editing Workflows to Incorporate AI Technologies
SLO-8	Ethical Considerations in AI Editing	Automated Video Summarization	AI in Matte Painting and Scene Creation	AI for Sound Design in Post-Production	AI-Driven Personalization in Editing
SLO-9	AI in the Editing Workflow: Integration into Traditional Editing	AI for Creating Smart Previews and Trailers	Using AI to Enhance Special Effects and CGI	Music and Soundtrack Selection with AI	AI in Interactive and Immersive Media

Tittle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-10	Impact of AI on Job Roles in the Editing Industry	Optimizing Video Length and Engagement with AI	AI in 3D Modeling and Animation	AI-Assisted Audio Mastering	The Role of AI in Editing for Different Media Formats
SLO-11	Human-AI Collaboration in Editing	Customizing AI Editing Tools for Specific Projects	AI in Motion Capture for VFX	AI in ADR (Automated Dialogue Replacement) and Voiceover Work	AI-Assisted Editing for Real-Time Streaming
SLO-12	Future Prospects: How AI Will Continue to Shape Editing	AI-Assisted Video Editing for Different Platforms	Future Trends of AI in Post-Production and Visual Effects	The Future of AI in Music and Sound Editing	The Ethical Future of AI in Editing and Media Production
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to AI in Editing -Overview of AI in Media Production -Definition and Scope of AI Technologies in Editing, Historical Context and Evolution of AI Tools; Key AI Technologies in Editing - Machine Learning, Deep Learning, and Computer Vision, Overview of AI-Based Editing Software and Tools; Benefits and Challenges of AI in Editing - Efficiency, Automation, and Creative Potential, Ethical Considerations and Limitations.
Unit II:
AI-Powered Editing Tools and Techniques - Automated Video Editing - AI Tools for Automated Cutting and Sequencing, Case Studies of AI-Driven Editing Software (e.g., Adobe Sensei, Magisto); Smart Editing Features -AI-Assisted Color Correction and Grading, Automated Audio Enhancement and Noise Reduction; Object and Scene Recognition- Using AI for Content Analysis and Categorization, Techniques for Automated Tagging and Indexing.
Unit III:
AI in Post-Production and Visual Effects - AI-Enhanced Visual Effects - Techniques for AI-Driven Visual Effects and Compositing, Integrating AI with Traditional VFX Workflows; Deepfake Technology and Ethical Implications - Understanding Deepfake Creation and Detection, Ethical Issues and Risks in Using Deepfakes; AI for Restoration and Enhancement- Using AI for Restoring and Upscaling Old Footage, Techniques for Enhancing Resolution and Quality.
Unit IV:
AI in Sound and Music Editing - AI for Audio Editing and Enhancement - Automated Sound Editing and Mixing Tools, AI for Noise Reduction, Echo Removal, and Audio Clarity; Music Composition and Editing - AI-Assisted Music Composition and Scoring, Tools for AI-Driven Music Editing and Synchronization, Voice Synthesis and Manipulation; Techniques for AI-Based Voice Synthesis and Alteration; Applications in Dialogue Replacement and Voiceovers.
Unit V:
Future Trends and Innovations in AI Editing - Emerging AI Technologies in Editing - Overview of Cutting-Edge AI Research and Development, Predictive Trends and Future Directions in AI Editing; AI and Creative Collaboration - Enhancing Human Creativity with AI Tools, Case Studies of AI Collaboration in Recent Film and Media Projects; Preparing for AI Integration - Training and Skill Development for AI Tools, Adapting Editing Workflows to Incorporate AI Technologies.

Resources			
275	Chandler, G. (2018). *Film editing: Great cuts every filmmaker and movie lover must know* (2nd ed.). Michael Wiese Productions	276	Reisz, K., & Millar, G. (2018). *The technique of film editing* (3rd ed.). Focal Press
277	Wright, S. (2017). *Compositing visual effects: Essentials for the aspiring artist* (4th ed.). Focal Press	278	Dyer, J. M. (2021). *Mastering color for digital filmmaking* (1st ed.). Focal Press

Assessment	**Strategies**

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VII

Course Code	UFT24D15L	Course Title	Ad Filmmaking	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To provide the mastery in the basics of Ad Film.
CLR-2	To know the different concepts of Ad Film.
CLR-3	To understand the purpose of Perception and Illusion.
CLR-4	To impart the fundamentals of Semiotics and Semantics.
CLR-5	To learn the process of Ideation, Creativity, and Innovation.

Outcomes (CLO)	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes										
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO 1	PSO 2
CLO-1	Students would learn the basics of Ad Film.	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Ad Filmmaking.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about Perception and Illusion.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn the fundamentals of Symbolism.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn the process of Ideation, Creativity, and Innovation.	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	24	24	24	24	24
S-1 to S-3	Understanding the Basics of Ad Films	Conceptualizing an Effective Ad Idea	Casting and Selecting Suitable Talent	Lighting Techniques for Ad Films	Adding Sound Effects and Background Music
S-4 to S-6	Understanding the Basics of Ad Films	Conceptualizing an Effective Ad Idea	Casting and Selecting Suitable Talent	Shooting Techniques for Short Ads	Color Grading for a Polished Look
S-7 to S-9	Understanding the Basics of Ad Films	Writing a Persuasive Ad Script	Location Scouting and Set Design	Shooting Techniques for Short Ads	Color Grading for a Polished Look
S-10 to S-12	Creating a Product Brief and Target Audience Analysis	Writing a Persuasive Ad Script	Location Scouting and Set Design	Capturing Close-Ups and Product Shots	Creating Motion Graphics and Titles
S-13 to S-15	Creating a Product Brief and Target Audience Analysis	Storyboarding for Visual Planning	Location Scouting and Set Design	Capturing Close-Ups and Product Shots	Creating Motion Graphics and Titles
S-16 to S-18	Creating a Product Brief and Target Audience Analysis	Storyboarding for Visual Planning	Designing Effective Visuals and Props	Editing and Creating Visual Flow	Creating Motion Graphics and Titles
S-19 to S-21	Developing a Unique Selling Proposition (USP)	Planning Camera Shots for Maximum Impact	Designing Effective Visuals and Props	Editing and Creating Visual Flow	Submission of Final Ad Film
S-22 to S-24	Developing a Unique Selling Proposition (USP)	Planning Camera Shots for Maximum Impact	Lighting Techniques for Ad Films	Adding Sound Effects and Background Music	Submission of Final Ad Film

CLASS EXERCISE:

1. Creating a Product Brief and Target Audience Analysis	: 1 Week
2. Developing a Unique Selling Proposition	: 1 Week
3. Writing a Persuasive Ad Script	: 1 Week
4. Storyboarding for Visual Planning	: 1 Week
5. Planning Camera Shots for Maximum Impact	: 2 Weeks
6. Casting and Selecting Suitable Talent	: 2 Week
7. Location Scouting and Set Design	: 2 Weeks
8. Lighting and Shooting Techniques for Ad Films	: 2 Weeks
9. Editing and Creating Visual Flow	: 2 Weeks
10. Creating Motion Graphics and Titles	: 1 Week

Record Works:

1. Students must make ONE Ad Film on any concept of their choice (Maximum 5 mins)

Assessment of Record Works: The students must submit the exercise in the Digital form for the Practical exam, which will be evaluated by the External Examiner

Resources

279	Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads. Luke Sullivan. Wiley, 2021 (5th Edition).	280	Ogilvy on Advertising. David Ogilvy. Vintage, 2018 (Updated Edition).
281	The Copywriter's Handbook: A Step-By-Step Guide to Writing Copy That Sells. Robert Bly. Holt Paperbacks, 2020 (4th Edition).	282	Advertising Concept and Copy. George Felton. Routledge, 2020 (6th Edition).

Assessment

	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total 100%		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VII

Course Code	UFE24D16L	**Course Title**	Advanced Editing Exercise	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

										Program learning Outcomes									
CLR-1	To understand the role of visual language in storytelling.																		
CLR-2	To apply composition, color theory, and design principles.																		
CLR-3	To master cinematographic techniques for enhanced visuals.																		
CLR-4	To analyze visuals and their narrative impact.																		
CLR-5	To critique visual works using established principles.																		
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**		**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
Outcomes (CLO)	At the end of this course, learners will be able to:																		
CLO-1	Students should define and apply visual language elements.	✓	✓	-	-	2	85	75		H					H			H	
CLO-2	Students should utilize composition grids, color psychology, and design.	✓	✓	✓	-	2	85	75				H			H				
CLO-3	Students should demonstrate cinematographic skills in shot types and lighting.	✓	✓	✓	✓	3	85	75						H	H				H
CLO-4	Students should create visual narratives through camera techniques.	✓	✓	✓	✓	3	85	75		H			H						
CLO-5	Students should analyze and critique visual compositions and films.	✓	✓	✓	✓	3	85	75		H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	Advanced Editing Techniques and Theories	Multicam Editing: Techniques	Advanced Sound Editing: Soundscaping	Editing for Emotional Impact	Working with Chroma Key Effects
S-4 to S-6	Advanced Editing Techniques and Theories	Multicam Editing: Techniques	Compositing and Visual Effects in Editing	Editing for Emotional Storytelling	Working with Chroma Key Effects
S-7 to S-9	Non-linear Editing (NLE) Workflow Optimization	Multicam Editing: Techniques	Compositing and Visual Effects in Editing	Editing for Emotional Storytelling	High Frame Rate and Slow Motion Editing
S-10 to S-12	Non-linear Editing (NLE) Workflow Optimization	Dynamic Transitions and Effects	Compositing and Visual Effects in Editing	Using Motion Graphics in Editing	High Frame Rate and Slow Motion Editing
S-13 to S-15	Non-linear Editing (NLE) Workflow Optimization	Dynamic Transitions and Effects	Creating and Using Timelines	Using Motion Animation in Editing	High Frame Rate and Slow Motion Editing
S-16 to S-18	Advanced Color Grading and Correction	Dynamic Transitions and Effects	Complex Sequences and Nested Edits	Using Motion Graphics and Animation in Editing	High Frame Rate and Slow Motion Editing
S-19 to S-21	Advanced Color Grading and Correction	Advanced Sound Editing: Dialogue Syncing	Complex Sequences and Nested Edits	Working with Green Screen	Editing for Different Media Platforms: Cinema, Television, and Digital
S-22 to S-24	Advanced Color Grading and Correction	Advanced Sound Editing: Foley	Editing for Emotional Impact	Working with Green Screen	Editing for Different Media Platforms: Cinema, Television, and Digital

CLASS EXERCISE:

1. Advanced Editing Techniques : 2 Week
2. Non-linear Editing : 2 Week
3. Advanced Color Grading and Correction : 2 Week
4. Dynamic Transitions and Effects : 2 Week
5. Advanced Sound Editing: Dialogue Syncing, Foley, and Soundscaping : 2 Week
6. Complex Sequences and Nested Edits : 2 Week
7. Using Motion Graphics and Animation in Editing : 3 Week
8. Working with Chroma Key Effects : 3 Weeks
9. High Frame Rate and Slow Motion Editing : 3 Weeks
10. Editing for Different Media Platforms: Cinema, Television, and Digital : 3 Weeks

Assessment of Record Works: The students must submit ONE exercise of Editing of a Complete Scene or Short Film using advanced editing techniques for the Practical exam, which will be evaluated by the external examiner

Resources

283	Monaco, James, How to read a Film, New York, Oxford University Press, 4th Edition, 2009.	284	Livingston, Don, Film and the Director, London - Macmillan, 1953.
285	Rabiger, Michael, Directing, Film Techniques and Aesthetics, Burlington, Focal Press, 3rd Edition, 2008	286	Ernst Lindgren, Art of Film, Australia , Allen & Unwin, 1970

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VIII

Course Code	UFT24D17T	Course Title	Film Marketing and Distribution	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To understand film marketing, distribution practices, and emerging trends.
CLR-3	To develop film marketing strategies and promotional plans.
CLR-3	To explore various film distribution channels and strategies.
CLR-4	To analyze the role of film festivals in film promotion.
CLR-5	To evaluate the impact of digital technology on film distribution.

Outcomes CLO	At the end of this course, learners will be able to:	Depth 1 Conceive	Depth 2 Design	Depth 3 Implement	Depth 4 Operate	Attainment 1 Level of Thinking	Attainment 2 Expected Proficiency (%)	Attainment 3 Expected Attainment (%)	PO 1 Problem Solving, Critical Thinking,	PO 2 Communication Skills, Collaborating Skills	PO 3 Independent Thinking, Analytical Reasoning, Learning	PO 4 Leadership Qualities, Professionalism, Autonomy,	PO 5 Digital Technology Skills	PO 6 Value Inculcation, Multicultural inclusivity	PO 7 Environmental Action, Community Engagement	PO 8 Entrepreneurial Risk Taking	PO 9 PSO-1	PO 10 PSO-2
CLO-1	Students would grasp film marketing and distribution concepts.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would create effective marketing strategies for films.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would understand film distribution channels and tactics.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would recognize the importance of film festivals in distribution.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would assess the role of digital technology in film distribution.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Scope of Film Marketing & Distribution: Definition and importance.	Market Research: Identifying and understanding target audience.	Theatrical Distribution: Cinema release strategies.	Film Festivals' Role: Importance in marketing and distribution.	Digital Distribution Evolution: Shift from physical to digital.
SLO-2	Historical Overview: Evolution of film marketing practices.	Audience Analysis: Tailoring marketing to demographics.	Digital Distribution: Streaming platforms (Netflix, YouTube).	Major Film Festivals: Cannes, Toronto, Berlin, etc.	Streaming Platforms: Netflix, Amazon, YouTube, etc.
SLO-3	Marketing's Role in Film Success: Impact on box office and audience reach.	Marketing Plan Development: Steps to create a film strategy.	DVD/Blu-ray Sales: Post-theatrical revenue generation.	Festival Strategies: How to enter and succeed.	Piracy Prevention: Digital rights management (DRM).
SLO-4	Key Terminology: Common terms in marketing and distribution.	Advertising Methods: TV, print, online ads.	TV Distribution: Cable and satellite networks.	Networking at Festivals: Building industry connections.	Social Media Influence: Marketing and distribution through social platforms.
SLO-5	Film Distribution Models: Traditional vs. modern approaches.	Publicity & Promotions: Media relations and promotional events.	Streaming Platforms: Distribution via OTT services.	Deal-Making: Negotiating distribution deals at festivals.	Digital Distribution Models: Subscription, pay-per-view, ad-supported.
SLO-6	Global Film Marketing: International strategies.	Social Media Strategy: Leveraging platforms for film promotion.	Independent Film Distribution: Challenges for smaller films.	Independent Films at Festivals: Opportunities and challenges.	OTT Services: The rise of exclusive content platforms.

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-7	Emerging Trends: Digital media and influencer marketing.	Influencer Marketing: Using endorsements and social personalities.	Mainstream Distribution: Strategies of big studios.	Festival Marketing: Boosting a film's profile.	Changing Audience Behavior: Digital's impact on viewing habits.
SLO-8	Marketing Challenges: Budgeting, competition, and piracy.	Content Creation: Designing posters, trailers, and merchandise.	International Distribution: Global release strategies.	Film Marketplaces: MIPCOM, AFM, and their role.	Big Data's Role: Analytics in marketing and distribution.
SLO-9	Cultural Nuances: Marketing strategies in India and beyond.	Digital Marketing: SEO, email campaigns, viral techniques.	Distribution Agreements: Legal contracts and rights.	Festival Awards: Impact on distribution and success.	Revenue in the Digital Age: How streaming generates profit.
SLO-10	Cross-Media Marketing: Integrating various platforms.	Grassroots Marketing: Local community engagement.	Film Distribution Logistics: Delivery process and operations.	Festival Publicity: Press releases, media, and screenings.	Digital Premieres: Releasing films directly on digital platforms.
SLO-11	Innovative Campaigns: Examples of successful film marketing.	Branding: Establishing a film's identity.	Case Studies: Successful and unsuccessful distribution strategies.	Festival Challenges: High competition, costs, and logistics.	Future of Distribution: VR, AR, blockchain, and emerging models.
SLO-12	Future of Film Marketing: Digital transformation and new tools.	Successful marketing campaigns.	Revenue Models: Different ways films generate revenue.	Success Stories: Films that benefited from festival recognition.	Innovations in Distribution: New technologies shaping the future.
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

UNIT I:
Introduction to Film Marketing and Distribution; Definition and scope of film marketing and distribution; Historical overview of film marketing and distribution practices; The role of marketing and distribution in the success of a film; Key concepts and terminology in film marketing and distribution; Emerging trends and challenges in film marketing and distribution.

UNIT II:
Marketing Strategies for Films; Market research and audience analysis for film marketing; Developing a marketing plan for a film; Advertising and promotional strategies for films;Publicity and media relations for film promotion; Digital marketing techniques for film promotion.

UNITIII:
Film Distribution Channels; Types of film distribution channels - Theatrical, Digital, DVD/Blu-ray, TV, streaming; Distribution strategies for different types of films - Independent, Mainstream, and international; Distribution agreements and contracts; Film distribution logistics and operations; Case studies of successful and unsuccessful distribution strategies.

UNITIV:
Film Festivals and Markets; Role of film festivals in film marketing and distribution; Major international film festivals and markets - Cannes, Berlin, Toronto; Strategies for promoting films at festivals and markets; Networking and deal-making at film festivals and markets; The impact of film festival awards on film distribution

UNIT V:
Film Distribution in the Digital Age; The impact of digital technology on film distribution; Online distribution platforms and streaming services; Digital rights management and piracy prevention
Social media and online marketing for films; Future trends and innovations in film distribution.

Resources			
287	Film Marketing (2nd Edition). Finola Kerrigan. Palgrave Macmillan, 2010.	288	The Business of Film: A Handbook for Producers, Marketers, and Film Distributors. Paula Landry. Routledge, 2019.
289	The Film Distribution Handbook (2nd Edition). Giles Foreman. Routledge, 2018.	290	The Essential Guide to Film Distribution. Peter Broderick. Michael Wiese Productions, 2020.

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VIII

Course Code	UFT24D18T	Course Title	Tele Filmmaking	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To understand film marketing, distribution practices, and emerging trends.
CLR-3	To develop film marketing strategies and promotional plans.
CLR-3	To explore various film distribution channels and strategies.
CLR-4	To analyze the role of film festivals in film promotion.
CLR-5	To evaluate the impact of digital technology on film distribution.

Outcomes CLO	At the end of this course, learners will be able to:	Depth 1 Conceive	Depth 2 Design	Depth 3 Implement	Depth 4 Operate	Attainment 1 Level of Thinking	Attainment 2 Expected Proficiency (%)	Attainment 3 Expected Attainment (%)	PO 1 Problem Solving, Critical Thinking,	PO 2 Communication Skills, Collaborating	PO 3 Independent Thinking, Analytical Reasoning, Learning	PO 4 Leadership Qualities, Professionalism, Autonomy, Accountability	PO 5 Digital Technology Skills	PO 6 Value Inculcation, Multicultural inclusivity	PO 7 Environmental Action, Community Engagement	PO 8 Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Students would grasp film marketing and distribution concepts.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would create effective marketing strategies for films.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would understand film distribution channels and tactics.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would recognize the importance of film festivals in distribution.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would assess the role of digital technology in film distribution.	✓	✓	✓	✓	3	85	75	H			H	H					

tle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Definition and Characteristics of Telefilms	Developing a Telefilm Concept	Directing Telefilms	Editing Techniques and Software	Telefilm Distribution Channels
SLO-2	Telefilm History and Evolution	Writing a Synopsis	Visual Storytelling	Narrative Pacing and Continuity	Broadcast Television Distribution
SLO-3	Telefilms vs. Feature Films	Treatment Writing	Cinematography for Telefilms	Sound Editing and Mixing	Streaming Platforms and Online Distribution
SLO-4	Telefilms vs. TV Series	Scriptwriting for Telefilms	Lighting for Telefilms	Dialogue Editing and ADR	Marketing Plan for Telefilms
SLO-5	Importance of Telefilms	Dialogue Writing	Sound Design	Foley and Sound Effects	Social Media Marketing Strategies
SLO-6	Telefilms and Society	Character Development	Working with Actors	Visual Effects in Telefilms	Audience Engagement and Feedback
SLO-7	Genres in TeleFilmmaking	Budgeting for Telefilms	Set Design	Basic Visual Effects Techniques	Analyzing Audience Metrics
SLO-8	Stylistic Approaches	Scheduling and Time Management	Location Scouting	Color Grading and Correction	Feedback and Adaptation
SLO-9	Telefilm Production Cycle	Casting and Auditions	Costumes and Props	Finalizing the Edit	Legal and Ethical Issues in Distribution
SLO-10	Telefilm Audiences	Assembling a Production Team	Production Crew Management	Preparing for Broadcast	Copyright and Licensing
SLO-11	Telefilm Funding and Production	Legal Considerations in Pre-Production	Camera Techniques	Quality Control in Post-Production	Distribution Agreements
SLO-12	Global Telefilm Trends	Pre-Production Documentation	On-Set Troubleshooting	Exporting the Final Output	International Distribution Strategies
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to TeleFilmmaking -Definition and Characteristics of Telefilms; History and Evolution of Telefilms; Differences Between Telefilms, Feature Films, and TV Series; Importance and Impact of Telefilms on Television and Society; Key Genres and Styles in TeleFilmmaking

Unit II:
Pre-Production Planning - Developing a Telefilm Concept; Idea Generation and Brainstorming; Writing a Synopsis and Treatment; Scriptwriting for Telefilms; Structure and Format; Dialogue Writing and Character Development; Budgeting and Scheduling; Creating a Budget Plan; Production Scheduling and Time Management; Casting and Crew Selection; Casting Techniques and Auditions; Assembling a Production Team.

Unit III:
Production Techniques - Directing Telefilms; Visual Storytelling and Shot Composition; Working with Actors and Crew; Cinematography for Telefilms; Camera Techniques and Equipment; Lighting and Framing; Sound Design and Recording; Capturing Quality Audio; Use of Sound Effects and Music; Production Design; Set Design and Location Scouting; Costumes and Props

Unit IV:
Post-Production -Editing Telefilms; Editing Techniques and Software; Narrative Pacing and Continuity; Sound Editing and Mixing; Dialogue Editing and ADR; Foley and Sound Effects; Visual Effects and Color Grading; Basic Visual Effects Techniques; Color Correction and Grading; Finalizing and Exporting; Preparing for Broadcast; Quality Control and Final Output

Unit V:
Distribution and Promotion - Telefilm Distribution Channels; Broadcast Television; Streaming Platforms and Online Distribution; Marketing and Promotion; Creating a Marketing Plan; Utilizing Social Media and Online Platforms; Audience Engagement and Feedback; Analyzing Audience Metrics; Gathering and Responding to Feedback; Legal and Ethical Considerations; Copyright and Licensing; Ethical Issues in TeleFilmmaking

Resources		
Zettl, H. (2018). Television production handbook (11th ed.). Cengage Learning.	291	Hilliard, R. L. (2017). Writing for television, radio, and new media (9th ed.). Cengage Learning.
Barnwell, J. (2016). Film and television production design: From concept to screen. Bloomsbury Visual Arts.	292	Millerson, G. (2014). The art of television production (4th ed.). Focal Press.
Musburger, R. B. (2019). Television and video production (7th ed.). Routledge.		

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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Course Code	UFT24D19L	Course Title	Documentary Filmmaking	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR-1	*To introduce documentary forms and techniques.*
CLR-2	*To train in research and script development.*
CLR-3	*To teach practical skills in filming and sound.*
CLR-4	*To develop editing and post-production abilities.*
CLR-5	*To address ethics and distribution strategies.*

Outcomes (CLO)	*At the end of this course, learners will be able to:*	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency	Expected Attainment	Problem Solving,	Communication Skills,	Independent Thinking,	Leadership Qualities,	Digital Technology	Value Inculcation,	Environmental Action,	Entrepreneurial Risk	PSO 1	PSO 2
CLO-1	*Students would identify documentary types and styles.*	✓	✓	-	-	*2*	*85*	*75*	*H*					*H*			*H*	
CLO-2	*Students would develop concepts and write scripts.*	✓	✓	✓	-	*2*	*85*	*75*			*H*			*H*				
CLO-3	*Students would shoot, interview, and record sound.*	✓	✓	✓	✓	*3*	*85*	*75*					*H*	*H*				*H*
CLO-4	*Students would edit and finalize a documentary.*	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*						
CLO-5	*Students would apply ethical practices and plan distribution.*	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*	*H*					

Duration(hour)		**15**
S-1toS-8	**SLO-1**	Introduction to Documentary Filmmaking
S-9toS-16	**SLO-1**	Research and Concept Development for Documentaries
S-17toS-24	**SLO-1**	Writing and Structuring a Documentary Script
S-23toS-32	**SLO-1**	Types of Documentaries: Expository, Observational, Participatory, etc.
S-33toS-40	**SLO-1**	Pre-production Planning: Budgeting, Scheduling, and Location Scouting
S-41toS-48	**SLO-1**	Cinematography in Documentaries: Techniques and Approaches
S-49toS-56	**SLO-1**	Interviewing Techniques for Documentaries
S-57toS-64	**SLO-1**	Sound Design and Music in Documentaries
S-65toS-72	**SLO-1**	Filming and Capturing Real-life Events
S-73toS-80	**SLO-1**	Editing and Post-Production in Documentaries
S-81toS-88	**SLO-1**	Ethical Issues in Documentary Filmmaking
S-89toS-96	**SLO-1**	Narrative and Storytelling in Documentaries
S-97toS-104	**SLO-1**	Using Archival Footage and Other Visual Resources
S-105toS-112	**SLO-1**	Marketing and Distributing Documentary Films

S-113toS-120	SLO-1	Final Documentary Project

CLASS EXERCISE:

(Final Output of the Audio = 40 marks & 10 marks for Regularity & Discipline = Total-50Marks)

Research and Concept Development for Documentaries : 1 Week
Minimum 2 class works
Writing and Structuring a Documentary Script : 1 Week
Minimum 2 class works
Types of Documentaries : 2 Weeks
Minimum 2 class works
Pre-production Planning : 2 Weeks
Minimum 2 class works
Cinematography in Documentaries : 2 Weeks
Minimum 2 class works
Interviewing Techniques for Documentaries : 1 Week
Minimum 2 class works
Sound Design and Music in Documentaries : 1 Weeks
Minimum 2 class works
Editing and Post-Production in Documentaries : 1 Weeks
Minimum 2 class works :
Narrative and Storytelling in Documentaries : 2 Weeks
Minimum 2 class works
Final Documentary Project : 2 Weeks
Minimum 2 class works

RECORD WORK:

III. SCREEN PLAY EXERCISES:

Students should submit the hard copy of screenplay of any one interesting scene

Resources			
293	*Michael Rabiger, Directing the Documentary, Focal Press (an imprint of Routledge), 7th Edition (2020)*	294	*Bill Nichols, Introduction to Documentary, Indiana University Press, 3rd Edition (2017)*
295	*Sheila Curran Bernard, Documentary Storytelling: Creative Nonfiction on Screen, Focal Press (Routledge), 4th Edition (2015)*	296	Alan Rosenthal & Ned Eckhardt, Writing, Directing, and Producing Documentary Films and Digital Videos, Southern Illinois University Press, 5th Edition (2020)

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
7	Remember	20	20	20	20	20
8	Understand	20	20	20	20	20
9	Apply	20	20	20	20	20
1	Analyze	20	20	20	20	20
1	Evaluate	10	10	10	10	10
1	Create	10	10	10	10	10
Total		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

SEMESTER VIII

Coursie Code	UFT24D20L	**Course Title**	Short Filmmaking	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	**The purpose of learning this course is to:**	**Depth**				**Attainment**			Program learning Outcomes										
		1	**2**	**3**	**4**	**1**	**2**	**3**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**
CLR-1	To provide the mastery in Story & Scene for Short Film	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLR-2	To know the different concept of Budget for Short Film																	
CLR-3	To understand the purpose of Shooting Script for Short Film																	
CLR-4	To impart the fundamentals of Non-linear Video Editing																	
CLR-5	To learn the process of Dubbing, Sound Effects & Mixing																	
Outcomes (CLO)	At the end of this course, learners will be able to:i																	
CLO-1	Students would learn the basics of Story & Scene for Short Film	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Budget for Short Film	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would learn fundamentals of Non-linear Video Editing	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn to process of Dubbing, Sound Effects & Mixing	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn the basics of Story & Scene for Short Film	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	*Writing Original Theme / Concept for Film-1*	*Writing Scene & Sequence for Film-1*	*Writing Original Shooting Script for Film-1*	*Working with Video Editing for Film-3*	*Working with Dubbing & Music for Film-5*
S-4 to S-6	*Writing Original Theme / Concept for Film-2*	*Writing Scene & Sequence for Film-2*	*Writing Original Shooting Script for Film-2*	*Working with Video Editing for Film-4*	*Working with Dubbing & Music for Film-6*
S-7 to S-9	*Writing Original Story for Film-1*	*Writing Scene & Sequence for Film-3*	*Writing Original Shooting Script for Film-3*	*Working with Video Editing for Film-5*	*Working with Sound Effects & Final Mixing for Film-1*
S-10 to S-12	*Writing Original Story for Film-2*	*Writing Original Dialogue for Film-1*	*Writing Original Shooting Script for Film-4*	*Working with Video Editing for Film-6*	*Working with Sound Effects & Final Mixing for Film-2*
S-13 to S-15	*Writing Original Story for Film-3*	*Writing Original Dialogue for Film-2*	*Writing Original Shooting Script for Film-5*	*Working with Dubbing & Music for Film-1*	*Working with Sound Effects & Final Mixing for Film-3*
S-16 to S-18	*Writing Original Screenplay for Film-1*	*Writing Original Dialogue for Film-3*	*Writing Original Shooting Script for Film-6*	*Working with Dubbing & Music for Film-2*	*Working with Sound Effects & Final Mixing for Film-4*
S-19 to S-21	*Writing Original Screenplay for Film-2*	*Working with Production Team & Budget for Film-1*	*Working with Video Editing for Film-1*	*Working with Dubbing & Music for Film-3*	*Working with Sound Effects & Final Mixing for Film-5*
S-22 to S-24	*Writing Original Screenplay for Film-3*	*Working with Production Team & Budget for Film-2*	*Working with Video Editing for Film-2*	*Working with Dubbing & Music for Film-4*	*Working with Sound Effects & Final Mixing for Film-6*

CLASS EXERCISE:

1. Writing Theme/ Concept for Film : 1 Week
2. Writing Story for Film : 1 Week
3. Writing Screenplay for Film : 1 Week
4. Writing Scene & Sequence for Film : 1 Week
5. Writing Dialogue for Film : 2 Weeks
6. Working with Production Team & Budget for Film : 2 Weeks
7. Writing Shooting Script for Film : 2 Weeks
8. Working with Video Editing for Film : 2 Weeks
9. Working with Dubbing & Music for Film : 2 Weeks
10. Working with Sound Effects & Final Mixing for Film : 1 Week

Record Works:

1. Students must make ONE Short Film on any concept of their choice (Maximum 20 mins)

Assessment of Record Works: The students must submit the exercise in the Digital form for the Practical exam, which will be evaluated by the External Examiner

Resources			
1	*Wilschut, J. C. (2020). The short film: A critical introduction. Routledge.*	4	*Tierno, M. (2019). The art of writing a short film. Michael W. Tierno Publishing.*
2	*Cowgill, L. J. (2012). Writing short films: Structure and content for screenwriters (3rd ed.). Michael Wiese Productions.*	5	*Murch, W. (2018). In the blink of an eye: A perspective on film editing (3rd ed.). Silman-James Press.*
3	*Gurskis, D. (2018). The short screenplay: Your short film from concept to script. Focal Press.*		

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
7	Remember	20	20	20	20	20
8	Understand	20	20	20	20	20
9	Apply	20	20	20	20	20
10	Analyze	20	20	20	20	20
11	Evaluate	10	10	10	10	10
12	Create	10	10	10	10	10
13	Total%	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VIII

Course Code	UFT24P04L	Course Title	Research Project and Dissertation	Category	R	Project Work / Internship	L	T	P	C
							0	0	24	12

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR -1	*To give the knowledge about Research*
CLR -2	*To know the importance of research in media*
CLR -3	*To understand various research methods*
CLR -4	*To know about data and its importance*
CLR -5	*To acquire the complete knowledge of research processes*

CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills,	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	*Students would learn about Research*	✓	✓	-	-	2	85	75	3	-	3	-	-	-	-	3	3	3
CLO-2	*Students would know the importance of research in media*	✓	✓	✓	-	2	85	75	3	-	3	-	-	2	-	3	-	3
CLO-3	*Students would understand various research methods*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3
CLO-4	*Students would know about data and its importance*	✓	✓	✓	✓	3	85	75	3	-	3	-	-	2	-	3	-	3
CLO-5	*Students would acquire the complete knowledge of research processes*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3

This course is focused to facilitate student to carry out extensive research and development project or technical project at place of work through problem and gap identification, development of methodology for problem solving, interpretation of findings, presentation of results and discussion of findings in context of national and international research. The overall goal of the dissertation is for the student to display the knowledge and capability required for independent work.

Methodology:

To develop the research acumen of the students, dissertation work will be allocated to them in semester VIII. Each student will have to prepare the dissertation work under the supervision of a faculty member. The research work can be on any topic related to Visual Design, Media Organization, Advertising or Film Studies.

Record Work:
The student must submit and defend the dissertation project. If the student does not complete and defend the dissertation during the semester, the student must defend the dissertation in a subsequent semester.

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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Course Code	UFT24P05L	Course Title	Professional Internship	Category	R	Project Work / Internship	L	T	P	C
							0	0	24	12

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
CLR -1	*To acquire the basic knowledge of media industry*	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborative Skills	Independent Thinking, Analytical Reasoning, Learning to Learn Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR -2	*To understand the working atmosphere of media industry*																	
CLR -3	*To know and practice field works in various designations of various media setup*																	
CLR -4	*To train in the film& TV industry as an intern in various field*																	
CLR -5	*To get the mastery skills from the media field through intern training*																	
CLO	**At the end of this course, learners will be able to:**																	
CLO -1	*Students would learn the media industry practically*	✓	✓	-	-	2	85	75	3	-	3	-	-	-	-	3	3	3
CLO -2	*Students would gain knowledge of media field circumstances*	✓	✓	✓	-	2	85	75	3	-	3	-	-	2	-	3	-	3
CLO -3	*Students would know various designations and various media setup*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3
CLO -4	*Students would gain knowledge about film & TV industry*	✓	✓	✓	✓	3	85	75	3	-	3	-	-	2	-	3	-	3
CLO -5	*Students would be proficient in the media field*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3

The student will undergo a two-week internship during the summer vacation after the end of the II Semester in any media organization and must submit an activity report. The student will be monitored by the faculty and will be guided by the media organization in completing the internship.

Methodology:
Students are expected to do an internship of professional nature within the stipulated time during the summer vacation for a period of a minimum of 15 days after the end the of II Semester. Criteria for selecting the internship will be based on the area of specialization by the student in the media industry. Emphasis will be given to get trained of professional quality that will help students to enter the media industry with an evaluated portfolio. The internship training activities will be presented by the students and the viva voce will complete the process of evaluation for awarding grades.

The training work can be carried out in any Media House/ Print Media/ Advertising Agency/ Media Professional/ Film Industry for three months.

Record Work:
Students must prepare the Day-to-Day activities of their internship training period, that will be monitored by Internship Coordinator of the Media organization.
(The students must submit the Internship report in the Record form for Practical Exam, which will be evaluated by the External Examiner)

Assessment of Record Works: **The students must submit ONE exercise from each unit as Record Work for the Practical exam, which will be evaluated by the external examiner**

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SOUND

SEMESTER III

Course Code	UFS24301T	Course Title	History of Film Sound	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To explore early film sound technologies and synchronization.																	
CLR-3	To analyze the impact of synchronized sound on film production.																	
CLR-3	To examine sound innovations in Hollywood's Golden Age.																	
CLR-4	To understand the digital shift in film sound.																	
CLR-5	To evaluate contemporary and future trends in immersive sound formats.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students should explore early sound technologies and synchronization in cinema.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students should analyze the impact of synchronized sound on production and performance.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students should examine sound innovations and their role in Hollywood films.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students should understand the digital transition and surround sound systems.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students should evaluate current trends and predict the future of film sound.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Pre-Silent Film Sound Experiments	Introduction to Sound Films	The Golden Age of Hollywood Sound	The Digital Revolution in Film Sound	Immersive Audio Formats: Dolby Atmos and Spatial Sound
SLO-2	The Silent Film Era: Music and Sound Effects	The Birth of Talkies: "The Jazz Singer"	Advances in Sound Recording and Mixing Techniques	Transition from Analog to Digital Sound Technologies	The Use of AI in Film Sound Design
SLO-3	The Role of Accompanists and Orchestras in Silent Films	Sound-on-Film vs. Sound-on-Disk Technologies	The Role of Sound Designers and Supervisors	The Impact of Digital Editing and Mixing on Sound	The Influence of Streaming Platforms on Sound Design
SLO-4	The Technological Shift: Synchronizing Sound	Microphone Technology in the 1920s	Innovations in Sound Editing and Effects	Advances in Surround Sound Systems	Sound Adaptation for Digital Media Playback Systems
SLO-5	The Introduction of Vitaphone	Early Sound Film Aesthetics	Introduction of Magnetic Tape and Multitrack Recording	Introduction of Dolby Surround and Dolby Digital	Emerging Technologies in Film Sound

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-6	Movietone and Sound Recording	The Role of Dialogue in Early Sound Films	Pioneering Work in Sound Effects	Development of 5.1 and 7.1 Surround Sound Formats	The Future of Sound Design in a Changing Industry
SLO-7	Early Sound Innovations in Cinema	The Impact of Sound on Acting and Directing	The Rise of Stereo Sound in Film	Innovations in Sound Design for Modern Cinema	Sound Design for Virtual and Augmented Reality Films
SLO-8	Technical Challenges in Early Sound Films	The Influence of Sound on Film Editing	The Development of Surround Sound	The Role of Digital Audio Workstations (DAWs)	Advances in 3D Audio Technologies
SLO-9	How Sound Changed Film Production	The Changing Film Production Process	The Role of Sound in Cinematic Storytelling	The Use of Sound Libraries and Samples	Innovations in Audio Post-Production Workflows
SLO-10	Early Pioneers in Film Sound	Challenges of Early Sound Film Production	The Integration of Sound and Music in Film	Changes in Sound Editing Post-Production Techniques	The Role of Sound in Immersive Cinematic Experiences
SLO-11	The Impact of Early Sound on Audiences	Innovations in Sound Film Studios	Technological and Aesthetic Changes in Sound Production	The Influence of Computer Technology on Sound Design	The Intersection of Film Sound and Interactive Media
SLO-12	The Legacy of Early Film Sound Technology	The Cultural and Industrial Impact of Sound Films	The Influence of Film Sound on Other Media	The Evolution of Sound Mixing in Digital Cinema	The Impact of Emerging Sound Technologies on Audience Engagement
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Early Developments in Film Sound - Pre-Silent Film Sound Experiments - The Role of Live Music and Sound Effects in Early Cinema, Innovations in Sound Technology Before Synchronization; The Silent Film Era - Music and Sound Effects in Silent Films, The Use of Accompanists and Orchestras in Theaters; The Introduction of Synchronized Sound - Early Experiments and Technological Breakthroughs,
Key Milestones: From Vitaphone to Movietone.

Unit II:
Advent of Sound Film (1920s-1930s) - The First Sound Films - "The Jazz Singer" and the Birth of Talkies, The Impact of Synchronization on Film Production and Industry; Technological Innovations - Development of Sound-on-Film and Sound-on-Disk Systems, Advances in Microphone Technology and Recording Techniques; Early Sound Film Aesthetics - Changes in Acting and Directing Styles Due to Sound, Challenges and Solutions in Early Sound Film Production.

Unit III:
Evolution of Film Sound (1940s-1960s) - The Golden Age of Hollywood Sound - Advances in Sound Recording and Mixing Techniques, The Role of Sound Designers and Supervisors; Innovations in Sound Editing and Effects - Introduction of Magnetic Tape and Multitrack Recording, Pioneering Work of Sound Effects; Artists and Sound Editors - The Rise of Stereo and Surround Sound, Development of Stereo Sound in Film, Early Experiments with Multi-Channel Sound.

Unit IV:
Modern Developments in Film Sound (1970s-2000s) - The Digital Revolution - Transition from Analog to Digital Sound Technologies, The Impact of Digital Editing and Mixing on Film Sound; Advances in Surround Sound Systems - Introduction of Dolby Surround and Dolby Digital, Development of 5.1 and 7.1 Surround Sound Formats; Innovations in Sound Design; The Role of Digital Audio Workstations (DAWs)- Impact of Computer-Based Editing and Effects on Film Sound

nit V:
Contemporary Trends and Future Directions - Current Trends in Film Sound - Immersive Audio Formats: Dolby Atmos and Spatial Sound, The Use of AI and Machine Learning in Sound Design; The Influence of Streaming and Digital Platforms - Changes in Sound Design for Streaming Media, Adaptation to Various Playback Systems and Formats; Future Prospects - Emerging Technologies in Film Sound,
The Future of Sound Design and Engineering in an Evolving Industry.

Resources			
297	John M. Woram , *Recording Studio Handbook*, Elar 1989	298	David Miles Huber, Robert E. Runstein , *Modern Recording Techniques*, Focal Press, 8th Edition, 2013.
299	John George Frayne, Halley Wolfe , *Elements of Sound Recording*, J. Wiley 1949.	300	Alec Nisbett, *The Technique of Sound St*udio, Focal Press, 1972

Assessment						
Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies					
Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments.

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER III

Course Code	UFT24302T	Course Title	Television Production	Category	D	Discipline Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR-1	To provide the Knowledge in Television Production
CLR-2	To know the difference of Television Production
CLR-3	To understand the functioning of Television Production
CLR-4	To impart the Knowledge of Television Set up
CLR-5	To learn the Editing techniques

CLO	At the end of this course, learners will be able to:	Depth 1 Conceive	Depth 2 Design	Depth 3 Implement	Depth 4 Operate	Attainment 1 Level of Thinking	Attainment 2 Expected Proficiency (%)	Attainment 3 Expected Attainment (%)	PLO 1 Problem Solving, Critical Thinking, Creativity Solving	PLO 2 Communication Skills, Collaborating Skills	PLO 3 Independent Thinking, Analytical Reasoning, Learning to Learn	PLO 4 Leadership Qualities, Professionalism, Autonomy	PLO 5 Digital Technology Skills	PLO 6 Value Inculcation, Multicultural inclusivity	PLO 7 Environmental Action, Community Engagement	PLO 8 Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Students would learn the basics Television Production	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the handling of Equipment	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about recording Setup	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Television Production	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn about Editing Techniques	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	History of Television Production	Audio and Lighting for Television Production	Audio and Lighting for Television Production	Television Studio Production	Post-Production and Distribution
SLO-2	Evolution of Television Technology	Introduction to Audio Capture	Introduction to Audio Capture	Television Studio Setup Overview	Introduction to Video Editing
SLO-3	Overview of Television Production Roles	Microphone Types and Applications	Microphone Types and Applications	Set Design for Studio Productions	Editing Software and Tools
SLO-4	Camera Operator and Audio Technician Roles	Placement Techniques for Optimal Audio	Placement Techniques for Optimal Audio	Camera Placement in the Studio	Editing Techniques for Television
SLO-5	Television Genres: News Programs and Documentaries	Environmental Audio Considerations	Environmental Audio Considerations	Lighting Grids and Their Uses	Workflow Considerations in Editing
SLO-6	Television Genres: Dramas and Sitcoms	Audio Mixing Consoles Overview	Audio Mixing Consoles Overview	Control Room Operations	Sound Design Essentials

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-7	Reality Shows	Monitoring Equipment for Television	Monitoring Equipment for Television	Multi-Camera Production Techniques	Sound Editing and Mixing
SLO-8	Pre-Production Process Overview	Balancing Audio Levels	Balancing Audio Levels	Directing Techniques for Studio Production	Mastering Sound for Television
SLO-9	Scriptwriting Basics	Three-Point Lighting Setup	Three-Point Lighting Setup	Camera Switching in Live Productions	Syncing Audio with Video
SLO-10	Casting and Location Scouting	Key, Fill, and Backlighting Techniques	Key, Fill, and Backlighting Techniques	Shot Composition for Multi-Camera Setups	Delivery Formats: Broadcast and Streaming
SLO-11	Scheduling in Television Production	Lighting Intensity Adjustments	Lighting Intensity Adjustments	Live Broadcasting Essentials	On-Demand Platforms Overview
SLO-12	Casting and Location Scouting	Color Temperature Control	Color Temperature Control	Time Management and Cueing	Distribution Strategies and Techniques
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Television Production -History of Television Production; Evolution of television technology; Milestones in television history; Television Production Roles- Producer, Director, Camera Operator, Audio Technician; Television Genres - News Programs, Documentaries, Dramas, Sitcoms, Reality Shows; Pre-production Process -Scriptwriting, Casting, Location Scouting, Scheduling.

Unit II:
Television Camera Operations -Television Camera Types-Broadcast Cameras, ENG Cameras, Studio Cameras- Camera Setup and Configuration-Camera settings - White balance, Exposure, Focus- Framing and Composition Rule of thirds, Leading lines, Visual storytelling- Camera Movement - Pans, tilts, zooms, Tracking shots.

Unit III:
Audio and Lighting for Television Production -Audio Capture-Microphone types- Placement techniques - Environmental considerations; Audio Mixing and Monitoring - Audio mixing consoles - Monitoring equipment - Balancing audio levels - Lighting Setup-Three-point lighting setups, Key, fill, backlighting techniques; Lighting Control-Intensity adjustment - Color temperature control - Shadow management

Unit IV:
Television Studio Production - Television Studio Setup - Set design, Camera placement, Lighting grids, Control rooms— Multi-Camera Production - Directing techniques - Camera switching - Shot composition Live Broadcasting - Time management - Cueing - Troubleshooting - Graphics and Effects, On-screen graphics—Lower-thirds—Visual effects integration

Unit V:
Post-Production and Distribution - Video Editing-Editing software, Editing techniques, Workflow considerations— Sound Design— Sound editing—Mixing and mastering—Syncing audio with video—Delivery Formats, Broadcast—Streaming—On-demand platforms—Distribution Strategies—Target audience analysis—Marketing and promotion—Content distribution channels

Resources			
301	Owens, Jim. Television Production. 11th ed., Cengage Learning, 2014.	302	Owens, Jim. Television Studio Production and Directing: A Guide for Students. 1st ed., Focal Press, 2013.
303	Millerson, Gerald, and Jim Owens. The Art of Television Production. 8th ed., Focal Press, 2018.	304	O'Neil, H. Dennis K. Broadcast Television: Production and Programming. 6th ed., Prentice Hall, 2012.
305	Zettl, Herbert. Television Production Handbook. 12th ed., Cengage Learning, 2018.		

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER III

Course Code	UFS24303L	**Course Title**	Cartoon Dubbing	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

		Conceive	Design	Implement	Operate
CLR-1	To provide the mastery of Exploring & Manipulating Voice	1	2	3	4
CLR-2	To know the difference between normal Voice and Cartoon Voice				
CLR-3	To understand the purpose of Voice for Cartoon				
CLR-4	To impart the fundamentals of Cartoon Voice Processing				
CLR-5	To learn the process Cartoon Dubbing				

Outcomes (CLO)	At the end of this course, learners will be able to:	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Program learning Outcomes									
									1	2	3	4	5	6	7	8	9	10
									Problem Solving, Critical Thinking, Creativity Solving	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would learn the basics of Exploring & Manipulating Voice	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Cartoon Dubbing	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about Cartoon Voice	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Voice Processing	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn to process of Working cartoon Charecters	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	Introduction to Cartoon Dubbing	Lip Syncing Techniques in Cartoon Dubbing	Dubbing Styles: From Animation to Live-Action	Working with Animation Studios and Directors	Multi-Language Dubbing and Localization
S-4 to S-6	Introduction to Cartoon Dubbing	Lip Syncing Techniques in Cartoon Dubbing	Recording Techniques for Voice Acting	Working with Animation Studios and Directors	Multi-Language Dubbing and Localization
S-7 to S-9	Understanding the Role of Voice Actors in Cartoon Dubbing	Lip Syncing Techniques in Cartoon Dubbing	Recording Techniques for Voice Acting	Working with Animation Studios and Directors	Character Emotion and Vocal Performance
S-10 to S-12	Understanding the Role of Voice Actors in Cartoon Dubbing	Voice Characterization and Creating Unique Voices	Recording Techniques for Voice Acting	Working with Animation Studios and Directors	Character Emotion and Vocal Performance
S-13 to S-15	Understanding the Role of Voice Actors in Cartoon Dubbing	Voice Characterization and Creating Unique Voices	Sound Effects in Cartoon Dubbing	Timing and Pacing in Cartoon Dubbing	Audio Mixing and Finalizing the Dubbing Track
S-16 to S-18	Script Breakdown for Cartoon Dubbing	Voice Characterization and Creating Unique Voices	Sound Effects in Cartoon Dubbing	Timing and Pacing in Cartoon Dubbing	Audio Mixing and Finalizing the Dubbing Track
S-19 to S-21	Script Breakdown for Cartoon Dubbing	Dubbing Styles: From Animation to Live-Action	Foley in Cartoon Dubbing	Timing and Pacing in Cartoon Dubbing	Dubbing for International Markets
S-22 to S-24	Script Breakdown for Cartoon Dubbing	Dubbing Styles: From Animation to Live-Action	Foley in Cartoon Dubbing	Timing and Pacing in Cartoon Dubbing	Dubbing for International Markets

CLASS EXERCISE:

1. Understanding the Role of Voice Actors : 1 Week
2. Script Breakdown for Cartoon Dubbing : 1 Week
3. Lip Syncing Techniques in Cartoon Dubbing : 1 Week
4. Dubbing Styles: From Animation to Live-Action : 2 Weeks
5. Recording Techniques for Voice Acting : 2 Weeks
6. Sound Effects and Foley in Cartoon Dubbing : 2 Weeks
7. Timing and Pacing in Cartoon Dubbing : 2 Weeks
8. Multi-Language Dubbing and Localization : 2 Weeks
9. Character Emotion and Vocal Performance : 1 Week
10. Audio Mixing and Finalizing the Dubbing Track : 1 Week

Assessment of Record Works: **The students must submit ONE exercise with the duration of 5 mins (max) as Record Work for the Practical exam, which will be evaluated by the external examiner**

Resources			
306	Williams, R. (2012). *The animator's survival kit* (Expanded ed.). Faber & Faber	307	Blair, P. (1994). *Cartoon animation*. Walter Foster Publishing
308	, K., Dunham, L., & Bosche, J. (2005). *The art of rigging*. CG Toolkit	309	Goldberg, E. (2008). *Character animation crash course!*. Silman-James Press

Assessment

Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
	CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
	Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
Remember	20	20	20	20	20
Understand	20	20	20	20	20
Apply	20	20	20	20	20
Analyze	20	20	20	20	20
Evaluate	10	10	10	10	10
Create	10	10	10	10	10

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER III

Course Code	UFT24P01L	**Course Title**	Internship-I	Category	C	Core	L	T	P	C
							0	0	0	1

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR-1	To acquire the basic knowledge of Film industry
CLR-2	To understand the working atmosphere of Film industry
CLR-3	To know and practice field works in various designations of various Film setup
CLR-4	To training the film & TV industry as an intern in various field
CLR-5	To get the mastery skills from the Film field through intern training

Outcomes (CLO)	At the end of this course, learners will be able to:	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	Program learning Outcomes: **Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would learn the Film industry practically	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would gain knowledge of Film field circumstances	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would know various designations and various Film setup	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would gain knowledge about film & TV industry	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would be proficient in the media field	✓	✓	✓	✓	3	85	75	H			H	H					

The student will undergo a two-week internship during the summer vacation after the end of the II Semester in any media organization and must submit an activity report. The student will be monitored by the faculty and will be guided by the media organization in completing the internship.

Methodology:
Students are expected to do an internship of professional nature within the stipulated time during the summer vacation for a period of a minimum of 15 days after the end the of II Semester. Criteria for selecting the internship will be based on the area of specialization by the student in the media industry. Emphasis will be given to get trained of professional quality that will help students to enter the media industry with an evaluated portfolio. The internship training activities will be presented by the students and the vivavoce will complete the process of evaluation for awarding grades.
The training work can be carried out in any Media House / Print Media /Advertising Agency / Media Professional / Film Industry for three months.

Record Work:
Students must prepare the Day-to-Day activities of their internship training period, that will be monitored by Internship Coordinator of the Media organization.
(The students must submit the Internship report in the Record form for Practical Exam, which will be evaluated by the External Examiner)
Internship / Project

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER IV

Course Code	UFS24401T	Course Title	Fundamentals of Sound Design	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To define sound design and its role in media.
CLR-3	To explore sound recording and editing techniques.
CLR-3	To examine sound effects creation and synchronization with visuals.
CLR-4	To analyze the use of music and soundscapes in enhancing narratives.
CLR-5	To explore advanced sound design techniques and emerging technologies.

Outcomes CLO	At the end of this course, learners will be able to:	Depth 1 Conceive	Depth 2 Design	Depth 3 Implement	Depth 4 Operate	Attainment 1 Level of Thinking	Attainment 2 Expected Proficiency (%)	Attainment 3 Expected Attainment (%)	PO-1 Problem Solving, Critical Thinking, Creativity	PO-2 Communication Skills, Collaborating Skills	PO-3 Independent Thinking, Analytical Reasoning, Learning to Learn	PO-4 Leadership Qualities, Professionalism, Autonomy, Accountability	PO-5 Digital Technology Skills	PO-6 Value Inculcation, Multicultural inclusivity	PO-7 Environmental Action, Community Engagement	PO-8 Entrepreneurial Risk Taking	PO-9 PSO-1	PO-10 PSO-2
CLO-1	Students should define sound design and its scope.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students should explore recording and editing techniques.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students should examine sound effects and synchronization with visuals.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students should analyze the role of music and soundscapes in media.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students should explore advanced sound design and emerging trends.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Definition and Scope of Sound Design	Introduction to Sound Recording	Introduction to Sound Effects	Introduction to Music in Sound Design	Introduction to Advanced Audio Effects
SLO-2	Understanding Sound Design in Film, Television, and Multimedia	Capturing Clean Audio on Set	Foley Sound Effects	Composing Music for Film	Principles of Spatial Audio and Surround Sound
SLO-3	The Role of a Sound Designer in the Production Process	Introduction to Digital Audio Workstations (DAWs)	Diegetic vs. Non-Diegetic Sound	Selecting Music for Sound Design	Mixing Techniques for Surround Sound
SLO-4	Basic Principles of Sound: Nature of Sound Waves	Cutting and Trimming Audio Clips	Designing Sound Effects	Creating Soundscapes	Designing Immersive Audio for VR
SLO-5	Psychoacoustics: How Humans Perceive Sound	Noise Reduction Techniques	Layering Sound Effects	Synchronization and Timing	Dynamic and Evolving Sound Design
SLO-6	Overview of Sound Design Elements: Dialogue, Music, Sound Effects	Audio Restoration	Synchronizing Sound Effects with Visuals	Psychological Impact of Music in Sound Design	Using Audio Effects to Shape Sound
SLO-7	Ambient Sounds and Environmental Effects	Multi-Track Editing	Impact of Sound Effects on Viewer Perception	Music Editing Techniques	The Role of AI in Sound Design
SLO-8	Dialogue Design in Sound	Synchronizing Audio with Video	Sound Effects for Animation	Building Rhythmic Impact with Music	Immersive Audio for Augmented Reality (AR)
SLO-9	Music in Sound Design	Advanced Audio Editing Techniques	Sound Effects and Music Integration	Music and Sound Effects Collaboration	The Future of Sound Design Technologies
SLO-10	Techniques for Layering Sound	Exporting and Delivering Audio	Practical Foley Session	The Role of Silence in Sound Design	Advanced Mixing Techniques
SLO-11	Basics of Synchronization in Sound	Creating a Rough Mix	Designing Complex Sound Effects	Sound Design for Different Genres	The Impact of New Media on Sound Design
SLO-12	Sound Design in Multimedia	Audio Editing Project	Final Sound Effects Project	Final Music and Soundscape Project	Final Sound Design Project
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Sound Design - Definition and Scope of Sound Design; Understanding Sound Design in Film, Television, and Multimedia; The Role of a Sound Designer in the Production Process; Basic Principles of Sound - Nature of Sound Waves: Frequency, Amplitude, and Waveform, Psychoacoustics: How Humans Perceive Sound; Overview of Sound Design Elements - Dialogue, Music, Sound Effects, Ambient Sounds and Environmental Effects.

Unit II:
Sound Recording and Editing - Techniques for Sound Recording - Types of Microphones and Their Uses, Techniques for Capturing Clean Audio on Set; Basics of Audio Editing - Introduction to Digital Audio Workstations (DAWs), Cutting, Trimming, and Arranging Audio Clips; Noise Reduction and Audio Restoration - Techniques for Cleaning Up Audio, Using Filters and Plugins to Remove Unwanted Noise.

Unit II:
Creating and Implementing Sound Effects - Types of Sound Effects - Foley: Creating and Recording Custom Sound Effects, Diegetic vs. Non-Diegetic Sounds; Designing Sound Effects - Techniques for Crafting Unique Sound Effects, Layering and Combining Sounds for Complex Effects; Integrating Sound Effects with Visuals -Synchronizing Sound with On-Screen Actions, Techniques for Enhancing Visual Impact through Sound.

Unit IV:
Music and Soundscapes in Sound Design - Role of Music in Sound Design - How Music Enhances Emotion and Narrative, Techniques for Composing and Selecting Music; Creating Soundscapes - Building Immersive Audio Environments, Techniques for Using Ambient and Background Sounds; Synchronization and Timing - Synchronizing Music and Sound Effects with Visuals, Techniques for Creating Rhythmic and Emotional Impact.

Unit V:
Advanced Sound Design Techniques - Advanced Audio Effects - Using Reverb, Delay, and Distortion to Shape Sound, Techniques for Creating Dynamic and Evolving Sounds; Spatial Audio and Surround Sound - Principles of 3D Audio and Spatialization, Techniques for Designing and Mixing Surround Sound; Future Trends in Sound Design - Emerging Technologies and Innovations, The Impact of Virtual Reality (VR) and Augmented Reality (AR) on Sound Design.

Resources			
310	Sonnenschein, D. (2001). *Sound design: The expressive power of music, voice, and sound effects in cinema*. Michael Wiese Productions	311	Viers, R. (2008). *The sound effects bible: How to create and record Hollywood style sound effects*. Michael Wiese Productions
312	Holman, T. (2010). *Sound for film and television* (3rd ed.). Focal Press	313	Ament, V. T. (2014). *The foley grail: The art of performing sound for film, games, and animation* (2nd ed.). Focal Press

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER IV

Course Code	UFT24D01L	**Course Title**	Five Shots Exercise	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR-1	To provide the mastery of Exploring Contents
CLR-2	To know the difference between Multiple Shots takings and Decisive Shots Taking
CLR-3	To understand the purpose of Images
CLR-4	To impart the fundamentals of Shot list
CLR-5	To learn the process of storytelling using only 5 Shots

Outcomes (CLO)	At the end of this course, learners will be able to:	Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entreprenuerial Risk Taking**	**PSO 1**	**PSO 2**
									Program learning Outcomes									
CLO-1	Students would learn the mastery of Exploring Contents	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know difference between Multiple Shots takings and Decisive Shots Taking	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would understand the purpose of Images	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Shot list	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn the process of storytelling using only 5 Shots	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	15	**15**	**15**	**15**	**1**
S-1 to S-3	Introduction to Five Shots Exercise	Basic Set Design	Shoot a Basic Scene Using Five Different Shot Types	Color Correction	Editing and Mixing
S-4 to S-6	Introduction to Five Shots Exercise	Basic Set Design	Shoot a Basic Scene Using Five Different Shot Types	Color Correction	Editing and Mixing
S-7 to S-9	Concept and Storyline	Lighting a Subject	Shoot a Basic Scene Using Five Different Shot Types	Color Correction	Editing and Mixing
S-10 to S-12	Concept and Storyline	Lighting a Subject	Record Basic Foley Sounds	Editing	Creating a Short Film Trailer
S-13 to S-15	Concept and Storyline	Lighting a Subject	Record Basic Foley Sounds	Editing	Creating a Short Film Trailer
S-16 to S-18	Concept and Storyline	Handling Basic Camera Gear	Record Basic Foley Sounds	Editing	Creating a Short Film Trailer
S-19 to S-21	Concept and Storyline	Handling Basic Camera Gear	Sound Editing	Editing and Mixing	Submission of Five Shots Exercise
S-22 to S-24	Basic Set Design	Handling Basic Camera Gear	Sound Editing	Editing and Mixing	Submission of Five Shots Exercise

CLASS EXERCISE:

1. Introduction to Five Shot Exercise& Content-1 :2 Weeks
2. Storyboard for a short scene :1 Week
3. Basic Acting Direction :4 Weeks
4. Shoot a basic scene using five different shot types :4 Weeks
5. Background music track to a scene :4Weeks

Record Works:

1. Submission of any One Content using 5 shots (3 - 5 min)

Resources			
314	Katz, Steven D. Film Directing Shot by Shot: Visualizing from Concept to Screen. 2nd ed., Focal Press, 2000.	315	Block, Bruce. The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media. 3rd ed., Focal Press, 2008.
316	Mamet, David. On Directing Film. 1st ed., Penguin Books, 1992.	317	Mercado, Gustavo. The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition. 1st ed., Focal Press, 2010.

Assessment

Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
	CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
	Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
4 Remember	20	20	20	20	20
4 Understand	20	20	20	20	20
4 Apply	20	20	20	20	20
4 Analyze	20	20	20	20	20
4 Evaluate	10	10	10	10	10
4 Create	10	10	10	10	10
Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

***The evaluation can be done in one or more parameters that include, (i) Seminars, (ii) Mini-Projects, (iii) Case-Studies, (iv) MOOC certification, (v) Publication of Articles, (vi) Presentation of research work in conferences, (vii) Assignments**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER IV

Course Code	UFT24D02L	**Course Title**	Actuality Exercise	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	**The purpose of learning this course is to:**
CLR-1	To provide the mastery in Actual Content
CLR-2	To know the difference between the Real and Unreal events
CLR-3	To understand the purpose of Actual Content
CLR-4	To impart the fundamentals of document's life
CLR-5	To learn the process of human and other species experience

Outcomes (CLO)	At the end of this course, learners will be able to:	**Depth**				**Attainment**			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy,**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would learn the basics of Real and Unreal events	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Human Experience and Ethics	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about Realistic Filmmaking	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Authentic Sources	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn to process of Actual state Filmmaking	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	Urban Life Contents-City Streets	Night Life in Chennai	Natural Wonders – Mountain Views	Wild Life Observation	Music Form
S-4 to S-6	Urban Life Contents-City Streets	City Scape Transformation	Natural Wonders – Mountain Views	Wild Life Observation	Music Form
S-7 to S-9	Urban Life Contents-City Streets	City Scape Transformation	Natural Wonders – Mountain Views	Wild Life Observation	Dance Form
S-10 to S-12	Railway Station and Sub Way	City Scape Transformation	Rivers and Lakes View	Cultural Studies –Traditional Celebration	Dance Form
S-13 to S-15	Railway Station and Sub Way	Down Town Districts	Rivers and Lakes View	Cultural Studies –Traditional Celebration	Routine Life Shoot
S-16 to S-18	Railway Station and Sub Way	Down Town Districts	SeaShore View	Rituals of Ethnicity	Routine Life Shoot
S-19 to S-21	Night Life in Chennai	Down Town Districts	SeaShore View	Rituals of Ethnicity	Submission
S-22 to S-24	Night Life in Chennai	Down Town Districts	SeaShore View	Rituals of Ethnicity	Submission

CLASS EXERCISE:

1. Urban Life Contents : 3 Weeks
2. City Scape Transformation : 3 Weeks
3. Down Town Districts : 3 Weeks
4. Natural Wonders-Mountain Views : 3 Weeks
5. Rituals of Ethnicity ::3 Weeks

Record Works:

Submission of Digital Film Format regarding Actual Content for 5 Minutes

Resources

318	Stanislavski, Constantin. *An Actor Prepares*. Routledge, 1st Edition (1936), Reprint Edition (2013)	319	Silverberg, Larry. *The Sanford Meisner Approach: An Actor's Workbook*. Routledge, 1st Edition (2006).
320	Butler, Isaac. *The Actor's Studio: A History*. Avid Reader Press, 1st Edition (2020).	321	Adler, Stella. *The Art of Acting*. Performing Arts Journal Publications, 1st Edition (1988)

Assessment

Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
	CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
	Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
4 Remember	20	20	20	20	20
5 Understand	20	20	20	20	20
5 Apply	20	20	20	20	20
5 Analyze	20	20	20	20	20
5 Evaluate	10	10	10	10	10
5 Create	10	10	10	10	10
Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

***The evaluation can be done in one or more parameters that include, (i) Seminars, (ii) Mini-Projects, (iii) Case-Studies, (iv) MOOC certification, (v) Publication of Articles, (vi) Presentation of research work in conferences, (vii) Assignments**

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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Course Code	UEN24S01L	Course Title	Communication Skills	Category	C	Value Addition Course	L	T	P	C
							0	0	4	2

Course Offering Department	English	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR-1	Bridge the theoretical language knowledge with practical communication skills, essential for academic and professional contexts.
CLR-2	Focus on enhancing listening, speaking, reading, and writing skills, crucial for effective interaction and teamwork.
CLR-3	Prepare students for employability by building competence in interviews, group discussions, and professional communication.
CLR-4	Promote understanding and sensitivity towards linguistic and cultural diversity, key to thriving in a globalized world.
CLR-5	Articulate ideas and emotions clearly, overcoming language barriers.

CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1 Conceive	2 Design	3 Implement	4 Operate	1 Level of Thinking	2 Expected Proficiency (%)	3 Expected Attainment (%)	1 Problem Solving, Critical Thinking, Creativity Solving	2 Communication Skills, Collaborating Skills	3 Independent Thinking, Analytical Reasoning, Learning to Learn Research Skills	4 Leadership Qualities, Professionalism, Autonomy, Accountability	5 Digital Technology Skills	6 Value Inculcation, Multicultural inclusivity	7 Environmental Action, Community Engagement	8 Entrepreneurial Risk Taking	9 PSO-1	10 PSO-2
CLO-1	Acquire basic proficiency in listening, speaking, reading, and writing, enabling effective interaction in everyday and academic scenarios.	✓	✓	-	-	2	85	75	3	-	-	1	3	3	-	2	2	1
CLO-2	Express ideas clearly using appropriate verbal cues and non-verbal signals in social, academic, and professional contexts.	✓	✓	✓	-	2	85	75	3	-	1	2	3	3	-	1	2	1
CLO-3	Enhance their ability to comprehend, evaluate, and respond to diverse forms of written and spoken communication critically.	✓	✓	✓	✓	3	85	75	3	-	3	1	3	3	-	1	1	2
CLO-4	Produce well-organized written documents and oral presentations, showcasing logical thinking and clarity of expression.	✓	✓	✓	✓	3	85	75	3	-	2	3	2	3	-	2	3	3
CLO-5	Demonstrate awareness and sensitivity towards linguistic and cultural diversity, effectively navigating multicultural interactions.	✓	✓	✓	✓	3	85	75	3	3	2	3	2	3	-	3	3	3

Sessions	CLO - 1 12	CLO - 2 12	CLO - 3 12	CLO - 4 12	CLO - 5 12
SLO-1	Introduction to Communication. Types of Communication- verbal and non-verbal communication Barriers of Communication dynamics of interpersonal communication, Interpret Cross-Cultural Differences in Non-Verbal Communication Develop and Demonstrate Effective Non-Verbal Communication Skills	Introduction to Reading Skills. Discussion of techniques of Reading Skill Reading Skills.(Barriers of reading skills and strategies of effective communication through reading) Identifying common reading problems in students after making them read a few passages	Introduction to Speaking Skills. Explaining the importance of phonetics and vocabulary Speaking Skills.(Barriers of speaking skills and strategies of effective communication through speaking) Explaining the usage of the Oxford Learner's Dictionary to learn phonetics of the words at the fundamental level	Introduction to Writing Skills Importance of writing skills Writing Skills.(Barriers of writing skills and strategies of effective communication through writing) Explaining various forms of writing with examples:.	Introduction to appreciation of texts. Encouraging the students to share a few of their favourite lines from any sources they have read or sharing a few lines from paditthadhil piditthadhu.
SLO-2	Introduction to Digital language lab/ usage of mobile applications Equipping the listening skill of the learners Listening Skills. (Barriers of listening skills and strategies of effective communication through listening) Exploring Effective Ways of Listening	Learners are enabled to record their speech and listen to it to correct their problematic areas repetitive practices of reading select paragraphs from web resources, their standard will be measured.	The right enunciation of certain words to be taught through phonetic representation and decoding the phonetic symbols by learning to use the dictionary Observe and repeat and learn the phonetic pronunciation of words by practicing continuously.	Introduction to letter writing. Types of letters- Formal and Informal letters with examples. Learning E-mail etiquette Class Assignment - write a formal letter and informal letter and check for e-mail etiquettes in writing.	Explaining why appreciating texts creates a good reader. Enabling the students to reflect in the classroom about any of their favorite books/ articles or magazines.
SLO-3	Introducing googles podcasts.	The speed, fluency, pronunciation, comprehension of the words in the paragraph	Teaching the usage of Thesaurus to understand and develop various words and improve vocabulary.	Enabling the students to unleash their potentials in creative writing through writing transcripts for advertisements of any product	Introducing the text of Letters by Mathrubootham published in the Hindu.
SLO- 4	Task to write down the words from the audio they have listened to. This activity should be done in two steps. 1. Jotting down the words simultaneously as they listen to the speaker. 2. Writing the transcript of the audio through repetitive play and pause	hints and tricks to follow where the pauses are to be followed.	Identifying common errors in concord, preposition, direct speech, and indirect speech.	write a review of any book or a movie or an interview or a debate.	Reading and recitation of the text of the first letter-Enjoy within limits, says Mr. Mathrubootham Understanding characters by analyzing the usage of their style of language
SLO-5	Imitating the speakers by listening to them and attempting to learn the pronunciation of the words uttered in the audio Repetitive listening to enhance pronunciation skills	Students group 1- reads – group 2 identifies the flaws in reading. The roles must be exchanged between the two groups and the activity should be practiced	Identifying common errors in tenses, punctuation, and syntactical errors. Rectifying the common errors and instructing the learners about the right usage to avoid common errors	Mechanics of writing like capitalization, punctuation, spelling, correct pronoun, preposition, concord usage can be taught. mechanics of writing - assessed and evaluated.	Reading of the second letter- Nobel? What Nobel, asks Mr. Mathrubootham. Mathrubootham's humour and the language of code switching from Tamil to English and vice –versa
SLO-6	Introducing to the audios of TED TALK American Speakers. Listening to the native speakers of English Language through TED TALKS. Introducing to the audios of TED TALK British Speakers. Listening to the native speakers of English Language through TED TALKS	Identify the key arguments in a passage- introductory point, lead point, supportive argument statement, concluding point and the common connecting word between all the key words in the passage encouraged to identify the key arguments in other passages on their own.	Practicing how to avoid common errors. The learners are introduced to collocations for quick choice of learning how to speak in short time and how to speak effectively.	Teaching effective writing by learning to avoid common errors in concord, preposition, conjunction, relative pronouns, question tags. Practicing effective writing by learning to avoid common errors in concord, preposition, conjunction, relative pronouns, question tags	Reading of the third letter -Mr. Mathrubootham is fully supporting all new technologies Mathrubootham's frustration over the failure of technologies and the language that he positively uses to denote hopelessness over technologies
SLO-7	American and British styles can be differentiated.	Guiding the act of reading through scanning and skimming by model reading of the passages by the instructor	Practice collocations	common errors in tenses, direct and indirect speech, and syntax structure.	Reading of the fourth letter in the classroom and discussion Pizza maavu: Welcome to Mr. Mathrubootham food recipe website
SLO-8	The recognition of different accents should be practiced by speaking after listening.	scanning and skimming activities	Idioms and phrases	Practicing effective writing by learning to avoid common errors in tenses, direct and indirect speech, and syntax structure	Mathrubootham's love for food and the miscommunication about food.
SLO-9	Learning advanced pronunciation and vocabulary through various computer applications like Woodpecker imitate the different sounds and accents - repeat it after listening to any of the videos from the library based on individual interest	Loud reading and slow mind reading Pauses, pronunciation, comprehension, and fluency can be checked for improvement at this stage through repetitive practices	A speaking task to learn- collocations, idioms and phrases, vocabulary, and phonetic pronunciation Their speaking activity is to be recorded and played again to rectify the errors and highlight the problematic areas in speaking.	Teaching how to write statement of purpose for admission to higher educations, and practicing the same Teaching how to write a story by looking at a picture. Developing the writing skill through word ladders	Analyzing the text for regional relevance and National significance. Appreciating the aesthetics of the comic element and the embodiment of humour in the narrative in the letter
SLO-10	Repeat listening to the same time frames and move from 02.01 to 03.00 Choosing any time frame and practicing it	Students -groups -checking the comprehension skills. Analyze the text of a passage. Brainstorming the comprehension	Automating vocabulary through engaging the students in various activity games like solving crossword puzzle and playing scattergories. Engaging the students to play the games to learn the vocabulary	Introduction to blog writing and steps to become an effective blog writer. Encourage the readers to create their own blogs and post articles on a regular basis	importance of bringing in the Indianized way of speaking the English Language to depict the character called Mathrubootham relatable characters of both formal and informal everyday life experiences

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO - 4	CLO - 5
	12	12	12	12	12
		skills-questioning the key points in the passage			
SLO-11	Interested students can complete listening and reflecting the complete audio listening practice and speaking.	Cross check with misunderstanding if any and rectify- match the question and answers.	Spur of the moment speech.:	Selecting any news article and learning the writing style in it.	Talk about their favourite letter from the letters of Mathrubootham by recollecting the appreciation of the text according to their perception and understanding
SLO-12	Group activities and games can be conducted to test the listening skills by responding to the speech given by other students	Passages for reading comprehension are to be given for practice that tests their reading skills.	Prepared speech: Giving a speaking task to the students to speak on their own choice	Students are given chances to write reports on various topics.	Enabling the students to share them appreciation of any of their favourite lines form the books they have read.

Resources			
1	Horizon- English Text Book – Compiled and Edited by the Faculty of English Departement, FSH, SRMIST, 2023	5	The Art of Public Speaking by Stephen E. Lucas- 2019
2	The Creative Writing Coursebook: Forty Authors Share Advice and Exercises for Fiction and Poetry by Julia Bell and Paul Magrs- 2001	6	Talk Like TED: The 9 Public-Speaking Secrets of the World's Top Minds by Carmine Gallo – 2014
3	On Writing: A Memoir of the Craft by Stephen King 2000	7	The Anatomy of a Book Review: A Guide for College Students by Ronald J. Weber 1994
4	The Writing Life: Writers on How They Think and Work edited by Marie Arana -2003	8	How to Write a Simple Book Review: It's easier than you think! by Allyson R. Abbott 2013

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (50% Weightage)				Final Assessment (50% Weightage)
		CLA – 1 (10%)	CLA - 2 (10%)	CLA - 3 (20%)	CLA – 4* (10%)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	15	20	20
2	Understand	20	20	15	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	15	10	10
6	Create	10	10	15	10	10
	Total %	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification / Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System	✓	Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		
		Brainstorming	✓		

*** The evaluation can be done on the one or more parameters that include (i) Seminars, (ii) Mini-Project, (iii) Case Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments**.

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER IV

Course Code	UCD24S03J	Course Title	Industry Oriented Employability and Leadership Skills	Category	S	Skill Enhancement Courses	L	T	P	C
							1	0	2	2

Course Offering Department	Career Development	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
CLR -1	Help students to develop essential skills to influence and motivate others	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborative Skills	Independent Thinking, Analytical Reasoning, Learning to Learn	Leadership Qualities, Professionalism, Autonomy,	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR -2	Inculcate emotional and social intelligence and integrative thinking for effective leadership																	
CLR -3	Create and maintain an effective and motivated team to work for the society																	
CLR -4	Nurture a creative and entrepreneurial mindset																	
CLR -5	Make students understand the personal values and apply ethical principles in professional and social contexts																	
CLO	At the end of this course, learners will be able to:																	
CLO -1	Examine various leadership models and understand/assess their skills, strengths and abilities that affect their own leadership style and can create their leadership vision	✓	✓	-	-	2	85	80	3	2	3	2	-	-	2	3	-	-
CLO -2	Learn and master a set of practical skills such as time management, self-management, handling conflicts, team leadership	✓	✓	✓	-	3	85	80	2	2	1	2	2	1	2	3	-	-
CLO -3	Understand the basics of entrepreneurship and develop business plan	✓	✓	✓	✓	3	85	80	2	3	3	3	-	3	2	3	-	-
CLO -4	Apply the design thinking approach for leadership	✓	✓	✓	✓	3	85	80	-	3	2	-	2	2	1	1	-	-
CLO -5	Appreciate the importance of ethics and moral values for making of a balanced personality & be an integral human being	✓	✓	✓	✓	3	85	80	3	3	2	2	2	2	2	3	-	-

Duration (hour)		9	9	9	9	9
S-1	SLO-1	Leadership - definition & Qualities	Team building & dynamics	Management – definition & Manager traits	Innovative leadership – Concept of emotional and social intelligence	Entrepreneurship
S-2	SLO-1	Leadership – styles	Work delegation with activity	Work schedule with activity	Synthesis of human and Artificial intelligence	Successful Indian entrepreneurs – case study
S-3	SLO-1	Difference between leader and boss	Decision making with activity	Strategic planning	Design thinking	Ethics – definition & Corporate ethics

Duration (hour)		9	9	9	9	9
S-4	SLO-1	Case study (based on leadership styles)	Motivation & Motivation for results	Conflict management	Measuring and Sustaining innovation	Importance of ethics
S-5	SLO-1	Leadership in diverse organizational hierarchy, cultures, and communications	Argumentation, Persuasion, Negotiation, Networking	Energy Management & Novel Ways to manage energy in work place – activity	Case study: Organizations with sustained innovation.	Essential elements of business ethics
S-6	SLO-1	Leading the organisation through stability and turbulence	Interpersonal communication	Workforce management	Key elements of design thinking	Creating a harmonious life with work-life balance
S-7	SLO-1	Understanding Leadership and its importance.	Budget planning	Time Management	How to transform challenges into opportunities	Ethics and Conduct: Ethical decision-making
S-8	SLO-1	Models of Leadership	Workflow optimization	Recruiting and Retaining Talent	How to develop human-centric solutions for creating socially good humans	Importance of ethical principles in professional and social contexts.
S-9	SLO-1	Basic Leadership Skills	Critical thinking and Multitasking	Conflict & Stress Management	Emerging trends in design thinking	Building ethical culture: promoting ethical behavior in organization.

Resources

1	Craig E Johnson, Meeting the ethical challenges of leadership, Sage publications, 2018	2	T V Rao, Managers who make a difference: Sharpening your management skill, Random House India, 2016
3	Allan R Cohen, David L Bradford, Influence without authority, Wiley, 2018	4	Alexander Osterwalder, Business Model Generation, Wiley, 2013
5	Deborah Tannen, Talking from nine to five: Women and men in the workplace, Harper Collins Publishers, 2010	6	Dr Carrie Picardi Leadership Essentials you always wanted to know Vibrant Publishers,2021

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (100% Weightage)							
		CLA - 1 (20%)		CLA - 2 (20%)		CLA - 3 (30%)		CLA - 4 (30%)	
		Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)
1	Remember	5	5	5	5	15	15	10	10
2	Understand	5	5	5	5	15	15	10	10
3	Apply	25	25	25	25	20	20	20	20
4	Analyze	25	25	25	25	20	20	20	20
5	Evaluate	20	20	20	20	15	15	20	20
6	Create	20	20	20	20	15	15	20	20
Total (%)		100	100	100	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification / Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Gender Equality	✓	Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		
		Brainstorming	✓		

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr. P. Chockalingam, Senior Lead Software Engineer, Virtusa Consulting Services Private Ltd, DLF IT Park SEZ, Chennai – 600089 p.chockalingam1986@gmail.com	1	Dr. G. Saravana Prabu, Asst. Professor, Department of English, Amrita Vishwa Vidhyapeetham, Coimbatore - 641112 g_saravanaprabu@cb.amrita.edu	1	Mrs.Deepalakshmi S, HOD, Department of Career Guidance, FSH, SRMIST hod.dcgc.ktr@srmist.edu.in
				2	Dr. Muthu Deepa, Assistant Professor, Department of Career Guidance, FSH, SRMIST, muthudem@srmist.edu.in

Course Code	UMI24Y01L	Course Title	My India Project	Category	Y	Mandatory Courses	L	T	P	C
							0	0	0	0

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Assessment Tools (Fully Internal)	Marks
Review – I (Activities)	50
Review – II (Project report and Presentation)	50
Total	**100**

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SEMESTER V

Course Code	UFS24D03T	Course Title	Sound Editing and Mixing	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To define the role and purpose of sound editing in media production.
CLR-3	To demonstrate techniques for editing dialogue and synchronizing audio.
CLR-3	To explore the creation and integration of sound effects and Foley.
CLR-4	To apply techniques for editing and mixing music within sound design.
CLR-5	To implement advanced mixing techniques, including effects processing and finalizing audio.

Outcomes CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Students should define sound editing and understand its process.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students should demonstrate dialogue editing techniques and synchronization.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students should create and integrate sound effects and Foley with on-screen action.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students should apply techniques for editing and mixing music with audio elements.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5		✓	✓	✓	✓	3	85	75	H			H	H					

Tiitle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Fundamentals of Sound Editing	Introduction to Dialogue Editing	Introduction to Sound Effects	Introduction to Music in Sound Design	Mixing Techniques and Principles
SLO-2	Audio Editing Software - Introduction to Digital Audio Workstations (DAWs)	Techniques for Cleaning Dialogue Tracks	Foley Artistry: Techniques for Creating Foley Sounds	Selecting and Editing Music Tracks	Advanced Effects Processing - Using Reverb, Delay, and Modulation Effects
SLO-3	Basic Editing Techniques - Cutting, Trimming, and Fading Audio Clips	Managing Dialogue Timing and Synchronization	Synchronizing Foley with On-Screen Action	Integrating Music with Dialogue and Sound Effects	Creating Spatial Effects and Depth in Sound
SLO-4	Arranging and Sequencing Sound Elements	Handling Multiple Takes	Types of Sound Effects: Diegetic vs. Non-Diegetic	Techniques for Creating Smooth Transitions in Music	Finalizing the Mix for Different Formats
SLO-5	Understanding Audio Tracks and Layers	Consistency in Dialogue Editing	Layering and Mixing Sound Effects	Synchronization of Music with Visuals	Quality Control and Mastering Considerations
SLO-6	Basic Fading Techniques	Automated Dialogue Replacement (ADR)	Recording Hard Effects	Matching Music Tempo and Mood to Visuals	Multi-Track Mixing Techniques
SLO-7	Synchronizing Sound to Visuals	Synchronizing ADR with Visuals	The Art of Sound Design for Action Sequences	Balancing Music Levels with Dialogue and Sound Effects	Creating Dynamic Mixes - Using Compression and EQ
SLO-8	Non-Linear Editing in Sound	Dialogue Pacing and Emotional Impact	Enhancing Sound Effects with Music	Music Mixing Techniques for Different Genres	Surround Sound Mixing Principles

Tiitle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-9	Sound Editing for Different Media	Dialogue and Sound Design Integration	Impact of Sound Effects on Narrative	Creating Rhythmic and Emotional Impact with Music	Mixing for Different Platforms (Film, TV, Streaming)
SLO-10	Basic Audio Restoration Techniques	Dialogue Editing for Different Genres	Practical Foley Session	Techniques for Crossfades and Transitions	Mixing for Emotional Impact
SLO-11	Finalizing the Sound Edit	The Role of Dialogue Editing in Storytelling	Advanced Sound Effects Design	The Role of Music in Enhancing Storytelling	Mixing for 3D and Immersive Audio
SLO-12	Fundamentals of Sound Editing	Finalizing Dialogue Edit	Final Sound Effects Project	Final Music Editing and Mixing Project	Finalizing the Complete Sound Mix
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Sound Editing - Fundamentals of Sound Editing - Definition and Purpose of Sound Editing, Overview of the Sound Editing Process; Audio Editing Software - Introduction to Digital Audio Workstations (DAWs), Key Features and Tools for Sound Editing; Basic Editing Techniques - Cutting, Trimming, and Fading Audio Clips, Techniques for Arranging and Sequencing Sound Elements.

Unit II:
Dialogue Editing - Techniques for Editing Dialogue - Cleaning Up and Enhancing Dialogue Tracks, Managing Dialogue Timing and Synchronization; Handling Multiple Takes - Techniques for Selecting and Compiling the Best Takes, Strategies for Consistency in Dialogue Editing; ADR (Automated Dialogue Replacement) - Overview of ADR Process, Techniques for Recording and Integrating ADR.

Unit III:
Sound Effects and Foley - Introduction to Sound Effects - Types of Sound Effects: Foley, Hard Effects, and Backgrounds, The Role of Sound Effects in Enhancing Narrative; Foley Artistry - Techniques for Recording and Creating Foley Sounds, Synchronizing Foley with On-Screen Action; Implementing Sound Effects - Layering and Mixing Sound Effects for Impact, Techniques for Balancing Effects with Dialogue and Music.

Unit IV
Music Editing and Mixing - Role of Music in Sound Design - Techniques for Selecting and Editing Music Tracks, Integrating Music with Dialogue and Sound Effects; Music Mixing Techniques - Balancing Music Levels with Other Audio Elements, Techniques for Creating Smooth Transitions and Crossfades; Synchronization and Timing - Aligning Music with Visuals for Emotional Impact, Techniques for Matching Music Tempo and Mood.

Unit V:
Advanced Mixing Techniques - Mixing Techniques and Principles - Overview of Mixing Console Features and Functions, Techniques for Creating a Balanced Mix: EQ, Compression, and Panning; Advanced Effects Processing - Using Reverb, Delay, and Modulation Effects, Techniques for Creating Spatial Effects and Depth; Finalizing the Mix - Techniques for Preparing the Final Mix for Different Formats, Quality Control and Mastering Considerations.

Resources

322 Wyatt, H., & Amyes, T. (2013). *Audio post production for film and television* (3rd ed.). Focal Press

323 Avid Technology. (2020). *Pro tools 101: An introduction to pro tools* (11th ed.). Cengage Learning

324 Purcell, J. (2013). *Dialogue editing for motion pictures: A guide to the invisible art* (2nd ed.). Focal Press

325 Watkinson, J. (2017). *The art of sound reproduction* (3rd ed.). Focal Press

Assessment						
Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies					
Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER V

Course Code	UFS24D04T	Course Title	Sound Design for Different Genres	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To define the role of sound design in film and media.																	
CLR-3	To analyze sound design techniques in drama and dialogue genres.																	
CLR-3	To apply sound design in creating suspense for horror and thriller genres.																	
CLR-4	To design soundscapes for action and adventure genres.																	
CLR-5	To create soundscapes for animation and fantasy genres.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would define sound design and its role in storytelling.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would apply sound techniques for drama and dialogue genres.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would create suspense through sound design in horror and thrillers.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would design sound for action and adventure scenes.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would craft soundscapes for animation and fantasy genres.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Introduction to Sound Design	Introduction to sound design for drama	Introduction to sound design for horror and thrillers	Introduction to sound design for action and adventure	Introduction to sound design for animation and fantasy
SLO-2	Understanding Sound Design and Its Role	The importance of dialogue clarity	Creating suspense and tension through sound	Dynamic soundscapes for action sequences	Crafting imaginative sounds for fantasy environments
SLO-3	The Importance of Sound in Storytelling	Ambient sound in drama	Role of silence and sudden noises	Explosive sound effects for action scenes	Designing creature sounds for animation and fantasy
SLO-4	Types of Sound: Diegetic vs. Non-Diegetic	Sound design for emotional dialogue	Building eerie atmospheres	Designing sounds for stunts and special effects	Enhancing animation with stylized sound
SLO-5	Components of Sound Design: Dialogue, Sound Effects, Ambiance, Music	Balancing dialogue with background sound	Designing jump scares	Building sound for high-energy chase sequences	Magical sound design techniques
SLO-6	Sound Design Workflow	Subtle sound effects to enhance character interactions	Psychological tension through sound	Sound design for fight sequences	Creating sound for fantasy landscapes
SLO-7	Tools of Sound Design: DAWs, Plugins, and Equipment	Syncing sound to visual pacing in drama	Designing creature sounds and otherworldly effects	Gunshots, explosions, and crashes in action	Role of music in animation and fantasy
SLO-8	Role of Sound in Evoking Emotion	Creating realistic soundscapes for drama	Horror sound design case studies	Music and sound design in action	Syncing sound to animated actions
SLO-9	Genre-Specific Sound Requirements	Sound design for intimate and quiet moments	Building a sense of dread and unease with sound	Creating sound for large-scale action sequences	Exploring sound in animated worlds
SLO-10	Case Studies of Successful Sound Design	Analysis of drama sound design case studies	Designing psychological horror with audio	Action sound design case studies	Designing fantastical sound effects
SLO-11	Collaboration Between Sound Designers and Other Departments	Incorporating music into drama sound design	Using reverb and echo in horror	Advanced mixing techniques for action scenes	Working with exaggerated sound in animation
SLO-12	Introduction to Sound Editing and Final Project Planning	Sound design for a drama scene	Sound design for a horror scene	Sound design for an action scene	Sound design for an animated or fantasy scene
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		

	Continuous Learning Asses-sment - 3

Unit I:
Introduction to Sound Design - Basics of sound design and its importance in film and media. Types of sound: Diegetic and non-diegetic sound. Components of sound: Dialogue, sound effects, ambiance, and music. Sound design workflow and tools. The role of sound in storytelling and emotion. Introduction to genre-specific sound requirements.

Unit II:
Sound Design for Drama and Dialogue-Driven Genres - Emphasis on clarity and emotional impact of dialogue. Use of ambient sound to support narrative. Techniques for creating realistic soundscapes in dramas. Enhancing character interactions with subtle sound effects. Balancing dialogue with background sound. Case studies from drama films and television series.

Unit III:
Sound Design for Horror and Thriller Genres - Creating suspense and tension through sound. Use of silence, sudden noises, and dissonant sounds to evoke fear. Building eerie atmospheres with sound effects. Role of sound in jump scares, suspense, and psychological tension. Designing creature sounds and otherworldly effects. Analyzing sound design in horror and thriller films.

Unit IV:
Sound Design for Action and Adventure Genres - Designing dynamic soundscapes for fast-paced scenes. Use of explosive sound effects, crashes, and gunshots. Emphasizing movement, chase scenes, and fight sequences. Sound effects for special effects and stunts. Creating soundscapes for high-energy action sequences. Case studies from action films and adventure media.

Unit V:
Sound Design for Animation and Fantasy Genres - Crafting imaginative sound for fantasy environments. Designing magical sounds, creature effects, and fantasy landscapes. Enhancing animation with exaggerated or stylized sound. The role of sound in creating fantastical worlds and characters. Techniques for syncing sound to animated actions. Analyzing sound design in animated films and fantasy genres.

Resources

326	Avarese, J. (2017). *Sound design for film and television*. Routledge	327	Wilson, S. (2021). *The sound of cinema: Film music and sound design in the digital age*. Bloomsbury Academic
328	Sonnenschein, D. (2001). *Sound design: The expressive power of music, voice, and sound effects in cinema*. Michael Wiese Productions	329	Collins, K. (2008). *Game sound: An introduction to the history, theory, and practice of video game music and sound design*. The MIT Press

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER V

Course Code	UFT24D05L	Course Title	Video Song Making	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To learn to plan song picturization.
CLR-2	To develop scripts for film projects.
CLR-3	To understand location selection and logistics.
CLR-4	To conduct and manage actor rehearsals.
CLR-5	To execute shooting sessions effectively.

Outcomes (CLO)	At the end of this course, learners will be able to:	Depth 1 Conceive	Depth 2 Design	Depth 3 Implement	Depth 4 Operate	Attainment 1 Level of Thinking	Attainment 2 Expected Proficiency (%)	Attainment 3 Expected Attainment (%)	PLO 1 Problem Solving, Critical Thinking, Creativity Solving	PLO 2 Communication Skills, Collaborating Skills	PLO 3 Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	PLO 4 Leadership Qualities, Professionalism, Autonomy, Accountability	PLO 5 Digital Technology Skills	PLO 6 Value Inculcation, Multicultural inclusivity	PLO 7 Environmental Action, Community Engagement	PLO 8 Entrepreneurial Risk Taking	PSO 1	PSO 2
CLO-1	Students would learn to plan song picturization.	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would develop scripts for film projects.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would understand location selection and logistics.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would conduct and manage actor rehearsals.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would execute shooting sessions effectively.	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	24	24	24	24	24
S-1 to S-3	Concept Development for the Music Video	Location Scouting and Set Design	Camera Techniques and Shot Composition	Directing Performers and Choreography	Editing Techniques and Syncing Visuals to Music
S-4 to S-6	Concept Development for the Music Video	Location Scouting and Set Design	Camera Techniques and Shot Composition	Directing Performers and Choreography	Editing Techniques and Syncing Visuals to Music
S-7 to S-9	Concept Development for the Music Video	Location Scouting and Set Design	Camera Techniques and Shot Composition	Directing Performers and Choreography	Editing Techniques and Syncing Visuals to Music
S-10 to S-12	Concept Development for the Music Video	Location Scouting and Set Design	Camera Techniques and Shot Composition	Directing Performers and Choreography	Editing Techniques and Syncing Visuals to Music
S-13 to S-15	Script and Storyboarding Techniques	Pre-Production Planning and Scheduling	Lighting Setup for Various Moods	Filming the Music Video: On-Set Execution	Color Grading and Final Visual Enhancements
S-16 to S-18	Script and Storyboarding Techniques	Pre-Production Planning and Scheduling	Lighting Setup for Various Moods	Filming the Music Video: On-Set Execution	Color Grading and Final Visual Enhancements
S-19 to S-21	Script and Storyboarding Techniques	Pre-Production Planning and Scheduling	Lighting Setup for Various Moods	Filming the Music Video: On-Set Execution	Color Grading and Final Visual Enhancements
S-22 to S-24	Script and Storyboarding Techniques	Pre-Production Planning and Scheduling	Lighting Setup for Various Moods	Filming the Music Video: On-Set Execution	Color Grading and Final Visual Enhancements and Submission

CLASSEXERCISE:

1. Concept development and Scripting :3Weeks
2. Pre-production planning and scheduling :3Weeks
3. Camera Techniques and Light setup :3Weeks
4. Filming the Music Video :3Weeks

5. Editing and Submission :3Weeks

Record Works:

Submission of 3 to 5 Minutes duration of the Video song.

Assessment of Record Works: The students must submit the exercise in the Digital form for the Practical exam, which will be evaluated by the External Examiner

Resources			
330	Nelson, Andrea C. Making Music Videos: Everything You Need to Know from the Best in the Business. 1st ed., Hal Leonard, 2003.	331	Watkinson, John. The Art of Digital Video. 4th ed., Focal Press, 2013.
332	Dobbins, Bill. The Music Video Production Handbook. 1st ed., Michael Wiese Productions, 2010.	333	Owens, Jim. Video Production Handbook. 5th ed., Focal Press, 2007.

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER V

Course Code	UFT24D06L	**Course Title**	Silent Filmmaking	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR-1	To provide the mastery in Visuals
CLR-2	To know the different concept in emphasizing visuals
CLR-3	To understand the purpose of Visuals
CLR-4	To impart the fundamentals of Preparing Visuals
CLR-5	To learn the process of Working with Visuals

Outcomes (CLO)	At the end of this course, learners will be able to:	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	Program learning Outcomes: **Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would learn the basics of Silent Filmmaking	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Visual	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about Visual	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Preparing Visual	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn to process of Working with Visual	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	Understanding the Basics of Silent Films	Creating a Visual Script and Storyboard	Lighting to Convey Mood and Emotion	Shooting Techniques: Capturing Silent Performances	Adding Title Cards for Transitions
S-4 to S-6	Understanding the Basics of Silent Films	Character Development and Expressive Acting	Lighting to Convey Mood and Emotion	Shooting Techniques: Capturing Silent Performances	Adding Title Cards for Transitions
S-7 to S-9	Understanding the Basics of Silent Films	Character Development and Expressive Acting	Lighting to Convey Mood and Emotion	Editing a Silent Film for Visual Flow	Adding Title Cards for Storytelling and Transitions
S-10 to S-12	Developing a Story Without Dialogue	Character Development and Expressive Acting	Set and Costume Design	Editing a Silent Film for Visual Flow	Applying Black and White or Sepia Tone Effects
S-13 to S-15	Developing a Story Without Dialogue	Planning and Designing Visual Comedy/Drama	Set and Costume Design	Editing a Silent Film for Visual Flow	Applying Black and White or Sepia Tone Effects
S-16 to S-18	Developing a Story Without Dialogue	Planning and Designing Visual Comedy/Drama	Set and Costume Design	Editing a Silent Film for Visual Flow	Applying Black and White or Sepia Tone Effects
S-19 to S-21	Creating a Visual Script and Storyboard	Planning and Designing Visual Comedy/Drama	Set and Costume Design	Adding Title Cards for Storytelling	Final Film Review and Peer Feedback
S-22 to S-24	Creating a Visual Script and Storyboard	Planning and Designing Visual Comedy/Drama	Shooting Techniques: Capturing Silent Performances	Adding Title Cards for Storytelling	Final Film Review and Peer Feedback

CLASS EXERCISE:

1. Understanding the Basics of Silent Films :2Weeks
2. Creating a Visual Script and Storyboard :2Weeks
3. Camera Techniques and Light setup :2Weeks
4. Lighting to Convey Mood and Emotion :3Weeks
5. Shooting Techniques: Capturing Silent Performances :3Weeks
6. Editing a Silent Film for Visual Flow :3Weeks

Record Works:

Submission of a Silent Film as a group project. Duration: 3-5 mins

Resources			
334	Putterman, Barry M. The Silent Film: A Guide to the Best 100 Films. 1st ed., Continuum, 2004.	335	Cousins, Mark. The Story of Film. 1st ed., Phaidon Press, 2004.
336	Altman, Rick. Silent Cinema: An Introduction. 1st ed., Columbia University Press, 2004.	337	Robinson, David. The Art of Silent Film. 1st ed., Marion Boyars Publishers, 1984.

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1	CLA – 2	CLA – 3	CLA – 4*	
		(10 %)	(10 %)	(20 %)	(10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER V

Course Code	UES24V01T	Course Title	Environmental Studies	Category	V	Value Added Course	L	T	P	C
							2	0	0	2

Course Offering Department	Biotechnology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
CLR-1	*To create awareness on environment and renewable and non-renewable resources*	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking	Communication Skills, Collaborative Skills	Independent Thinking, Analytical Reasoning	Leadership Qualities, Professionalism	Digital Technology Skills	Value Inculcation, Multicultural	Environmental Action, Community	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-2	*To understand about ecosystem and biodiversity*																	
CLR-3	*To understand the natural and anthropogenic impact of the environmental pollution*																	
CLR-4	*To create awareness on different environmental problems*																	
CLR-5	*To create awareness on various environment protection acts and the impact of human population on environment*																	
CLO	**At the end of this course, learners will be able to:**																	
CLO-1	*Applying knowledge on renewable and non-renewable resources*	✓	✓	-	-	1	75	70	-	-	1	-	-	2	1	-	-	-
CLO-2	*Understanding about ecosystem and biodiversity*	✓	✓	-	-	1	80	75	3	2	-	1	-	-	2	-	-	-
CLO-3	*Gathering knowledge on impact of environmental pollution*	-	✓	✓	-	2	80	75	-	3	2	-	3	-	3	-	-	-
CLO-4	*Understanding of different environmental problems*	✓	-	✓	-	3	80	75	-	2	3	-	-	3	2	-	-	-
CLO-5	*Having knowledge on various environment protection acts and the impact of human population on environment problems*	✓	-	✓	✓	3	80	75	-	-	3	-	3	2	1	-	-	-

Duration (hour)	CLO - 1	CLO - 2	CLO - 3	CLO - 4	CLO - 5
	6	6	6	6	6
SLO-1	*Multidisciplinary nature of environmental studies, definition, scope, and importance of environmental studies*	*Energy flow in the ecosystem, energy flow in the ecosystem, ecological succession*	*Conservation of biodiversity: in-situ and ex-situ conservation of biodiversity*	*Disaster management- floods, earthquakes, cyclones, landslides*	*Air, water, wildlife - environment protection act*
SLO-2	*Need for public awareness. institutions in environment, people in environment*	*Food chains, food webs and ecological pyramids*	*Environmental pollution- definition, causes, effects and control measures of air, water, and soil pollution*	*Social issues and the environment: From unsustainable to sustainable development*	*Forest conservation act; issues involved in enforcement of environmental legislation, public awareness*
SLO-3	*Introduction to natural resources- renewable and nonrenewable resources - associated problems*	*Ecosystem, introduction, types, characteristic features, structure, and functions: forest, grassland, and desert ecosystems*	*Causes, effects and control measures of marine, and noise*	*Urban problems related to energy, water conservation, rain water harvesting, watershed*	*Human population and the environment: population growth, variation among nations*
SLO-4	*Forest, water, mineral, food resources*	*Aquatic ecosystems; biodiversity and its conservation- genetic, species and ecosystem diversity*	*Causes, effects and control measures of thermal pollution and nuclear hazards*	*Environmental ethics: issues and possible solutions, climate change & global warming*	*Population explosion – family welfare programme, human rights, value education*

Duration (hour)	CLO - 1 6	CLO - 2 6	CLO - 3 6	CLO - 4 6	CLO - 5 6
SLO-5	*Energy and land resources; role of an individual in conservation of natural resources; equitable use of resources for sustainable lifestyles*	*Biogeographical classification of India, value of biodiversity, biodiversity at global, national, and local levels*	*Role of individuals in pollution prevention*	*Acid rain & ozone layer depletion*	*HIV/AIDS, women, and child welfare*
SLO-6	*Concept of an ecosystem, structure and functions of an ecosystem, producers, consumers, and decomposers*	*India as a mega diversity nation, hot-spots of biodiversity, threats to biodiversity: habitat loss, poaching of wildlife man-wildlife conflicts, endangered and endemic species of India*	*Solid waste management Causes, effects, and control measures of urban and industrial waste*	*Nuclear accidents and nuclear holocaust; wasteland reclamation*	*Role of information technology in environment and human health*

Resources

1	*Bharucha Erach, (2013), Textbook of Environmental Studies for Undergraduate Courses (Second edition). Telangana, India: Orient BlackSwan.*	3	*Bharucha Erach, The Biodiversity of India, Mapin Publishing Pvt. Ltd., Ahmedabad – 380013, India, Email: mapin@icenet.net (R).*
2	*Basu Mahua, Savarimuthu Xavier, (2017), SJ Fundamentals of Environmental Studies. Cambridge, United Kingdom: Cambridge University Press.*	4	

Assessment

	Bloom's Level of Thinking	Continuous Learning Assessment (CLA) (50% Weightage)				Final Assessment (50% Weightage)
		CLA – 1 (10%)	CLA - 2 (10%)	CLA - 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	20	-	20	20	20
6	Create	-	20	-	-	-
	Total %	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification / Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System	✓	Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		
		Brainstorming	✓		

* The evaluation can be done on the one or more parameters that include (i) Seminars, (ii) Mini-Project, (iii) Case Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments.

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Dr. Arumugam Perumal, ARMATS BIOTEK Training and Research Institute, Chennai	1	Dr. N. Banu, Bharathi Women's College (Autonomous), Chennai	1	Dr. P. Parthipan, Assistant Professor, Department of Biotechnology, FSH, SRMIST, KTR
				4	Mr. Parthasarathy S, Assistant Prof. & Head, VISCOM, FSH, SRMIST, VDP

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SEMESTER V

Course Code	UCD24S04J	Course Title	Career Readiness and Professional Skills	Category	S	Skill Enhancement Courses	L	T	P	C
							1	0	2	2

Course Offering Department	Career Development	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR-1	*Develop resume building practice*
CLR-2	*Prepare for interviews and group discussion*
CLR-3	*Understand the significance of team skills*
CLR-4	*Help students improve their speaking and presenting abilities*
CLR-5	*Acquire career planning skills and fully pursue a successful career path*

CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity	Communication Skills, Collaborative Skills	Independent Thinking, Analytical Reasoning	Leadership Qualities, Professionalism	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	*Understand the importance of resume preparation and face interview confidently*	✓	✓	-	-	2	85	80	2	3	2	3	-	-	-	-	-	-
CLO-2	*Perform appropriately and effectively in group discussions*	✓	✓	✓	-	3	85	80	2	3	2	3	-	1	2	3	-	-
CLO-3	*Empathize with and trust colleagues for improving interpersonal skills*	✓	✓	✓	✓	3	85	80	3	3	3	3	1	-	3	2	-	-
CLO-4	*Prepare effective presentations considering the important strategies*	✓	✓	✓	✓	3	85	80	1	3	2	3	-	2	2	-	-	-
CLO-5	*Explore sources of (online/offline) opportunities*	✓	✓	✓	✓	3	85	80	-	3	2	3	-	1	2	2	-	-

Duration (hour)		9	9	9	9	9
S-1	SLO-1	*Introduction of resume and its Importance - Difference between a CV, Resume and Bio Data*	*Mock interview – face to face*	*Listening as a Team Skill*	*Types of Presentation - Informative, Instructional, Arousing, Persuasive, Decision-making - Structure of a presentation – Introduction of the event, Introducing the speaker, vote of thanks*	*Process of Career Exploration - Knowing Yourself - Personal Characteristics*
S-2	SLO-1	*Essential components of a good resume, common errors people make while preparing a resume*	*Mock interview- Feedback*	*Trust and Collaboration - Importance of Collaboration in Organization*	*Improvisation and unprepared presentations, man-woman view, feedback – appreciation and critique - Dos and Don'ts*	*Knowledge about the World of Work - Requirements of Jobs including Self-employment*
S-3	SLO-1	*Resume building format -Video resume – Tips and tricks – Do's and Don'ts*	*Meaning and Importance of Group Discussion - types of Group Discussion*	*The Secret to be a high performing Team*	*PowerPoint presentation–body language and stage etiquette –practice session*	*Sources of Career Information - Career Opportunities*
S-4	SLO-1	*Meaning and types of interviews (face to face, telephonic, video) - Dress code, background research*	*Procedure of Group Discussion - Ground rules - Evaluation of Group Discussion*	*Creativity - Meaning - Strategies to increase Creativity - creativity skills at the Workplace*	*PowerPoint presentation–practice session*	*Critical Thinking Skills - Problem Solving Skills - Ability to Learn*
S-5	SLO-1	*STAR Technique (situation, task, approach, and response) for facing an interview*	*Group Discussion - Common Errors Group Discussion Rubric*	*Methods and Process of Creativity Skills*	*PowerPoint presentation–practice session*	*Non- Cognitive Skills - Types of non-cognitive Skills and Strategies*
S-6	SLO-1	*Interview procedure (opening, listening skills, closure, asking questions)*	*Group discussion – Types and Tips to follow*	*Social Skills - Peer Pressure*	*Presentation for Internal and External Communication - online & offline Meetings*	*Non-Cognitive Skills and Gaps I Socio Economic Status*
S-7	SLO-1	*Keys to attain success in an interview*	*Group Discussion Practice*	*Stress and Stress Management - Meaning Stress Management Techniques*	*Visual elements in Presentation*	*Brainstorming*
S-8	SLO-1	*Rules and Elements of an Interview*	*Email Drafting – formal and informal*	*Social and Cultural Etiquette*	*Oral Skills and Public Speaking Skills*	*Logic and Rationality of Critical Thinking*
S-9	SLO-1	*Preparation and Practice*	*Writing Email – Practice*	*Characteristics and Enhancing Social Skills*	*Speaking Skills – Practice*	*Habits and Traits of the Mind*

Resources			
1	*Craig E Johnson, Meeting the ethical challenges of leadership, Sage publications, 2018*	2	*T V Rao, Managers who make a difference: Sharpening your management skill, Random House India, 2016*
3	*Allan R Cohen, David L Bradford, Influence without authority, Wiley, 2018*	4	*Alexander Osterwalder, Business Model Generation, Wiley, 2013*
5	*Deborah Tannen, Talking from nine to five: Women and men in the workplace, Harper Collins Publishers, 2010*	6	*Dr Carrie Picardi Leadership Essentials you always wanted to know Vibrant Publishers,2021*

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (100% Weightage)							
		CLA - 1 (20%)		CLA - 2 (20%)		CLA - 3 (30%)		CLA - 4 (30%)	
		Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)
1	Remember	5	5	5	5	15	15	10	10
2	Understand	5	5	5	5	15	15	10	10
3	Apply	25	25	25	25	20	20	20	20
4	Analyze	25	25	25	25	20	20	20	20
5	Evaluate	20	20	20	20	15	15	20	20
6	Create	20	20	20	20	15	15	20	20
Total (%)		100	100	100	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification / Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Gender Equality	✓	Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		
		Brainstorming	✓		

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr. P. Chockalingam, Senior Lead Software Engineer, Virtusa Consulting Services Private Ltd, DLF IT Park SEZ, Chennai – 600089 p.chockalingam1986@gmail.com	1	Dr. G. Saravana Prabu, Asst. Professor, Department of English, Amrita Vishwa Vidhyapeetham, Coimbatore - 641112 g_saravanaprabu@cb.amrita.edu	1	Mrs. Deepalakshmi S, HOD, Department of Career Guidance, FSH, SRMIST hod.dcgc.ktr@srmist.edu.in
				2	Dr. Muthu Deepa, Assistant Professor, Department of Career Guidance, FSH, SRMIST, muthudem@srmist.edu.in

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SEMESTER V

Course Code	UFT24P02L	Course Title	Internship - II	Category	R	Project Work / Internship	L	T	P	C
							0	0	0	1

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
CLR-1	*To acquire the basic knowledge of media industry*																	
CLR-2	*To understand the working atmosphere of media industry*																	
CLR-3	*To know and practice field works in various designations of various media setup*																	
CLR-4	*To train in the film& TV industry as an intern in various field*																	
CLR-5	*To get the mastery skills from the media field through intern training*																	

CLO	At the end of this course, learners will be able to:	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning	Leadership Qualities, Professionalism, Autonomy	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	*Students would learn the media industry practically*	✓	✓	-	-	2	85	75	3	-	3	-	-	-	-	3	3	3
CLO-2	*Students would gain knowledge of media field circumstances*	✓	✓	✓	-	2	85	75	3	-	3	-	-	2	-	3	-	3
CLO-3	*Students would know various designations and various media setup*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3
CLO-4	*Students would gain knowledge about film & TV industry*	✓	✓	✓	✓	3	85	75	3	-	3	-	-	2	-	3	-	3
CLO-5	*Students would be proficient in the media field*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3

The student will undergo a two-week internship during the summer vacation after the end of the II Semester in any media organization and must submit an activity report. The student will be monitored by the faculty and will be guided by the media organization in completing the internship.

Methodology:

Students are expected to do an internship of professional nature within the stipulated time during the summer vacation for a period of a minimum of 15 days after the end the of II Semester. Criteria for selecting the internship will be based on the area of specialization by the student in the media industry. Emphasis will be given to get trained of professional quality that will help students to enter the media industry with an evaluated portfolio. The internship training activities will be presented by the students and the viva voce will complete the process of evaluation for awarding grades.

The training work can be carried out in any Media House/ Print Media/ Advertising Agency/ Media Professional/ Film Industry for three months.

Record Work:
Students must prepare the Day-to-Day activities of their internship training period, that will be monitored by Internship Coordinator of the Media organization.
(The students must submit the Internship report in the Record form for Practical Exam, which will be evaluated by the External Examiner)

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VI

Course Code	UFS24D07T	Course Title	Acoustics and Psychoacoustics	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To explain the properties and behavior of sound in different environments.																	
CLR-3	To describe how humans perceive sound and the psychological effects of sound.																	
CLR-3	To analyze and measure acoustic properties using appropriate tools and techniques.																	
CLR-4	To apply principles of acoustic design for optimal sound environments.																	
CLR-5	To utilize psychoacoustic concepts in creating immersive and impactful sound experiences.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would understand sound wave properties and their impact in various spaces.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would gain insight into human sound perception and psychoacoustic effects.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would learn to measure and interpret acoustic data accurately.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would design spaces considering acoustic and noise control principles.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would apply psychoacoustics in sound design to enhance user experience.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Introduction to the science of sound and its properties	Overview of psychoacoustics and how humans perceive sound	Introduction to tools for acoustic measurement	Introduction to architectural acoustics and sound design	Introduction to the role of psychoacoustics in sound design
SLO-2	Sound wave propagation, frequency, amplitude, and wavelength	Anatomy and physiology of the ear and auditory system	Understanding and using sound level meters	Principles of designing acoustically optimized spaces	Techniques for creating immersive audio environments
SLO-3	Concepts of reflection, absorption, diffraction, and diffusion of sound	The perception of pitch, loudness, and timbre	Basics of spectrum analyzers and their practical applications	Soundproofing techniques for walls, floors, and ceilings	Basics and advanced concepts of spatial audio
SLO-4	The behavior of sound in different environments	Concepts of sound localization and head-related transfer function	Introduction to acoustic software for sound analysis	Selecting and placing acoustic treatment materials	Applications of psychoacoustics in film sound design
SLO-5	Room acoustics and the principles of soundproofing	Understanding auditory masking and sound interference	Techniques for analyzing room acoustics	Acoustic design considerations for concert halls	Psychoacoustic principles in music composition
SLO-6	Acoustic treatment techniques and strategies	Psychological effects of sound on human behavior and emotions	Understanding sound pressure levels and decibel measurements	Creating optimal sound distribution in auditoriums	Techniques for mixing and mastering with psychoacoustic effects

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-7	Understanding reverberation in various spaces	Explanation of the Doppler effect and its applications	Methods for measuring reverberation time	Designing recording studios for high-quality sound	Using psychoacoustics to enhance virtual reality experiences
SLO-8	Concepts and real-world examples of resonance	Exploring auditory illusions and psychoacoustic phenomena	Interpreting frequency response in different environments	Methods for noise control in architectural spaces	Understanding cognitive and emotional responses to sound
SLO-9	Practical applications of soundproofing and acoustic treatment	The Haas effect and its significance in audio production	Practical workshop on measuring acoustic properties	Techniques for sound isolation and reduction	Exploring the use of binaural audio techniques
SLO-10	Analysis of acoustic characteristics in different spaces	Interactive experiments to understand psychoacoustic principles	Case study analysis of studio acoustic designs	The impact of materials on sound behavior	Case studies of psychoacoustics in media and entertainment
SLO-11	Basic principles of sound decay and echoes	Analyzing the impact of sound on human psychology	Acoustic analysis of concert halls and public spaces	Designing acoustic plans for different types of venues	Interactive workshop on applying psychoacoustic techniques
SLO-12	Exploring different scenarios and problem-solving in acoustics	Applications of psychoacoustics in modern audio production	Practical applications and review of measurement techniques	Reviewing principles and case studies in architectural acoustics	Future trends in psychoacoustics and emerging technologies
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Fundamentals of Acoustics - Introduction to the science of sound and its properties. Sound wave propagation, frequency, amplitude, and wavelength. Concepts of reflection, absorption, diffraction, and diffusion of sound. The behavior of sound in different environments. Room acoustics and the principles of soundproofing and acoustic treatment. Understanding reverberation and resonance in various spaces.
Unit II:
Sound Perception and Psychoacoustics - Overview of psychoacoustics and how humans perceive sound. Anatomy and physiology of the ear and auditory system. The perception of pitch, loudness, and timbre. Sound localization and the head-related transfer function (HRTF). Auditory masking and the effects of sound on human psychology. Psychoacoustic phenomena such as the Doppler effect, auditory illusions, and the Haas effect.
Unit III:
Acoustic Measurement and Analysis - Tools and techniques for measuring acoustic properties. Introduction to sound level meters, spectrum analyzers, and acoustic software. Analyzing room acoustics and sound behavior using measurement tools. Understanding sound pressure levels (SPL) and decibels (dB). Measuring and interpreting reverberation time (RT60) and frequency response. Case studies on acoustic analysis in different environments like studios, theaters, and concert halls.
Unit IV:
Acoustics and Design - Principles of acoustic design in architectural spaces. Designing soundproof and acoustically treated rooms for various purposes. Acoustic considerations for concert halls, auditoriums, and recording studios. Noise control and isolation techniques. Designing for optimal sound quality in public and private spaces. Impact of materials and structures on sound behavior and how to choose appropriate acoustic solutions.
Unit V:
Applications of Psychoacoustics in Sound Design -Psychoacoustic principles in audio production and sound design. Techniques for creating immersive soundscapes in film, music, and virtual reality (VR). Psychoacoustic effects in mixing and mastering, including spatial audio techniques. Impact of psychoacoustics on music composition and arrangement. Role of sound in emotional and cognitive responses. Case studies on the use of psychoacoustics in media and entertainment.

Resources

338	Howard, D., & Angus, J. (2017). *Acoustics and psychoacoustics* (5th ed.). Routledge	339	Everest, F. A., & Pohlmann, K. C. (2015). *Master handbook of acoustics* (6th ed.). McGraw-Hill Education
340	Kinsler, L. E., Frey, A. R., Coppens, A. B., & Sanders, J. V. (1999). *Fundamentals of acoustics* (4th ed.). Wiley	341	Fastl, H., & Zwicker, E. (2007). *Psychoacoustics: Facts and models* (3rd ed.). Springer

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VI

Course Code	UFS24D08T	Course Title	Interactive and Immersive Sound Technologies	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To understand interactive sound technologies and immersive sound experiences.
CLR-3	To apply spatial and 3D audio principles in sound design.
CLR-3	To design audio for VR/AR applications and integrate it with visuals.
CLR-4	To use programming tools and middleware for interactive sound systems.
CLR-5	To explore future trends in immersive sound technologies.

Outcomes CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn /Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Students would define interactive sound technologies and immersive sound.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would design 3D soundscapes using spatial audio techniques.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would create interactive audio for VR/AR applications.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would develop adaptive audio systems using programming tools.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would analyze future trends in immersive sound technologies.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Introduction to Interactive Audio Systems	Introduction to Spatial Audio Principles	Unique Challenges of Sound Design for VR and AR	Introduction to Interactive Audio Programming	Introduction to Emerging Immersive Sound Technologies
SLO-2	Key Concepts in Real-Time Audio Processing	How 3D Sound Works in Interactive Media	Synchronizing Audio with Visual Elements	Understanding Audio Middleware and Sound Engines	The Impact of AI and Procedural Sound Design
SLO-3	Understanding Immersive Sound Experiences	Techniques for Creating 3D Soundscapes	Creating Believable Soundscapes for Virtual Spaces	Implementing Dynamic Sound Effects	Applications of Immersive Sound in Healthcare
SLO-4	Overview of Sound Technologies in Interactive Media	Understanding Head-Tracking and Audio Perception	Interactive Audio Scripting for VR and AR	Creating Adaptive Audio Systems	Immersive Sound in Education and Learning
SLO-5	Introduction to Binaural Audio	Using Ambisonics for 360-Degree Audio	Sound Design for Interaction and User Engagement	Integrating Sound Assets into Interactive Applications	Sound Design for Live Events and Performances
SLO-6	Introduction to Ambisonics	Audio for Gaming Environments	Case Study: Sound Design in Successful VR Projects	Introduction to Interactive Sound Scripting	The Role of 5G and Cloud Technologies in Interactive Sound
SLO-7	The Role of Sound in Creating Immersive Environments	Exploring Audio for Immersive Media	The Role of Sound in Creating Immersive VR/AR Experiences	Audio Event Triggers and Interactive Sound Design	Emerging Trends in Multi-Sensory Experiences

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-8	Real-Time Audio Processing in Interactive Systems	Using 3D Sound Libraries and DAWs	Challenges of Implementing Realistic Sound in Virtual Environments	Advanced Techniques in Interactive Audio Programming	Ethical Considerations in Immersive Sound Design
SLO-9	The Interaction Between Sound and Visual Elements	The Role of Interactive Sound in Immersion	Audio Asset Creation and Implementation for VR and AR	Practical Exercises in Audio Middleware	Sound Design for Social and Cultural Applications
SLO-10	Overview of Sound Integration into Interactive Applications	Advanced 3D Sound Techniques for Immersive Media	Adaptive Audio Design in VR and AR	Creating Interactive Audio for Gaming and Simulations	Technological Convergence and Immersive Sound
SLO-11	Adaptive Sound Design in Interactive Media	Sound Design for Mobile and Wearable VR	Case Study: Sound Design in AR Gaming	Optimizing Interactive Sound Systems	The Future of 3D Audio in Gaming and VR
SLO-12	Future of Interactive Sound Technologies	Case Study: Spatial Audio in Interactive Media	Future of Sound Design in VR and AR	Final Project: Implementing Audio in an Interactive Application	Capstone Project: Designing the Future of Immersive Sound
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Interactive Sound Technologies - Understanding the basics of interactive audio systems and immersive sound experiences. Overview of sound technologies used in interactive media like virtual reality (VR) and augmented reality (AR). Introduction to binaural audio and ambisonics. The role of sound in creating immersive environments. Key concepts in real-time audio processing and adaptive sound design.

Unit II:
Spatial Audio and 3D Sound - Principles of spatial audio and how 3D sound works. Techniques for creating and manipulating 3D soundscapes. Understanding head-tracking technology and how it affects audio perception. Using ambisonics for 360-degree audio experiences. Exploring audio for gaming environments and immersive media. Tools and software for spatial audio design, including DAWs and 3D sound libraries.

Unit III:
Sound Design for Virtual and Augmented Reality -Unique challenges and opportunities of sound design for VR and AR applications. Techniques for synchronizing audio with visual elements in immersive environments. Creating believable and engaging soundscapes for virtual spaces. Interactive audio scripting and implementation using game engines like Unity and Unreal Engine. Case studies on successful VR and AR audio projects.

Unit IV:
Interactive Audio Programming and Middleware -Overview of audio middleware like Wwise, FMOD, and other interactive sound engines. Basics of audio programming for interactivity. Implementing dynamic sound effects and adaptive audio. Understanding the integration of sound assets into interactive applications. Creating responsive audio systems based on user input and environmental changes. Practical exercises in interactive sound development using programming tools.

Unit V:
Future Trends and Applications in Immersive Sound - Exploring advancements in immersive sound technologies, such as haptic audio and multi-sensory experiences. Emerging trends in AI-generated and procedural sound design. Applications of immersive sound in fields like healthcare, education, and live events. Impact of 5G and cloud technologies on interactive audio experiences. Future potential and ethical considerations of immersive sound in society.

Resources			
342	Roginska, A., & Geluso, P. (2017). *Immersive sound: The art and science of binaural and multi-channel audio*. Routledge	343	Tricart, C. (2017). *Virtual reality filmmaking: Techniques & best practices for VR filmmakers*. Routledge
344	Collins, K. (2022). *Interactive audio: A practical guide to the basics of game and interactive audio*. Focal Press	345	Somberg, G. (Ed.). (2016). *Game audio programming: Principles and practices*. CRC Press

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VI

Course Code	UFT24D09T	Course Title	Digital Filmmaking	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR-1	To provide the mastery in Film Production
CLR-2	To know the different concept of Digital Camera
CLR-3	To understand the purpose of Tripod and Camera Accessories
CLR-4	To impart the fundamentals of Film Editing and Techniques
CLR-5	To learn the process of Sound and Sound Techniques

CLO	At the end of this course, learners will be able to:	Depth 1 Conceive	Depth 2 Design	Depth 3 Implement	Depth 4 Operate	Attainment 1 Level of Thinking	Attainment 2 Expected Proficiency (%)	Attainment 3 Expected Attainment (%)	PLO 1 Problem Solving, Critical Thinking, Creativity, Solving	PLO 2 Communication Skills, Collaborating Skills	PLO 3 Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	PLO 4 Leadership Qualities, Professionalism, Autonomy,	PLO 5 Digital Technology	PLO 6 Value Inculcation, Multicultural inclusivity	PLO 7 Environmental Action, Community	PLO 8 Entrepreneurial Risk	PSO-1	PSO-2
CLO-1	Students would learn the basics of Film Production	✓	✓	-	-	2	85	75	-	2	-	3	-	2	-	3	3	-
CLO-2	Students would know the concept of Digital Camera	✓	✓	✓	-	2	85	75	3	-	-	3	-	2	-	3	3	-
CLO-3	Students would gain knowledge about Tripod and Camera Accessories	✓	✓	✓	✓	3	85	75	3	2	2	-	3	2	2	3	3	-
CLO-4	Students would learn fundamentals of Film Editing and Techniques	✓	✓	✓	✓	3	85	75	3	2	2	-	3	-	-	3	3	-
CLO-5	Students would learn to process of Sound and Sound Techniques	✓	✓	✓	✓	3	85	75	3	-	-	-	3	-	-	3	3	3

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	12	12	12	12	12
SLO-1	Film Production- Stages Film Production- Concept	Digital Camera- Concept	Tripod- Concept	Film Editing- Concept	Sound & Noise- Concept
SLO-2	Pre-Production- Film Scripting	Types of Digital Camera- I	Types of Tripods	Techniques of Film Editing	Sound & Human Ear- Concept
SLO-3	Pre-Production- Film Production Team	Parts of Digital Camcorde	Tripod Heads & its types	Linear Video Editing- Concept	Sound Wave & Properties of Sound Wave
SLO-4	Pre-Production- Film Location Scouting	Camera Image Senor- Concept	Tripod Accessories- Concept	Principles of Linear Video Editing	Cinema Sound & its elements
SLO-5	Pre-Production- Film Budgeting	Types of Camera Image Sensor	Jib Crane- Concept	Non-Linear Editing- Concept	Sound Recording & its types
SLO-6	Production- Shooting Script	Image Resolution & its types	Types of Jib Crane	Principles of Non-Linear Editing	Monaural & Stereo Sound
SLO-7	Production- Call Sheet	Digital Video File Formats- Concept	Dolly Device & its types	Film Splicing Editing- Concept	Dolby Digital Surround & Digital Theatre Systems (DTS)
SLO-8	Post-Production- Editing & Special Effects	Codec & its types	Non-Traditional Dolly Device	Principles of Film Splicing Editing	Audio File & its types
SLO-9	Post-Production- Music & Sound Effects	Video Compression & its types	Camera Stabilizer- Concept	Computer Animation & its types	Studio Acoustic- Concept
SLO-10	Film Distribution- Concept	Aspect Ratio- Concept	Steadicam- Concept	Color Correction & Color Grading	Microphones & its types
SLO-11	Film Distribution Areas- India & Tamil Nadu	Types of Aspect Ratio	Drone Camera & its types	Computer-Generated Imagery (CGI) & Special Effects (SFX)	Dubbing: On-Screen & Off- Screen Sound effects
SLO-12	Film Exhibition- Concept	Camera Accessories- Concept	Spidercam- Concept	Compositing & Rotoscoping	Sound Editing & Sound Mixing

UNIT- I:

Film Production- Definition & Concept; Stages Film Production- Pre-Production, Production, Post-Production; Stages of Film Pre Production- Scripting, Production Team & Budgeting; Film Scripting- Definition & Concept; Film Production Team- Definition & Concept; Types of Film Production Team- Talent, Technician, Production & Administrative; Film Location Scouting- Definition & Concept; Film Budgeting- Definition & Concept; Production- Call Sheet & Shooting; Post Production- Definition & Concept; Film Distribution- Definition & Concept; Film Exhibition- Definition & Concept.

UNIT- II:
Digital Camera- Definition & Concept; Types of Digital Camera- Mini-DV Camcorders, DVD Camcorders, Hard Disk Drive (HDD) Camcorders, Flash Memory Camcorders, Combo Models; Parts of Digital Camcorder; Camera Image Sensor- Definition & Concept; Types of Camera Image Sensor- CCD & CMOS Sensor; Image Resolution- Definition & Concept; Types of Image Resolution- UHD, SD, HD; Digital Video File Formats- Definition & Concept; Video Compression- Definition & Concept; Types of Video Compression- Lossy Files, Lossless Files; Aspect Ratio- Definition & Concept; Types of Aspect Ratio; Camera Accessories- Definition & Concept; Different Camera Accessories.

UNIT- III:
Tripod- Definition & Concept; Types of Tripod; Tripod Heads- Definition & Concept; Types of Tripod Heads; Tripod Accessories- Definition & Concept; Jib Crane- Definition & Concept; Types of Jib Cranes- Simple Action Rectangular Jibs, Remote Head Cranes, Cable Assist Cranes; Dolly Device- Definition & Concept; Types of Dolly Device- Cinema Platform Dolly, Doorway Dolly, Slider, Tripod Dolly, Table Top Dolly; Non-Traditional Dolly Device; Camera stabilizer- Definition & Concept; Types of Camera Stabilizers; Steadicam- Definition & Concept; Drone Camera- Definition & Concept; Types of Drone Cameras.

UNIT- IV:
Film Editing- Definition & Concept; Stages of Film Editing; Techniques of Film Editing; Types of Film Editing- Linear Video Editing, Non-Linear Video Editing, Film Splicing Editing; Linear Video Editing- Definition & Concept; Non-Linear Editing- Definition & Concept; Film Splicing Editing- Definition & Concept; Color Correction- Definition & Concept; Color Grading- Definition & Concept; Computer Animation- Definition & Concept; Computer-Generated Imagery (CGI)- Definition & Concept; Special Effects (SFX)- Definition & Concept; Compositing - Definition & Concept; Rotoscoping- Definition & Concept.

UNIT- V:
Sound- Definition & Concept; Sound & Human Ear; Sound Wave- Definition & Concept; Types of Sound Wave; Characteristics of Sound Wave; Properties of Sound Wave; Cinema Sound- Definition & Concept; Sound Recording- Definition & Concept; Monaural Sound- Definition & Concept; Stereo Sound- Definition & Concept; Dolby Digital; Definition & Concept; Audio File- Definition & Concept; Types of Audio File; Studio Acoustic- Definition & Concept; Microphones- Definition & Concept; Types of Microphones; Sound Effects- Definition & Concept; Dubbing- Definition & Concept; Sound Editing & Mixing.

Resources

1	Ascher, Steven, and Edward Pincus. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age. 5th ed., Penguin Books, 2024.	2	Hughes, Michael. Digital Filmmaking for Beginners. Michael Wiese Productions, 2020.
3	Rodriguez, Robert. Rebel Without a Crew. Plume, 1995.	4	Block, Bruce. The Visual Story: Creating the Visual Structure of Film, TV and Digital Media. Focal Press, 2013.
5	*Murch, Walter. In the Blink of an Eye: A Perspective on Film Editing. Silman-James Press, 2001.*		

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VI

Course Code	UFT24D10T	Course Title	Documentary Filmmaking	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To define the scope and theories of documentary filmmaking.
CLR-3	To understand the impact and ethical considerations of documentaries.
CLR-3	To develop skills in research, planning, and pre-production.
CLR-4	To master cinematography, sound, and production techniques.
CLR-5	To learn post-production and distribution strategies for documentaries.

Outcomes CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Students would understand the fundamentals of documentary filmmaking.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would grasp ethical and societal aspects of documentaries.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain proficiency in research and pre-production tasks.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn production techniques for shooting and sound.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would acquire skills in editing, distribution, and promotion.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Definition and Scope of Documentary Films	Research and Pre-Production	Production Techniques	Post-Production	Distribution and Promotion
SLO-2	History of Documentary Cinema	Selecting a Subject and Theme	Cinematography for Documentaries	Editing a Documentary	Distribution Channels for Documentaries
SLO-3	Key Theories and Approaches	Identifying a Compelling Story	Camera Techniques and Equipment	Narrative Structure and Pacing	Film Festivals and Screenings
SLO-4	Expository Documentaries	Importance of Research and Fact-Checking	Shooting in Various Environments	Use of Archival Footage and Still Images	Broadcast and Streaming Platforms
SLO-5	Observational Documentaries	Developing a Documentary Proposal	Lighting for Documentaries	Incorporating Graphics and Titles	Educational and Community Outreach
SLO-6	Participatory Documentaries	Writing a Treatment	Sound Recording in Documentaries	Sound Design and Mixing	Marketing and Promotion of Documentaries
SLO-7	Reflexive Documentaries	Creating a Pitch	Capturing Ambient Sound	Enhancing the Audio Experience	Creating a Press Kit
SLO-8	Performative Documentaries	Pre-Production Planning	Interview Techniques	Use of Music and Sound Effects	Social Media and Online Presence
SLO-9	Role and Impact of Documentary Films in Society	Budgeting and Fundraising	Preparing for Interviews	Color Correction and Grading	Legal and Copyright Issues
SLO-10	Ethical Considerations in Documentary Filmmaking	Scheduling and Logistics	Directing and Working with Subjects	Reviewing and Refining the Final Cut	Release Forms and Permissions
SLO-11	Documentary Filmmakers and Their Impact	Storyboarding and Scripting	Ethical and Legal Considerations	Feedback and Revisions	Evaluating Documentary Impact
SLO-12	Contemporary Documentary Trends	Planning Interviews and Key Shots	Managing On-Camera Presence	Finalizing the Documentary for Distribution	Measuring Success and Reach
Assessment	Continuous Learning Assessment – 1		Continuous Learning Assessment – 2		
	Continuous Learning Assessment – 3				

Unit I:
Introduction to Documentary Filmmaking -Definition and Scope of Documentary Films; History of Documentary Cinema; Key Theories and Approaches; Expository, Observational, Participatory, Reflexive, Performative; The Role and Impact of Documentary Films in Society; Ethical Considerations in Documentary Filmmaking.

Unit II:
Research and Pre-Production - Selecting a Subject and Theme; Identifying a Compelling Story; Importance of Research and Fact-Checking; Developing a Documentary Proposal; Writing a Treatment; Creating a Pitch; Pre-Production Planning; Budgeting and Fundraising; Scheduling and Logistics; Storyboarding and Scripting; Visualizing the Documentary; Planning Interviews and Key Shots.

Unit III:
Production Techniques - Cinematography for Documentaries; Camera Techniques and Equipment; Shooting in Various Environments; Lighting for Documentaries; Sound Recording; Capturing High-Quality Audio; Use of Microphones and Recording Devices; Importance of Ambient Sound; Interview Techniques; Preparing for Interviews; Conducting Effective Interviews; Ethical and Legal Considerations; Directing and Working with Subjects; Building Trust and Rapport; Managing On-Camera Presence.

Unit IV:
Post-Production - Editing a Documentary; Narrative Structure and Pacing; Use of Archival Footage and Still Images; Incorporating Graphics and Titles; Sound Design and Mixing; Enhancing the Audio Experience; Use of Music and Sound Effects; Color Correction and Grading; Enhancing Visual Quality; Maintaining Visual Consistency; Reviewing and Refining the Final Cut; Feedback and Revisions; Finalizing the Documentary for Distribution.

Unit V:
Distribution and Promotion - Distribution Channels; Film Festivals and Screenings; Broadcast and Streaming Platforms; Educational and Community Outreach; Marketing and Promotion; Creating a Press Kit; Social Media and Online Presence; Engaging with Audiences; Legal and Copyright Issues; Licensing Footage and Music; Release Forms and Permissions; Evaluating Documentary Impact; Measuring Success and Reach; Audience Feedback and Critical Response.

Resources

346	Rabiger, Michael. Directing the Documentary. 6th ed., Focal Press, 2020.	347	Rea, Peter W., and David K. Irving. The Documentary Film Maker's Handbook. Focal Press, 2014.
348	Bernard, Sheila Curran. Documentary Storytelling: Creative Nonfiction on Screen. 4th ed., Focal Press, 2020.	349	Cunningham, Megan. The Art of the Documentary: Ten Leading Directors on Their Films. Focal Press, 2011.
350	Aufderheide, Patricia. A New History of Documentary Film. Routledge, 2019.		

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VI

Course Code	UFT24P03L	Course Title	Project Work - Short Filmmaking	Category	C	Core	L	T	P	C
							0	0	4	2

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

										Program learning Outcomes									
CLR-1	To provide the mastery in Story & Scene for Short Film																		
CLR-2	To know the different concept of Budget for Short Film																		
CLR-3	To understand the purpose of Shooting Script for Short Film																		
CLR-4	To impart the fundamentals of Non-linear Video Editing																		
CLR-5	To learn the process of Dubbing, Sound Effects & Mixing																		
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy,**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entreprenuerial Risk Taking**	**PSO 1**	**PSO 2**
Outcomes (CLO)	At the end of this course, learners will be able to:i																		
CLO-1	Students would learn the basics of Story & Scene for Short Film	✓	✓	-	-	2	85	75	H					H			H		
CLO-2	Students would know the concept of Budget for Short Film	✓	✓	✓	-	2	85	75			H			H					
CLO-3	Students would learn fundamentals of Non-linear Video Editing	✓	✓	✓	✓	3	85	75					H	H					H
CLO-4	Students would learn to process of Dubbing, Sound Effects & Mixing	✓	✓	✓	✓	3	85	75	H			H							
CLO-5	Students would learn the basics of Story & Scene for Short Film	✓	✓	✓	✓	3	85	75	H			H	H						

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	15	15	15	15	15
S-1 to S-2	*Writing Original Theme / Concept for Film-1*	*Writing Scene & Sequence for Film-1*	*Writing Original Shooting Script for Film-1*	*Working with Video Editing for Film-3*	*Working with Dubbing & Music for Film-5*
S-3to S-4	*Writing Original Theme / Concept for Film-2*	*Writing Scene & Sequence for Film-2*	*Writing Original Shooting Script for Film-2*	*Working with Video Editing for Film-4*	*Working with Dubbing & Music for Film-6*
S-5 to S-6	*Writing Original Story for Film-1*	*Writing Scene & Sequence for Film-3*	*Writing Original Shooting Script for Film-3*	*Working with Video Editing for Film-5*	*Working with Sound Effects & Final Mixing for Film-1*
S-7 to S-8	*Writing Original Story for Film-2*	*Writing Original Dialogue for Film-1*	*Writing Original Shooting Script for Film-4*	*Working with Video Editing for Film-6*	*Working with Sound Effects & Final Mixing for Film-2*
S-9 to S-10	*Writing Original Story for Film-3*	*Writing Original Dialogue for Film-2*	*Writing Original Shooting Script for Film-5*	*Working with Dubbing & Music for Film-1*	*Working with Sound Effects & Final Mixing for Film-3*
S-11 to S-12	*Writing Original Screenplay for Film-1*	*Writing Original Dialogue for Film-3*	*Writing Original Shooting Script for Film-6*	*Working with Dubbing & Music for Film-2*	*Working with Sound Effects & Final Mixing for Film-4*
S-13 to S-14	*Writing Original Screenplay for Film-2*	*Working with Production Team & Budget for Film-1*	*Working with Video Editing for Film-1*	*Working with Dubbing & Music for Film-3*	*Working with Sound Effects & Final Mixing for Film-5*
S-15	*Writing Original Screenplay for Film-3*	*Working with Production Team & Budget for Film-2*	*Working with Video Editing for Film-2*	*Working with Dubbing & Music for Film-4*	*Working with Sound Effects & Final Mixing for Film-6*

CLASS EXERCISE:

1. Writing Theme/ Concept for Film : 1Week
2. Writing Story for Film : 1 Weeks
3. Writing Screenplay for Film : 1 Weeks
4. Writing Scene & Sequence for Film : 2 Weeks
5. Writing Dialogue for Film : 2 Weeks
6. Working with Production Team & Budget for Film : 2 Weeks
7. Writing Shooting Script for Film : 2 Weeks
8. Working with Video Editing for Film : 2 Weeks
9. Working with Dubbing & Music for Film : 1 Week.
10. Working with Sound Effects & Final Mixing for Film : 1 Week

Record Works: Students must make ONE Short Film on any concept of their choice (Maximum 5 mins)

Assessment of Record Works: **The students must submit ONE exercise as a group work (maximum 5 students in a group) in the digital form for the Practical exam, which will be evaluated by the External Examiner**

Resources			
1	*Wilschut, J. C. (2020). The short film: A critical introduction. Routledge.*	4	*Tierno, M. (2019). The art of writing a short film. Michael W. Tierno Publishing.*
2	*Cowgill, L. J. (2012). Writing short films: Structure and content for screenwriters (3rd ed.). Michael Wiese Productions.*	5	*Murch, W. (2018). In the blink of an eye: A perspective on film editing (3rd ed.). Silman-James Press.*
3	*Gurskis, D. (2018). The short screenplay: Your short film from concept to script. Focal Press.*		

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VI

Course Code	UCD24V02T	Course Title	Universal Human Values	Category	V	Value Added Course	L	T	P	C
							2	0	0	2

Course Offering Department	Career Guidance Cell	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
CLR-1	*Help the students to understand need of value education, appreciate the essential complimentarily between 'values' and 'skills' and to ensure sustained happiness and prosperity which are the core aspirations of all human beings.*	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity, Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning	Leadership Qualities, Professionalism, Autonomy	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-2	*Help students initiate a process of dialog within themselves to know what they really want to be' in their life and profession.*																	
CLR-3	*Help students to understand the meaning of happiness and prosperity for a human being. understanding holistic perspective forms the basis of Universal Human Values and movement towards value-based living in a natural way.*																	
CLR-4	*Help students on right understanding of the Human reality and the rest of existence, harmony at all the levels of human living, and live accordingly.*																	
CLR-5	*Highlight plausible implications of such a Holistic understanding in terms of ethical human conduct, trustful and mutually fulfilling human behavior and mutually enriching interaction with Nature.*																	
CLO	**At the end of this course, learners will be able to:**																	
CLO-1	*Evaluate the significance of value inputs in formal education and start applying them in their life and profession*	✓	✓	-	-	2	85	75	-	2	-	3	-	2	-	3	3	-
CLO-2	*Distinguish between values and skills, happiness and accumulation of physical facilities, the Self and the Body, Intention and Competence of an individual, etc.*	✓	✓	✓	-	2	85	75	3	-	-	3	-	2	-	3	3	-
CLO-3	*Analyze the value of harmonious relationship based on trust and respect in their life and profession*	✓	✓	✓	✓	3	85	75	3	2	2	-	3	2	2	3	3	-
CLO-4	*Examine the role of a human being in ensuring harmony in society and nature.*	✓	✓	✓	✓	3	85	75	3	2	2	-	3	-	-	3	3	-
CLO-5	*Apply the understanding of ethical conduct to formulate the strategy for ethical life and profession.*	✓	✓	✓	✓	3	85	75	3	-	-	-	3	-	-	3	3	3

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	6	6	6	6	6
SLO-1	*Right Understanding, Relationship and Physical Facility*	*Understanding Human being as the Co-existence of the Self and the Body*	*Harmony in the Family – the Basic Unit of Human Interaction*	*Understanding Harmony in the Nature*	*Natural Acceptance of Human Values*
SLO-2	*Understanding Value Education*	*Distinguishing between the Needs of the Self and the Body*	*Trust – the Foundational Value in Relationship*	*Interconnectedness, self-regulation, and Mutual Fulfilment among the Four Orders of Nature*	*Definitiveness of (Ethical) Human Conduct*
SLO-3	*Self-exploration as the Process for Value Education*	*The Body as an Instrument of the Self*	*Respect – as the Right Evaluation*	*Exploring the Four Orders of Nature*	*A Basis for Humanistic Education, Humanistic Constitution and Universal Human Order*
SLO-4	*Continuous Happiness and Prosperity- the Basic Human Aspirations*	*Understanding Harmony in the Self*	*Other Feelings, Justice in Human-to-Human Relationship*	*Realizing Existence as Co-existence at All Levels*	*Competence in Professional Ethics*
SLO-5	*Happiness and Prosperity- Current Scenario*	*Harmony of the Self with the Body*	*Understanding Harmony in the Society*	*The Holistic Perception of Harmony in Existence*	*Holistic Technologies, Production Systems and Management Models-Typical Case Studies*

SLO-6	*Method to Fulfill the Basic Human Aspirations*	*Programme to ensure self-regulation and Health*	*Vision for the Universal Human Order*	*Exploring Co-existence in Existence*	*Strategies for Transition towards Value-based Life and Profession*

Resources			
1	*Gaur R.R., Sangal R., Bagaria G.P. (2019). A Foundation Course in Human Values and Professional Ethics, Second Revised Edition, Excel Books, New Delhi*	3	*A Nagraj (1998). Jeevan Vidya EkParichay, Divya Path Sansthan, Amarkantak*
2	*E.F. Schumacher (1973). Small is Beautiful: a study of economics as if people mattered, Blond & Briggs, Britain*	4	*A N Tripathy (2003). Human Values, New Age International Publisher*

Learning Assessment

Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (100% weightage)**			
		CLA – 1 (20%)	**CLA – 2 (20%)**	**CLA – 3 (30%)**	**CLA – 4 (30%)**
		Theory	**Theory**	**Theory**	**Theory**
Level 1	Remember	30%	30%	30%	30%
	Understand				
Level 2	Apply	40%	40%	40%	40%
	Analyze				
Level 3	Evaluate	30%	30%	30%	30%
	Create				
	Total	100 %	**100%**	**100%**	**100%**

CLA-1, CLA-2 and CLA-3 can be from any combination of these: MCQ Tests, Classroom Activities, Case Studies, Poster Presentations, Power-point Presentations, Mini Talks, Group Discussions, Extempore, etc.
CLA – 4 can be from any combination of these: Assignments, Seminars, Short Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, etc.,

Designers

Professional Experts	**Higher Institution Experts**	**Internal Experts**	
Prof. Rajiv Kumar, Member Secretary, NCC-IP as member at AICTE	Mrs. V Sumathi, Associate Professor, Sri Sairam Engineering College, Chennai, Tamil Nadu	1	Dr. Supraja P, UHV University Coordinator, SRMIST
		2	Dr. Deepalakshmi S, HoD, Department of Career Guidance Cell, FSH, SRMIST
		3	Dr. Sweety Bakyarani E, Department of Computer Science, FSH, SRMIST

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SEMESTER VII

Course Code	UFT24D11T	Course Title	Research Methodology for Film Technology	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To explore research types and their importance in film technology.																	
CLR-3	To formulate research questions, hypotheses, and design a proposal.																	
CLR-3	To apply primary and secondary data collection methods.																	
CLR-4	To analyze data using statistics and mixed methods.																	
CLR-5	To effectively report and present research findings.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would understand research types and significance in film technology.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would design research proposals with clear questions and hypotheses.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would implement data collection methods for research.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would analyze and interpret data using statistical techniques.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would present research findings in written and oral formats.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Introduction to Research: Definition and Concept	Research Tools and Techniques	Technological Analysis in Filmmaking	Writing a Research Proposal and Report	Case Studies and Applications
SLO-2	Importance and Significance of Research	Introduction to Research Tools: Overview	Evolution of Film Technologies: Historical Overview	Structure of a Research Proposal: Components and Format	Case Studies on Technological Innovations in Tamil Cinema
SLO-3	Types of Research: Qualitative and Quantitative	Primary Data Collection Methods: Interviews	Camera Technologies: From Analog to Digital	Identifying and Drafting a Problem Statement	Research on Sound Technologies: Indian vs. Global Practices
SLO-4	Characteristics of Film Technology Research	Primary Data Collection Methods: Surveys	Sound Technologies: Recording, Mixing, and Dolby Atmos	Setting Research Objectives and Hypotheses	Analysis of Editing Software and Tools in Contemporary Films
SLO-5	Research Process and Stages	Observation as a Research Tool	Editing Technologies: Linear and Non-Linear Editing	Reviewing Literature: Process and Importance	Digital Cinematography: Trends and Practices
SLO-6	Identifying Research Problems	Secondary Data Collection: Books, Journals, Archives	Visual Effects (VFX) and CGI: Applications and Impact	Referencing Techniques: APA, MLA, and Chicago Styles	VFX and CGI Case Studies in Popular Indian Films
SLO-7	Research Objectives and Hypothesis	Content Analysis: Definition, Process, and Use Cases	Digital Technologies: Role in Contemporary Filmmaking	Structuring a Research Report: Chapters and Layout	AR and VR Applications in Indian Filmmaking
SLO-8	Scope of Research in Film Technology	Textual Analysis in Film Research	AR (Augmented Reality) and VR (Virtual Reality) in Cinema	Writing Abstracts and Summaries	Study of Film Technology in Independent Films

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-9	Ethical Considerations in Research	Semiotics: Understanding Signs and Symbols	Case Studies: Technological Innovations in Indian Cinema	Techniques for Presenting Research Findings	Challenges in Film Technology Research in Regional Cinema
SLO-10	Research in Film Technology: Case Studies	Techniques for Organizing Research Data	Comparison of Traditional and Modern Film Techniques	Integrating Data and Analysis in Reports	The Role of Technology in Film Preservation and Restoration
SLO-11	Evolution of Film Research Methods	Software Tools for Research: NVivo, SPSS (Overview)	Global Film Technologies and Their Influence on Indian Films	Visual Representation of Data: Tables, Charts, and Graphs	Impact of OTT Platforms on Film Technology
SLO-12	Emerging Trends in Research Methodology in Film Technology	Analyzing Visuals: Posters, Film Frames, Trailers	Role of Artificial Intelligence in Film Production	Importance of Plagiarism-Free Writing and Tools	Comparative Study: Bollywood, Tamil Cinema, and Hollywood
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Research Methodology-Definition, concept, and significance of research; Types of research: Qualitative and Quantitative; Research process and stages; Scope of research in Film Technology; Ethical considerations in film research.

Unit II
Research Tools and Techniques - Data collection methods: Primary data: Interviews, surveys, case studies, ethnographic research; Secondary data: Books, journals, archival sources, and online resources; Tools of analysis: Content analysis, textual analysis, and semiotics; Use of software tools: NVivo, SPSS, Final Draft, and other analysis tools.

Unit III
Technological Analysis in Filmmaking - Evolution of film technologies: Camera, sound, editing, and visual effects (VFX); Impact of digital technologies on traditional filmmaking; Case studies on technological advancements in Indian and global cinema; Researching tools and platforms for film production and post-production.

Unit IV
Writing a Research Proposal and Report - Structuring a research proposal: Problem statement, objectives, methodology, and significance; Techniques for literature review and citation (APA, MLA); Writing a research report: Abstract, introduction, chapters, findings, and conclusion; Visual presentation of research data.

Unit V
Case Studies and Practical Application - Analysis of technological innovations in Tamil and Indian cinema; Comparative study: Indian vs. Global film technology trends; Conducting fieldwork: Interviewing filmmakers, technicians, and sound engineers; Group projects: Researching a specific technology in filmmaking (e.g., Dolby Atmos, CGI, AR/VR).

Resources		
Arthur Asa Berger, Research Methods in Media Studies, Allyn & Bacon, 2011.	351	John Downing, Denys M. M. L., et al., The SAGE Handbook of Media Studies, SAGE Publications, 2004.
Meenakshi Gigi Durham & Douglas M. Kellner, Media and Cultural Studies: An Introduction, Blackwell Publishing, 2006	352	Bonnie S. Brennen, Qualitative Research Methods for Media Studies, Routledge, 2013
Klaus Bruhn Jensen (Ed.), The Handbook of Media and Communication Research: Qualitative and Quantitative Methodologies, Routledge, 2014		

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VII

Course Code	UFT24D12T	Course Title	Digital Media Production	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To understand digital media's role in filmmaking.
CLR-3	To explore camera work and Digital imaging techniques.
CLR-3	To develop audio recording and sound design skills.
CLR-4	To gain proficiency in digital video editing and post-production.
CLR-5	To learn strategies for digital media distribution and marketing.

Outcomes CLO	At the end of this course, learners will be able to:	Depth 1 (Conceive)	Depth 2 (Design)	Depth 3 (Implement)	Depth 4 (Operate)	Attainment 1 (Level of Thinking)	Attainment 2 (Expected Proficiency (%))	Attainment 3 (Expected Attainment (%))	PO-1 (Problem Solving, Critical Thinking,)	PO-2 (Communication Skills, Collaborating Skills)	PO-3 (Independent Thinking, Analytical Reasoning, Learning to Learn)	PO-4 (Leadership Qualities, Professionalism, Autonomy, Accountability)	PO-5 (Digital Technology Skills)	PO-6 (Value Inculcation, Multicultural inclusivity)	PO-7 (Environmental Action, Community Engagement)	PO-8 (Entrepreneurial Risk Taking)	PO-9 (PSO-1)	PO-10 (PSO-2)
CLO-1	Students would understand the fundamentals of digital media in filmmaking.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would develop skills in camera operation and lighting techniques.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would apply sound design and audio editing techniques.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would master editing software and post-production workflows.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn digital media distribution and marketing strategies.	✓	✓	✓	✓	3	85	75	H			H	H					

tle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Overview of Digital Media	Digital Camera Technology	Fundamentals of Sound	Introduction to Video Editing Software	Introduction to Digital Distribution
SLO-2	Types of Digital Media	Composition and Framing	Recording Audio on Set	Basic Video Editing Techniques	File Formats and Compression
SLO-3	Digital Media Platforms	Lighting Techniques	Sound Design in Digital Media	Pacing and Narrative Flow in Editing	Social Media Marketing for Films
SLO-4	Digital Workflow: Pre-Production	Digital Cinematography	Introduction to Sound Editing Software	Color Grading and Correction	SEO for Digital Media
SLO-5	Digital Workflow: Production	Exposure and Camera Settings	Syncing Audio and Video	Visual Effects (VFX) in Digital Media	Building an Online Presence
SLO-6	Digital Workflow: Post-Production	Camera Angles and Perspectives	Using Music in Digital Films	Advanced Editing Techniques	Audience Engagement Strategies
SLO-7	Introduction to Digital Cameras	Camera Movement and Techniques	Creating Sound Effects for Films	Sound Editing and Mixing	Crowdfunding for Films
SLO-8	Microphones in Digital Media	Framing for Digital Media	Audio Mixing	Adding Titles and Graphics	Digital Content Marketing
SLO-9	Editing Software Overview	Practical Camera Operation	Dialogue Editing	Motion Graphics and Animation	Using Analytics to Improve Reach
SLO-10	Lighting Equipment	White Balance and Color Temperature	Sound Mixing and Mastering	Post-Production Workflow	Influencer Collaborations
SLO-11	Multimedia Equipment Setup	Focus and Depth of Field	Practical Audio Recording	Rendering and Output	Promotional Campaigns
SLO-12	Digital Distribution Channels	Camera Handling Practice	Soundtrack Creation	Review and Finalizing the Project	Evaluating Distribution Success
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Overview of Digital Media: Understanding digital media and its significance in modern filmmaking; Types of Digital Media: Exploring video, audio, graphics, and multimedia production.
Digital Media Platforms: Online streaming, social media, digital distribution, and platforms for film production; Digital Workflow: Basics of pre-production, production, and post-production processes in a digital environment; Equipment and Tools: Introduction to digital cameras, microphones, editing software, and lighting equipment.

Unit II: Camera Work and Digital Imaging
Digital Cameras: Understanding the technology behind digital cameras (sensor types, resolution, frame rates, etc.); Composition and Framing: Techniques for framing shots, rule of thirds, and composition for digital media; Lighting Techniques: Basics of lighting setups for digital filming (three-point lighting, natural light, and artificial light); Digital Cinematography: Focus on camera movement, lens choices, depth of field, and exposure in digital filmmaking;
Camera Operations and Handling: Practical training on camera setups, focus pulling, and adjusting settings in a digital context.

Unit III: Audio and Sound Design for Digital Media
Fundamentals of Sound: Understanding sound types (dialogue, sound effects, music) and their roles in digital media; Recording Audio: Techniques for capturing clear and professional-quality audio on set, using boom microphones, lapel mics, and other devices; Sound Design: Designing and creating sound effects and ambient sounds for films, using digital software; Audio Editing and Mixing: Practical experience with digital audio workstations (DAWs), editing audio clips, synchronizing sound with video; Music and Soundtrack: Selecting and using music in digital films, legal aspects of music rights, and creating original soundtracks.

Unit IV: Digital Video Editing and Post-Production
Editing Software: Introduction to industry-standard software like Adobe Premiere Pro, Final Cut Pro, and DaVinci Resolve; Video Editing Techniques: Cutting, trimming, transitions, pacing, and arranging clips to tell a coherent story; Color Grading and Correction: Understanding the importance of color in digital media and basic grading techniques; Visual Effects (VFX): Basics of creating visual effects in a digital environment, including compositing and motion graphics;

Post-Production Workflow: Finalizing a project, including syncing audio, applying effects, and rendering the final output.
Unit V: Digital Media Distribution and Marketing
Digital Distribution Platforms: Understanding various distribution channels (YouTube, Vimeo, Netflix, etc.) and the best practices for digital media delivery; File Formats and Compression: Exploring file formats (MOV, MP4, etc.), resolution, aspect ratio, and compression methods for web distribution; Social Media Marketing for Films: Strategies for promoting digital media content through social media platforms and digital marketing techniques; Audience Engagement: Building and engaging a digital audience for films, including SEO, hashtags, and content strategies.

Resources

Stoller, Bryan Michael. Digital Filmmaking for Dummies. Wiley, 2011.	353	Sonnenschein, David. Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema. Michael Wiese Productions, 2001.
Block, Bruce. The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media. Focal Press, 2008.	354	Murch, Walter. In the Blink of an Eye: A Perspective on Film Editing. Silman-James Press, 2001.
Deiss, Ryan, and Russ Henneberry. Digital Marketing for Dummies. Wiley, 2017.		

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VII

Course Code	UFS24D13T	Course Title	Background Score in Film	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To understand the role and evolution of music in film.																	
CLR-3	To analyze the history and development of film music.																	
CLR-3	To apply music techniques across different film genres.																	
CLR-4	To explore the process of composing and producing film music.																	
CLR-5	To evaluate the role of music in contemporary film and digital media.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would define the function and components of film music.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would trace the historical development and technological impact on film music.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would design music tailored to specific film genres.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would create film music compositions and score scenes.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would assess the influence of contemporary trends on film music.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	The Role of Music in Film: History and Evolution	Early Film Music and the Transition from Silent to Sound Films	Understanding the Role of Music in Different Film Genres	The Process of Composing and Producing Music for Film	The Evolving Role of Music in Modern Cinema
SLO-2	The Connection Between Sound and Visual Storytelling	The Golden Age of Hollywood: Iconic Composers and Their Influence	The Role of Music in Drama Films: Building Emotional Depth	Collaborating with Directors to Understand the Film's Vision and Tone	The Use of Pre-Existing Songs and Soundtracks in Film
SLO-3	The Function of Film Music: Emotional Impact, Narrative Support, and Character Development	The Rise of the Film Score in the 20th Century	Music in Comedy: Enhancing Humor and Timing	Techniques in Scoring for Different Scenes, Moods, and Actions	The Influence of Contemporary Music Trends on Film Scoring
SLO-4	Key Components of Film Music: Score, Soundtrack, Theme, and Motifs	The Contributions of Composers like Max Steiner, John Williams, and Ennio Morricone	Creating Suspense in Thrillers: The Role of Music in Building Tension	The Role of Music Editors in Film Scoring	Collaborative Processes Between Filmmakers and Musicians in Independent Cinema
SLO-5	Overview of Different Types of Film Music: Orchestral, Electronic, and Hybrid Scores	The Impact of Technological Advancements on Film Music Production	Music in Horror Films: Enhancing Fear and Anxiety	The Importance of Orchestrators in Film Music Production	The Impact of Streaming Platforms on Film Music Trends
SLO-6	Music's Role in Enhancing Film Scenes	From Analog to Digital Transformation in Film Scoring	Sci-Fi and Fantasy: Using Music to Create Otherworldly Atmospheres	Introduction to Digital Audio Workstations (DAWs) for Film Scoring	The Changing Landscape of Film Music in the Digital Era
SLO-7	How Music Supports Plot Development and Atmosphere	The Role of Music in Shaping Early Film Narratives	Music in Action Films: Enhancing High-Energy Scenes	Music Software and Tools Used in Film Scoring	Music's Role in Enhancing Digital and Social Media Content

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-8	The Relationship Between Music and Dialogue in Film	How Composers Use Music to Enhance Visual Storytelling	Music in Animation: Amplifying Visuals and Creating Character Identity	Understanding the Soundtrack Production Process	The Future of AI-Generated Film Scores and Virtual Orchestras
SLO-9	Music as a Tool for Audience Engagement	The Evolution of Film Music Styles Throughout the 20th Century	Genre-Specific Musical Tropes and Their Evolution	Practical Exercises: Composing Short Music Pieces for Scenes	Ethical and Artistic Considerations in AI-Composed Music
SLO-10	Exploring Different Musical Styles in Film Scoring	The Rise of Iconic Film Themes in Modern Cinema	Case Study: Music in Iconic Films of Various Genres	How to Sync Music with Film to Enhance Storytelling	The Role of Music in Shaping Media Consumption in the 21st Century
SLO-11	Analyzing Iconic Film Music and Its Impact	Music in Contemporary Cinema: Trends and Innovations	The Integration of Music and Narrative in Genre Filmmaking	The Role of Sound Design and Music in Film Production	Music's Role in Film Adaptations and Remakes
SLO-12	The Future of Film Music in an Evolving Media Landscape	Case Studies: The Impact of Historical Film Scores on Modern Filmmaking	Music's Role in Shaping Audience Expectations for Different Genres	Practical Approaches to Collaborating with Filmmakers in Scoring	Exploring the Future of Music in Multimedia and Interactive Experiences
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I: Introduction to Film Music
The role of music in film: history and evolution. Understanding the connection between sound and visual storytelling. The function of film music: emotional impact, narrative support, and character development. Key components of film music: score, soundtrack, theme, and motifs. Overview of the different types of film music: orchestral, electronic, and hybrid scores.

Unit II: The History and Development of Film Music
Early film music and the transition from silent films to sound films. The golden age of Hollywood and iconic composers like Max Steiner and Erich Wolfgang Korngold. The rise of the film score in the 20th century: composers like John Williams, Ennio Morricone, and Bernard Herrmann. The impact of technological advancements on film music production: analog to digital transformation. Music in modern and contemporary cinema.

Unit III: Music and Film Genres
Understanding the role of music in different film genres: drama, comedy, horror, sci-fi, action, and animation. How music enhances specific genres: building suspense in thrillers, creating emotional depth in dramas, or adding humor in comedies. The use of music to convey genre-specific tropes and atmospheres. Case studies from iconic films in various genres to explore the integration of music and narrative.

Unit IV: Composition and Production of Film Music
The process of composing and producing music for films. Working with directors to understand the film's vision and tone. Techniques in scoring for different scenes, moods, and actions. The role of music editors and orchestrators in film production. Introduction to digital audio workstations (DAWs) and music software used in film scoring. Practical exercises in composing short pieces for scenes.

Unit V: Music in Contemporary Film and Media
The evolving role of music in modern cinema and digital media. The use of pre-existing songs, soundtracks, and licensed music in films. The influence of contemporary music trends on film scoring. Collaborative processes between filmmakers and musicians in independent cinema and streaming platforms. The future of film music: AI-composed scores, virtual orchestras, and the changing landscape of media consumption.

Resources			
355	Karlin, F., & Wright, R. (2004). *On the track: A guide to contemporary film scoring* (2nd ed.). Routledge	356	Kalinak, K. (2010). *Film music: A very short introduction*. Oxford University Press
357	Hill, A. (2017). *Scoring the screen: The secret language of film music*. Hal Leonard Corporation	358	Buhler, J., Neumeyer, D., & Deemer, R. (2020). *Hearing the movies: Music and sound in film history* (3rd ed.). Oxford University Press

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VII

Course Code	UFS24D14T	Course Title	Sound Designing and Aesthetics	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating	Independent Thinking, Analytical	Leadership Qualities, Professionalism, Autonomy.	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To understand the fundamentals of sound design in media.																	
CLR-3	To explore the key elements of sound design.																	
CLR-3	To examine the role of sound aesthetics.																	
CLR-4	To apply advanced sound design techniques.																	
CLR-5	To evaluate the role and future of sound design.																	
Outcomes CLO	At the end of this course, learners will be able to:																	
CLO-1	Students would define sound design principles.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would identify and apply key elements.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would analyze how sound aesthetics.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would demonstrate advanced techniques for sound creation.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would assess the impact of sound design	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Fundamentals of Sound Design: Definition, History, and Evolution	Understanding Diegetic vs. Non-Diegetic Sound	Aesthetic Function of Sound in Film and Media	Exploring Advanced Sound Design Techniques: Layering and Sound Manipulation	Sound Design in Gaming, VR, and Interactive Media
SLO-2	The Role of Sound in Film, Television, and Other Media	Importance of Foley Sounds in Film and Media	Sound Enhances Visual Storytelling and Evokes Emotional Responses	The Role of Digital Audio Workstations (DAWs) in Sound Editing and Mixing	Principles of Adaptive Sound Design for Real-Time Interactivity
SLO-3	Understanding Different Types of Sound: Dialogue, Sound Effects, Music, and Ambience	Exploring Ambient Sounds in Sound Design	Techniques for Aligning Sound Design with Narrative and Visual Aesthetics	Advanced Techniques: Spatial Audio, Surround Sound, and 3D Audio	Creating Immersive Audio Experiences with Spatial Sound and Binaural Audio
SLO-4	Introduction to Principles of Sound Perception and Auditory Processing	Sound Effects: Creation, Recording, and Implementation	Understanding Sound Perspective and Its Role in Depth and Storytelling	Creating Immersive Audio Experiences with Advanced Sound Design	Designing Dynamic Soundscapes for Interactive Media
SLO-5	Exploring the Aesthetics of Sound and Its Contribution to Storytelling	Importance of Silence in Sound Design	Iconic Films and Media with Impactful Sound Design	Role of Sound in Building Realistic Environments	The Role of Sound in Virtual Reality (VR) and Augmented Reality (AR)
SLO-6	Basic Tools and Techniques Used in Sound Design	Using Space and Silence to Enhance Narrative Impact	Role of Sound in Genre-Specific Aesthetics (e.g., Horror, Drama, Sci-Fi)	Designing Abstract Soundscapes: Creativity in Sound	Understanding the Technical Aspects of Integrating Sound into Interactive Media

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-7	Impact of Sound on Narrative and Emotion	Techniques for Recording Sounds: Foley Artistry, ADR, and Sound Effects Creation	How Music and Sound Work Together to Support the Narrative	Working with Sound Libraries: Finding and Customizing Sound Effects	The Impact of Interactive Sound on User Experience
SLO-8	Evolution of Sound Design Techniques in Media	Role of Sound in Building Atmosphere, Mood, and Emotional Tone	Exploring the Emotional Impact of Sound on the Audience	The Use of Synthesizers and Digital Tools in Sound Design	Creating Realistic and Engaging Audio for Interactive Environments
SLO-9	Understanding the Relationship Between Sound and Image	Sound as a Tool for Character Development and Narrative Progression	Relationship Between Sound, Silence, and Tension in Film	Techniques for Syncing Sound to Visuals in High-Energy Sequences	The Future of Sound Design in Emerging Technologies (AI, Machine Learning)
SLO-10	Role of Sound in Enhancing Realism in Visual Media	Creating Soundscapes for Different Genres and Settings	Creating Contrast and Juxtaposition with Sound	Creating Layered, Dynamic Soundtracks for Complex Scenes	Challenges and Opportunities of Immersive Sound in Gaming and VR
SLO-11	Use of Sound in Creating Atmosphere and Environment	Relationship Between Dialogue and Sound Effects	Using Sound to Enhance the Psychological Depth of Characters	The Integration of Music and Sound Effects in Film and Media	Exploring the Role of Sound in Interactive Installations and Media
SLO-12	Role of Sound Design in Iconic Films and Media	Practical Exercises in Creating and Manipulating Sound Elements	Role of Sound Design in Building Audience Engagement	Case Studies: Advanced Sound Design in Major Film and TV Productions	Practical Exercises in Designing Sound for VR and Interactive Media
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I: Introduction to Sound Design
Fundamentals of sound design: definition, history, and evolution. The role of sound in film, television, and other media. Understanding the different types of sound: dialogue, sound effects, music, and ambience. Introduction to the principles of sound perception and auditory processing. Exploring the aesthetics of sound and how it contributes to storytelling. Basic tools and techniques used in sound design.

Unit II: Elements of Sound Design
Understanding the key elements of sound design: diegetic vs. non-diegetic sounds, foley sounds, ambient sounds, and sound effects. The importance of silence and the use of space in sound design. Techniques for recording and manipulating sounds: foley artistry, ADR (Automated Dialogue Replacement), and sound effects creation. Exploring the role of sound in building atmosphere, mood, and emotional tone in media.

Unit III: Sound Aesthetics in Film and Media
The aesthetic function of sound in film and media. How sound enhances visual storytelling and evokes emotional responses. Techniques for aligning sound design with the narrative and visual aesthetics of a project. Understanding sound perspective and its role in perspective and depth in storytelling. Case studies of iconic films and media where sound design played a critical role in achieving the desired aesthetic. The relationship between sound and genre-specific aesthetics (e.g., horror, drama, sci-fi).

Unit IV: Advanced Sound Design Techniques
Exploring advanced sound design techniques: layering, sound manipulation, and the use of technology in sound creation. Using digital audio workstations (DAWs) for sound editing and mixing. Advanced techniques like spatial audio, surround sound, and 3D audio for immersive experiences. The role of sound in creating realistic environments vs. abstract soundscapes. Working with sound libraries and creating custom sound effects.

Unit V: Sound Design for Interactive and Immersive Media
Sound design in gaming, VR, and interactive media. Principles of adaptive sound design for real-time interactivity. Creating immersive audio experiences with spatial sound, binaural audio, and dynamic soundscapes. The role of sound in virtual reality (VR), augmented reality (AR), and interactive installations. Understanding the technical aspects of integrating sound design into interactive media. The future of sound design in emerging technologies, such as AI and machine learning in sound creation.

Resources

359	Sonnenschein, D. (2001). *Sound design: The expressive power of music, voice, and sound effects in cinema*. Michael Wiese Productions	360	Schafer, R. M. (1993). *The soundscape: Our sonic environment and the tuning of the world*. Destiny Books
361	Chion, M. (1994). *Audio-vision: Sound on screen* (C. Gorbman, Trans.). Columbia University Press	362	Kern, J. (2008). *Sound reporting: The NPR guide to audio journalism and production*. University of Chicago Press

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VII

Course Code	UFT24D15L	Course Title	Ad Filmmaking	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entreprenuerial Risk Taking	PSO 1	PSO 2
CLR-1	To provide the mastery in the basics of Ad Film.																	
CLR-2	To know the different concepts of Ad Film.																	
CLR-3	To understand the purpose of Perception and Illusion.																	
CLR-4	To impart the fundamentals of Semiotics and Semantics.																	
CLR-5	To learn the process of Ideation, Creativity, and Innovation.																	
Outcomes (CLO)	At the end of this course, learners will be able to:																	
CLO-1	Students would learn the basics of Ad Film.	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Ad Filmmaking.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about Perception and Illusion.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn the fundamentals of Symbolism.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn the process of Ideation, Creativity, and Innovation.	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	24	24	24	24	24
S-1 to S-3	Understanding the Basics of Ad Films	Conceptualizing an Effective Ad Idea	Casting and Selecting Suitable Talent	Lighting Techniques for Ad Films	Adding Sound Effects and Background Music
S-4 to S-6	Understanding the Basics of Ad Films	Conceptualizing an Effective Ad Idea	Casting and Selecting Suitable Talent	Shooting Techniques for Short Ads	Color Grading for a Polished Look
S-7 to S-9	Understanding the Basics of Ad Films	Writing a Persuasive Ad Script	Location Scouting and Set Design	Shooting Techniques for Short Ads	Color Grading for a Polished Look
S-10 to S-12	Creating a Product Brief and Target Audience Analysis	Writing a Persuasive Ad Script	Location Scouting and Set Design	Capturing Close-Ups and Product Shots	Creating Motion Graphics and Titles
S-13 to S-15	Creating a Product Brief and Target Audience Analysis	Storyboarding for Visual Planning	Location Scouting and Set Design	Capturing Close-Ups and Product Shots	Creating Motion Graphics and Titles
S-16 to S-18	Creating a Product Brief and Target Audience Analysis	Storyboarding for Visual Planning	Designing Effective Visuals and Props	Editing and Creating Visual Flow	Creating Motion Graphics and Titles
S-19 to S-21	Developing a Unique Selling Proposition (USP)	Planning Camera Shots for Maximum Impact	Designing Effective Visuals and Props	Editing and Creating Visual Flow	Submission of Final Ad Film
S-22 to S-24	Developing a Unique Selling Proposition (USP)	Planning Camera Shots for Maximum Impact	Lighting Techniques for Ad Films	Adding Sound Effects and Background Music	Submission of Final Ad Film

CLASS EXERCISE:

1. Creating a Product Brief and Target Audience Analysis	: 1 Week
2. Developing a Unique Selling Proposition	: 1 Week
3. Writing a Persuasive Ad Script	: 1 Week
4. Storyboarding for Visual Planning	: 1 Week
5. Planning Camera Shots for Maximum Impact	: 2 Weeks
6. Casting and Selecting Suitable Talent	: 2 Week
7. Location Scouting and Set Design	: 2 Weeks
8. Lighting and Shooting Techniques for Ad Films	: 2 Weeks
9. Editing and Creating Visual Flow	: 2 Weeks
10. Creating Motion Graphics and Titles	: 1 Week

Record Works: Students must make ONE Ad Film on any concept of their choice (Maximum 5 mins)

Assessment of Record Works: The students must submit the exercise in the Digital form for the Practical exam, which will be evaluated by the External Examiner

Resources

363	Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads. Luke Sullivan. Wiley, 2021 (5th Edition).	364	Ogilvy on Advertising. David Ogilvy. Vintage, 2018 (Updated Edition).
365	The Copywriter's Handbook: A Step-By-Step Guide to Writing Copy That Sells. Robert Bly. Holt Paperbacks, 2020 (4th Edition).	366	Advertising Concept and Copy. George Felton. Routledge, 2020 (6th Edition).

Assessment

	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1	CLA – 2	CLA – 3	CLA – 4*	
		(10 %)	(10 %)	(20 %)	(10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total (100%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VII

Course Code	UFS24D16L	Course Title	Sound Mixing Techniques	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	**The purpose of learning this course is to:**
CLR-1	To understand sound mixing concepts and importance.
CLR-2	To enhance and balance dialogue in sound mixing.
CLR-3	To integrate music and sound effects in mixes.
CLR-4	To apply advanced sound mixing techniques.
CLR-5	To master sound mixing for different media.

		Depth				**Attainment**			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO-1**	**PSO-2**
Outcomes (CLO)	At the end of this course, learners will be able to:																	
CLO-1	Students would grasp sound mixing components and stages.	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would balance and enhance dialogue for clarity.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would integrate music and sound effects seamlessly.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would apply advanced mixing techniques effectively.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would mix for various media and finalize mixes.	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	Introduction to Digital Audio Workstations	*Using Compression and Limiting for Dynamics Control*	Dialogue Cleanup and Noise Reduction	*Blending Music with Dialogue and Effects*	*Applying Automation for Volume, Pan, and Effects Changes*
S-4 to S-6	Introduction to Digital Audio Workstations	*Using Compression and Limiting for Dynamics Control*	Dialogue Cleanup and Noise Reduction	*Building Layered Soundscapes with Reverb and Delay*	*Applying Automation for Volume, Pan, and Effects Changes*
S-7 to S-9	Introduction to Digital Audio Workstations	Panning Techniques for Creating Stereo Depth	Dialogue Cleanup and Noise Reduction	*Building Layered Soundscapes with Reverb and Delay*	*Applying Automation for Volume, Pan, and Effects Changes*
S-10 to S-12	Balancing Audio Levels for Clean Mixes	Panning Techniques for Creating Stereo Depth	*Automated Dialogue Replacement (ADR) Techniques*	*Building Layered Soundscapes with Reverb and Delay*	*Creating Impactful Mixes for Film Trailers*
S-13 to S-15	Balancing Audio Levels for Clean Mixes	*Panning Techniques for Creating Stereo Depth*	*Automated Dialogue Replacement (ADR) Techniques*	*Mixing for Surround Sound (5.1 or 7.1 Formats)*	*Creating Impactful Mixes for Film Trailers*
S-16 to S-18	Applying Equalization (EQ) to Enhance Sound Quality	Recording and Mixing Foley Sound Effects	*Automated Dialogue Replacement (ADR) Techniques*	*Mixing for Surround Sound (5.1 or 7.1 Formats)*	*Creating Impactful Mixes for Film Trailers*
S-19 to S-21	Applying Equalization (EQ) to Enhance Sound Quality	Recording and Mixing Foley Sound Effects	*Blending Music with Dialogue and Effects*	*Mixing for Surround Sound (5.1 or 7.1 Formats)*	*Genre-Specific Sound Mixing Techniques*
S-22 to S-24	*Using Compression and Limiting for Dynamics Control*	*Recording and Mixing Foley Sound Effects*	*Blending Music with Dialogue and Effects*	*Mixing for Surround Sound (5.1 or 7.1 Formats)*	*Genre-Specific Sound Mixing Techniques*

CLASS EXERCISE:

1. Balancing Audio Levels for Clean Mixes : 1 Week
2. Applying Equalization (EQ) : 1 Week
3. Using Compression and Limiting :1 Week

4. Panning Techniques for Creating Stereo Depth : 1 Week
5. Recording and Mixing Foley Sound Effects : 1 Week
6. Dialogue Cleanup and Noise Reduction : 2 Weeks
7. Blending Music with Dialogue and Effects : 2 WeekS
8. Mixing for Surround Sound (5.1 or 7.1 Formats) : 2 Weeks
9. Creating Impactful Mixes for Film Trailers : 2 Weeks
10. Genre-Specific Sound Mixing Techniques : 2 Weeks

Assessment of Record Works: **The students must submit ONE Film Trailer with maximum of 3 mins duration as Record Work for the Practical exam, which will be evaluated by the external examiner**

Resources			
367	David Miles Huber, *Modern Recording Techniques*, Focal Press	368	Bobby Owsinski, *The Mixing Engineer's Handbook*, Hal Leonard Corporation
369	Deena Kaye and James LeBrecht, *Sound and Music for the Theatre*, Focal Press	370	John Watkinson, *The Art of Sound Reproduction*, Focal Press

Assessment

	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
7	Remember	20	20	20	20	20
8	Understand	20	20	20	20	20
9	Apply	20	20	20	20	20
10	Analyze	20	20	20	20	20
11	Evaluate	10	10	10	10	10
12	Create	10	10	10	10	10

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VIII

Course Code	UFT24D17T	Course Title	Film Marketing and Distribution	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To understand film marketing, distribution practices, and emerging trends.
CLR-3	To develop film marketing strategies and promotional plans.
CLR-3	To explore various film distribution channels and strategies.
CLR-4	To analyze the role of film festivals in film promotion.
CLR-5	To evaluate the impact of digital technology on film distribution.

Outcomes CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Students would grasp film marketing and distribution concepts.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would create effective marketing strategies for films.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would understand film distribution channels and tactics.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would recognize the importance of film festivals in distribution.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would assess the role of digital technology in film distribution.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Scope of Film Marketing & Distribution: Definition and importance.	Market Research: Identifying and understanding target audience.	Theatrical Distribution: Cinema release strategies.	Film Festivals' Role: Importance in marketing and distribution.	Digital Distribution Evolution: Shift from physical to digital.
SLO-2	Historical Overview: Evolution of film marketing practices.	Audience Analysis: Tailoring marketing to demographics.	Digital Distribution: Streaming platforms (Netflix, YouTube).	Major Film Festivals: Cannes, Toronto, Berlin, etc.	Streaming Platforms: Netflix, Amazon, YouTube, etc.
SLO-3	Marketing's Role in Film Success: Impact on box office and audience reach.	Marketing Plan Development: Steps to create a film strategy.	DVD/Blu-ray Sales: Post-theatrical revenue generation.	Festival Strategies: How to enter and succeed.	Piracy Prevention: Digital rights management (DRM).
SLO-4	Key Terminology: Common terms in marketing and distribution.	Advertising Methods: TV, print, online ads.	TV Distribution: Cable and satellite networks.	Networking at Festivals: Building industry connections.	Social Media Influence: Marketing and distribution through social platforms.
SLO-5	Film Distribution Models: Traditional vs. modern approaches.	Publicity & Promotions: Media relations and promotional events.	Streaming Platforms: Distribution via OTT services.	Deal-Making: Negotiating distribution deals at festivals.	Digital Distribution Models: Subscription, pay-per-view, ad-supported.
SLO-6	Global Film Marketing: International strategies.	Social Media Strategy: Leveraging platforms for film promotion.	Independent Film Distribution: Challenges for smaller films.	Independent Films at Festivals: Opportunities and challenges.	OTT Services: The rise of exclusive content platforms.
SLO-7	Emerging Trends: Digital media and influencer marketing.	Influencer Marketing: Using endorsements and social personalities.	Mainstream Distribution: Strategies of big studios.	Festival Marketing: Boosting a film's profile.	Changing Audience Behavior: Digital's impact on viewing habits.
SLO-8	Marketing Challenges: Budgeting, competition, and piracy.	Content Creation: Designing posters, trailers, and merchandise.	International Distribution: Global release strategies.	Film Marketplaces: MIPCOM, AFM, and their role.	Big Data's Role: Analytics in marketing and distribution.
SLO-9	Cultural Nuances: Marketing strategies in India and beyond.	Digital Marketing: SEO, email campaigns, viral techniques.	Distribution Agreements: Legal contracts and rights.	Festival Awards: Impact on distribution and success.	Revenue in the Digital Age: How streaming generates profit.

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-10	Cross-Media Marketing: Integrating various platforms.	Grassroots Marketing: Local community engagement.	Film Distribution Logistics: Delivery process and operations.	Festival Publicity: Press releases, media, and screenings.	Digital Premieres: Releasing films directly on digital platforms.
SLO-11	Innovative Campaigns: Examples of successful film marketing.	Branding: Establishing a film's identity.	Case Studies: Successful and unsuccessful distribution strategies.	Festival Challenges: High competition, costs, and logistics.	Future of Distribution: VR, AR, blockchain, and emerging models.
SLO-12	Future of Film Marketing: Digital transformation and new tools.	Successful marketing campaigns.	Revenue Models: Different ways films generate revenue.	Success Stories: Films that benefited from festival recognition.	Innovations in Distribution: New technologies shaping the future.
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

UNIT I:
Introduction to Film Marketing and Distribution; Definition and scope of film marketing and distribution; Historical overview of film marketing and distribution practices; The role of marketing and distribution in the success of a film; Key concepts and terminology in film marketing and distribution; Emerging trends and challenges in film marketing and distribution.

UNIT II:
Marketing Strategies for Films; Market research and audience analysis for film marketing; Developing a marketing plan for a film; Advertising and promotional strategies for films;Publicity and media relations for film promotion; Digital marketing techniques for film promotion.

UNITIII:
Film Distribution Channels; Types of film distribution channels - Theatrical, Digital, DVD/Blu-ray, TV, streaming; Distribution strategies for different types of films - Independent, Mainstream, and international; Distribution agreements and contracts; Film distribution logistics and operations; Case studies of successful and unsuccessful distribution strategies.

UNITIV:
Film Festivals and Markets; Role of film festivals in film marketing and distribution; Major international film festivals and markets - Cannes, Berlin, Toronto; Strategies for promoting films at festivals and markets; Networking and deal-making at film festivals and markets; The impact of film festival awards on film distribution

UNIT V:
Film Distribution in the Digital Age; The impact of digital technology on film distribution; Online distribution platforms and streaming services; Digital rights management and piracy prevention
Social media and online marketing for films; Future trends and innovations in film distribution

Resources			
371	Film Marketing (2nd Edition). Finola Kerrigan. Palgrave Macmillan, 2010.	372	The Business of Film: A Handbook for Producers, Marketers, and Film Distributors. Paula Landry. Routledge, 2019.
373	The Film Distribution Handbook (2nd Edition). Giles Foreman. Routledge, 2018.	374	The Essential Guide to Film Distribution. Peter Broderick. Michael Wiese Productions, 2020.

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VIII

Course Code	UFT24D18T	Course Title	Tele Filmmaking	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To understand film marketing, distribution practices, and emerging trends.
CLR-3	To develop film marketing strategies and promotional plans.
CLR-3	To explore various film distribution channels and strategies.
CLR-4	To analyze the role of film festivals in film promotion.
CLR-5	To evaluate the impact of digital technology on film distribution.

Outcomes CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Students would grasp film marketing and distribution concepts.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would create effective marketing strategies for films.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would understand film distribution channels and tactics.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would recognize the importance of film festivals in distribution.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would assess the role of digital technology in film distribution.	✓	✓	✓	✓	3	85	75	H			H	H					

tle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Definition and Characteristics of Telefilms	Developing a Telefilm Concept	Directing Telefilms	Editing Techniques and Software	Telefilm Distribution Channels
SLO-2	Telefilm History and Evolution	Writing a Synopsis	Visual Storytelling	Narrative Pacing and Continuity	Broadcast Television Distribution
SLO-3	Telefilms vs. Feature Films	Treatment Writing	Cinematography for Telefilms	Sound Editing and Mixing	Streaming Platforms and Online Distribution
SLO-4	Telefilms vs. TV Series	Scriptwriting for Telefilms	Lighting for Telefilms	Dialogue Editing and ADR	Marketing Plan for Telefilms
SLO-5	Importance of Telefilms	Dialogue Writing	Sound Design	Foley and Sound Effects	Social Media Marketing Strategies
SLO-6	Telefilms and Society	Character Development	Working with Actors	Visual Effects in Telefilms	Audience Engagement and Feedback
SLO-7	Genres in TeleFilmmaking	Budgeting for Telefilms	Set Design	Basic Visual Effects Techniques	Analyzing Audience Metrics
SLO-8	Stylistic Approaches	Scheduling and Time Management	Location Scouting	Color Grading and Correction	Feedback and Adaptation
SLO-9	Telefilm Production Cycle	Casting and Auditions	Costumes and Props	Finalizing the Edit	Legal and Ethical Issues in Distribution
SLO-10	Telefilm Audiences	Assembling a Production Team	Production Crew Management	Preparing for Broadcast	Copyright and Licensing
SLO-11	Telefilm Funding and Production	Legal Considerations in Pre-Production	Camera Techniques	Quality Control in Post-Production	Distribution Agreements
SLO-12	Global Telefilm Trends	Pre-Production Documentation	On-Set Troubleshooting	Exporting the Final Output	International Distribution Strategies
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		

	Continuous Learning Assessment - 3

Unit I: Introduction to TeleFilmmaking - Definition and Characteristics of Telefilms; History and Evolution of Telefilms; Differences Between Telefilms, Feature Films, and TV Series; Importance and Impact of Telefilms on Television and Society; Key Genres and Styles in TeleFilmmaking

Unit II: Pre-Production Planning -Developing a Telefilm Concept; Idea Generation and Brainstorming; Writing a Synopsis and Treatment; Scriptwriting for Telefilms; Structure and Format; Dialogue Writing and Character Development; Budgeting and Scheduling; Creating a Budget Plan; Production Scheduling and Time Management; Casting and Crew Selection; Casting Techniques and Auditions; Assembling a Production Team.

Unit III: Production Techniques -Directing Telefilms; Visual Storytelling and Shot Composition; Working with Actors and Crew; Cinematography for Telefilms; Camera Techniques and Equipment; Lighting and Framing; Sound Design and Recording; Capturing Quality Audio; Use of Sound Effects and Music; Production Design; Set Design and Location Scouting; Costumes and Props

Unit IV: Post-Production -Editing Telefilms; Editing Techniques and Software; Narrative Pacing and Continuity; Sound Editing and Mixing; Dialogue Editing and ADR; Foley and Sound Effects; Visual Effects and Color Grading; Basic Visual Effects Techniques; Color Correction and Grading; Finalizing and Exporting; Preparing for Broadcast; Quality Control and Final Output

Unit V: Distribution and Promotion -Telefilm Distribution Channels; Broadcast Television; Streaming Platforms and Online Distribution; Marketing and Promotion; Creating a Marketing Plan; Utilizing Social Media and Online Platforms; Audience Engagement and Feedback; Analyzing Audience Metrics; Gathering and Responding to Feedback; Legal and Ethical Considerations; Copyright and Licensing; Ethical Issues in TeleFilmmaking

Resources

Zettl, H. (2018). Television production handbook (11th ed.). Cengage Learning.	375	Hilliard, R. L. (2017). Writing for television, radio, and new media (9th ed.). Cengage Learning.
Barnwell, J. (2016). Film and television production design: From concept to screen. Bloomsbury Visual Arts.	376	Millerson, G. (2014). The art of television production (4th ed.). Focal Press.
Musburger, R. B. (2019). Television and video production (7th ed.). Routledge.		

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VIII

Course Code	UFT24D19L	**Course Title**	Documentary Filmmaking	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency	Expected Attainment	Program learning Outcomes: Problem Solving,	Communication Skills,	Independent Thinking,	Leadership Qualities,	Digital Technology	Value Inculcation,	Environmental Action,	Entrepreneurial Risk	PSO 1	PSO 2
CLR-1	*To introduce documentary forms and techniques.*																	
CLR-2	*To train in research and script development.*																	
CLR-3	*To teach practical skills in filming and sound.*																	
CLR-4	*To develop editing and post-production abilities.*																	
CLR-5	*To address ethics and distribution strategies.*																	
Outcomes (CLO)	*At the end of this course, learners will be able to:*	✓	✓	-	-	*2*	*85*	*75*	*H*					*H*			*H*	
CLO-1	*Students would identify documentary types and styles.*	✓	✓	✓	-	*2*	*85*	*75*			*H*			*H*				
CLO-2	*Students would develop concepts and write scripts.*	✓	✓	✓	✓	*3*	*85*	*75*					*H*	*H*				*H*
CLO-3	*Students would shoot, interview, and record sound.*	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*						
CLO-4	*Students would edit and finalize a documentary.*	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*	*H*					
CLO-5	*Students would apply ethical practices and plan distribution.*	✓	✓	✓	✓	*3*	*85*	*75*										

Duration(hour)		**15**
S-1toS-8	**SLO-1**	Introduction to Documentary Filmmaking
S-9toS-16	**SLO-1**	Research and Concept Development for Documentaries
S-17toS-24	**SLO-1**	Writing and Structuring a Documentary Script
S-23toS-32	**SLO-1**	Types of Documentaries: Expository, Observational, Participatory, etc.
S-33toS-40	**SLO-1**	Pre-production Planning: Budgeting, Scheduling, and Location Scouting
S-41toS-48	**SLO-1**	Cinematography in Documentaries: Techniques and Approaches
S-49toS-56	**SLO-1**	Interviewing Techniques for Documentaries
S-57toS-64	**SLO-1**	Sound Design and Music in Documentaries
S-65toS-72	**SLO-1**	Filming and Capturing Real-life Events
S-73toS-80	**SLO-1**	Editing and Post-Production in Documentaries
S-81toS-88	**SLO-1**	Ethical Issues in Documentary Filmmaking
S-89toS-96	**SLO-1**	Narrative and Storytelling in Documentaries
S-97toS-104	**SLO-1**	Using Archival Footage and Other Visual Resources

S-105toS-112	**SLO-1**	Marketing and Distributing Documentary Films
S-113toS-120	**SLO-1**	Final Documentary Project

CLASS EXERCISE:
(Final Output of the Audio = 40 marks & 10 marks for Regularity & Discipline = Total-50Marks)

Research and Concept Development for Documentaries : 1 Week
Minimum 2 class works
Writing and Structuring a Documentary Script : 1 Week
Minimum 2 class works
Types of Documentaries : 2 Weeks
Minimum 2 class works
Pre-production Planning : 2 Weeks
Minimum 2 class works
Cinematography in Documentaries : 2 Weeks
Minimum 2 class works
Interviewing Techniques for Documentaries : 1 Week
Minimum 2 class works
Sound Design and Music in Documentaries : 1 Weeks
Minimum 2 class works
Editing and Post-Production in Documentaries : 1 Weeks
Minimum 2 class works :
Narrative and Storytelling in Documentaries : 2 Weeks
Minimum 2 class works
Final Documentary Project : 2 Weeks
Minimum 2 class works

RECORD WORK:
IV. SCREEN PLAY EXERCISES:
Students should submit the hard copy of screenplay of any one interesting scene

Resources			
377	*Michael Rabiger, Directing the Documentary, Focal Press (an imprint of Routledge), 7th Edition (2020)*	378	*Bill Nichols, Introduction to Documentary, Indiana University Press, 3rd Edition (2017)*
379	*Sheila Curran Bernard, Documentary Storytelling: Creative Nonfiction on Screen, Focal Press (Routledge), 4th Edition (2015)*	380	Alan Rosenthal & Ned Eckhardt, Writing, Directing, and Producing Documentary Films and Digital Videos, Southern Illinois University Press, 5th Edition (2020)

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
1	Understand	20	20	20	20	20
1	Apply	20	20	20	20	20
1	Analyze	20	20	20	20	20
1	Evaluate	10	10	10	10	10
1	Create	10	10	10	10	10
Total		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

SEMESTER VIII

Coursie Code	UFT24D20L	**Course Title**	Short Filmmaking	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Program learning Outcomes									
									Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO 1	PSO 2
CLR-1	To provide the mastery in Story & Scene for Short Film																	
CLR-2	To know the different concept of Budget for Short Film																	
CLR-3	To understand the purpose of Shooting Script for Short Film																	
CLR-4	To impart the fundamentals of Non-linear Video Editing																	
CLR-5	To learn the process of Dubbing, Sound Effects & Mixing																	
Outcomes (CLO)	At the end of this course, learners will be able to:																	
CLO-1	Students would learn the basics of Story & Scene for Short Film	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Budget for Short Film	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would learn fundamentals of Non-linear Video Editing	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn to process of Dubbing, Sound Effects & Mixing	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn the basics of Story & Scene for Short Film	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	24	24	24	24	24
S-1 to S-3	*Writing Original Theme / Concept for Film-1*	*Writing Scene & Sequence for Film-1*	*Writing Original Shooting Script for Film-1*	*Working with Video Editing for Film-3*	*Working with Dubbing & Music for Film-5*
S-4 to S-6	*Writing Original Theme / Concept for Film-2*	*Writing Scene & Sequence for Film-2*	*Writing Original Shooting Script for Film-2*	*Working with Video Editing for Film-4*	*Working with Dubbing & Music for Film-6*
S-7 to S-9	*Writing Original Story for Film-1*	*Writing Scene & Sequence for Film-3*	*Writing Original Shooting Script for Film-3*	*Working with Video Editing for Film-5*	*Working with Sound Effects & Final Mixing for Film-1*
S-10 to S-12	*Writing Original Story for Film-2*	*Writing Original Dialogue for Film-1*	*Writing Original Shooting Script for Film-4*	*Working with Video Editing for Film-6*	*Working with Sound Effects & Final Mixing for Film-2*
S-13 to S-15	*Writing Original Story for Film-3*	*Writing Original Dialogue for Film-2*	*Writing Original Shooting Script for Film-5*	*Working with Dubbing & Music for Film-1*	*Working with Sound Effects & Final Mixing for Film-3*
S-16 to S-18	*Writing Original Screenplay for Film-1*	*Writing Original Dialogue for Film-3*	*Writing Original Shooting Script for Film-6*	*Working with Dubbing & Music for Film-2*	*Working with Sound Effects & Final Mixing for Film-4*
S-19 to S-21	*Writing Original Screenplay for Film-2*	*Working with Production Team & Budget for Film-1*	*Working with Video Editing for Film-1*	*Working with Dubbing & Music for Film-3*	*Working with Sound Effects & Final Mixing for Film-5*
S-22 to S-24	*Writing Original Screenplay for Film-3*	*Working with Production Team & Budget for Film-2*	*Working with Video Editing for Film-2*	*Working with Dubbing & Music for Film-4*	*Working with Sound Effects & Final Mixing for Film-6*

CLASS EXERCISE:

1. Writing Theme/ Concept for Film : 1 Week
2. Writing Story for Film : 1 Week
3. Writing Screenplay for Film : 1 Week
4. Writing Scene & Sequence for Film : 1 Week
5. Writing Dialogue for Film : 2 Weeks
6. Working with Production Team & Budget for Film : 2 Weeks
7. Writing Shooting Script for Film : 2 Weeks
8. Working with Video Editing for Film : 2 Weeks
9. Working with Dubbing & Music for Film : 2 Weeks
10. Working with Sound Effects & Final Mixing for Film : 1 Week

Record Works:

1. Students must make ONE Short Film on any concept of their choice (Maximum 20 mins)

Assessment of Record Works: The students must submit the exercise in the Digital form for the Practical exam, which will be evaluated by the External Examiner

Resources			
1	*Wilschut, J. C. (2020). The short film: A critical introduction. Routledge.*	4	*Tierno, M. (2019). The art of writing a short film. Michael W. Tierno Publishing.*
2	*Cowgill, L. J. (2012). Writing short films: Structure and content for screenwriters (3rd ed.). Michael Wiese Productions.*	5	*Murch, W. (2018). In the blink of an eye: A perspective on film editing (3rd ed.). Silman-James Press.*
3	*Gurskis, D. (2018). The short screenplay: Your short film from concept to script. Focal Press.*		

Assessment

Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
	CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
	Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1 Remember	20	20	20	20	20
2 Understand	20	20	20	20	20
3 Apply	20	20	20	20	20
4 Analyze	20	20	20	20	20
5 Evaluate	10	10	10	10	10
6 Create	10	10	10	10	10
7 Total %	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

Designers

Professional Experts	Higher Institution Experts	Internal Experts
1 Mr.K.Hariharan, Film Director	1 Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1 Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VIII

Course Code	UFT24P04L	Course Title	Research Project and Dissertation	Category	R	Project Work / Internship	L	T	P	C
							0	0	24	12

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
CLR-1	*To give the knowledge about Research*																		
CLR-2	*To know the importance of research in media*																		
CLR-3	*To understand various research methods*																		
CLR-4	*To know about data and its importance*																		
CLR-5	*To acquire the complete knowledge of research processes*																		
CLO	**At the end of this course, learners will be able to:**	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning**	**Leadership Qualities, Professionalism**	**Digital Technology Skills**	**Value Inculcation, Multicultural**	**Environmental Action, Community**	**Entrepreneurial Risk Taking**	**PSO-1**	**PSO-2**
CLO-1	*Students would learn about Research*	✓	✓	-	-	2	85	75	3	-	3	-	-	-	-	3	3	3
CLO-2	*Students would know the importance of research in media*	✓	✓	✓	-	2	85	75	3	-	3	-	-	2	-	3	-	3
CLO-3	*Students would understand various research methods*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3
CLO-4	*Students would know about data and its importance*	✓	✓	✓	✓	3	85	75	3	-	3	-	-	2	-	3	-	3
CLO-5	*Students would acquire the complete knowledge of research processes*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3

This course is focused to facilitate student to carry out extensive research and development project or technical project at place of work through problem and gap identification, development of methodology for problem solving, interpretation of findings, presentation of results and discussion of findings in context of national and international research. The overall goal of the dissertation is for the student to display the knowledge and capability required for independent work.

Methodology:

To develop the research acumen of the students, dissertation work will be allocated to them in semester VIII. Each student will have to prepare the dissertation work under the supervision of a faculty member. The research work can be on any topic related to Visual Design, Media Organization, Advertising or Film Studies.

Record Work:

The student must submit and defend the dissertation project. If the student does not complete and defend the dissertation during the semester, the student must defend the dissertation in a subsequent semester.

Learning Assessment				
Project Work / Internship	Continuous Learning Assessment (50% weightage)		Final Evaluation (50% weightage)	
	Review – 1	Review – 2	Internship Report	Viva-Voce
	20%	30 %	30 %	20 %

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VIII

Course Code	UFT24P05L	Course Title	Professional Internship	Category	R	Project Work / Internship	L	T	P	C
							0	0	24	12

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
CLR-1	*To acquire the basic knowledge of media industry*	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning,	Leadership Qualities, Professionalism,	Digital Technology Skills	Value Inculcation,	Environmental Action,	Entrepreneurial Risk	PSO-1	PSO-2
CLR-2	*To understand the working atmosphere of media industry*																	
CLR-3	*To know and practice field works in various designations of various media setup*																	
CLR-4	*To train in the film& TV industry as an intern in various field*																	
CLR-5	*To get the mastery skills from the media field through intern training*																	
CLO	**At the end of this course, learners will be able to:**																	
CLO-1	*Students would learn the media industry practically*	✓	✓	-	-	2	85	75	3	-	3	-	-	-	-	3	3	3
CLO-2	*Students would gain knowledge of media field circumstances*	✓	✓	✓	-	2	85	75	3	-	3	-	-	2	-	3	-	3
CLO-3	*Students would know various designations and various media setup*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3
CLO-4	*Students would gain knowledge about film & TV industry*	✓	✓	✓	✓	3	85	75	3	-	3	-	-	2	-	3	-	3
CLO-5	*Students would be proficient in the media field*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3

The student will undergo a two-week internship during the summer vacation after the end of the II Semester in any media organization and must submit an activity report. The student will be monitored by the faculty and will be guided by the media organization in completing the internship.

Methodology:

Students are expected to do an internship of professional nature within the stipulated time during the summer vacation for a period of a minimum of 15 days after the end the of II Semester. Criteria for selecting the internship will be based on the area of specialization by the student in the media industry. Emphasis will be given to get trained of professional quality that will help students to enter the media industry with an evaluated portfolio. The internship training activities will be presented by the students and the viva voce will complete the process of evaluation for awarding grades.

The training work can be carried out in any Media House/ Print Media/ Advertising Agency/ Media Professional/ Film Industry for three months.

Record Work:
Students must prepare the Day-to-Day activities of their internship training period, that will be monitored by Internship Coordinator of the Media organization.
(The students must submit the Internship report in the Record form for Practical Exam, which will be evaluated by the External Examiner)

Assessment of Record Works: **The students must submit ONE exercise from each unit as Record Work for the Practical exam, which will be evaluated by the external examiner**

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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GRAPHICS AND ANIMATION

SEMESTER III

Course Code	UFG24301T	Course Title	Techniques of Graphics and Animation	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity, Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning to Learn, Research	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To learn the fundamentals of graphics and animation.																	
CLR-3	To create 2D graphics and animations using industry tools.																	
CLR-3	To master 3D animation and modeling techniques.																	
CLR-4	To apply VFX and compositing in animation.																	
CLR-5	To design motion graphics for media platforms.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would define graphic design and animation principles.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would create 2D animations using software tools.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would apply 3D modeling and animation techniques.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would use VFX and compositing for enhanced animations.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would design motion graphics optimized for digital media	✓	✓	✓	✓	3	85	75	H			H	H					

Tiitle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Fundamentals of Graphics: Definition and Scope of Graphic Design and Animation	Creating 2D Graphics: Basics of Vector Graphic Creation	Introduction to 3D Graphics: Basics of 3D Modeling	Introduction to Visual Effects (VFX): Definition and Importance	Role of Motion Graphics: Definition and Application in Media
SLO-2	Difference Between Vector and Raster Graphics	Paths, Shapes, and Layers in 2D Design	Understanding Polygons, Meshes, and Textures in 3D Design	Overview of VFX Techniques: Green Screen, Rotoscoping, Motion Tracking	Techniques for Creating Motion Graphics for Advertising, TV, Film
SLO-3	Overview of Graphic Design Tools and Software	Using Software (e.g., Adobe Illustrator) for 2D Design	Introduction to 3D Animation Software: Blender, Maya, 3ds Max	Compositing Techniques: Layering and Combining Visual Elements	Creating Motion Graphics for Infographics, Lower Thirds, and Title Sequences
SLO-4	History and Evolution of Animation	Principles of 2D Animation: Squash and Stretch, Anticipation, Timing	Principles of 3D Animation: Keyframes, Rigging, Skinning	Understanding Masks, Keying, and Alpha Channels	Animation for Web and Mobile: Optimizing Graphics for Digital Platforms
SLO-5	Traditional Animation Techniques: Cel Animation and Stop Motion	Frame-by-Frame Animation vs. Tweening	Techniques for Character Animation in 3D	Software for VFX and Compositing: Adobe After Effects, Nuke	Animation in UI/UX Design: Micro-Animations, Interactive Design Elements
SLO-6	Transition to Digital Animation	Creating Simple Animations in Software (e.g., Adobe Animate, Toon Boom)	Techniques for Object Animation in 3D	Particle Systems and Simulations: Techniques for Simulating Natural Effects	Trends in Motion Graphics: Augmented Reality (AR) and Virtual Reality (VR)
SLO-7	Basic Design Elements: Line, Shape, Color, Texture	Typography in Motion: The Role of Typography in Animation	Understanding Lighting Techniques for Realistic Rendering	Simulating Fire, Water, Smoke in Animation Software	The Role of Interactive Animation in User Experience

Tiitle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-8	Principles of Composition: Balance, Contrast, Hierarchy, Alignment	Techniques for Animating Text and Titles	Basics of Rendering: Ray Tracing, Global Illumination, Shading	Motion Capture in VFX and Animation	Techniques for Real-Time Rendering in Motion Graphics
SLO-9	The Role of Graphics and Animation in Storytelling and Media	The Importance of Color Theory in 2D Animation	The Role of Textures and Materials in 3D Animation	The Role of VFX in Enhancing Narrative and Visual Appeal	Future of Animation: AI-Assisted Techniques in Motion Graphics
SLO-10	The Impact of Technology on Graphics and Animation	Designing for Different Screen Sizes and Resolutions	Advanced 3D Animation: Particle Effects and Simulation	Challenges in Compositing and VFX Integration	The Role of Motion Graphics in Social Media and Digital Marketing
SLO-11	Exploring Different Graphic Design Styles and Techniques	The Role of Sound and Music in 2D Animation	Integrating 3D Models into Live Action Footage	The Impact of Real-Time Rendering on VFX Production	Case Studies: Effective Use of Motion Graphics in Media Campaigns
SLO-12	The Intersection of Graphics and Animation in Modern Media	Case Studies: Effective Use of 2D Graphics and Animation in Media	Case Studies: Innovative Uses of 3D Graphics in Film and Media	Case Studies: VFX and Compositing in Iconic Films	The Intersection of Motion Graphics, Animation, and Emerging Technologies
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I: Introduction to Graphics and Animation
Fundamentals of Graphics - Definition and Scope of Graphic Design and Animation, Difference Between Vector and Raster Graphics, Overview of Graphic Design Tools and Software; History and Evolution of Animation - Traditional Animation Techniques (Cel Animation, Stop Motion), Transition to Digital Animation; Principles of Design - Basic Design Elements: Line, Shape, Color, Texture, Principles of Composition: Balance, Contrast, Hierarchy, Alignment
Unit II: 2D Graphics and Animation Techniques
Creating 2D Graphics - Basics of Vector Graphic Creation: Paths, Shapes, Layers, Using Software (e.g., Adobe Illustrator) for 2D Design; 2D Animation Techniques - Principles of 2D Animation: Squash and Stretch, Anticipation, Timing, Frame-by-Frame Animation vs. Tweening, Creating Simple Animations in Software (e.g., Adobe Animate, Toon Boom); Typography in Motion - Role of Typography in Animation, Techniques for Animating Text and Titles
Unit III: 3D Graphics and Animation Techniques
Introduction to 3D Graphics -Basics of 3D Modeling: Polygons, Meshes, Textures, Introduction to 3D Animation Software (e.g., Blender, Maya, 3ds Max), 3D Animation Techniques - Principles of 3D Animation: Keyframes, Rigging, Skinning, Techniques for Character Animation and Object Animation; Lighting and Rendering in 3D - Understanding Lighting Techniques for Realistic Rendering, Basics of Rendering: Ray Tracing, Global Illumination, Shading.
Unit IV: Visual Effects and Compositing
Introduction to Visual Effects (VFX) - Definition and Importance of VFX in Animation and Film, Overview of Techniques: Green Screen, Rotoscoping, Motion Tracking; Compositing Techniques - Layering and Combining Visual Elements, Understanding Masks, Keying, and Alpha Channels, Software for VFX and Compositing (e.g., Adobe After Effects, Nuke); Particle Systems and Simulations - Techniques for Simulating Natural Effects: Fire, Water, Smoke, Using Particle Systems in Animation Software.

Unit V: Motion Graphics and Animation in Media
Role of Motion Graphics - Definition and Application of Motion Graphics in Advertising, TV, Film, Techniques for Creating Motion Graphics for Infographics, Lower Thirds, and Title Sequences; Animation for Web and Mobile - Techniques for Optimizing Graphics and Animation for Web and Mobile Platforms, Animation in UI/UX Design: Micro-Animations, Interactive Design Elements; Current Trends in Graphics and Animation - Exploring Trends Like Augmented Reality (AR), Virtual Reality (VR), and Interactive Animation, Understanding the Future of Animation with Real-Time Rendering and AI-Assisted Techniques.

Resources

381	Webster, C., & Taubman, J. D. (2024). *Animation: The mechanics of motion*. CRC Press	382	Birn, J. (2023). *Digital lighting and rendering*. Pearson Education
383	Kestler, H. A. (2023). *The art of motion graphics*. Routledge	384	John, W. (2023). *Principles of 3D computer graphics*. Springer

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments.

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER III

Course Code	UFT24302T	Course Title	Television Production	Category	D	Discipline Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR-1	To provide the Knowledge in Television Production
CLR-2	To know the difference of Television Production
CLR-3	To understand the functioning of Television Production
CLR-4	To impart the Knowledge of Television Set up
CLR-5	To learn the Editing techniques

CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1 Conceive	2 Design	3 Implement	4 Operate	1 Level of Thinking	2 Expected Proficiency (%)	3 Expected Attainment (%)	1 Problem Solving, Critical Thinking, Creativity Solving	2 Communication Skills, Collaborating Skills	3 Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	4 Leadership Qualities, Professionalism, Autonomy, Accountability	5 Digital Technology Skills	6 Value Inculcation, Multicultural inclusivity	7 Environmental Action, Community Engagement	8 Entrepreneurial Risk Taking	9 PSO-1	10 PSO-2
CLO-1	Students would learn the basics Television Production	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the handling of Equipment	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about recording Setup	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Television Production	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn about Editing Techniques	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	History of Television Production	Audio and Lighting for Television Production	Audio and Lighting for Television Production	Television Studio Production	Post-Production and Distribution
SLO-2	Evolution of Television Technology	Introduction to Audio Capture	Introduction to Audio Capture	Television Studio Setup Overview	Introduction to Video Editing
SLO-3	Overview of Television Production Roles	Microphone Types and Applications	Microphone Types and Applications	Set Design for Studio Productions	Editing Software and Tools
SLO-4	Camera Operator and Audio Technician Roles	Placement Techniques for Optimal Audio	Placement Techniques for Optimal Audio	Camera Placement in the Studio	Editing Techniques for Television
SLO-5	Television Genres: News Programs and Documentaries	Environmental Audio Considerations	Environmental Audio Considerations	Lighting Grids and Their Uses	Workflow Considerations in Editing
SLO-6	Television Genres: Dramas and Sitcoms	Audio Mixing Consoles Overview	Audio Mixing Consoles Overview	Control Room Operations	Sound Design Essentials
SLO-7	Reality Shows	Monitoring Equipment for Television	Monitoring Equipment for Television	Multi-Camera Production Techniques	Sound Editing and Mixing
SLO-8	Pre-Production Process Overview	Balancing Audio Levels	Balancing Audio Levels	Directing Techniques for Studio Production	Mastering Sound for Television
SLO-9	Scriptwriting Basics	Three-Point Lighting Setup	Three-Point Lighting Setup	Camera Switching in Live Productions	Syncing Audio with Video
SLO-10	Casting and Location Scouting	Key, Fill, and Backlighting Techniques	Key, Fill, and Backlighting Techniques	Shot Composition for Multi-Camera Setups	Delivery Formats: Broadcast and Streaming
SLO-11	Scheduling in Television Production	Lighting Intensity Adjustments	Lighting Intensity Adjustments	Live Broadcasting Essentials	On-Demand Platforms Overview
SLO-12	Casting and Location Scouting	Color Temperature Control	Color Temperature Control	Time Management and Cueing	Distribution Strategies and Techniques
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Television Production -History of Television Production; Evolution of television technology; Milestones in television history; Television Production Roles- Producer, Director, Camera Operator, Audio Technician; Television Genres - News Programs, Documentaries, Dramas, Sitcoms, Reality Shows; Pre-production Process -Scriptwriting, Casting, Location Scouting, Scheduling.

Unit II:
Television Camera Operations -Television Camera Types-Broadcast Cameras, ENG Cameras, Studio Cameras- Camera Setup and Configuration-Camera settings - White balance, Exposure, Focus- Framing and Composition - Rule of thirds, Leading lines, Visual storytelling- Camera Movement - Pans, tilts, zooms, Tracking shots.

Unit III:
Audio and Lighting for Television Production -Audio Capture-Microphone types- Placement techniques - Environmental considerations; Audio Mixing and Monitoring - Audio mixing consoles - Monitoring equipment - Balancing audio levels - Lighting Setup-Three-point lighting setups, Key, fill, backlighting techniques; Lighting Control-Intensity adjustment - Color temperature control - Shadow management

Unit IV:
Television Studio Production - Television Studio Setup - Set design, Camera placement, Lighting grids, Control rooms— Multi-Camera Production - Directing techniques - Camera switching - Shot composition Live Broadcasting - Time management - Cueing - Troubleshooting - Graphics and Effects, On-screen graphics—Lower-thirds—Visual effects integration

Unit V:
Post-Production and Distribution - Video Editing-Editing software, Editing techniques, Workflow considerations— Sound Design— Sound editing—Mixing and mastering—Syncing audio with video—Delivery Formats, Broadcast—Streaming—On-demand platforms—Distribution Strategies—Target audience analysis—Marketing and promotion—Content distribution channels

Resources

385	Owens, Jim. Television Production. 11th ed., Cengage Learning, 2014.	1	Owens, Jim. Television Studio Production and Directing: A Guide for Students. 1st ed., Focal Press, 2013.
387	Millerson, Gerald, and Jim Owens. The Art of Television Production. 8th ed., Focal Press, 2018.	2	O'Neil, H. Dennis K. Broadcast Television: Production and Programming. 6th ed., Prentice Hall, 2012.
389	Zettl, Herbert. Television Production Handbook. 12th ed., Cengage Learning, 2018.		

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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Course Code	UFG24303L	Course Title	2D Animation	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To provide the mastery in Standard & Extended Primitives
CLR-2	To know the different concept of Editable Poly & Material Editor
CLR-3	To understand the purpose of Modifier & Modeling
CLR-4	To impart the fundamentals of Lighting, Camera & Animation
CLR-5	To learn the process of V-Ray- Lighting & Texturing

Outcomes (CLO)	At the end of this course, learners will be able to:	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO 1	PSO 2
									Program learning Outcomes									
CLO-1	Students would learn the basics of Standard & Extended Primitives	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Editable Poly & Material Editor	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about Modifier & Modeling	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Lighting, Camera & Animation	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn to process of V-Ray- Lighting & Texturing	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	24	24	24	24	24
S-1 to S-3	Introduction to 2D Animation	Storyboarding and Pre-visualization in 2D Animation	Digital 2D Animation Techniques	Frame Rate, Timing, and Spacing in Animation	Effects Animation (Smoke, Fire, Water, etc.)
S-4 to S-6	Introduction to 2D Animation	Storyboarding and Pre-visualization in 2D Animation	Digital 2D Animation Techniques	Lip Syncing and Dialogue Animation	Effects Animation (Smoke, Fire, Water, etc.)
S-7 to S-9	History and Evolution of 2D Animation	Character Design and Development	Digital 2D Animation Techniques	Lip Syncing and Dialogue Animation	Sound Design and Music in 2D Animation
S-10 to S-12	History and Evolution of 2D Animation	Character Design and Development	Animating Walk Cycles and Action Sequences	Lip Syncing and Dialogue Animation	Sound Design and Music in 2D Animation
S-13 to S-15	Basic Principles of Animation	Character Design and Development	Animating Walk Cycles and Action Sequences	Background Design and Integration	Sound Design and Music in 2D Animation
S-16 to S-18	Basic Principles of Animation	Animating with Traditional Techniques	Animating Walk Cycles and Action Sequences	Background Design and Integration	Rendering and Final Output for 2D Animations
S-19 to S-21	Basic Principles of Animation	Animating with Traditional Techniques	Frame Rate, Timing, and Spacing in Animation	Background Design and Integration	Rendering and Final Output for 2D Animations
S-22 to S-24	Storyboarding and Pre-visualization in 2D Animation	Animating with Traditional Techniques	Frame Rate, Timing, and Spacing in Animation	Effects Animation (Smoke, Fire, Water, etc.)	Rendering and Final Output for 2D Animations

CLASS EXERCISE:

1. Introduction to 2D Animation : 1 Week.
2. Basic Principles of Animation : 1 Week
3. Storyboarding and Pre-visualization in 2D Animation: 1 Week
4. Character Design and Development : 1 Week
5. Animating with Traditional Techniques : 1 Week
6. Digital 2D Animation Techniques : 2 Weeks
7. Frame Rate, Timing, and Spacing in Animation : 2 Weeks
8. Lip Syncing and Dialogue Animation : 2 Weeks
9. Effects Animation (Smoke, Fire, Water, etc.) : 2 Weeks
10. Sound Design and Music in 2D Animation : 2 Weeks

Assessment of Record Works: **The students must submit ONE animated content with mximun of 3 mins duration as Record Work (digital format) for the Practical exam, which will be evaluated by the external examiner**

Resources			
390	Webster, C., & Taubman, J. D. (2024). *Animation: The mechanics of motion*. CRC Press	391	Birn, J. (2023). *Digital lighting and rendering*. Pearson Education
392	Kestler, H. A. (2023). *The art of motion graphics*. Routledge	393	John, W. (2023). *Principles of 3D computer graphics*. Springer

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total 100%		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER III

Course Code	UFT24P01L	**Course Title**	Internship-I	Category	C	Core	L	T	P	C
							0	0	0	1

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR-1	To acquire the basic knowledge of Film industry
CLR-2	To understand the working atmosphere of Film industry
CLR-3	To know and practice field works in various designations of various Film setup
CLR-4	To training the film & TV industry as an intern in various field
CLR-5	To get the mastery skills from the Film field through intern training

Outcomes (CLO)	At the end of this course, learners will be able to:	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	Program learning Outcomes: **Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy,**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would learn the Film industry practically	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would gain knowledge of Film field circumstances	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would know various designations and various Film setup	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would gain knowledge about film & TV industry	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would be proficient in the media field	✓	✓	✓	✓	3	85	75	H			H	H					

The student will undergo a two-week internship during the summer vacation after the end of the II Semester in any media organization and must submit an activity report. The student will be monitored by the faculty and will be guided by the media organization in completing the internship.

Methodology:

Students are expected to do an internship of professional nature within the stipulated time during the summer vacation for a period of a minimum of 15 days after the end the of II Semester. Criteria for selecting the internship will be based on the area of specialization by the student in the media industry. Emphasis will be given to get trained of professional quality that will help students to enter the media industry with an evaluated portfolio. The internship training activities will be presented by the students and the vivavoce will complete the process of evaluation for awarding grades.

The training work can be carried out in any Media House / Print Media /Advertising Agency / Media Professional / Film Industry for three months**.**

Record Work:

Students must prepare the Day-to-Day activities of their internship training period, that will be monitored by Internship Coordinator of the Media organization.

(The students must submit the Internship report in the Record form for Practical Exam, which will be evaluated by the External Examiner)

Internship / Project

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER IV

Course Code	UFG24401T	Course Title	Animation Production Management	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To define sound design and its role in media.																	
CLR-3	To explore sound recording and editing techniques.																	
CLR-3	To examine sound effects creation and synchronization with visuals.																	
CLR-4	To analyze the use of music and soundscapes in enhancing narratives.																	
CLR-5	To explore advanced sound design techniques and emerging technologies.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students should define sound design and its scope.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students should explore recording and editing techniques.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students should examine sound effects and synchronization with visuals.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students should analyze the role of music and soundscapes in media.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students should explore advanced sound design and emerging trends.	✓	✓	✓	✓	3	85	75	H			H	H					

Tiitle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Overview of the Animation Industry and Its Key Players	Concept Development in Animation Projects	Managing the Animation Production Process	Managing the Post-Production Phase: Editing, Sound Design, and Final Compositing	Developing and Managing Production Schedules
SLO-2	Role of the Animation Production Manager	Scriptwriting for Animation	Ensuring Smooth Execution Across Departments	Coordinating with Editors, Sound Engineers, and Visual Effects Teams	Understanding the Stages of Animation Production and Their Interdependencies
SLO-3	Phases of Animation Production: Pre-Production, Production, Post-Production	Storyboarding: Techniques and Best Practices	Workflow Management for Animators, Modelers, and Background Artists	Integrating Animation with Live-Action Footage	Techniques for Cost Estimation in Animation Production
SLO-4	Responsibilities and Duties of the Production Manager in Each Phase	Organizing and Coordinating Pre-Production Tasks	Resource Management: Software, Hardware, and Creative Assets	Quality Control During Final Reviews and Renderings	Managing Team Workloads and Preventing Burnout
SLO-5	Overview of Animation Techniques: 2D, 3D, Stop-Motion, Motion Graphics	Budgeting for Animation Projects	Troubleshooting and Problem-Solving During Production	Preparing Final Animation for Distribution: Formatting for Various Platforms	Budget Management in Animation Production
SLO-6	Basic Terminology and Key Concepts in Animation Production Management	Scheduling and Resource Allocation in Pre-Production	Time Management and Task Prioritization	Budgeting for Post-Production Tasks	Techniques for Maintaining Efficiency in Production
SLO-7	Overview of Animation Production Workflow	Defining Project Scope and Deliverables	Coordinating with the Director and Creative Teams	Final Delivery and Distribution of the Animation Project	Understanding Intellectual Property and Legal Issues in Animation Projects

Tiitle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-8	The Importance of Collaboration Across Departments in Animation Production	Creating and Managing Production Timelines	Monitoring Progress and Maintaining Quality Standards	Managing Revisions and Final Touches	Managing Contracts and Legal Requirements for Animation Productions
SLO-9	Key Challenges in Animation Production Management	Managing Client Expectations and Communication	Managing Team Collaboration and Communication During Production	Ensuring Consistency and Continuity Across the Animation	Marketing and Promoting Animation Content
SLO-10	The Role of Technology in Animation Production Management	Assembling the Production Team: Key Roles and Responsibilities	Conflict Resolution in the Production Phase	Legal and Licensing Considerations in Post-Production	Distribution Strategies for Animation in the Global Market
SLO-11	The Impact of Budgeting and Scheduling in Animation Production	Managing Risk and Contingency Planning in Pre-Production	Ensuring Timely Delivery of Production Milestones	Preparing for Marketing and Distribution in Post-Production	Financial Oversight and Reporting in Animation Production
SLO-12	Production Manager in Maintaining Creative Vision and Quality	Building Strong Relationships with Stakeholders During Pre-Production	Documenting and Reporting Progress to Stakeholders	Evaluating and Learning from the Post-Production Process	Evaluating the Financial Success of an Animation Project
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I: Introduction to Animation Production Management
Overview of the animation industry and its key players. Introduction to the role of the animation production manager. Understanding the phases of an animation production: pre-production, production, and post-production. The responsibilities and duties of the production manager in each phase. Overview of animation techniques: 2D, 3D, stop-motion, and motion graphics. Basic terminology and key concepts in animation production management.

Unit II: Pre-Production Planning
Detailed planning of animation projects: concept development, scriptwriting, and storyboarding. Organizing and coordinating pre-production tasks: budgeting, scheduling, and resource allocation. Understanding project scope and deliverables. Creating production timelines and managing deadlines. Assembling the production team: roles of animators, designers, voice actors, sound engineers, and other collaborators. Managing client expectations and communication during the pre-production phase.

Unit III: Production Phase Management
Managing the animation production process: ensuring smooth execution of tasks across departments. Workflow management for animators, modelers, background artists, and technical teams. Resource management: allocation of software, hardware, and creative assets. Troubleshooting and problem-solving during production. Time management and task prioritization. Coordinating with the director and creative teams to ensure the vision is maintained. Monitoring progress and maintaining quality standards.

Unit IV: Post-Production and Finalizing the Project
Managing the post-production phase: editing, sound design, and final compositing. Coordinating with editors, sound engineers, and visual effects teams. Overseeing the integration of animation with live-action footage (if applicable). Ensuring proper quality control during final reviews and renderings. Preparing the final animation for distribution, including formatting for various platforms. Budgeting for post-production tasks and final delivery.

Unit V: Animation Production Workflow and Budgeting
Developing and managing production schedules: from milestones to final delivery. Understanding the different stages in an animation project and the interdependencies between them. Techniques for cost estimation and budget management in animation production. Managing team workloads, maintaining efficiency, and preventing burnout. Understanding intellectual property issues, contracts, and legal requirements for animation projects. Marketing, distribution, and promoting animation content in the global market.

Resources			
394	Williams, R. (2023). *The animator's survival kit*. Faber & Faber	395	Kerlow, I. V. (2022). *The art of 3D computer animation and effects*. Wiley
396	Simon, M. (2021). *Animation production: How to make a good animated film*. Routledge	397	Winder, C., & Dowlatabadi, Z. (2023). *Producing animation*. Focal Press

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER IV

Course Code	UFG24D01L	Course Title	3D Animation	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

		1	2	3	4
		Conceive	Design	Implement	Operate
CLR-1	To provide the mastery in Standard & Extended Primitives				
CLR-2	To know the different concept of Editable Poly & Material Editor				
CLR-3	To understand the purpose of Modifier & Modeling				
CLR-4	To impart the fundamentals of Lighting, Camera & Animation				
CLR-5	To learn the process of V-Ray- Lighting & Texturing				

Outcomes (CLO)	At the end of this course, learners will be able to:	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)
CLO-1	Students would learn the basics of Standard & Extended Primitives	✓	✓	-	-	2	85	75
CLO-2	Students would know the concept of Editable Poly & Material Editor	✓	✓	✓	-	2	85	75
CLO-3	Students would gain knowledge about Modifier & Modeling	✓	✓	✓	✓	3	85	75
CLO-4	Students would learn fundamentals of Lighting, Camera & Animation	✓	✓	✓	✓	3	85	75
CLO-5	Students would learn to process of V-Ray- Lighting & Texturing	✓	✓	✓	✓	3	85	75

	Program learning Outcomes									
	1	2	3	4	5	6	7	8	9	10
	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entreprenuerial Risk Taking	PSO 1	PSO 2
CLO-1	H					H			H	
CLO-2			H			H				
CLO-3					H	H				H
CLO-4	H			H						
CLO-5	H			H	H					

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	24	24	24	24	24
S-1 to S-3	Introduction to 3D Animation	Texturing and Shading in 3D Animation	Rigging: Creating 3D Skeletons and Joints for Animation	Camera Movements and Composition in 3D Animation	Rendering Techniques and Output Settings for 3D Animation
S-4 to S-6	Introduction to 3D Animation	Texturing and Shading in 3D Animation	Rigging: Creating 3D Skeletons and Joints for Animation	Camera Movements and Composition in 3D Animation	Visual Effects Integration in 3D Animation
S-7 to S-9	Basic Principles of 3D Animation	Texturing and Shading in 3D Animation	Character Animation: Walk Cycles	Camera Movements and Composition in 3D Animation	Visual Effects Integration in 3D Animation
S-10 to S-12	Basic Principles of 3D Animation	Lighting Techniques for 3D Animation	Character Animation: Walk Cycles	Dynamic Simulations	Visual Effects Integration in 3D Animation
S-13 to S-15	Modeling: Creating 3D models and Environments	Lighting Techniques for 3D Animation	Character Animation: Walk Cycles	Dynamic Simulations	Visual Effects Integration in 3D Animation
S-16 to S-18	Modeling: Creating 3D models and Environments	Lighting Techniques for 3D Animation	Animating with Keyframes and Graph Editor	Dynamic Simulations	Compositing and Post
S-19 to S-21	Modeling: Creating 3D models and Environments	Rigging: Creating 3D Skeletons and Joints for Animation	Animating with Keyframes and Graph Editor	Rendering Techniques and Output Settings for 3D Animation	Compositing and Post
S-22 to S-24	Modeling: Creating 3D models and Environments	Rigging: Creating 3D Skeletons and Joints for Animation	Animating with Keyframes and Graph Editor	Rendering Techniques and Output Settings for 3D Animation	Compositing and Post

CLASS EXERCISE:

1. Basic Principles of 3D Animation : 1 Week
2. Modeling: Creating 3D models and Environments : 1 Week
3. Texturing and Shading in 3D Animation :2 Weeks
4. Lighting Techniques for 3D Animation : 1 Weeks
5. Rigging: Creating 3D Skeletons and Joints for Animation : 2 Weeks
6. Character Animation: Walk Cycles, Run Cycles amd Action Sequences :1 Week
7. Animating with Keyframs and Graph Editor :1 Week

8.Camera Movements and Composition in 3D Animation :2 Weeks
9.Rendering Techniques and Output Setting :2 Weeks
10.Visual Effects Integration and Compositiing : 2 Weeks

RECORD WORK:

Students should submit a 3D Animated Short or Scene (Maximum 5 mins) as Record Work in the Digital form for Practical exam, which will be evaluated by the External Examiner

Resources			
398	Murdock, K. L. (2020). *3ds Max 2020 for beginners*. SDC Publications	399	Kerlow, I. V. (2013). *The art of 3D computer animation and effects*. Wiley
400	Derakhshani, R. L. (2019). *3ds Max 2019 essentials*. CRC Press	401	Harper, J. (2017). *Mastering Autodesk 3ds Max 2018*. Sybex

Assessment

Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
	CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
	Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
5 Remember	20	20	20	20	20
5 Understand	20	20	20	20	20
5 Apply	20	20	20	20	20
5 Analyze	20	20	20	20	20
5 Evaluate	10	10	10	10	10
6 Create	10	10	10	10	10
Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

***The evaluation can be done in one or more parameters that include, (i) Seminars, (ii) Mini-Projects, (iii) Case-Studies, (iv) MOOC certification, (v) Publication of Articles, (vi) Presentation of research work in conferences, (vii) Assignments**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER IV

Course Code	UFT24D02L	**Course Title**	Actuality Exercise	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR-1	To provide the mastery in Actual Content
CLR-2	To know the difference between the Real and Unreal events
CLR-3	To understand the purpose of Actual Content
CLR-4	To impart the fundamentals of document's life
CLR-5	To learn the process of human and other species experience

Outcomes (CLO)	At the end of this course, learners will be able to:	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	Program learning Outcomes: **Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would learn the basics of Real and Unreal events	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Human Experience and Ethics	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would gain knowledge about Realistic Filmmaking	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn fundamentals of Authentic Sources	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn to process of Actual state Filmmaking	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	Urban Life Contents-City Streets	Night Life in Chennai	Natural Wonders – Mountain Views	Wild Life Observation	Music Form
S-4 to S-6	Urban Life Contents-City Streets	City Scape Transformation	Natural Wonders – Mountain Views	Wild Life Observation	Music Form
S-7 to S-9	Urban Life Contents-City Streets	City Scape Transformation	Natural Wonders – Mountain Views	Wild Life Observation	Dance Form
S-10 to S-12	Railway Station and Sub Way	City Scape Transformation	Rivers and Lakes View	Cultural Studies –Traditional Celebration	Dance Form
S-13 to S-15	Railway Station and Sub Way	Down Town Districts	Rivers and Lakes View	Cultural Studies –Traditional Celebration	Routine Life Shoot
S-16 to S-18	Railway Station and Sub Way	Down Town Districts	SeaShore View	Rituals of Ethnicity	Routine Life Shoot
S-19 to S-21	Night Life in Chennai	Down Town Districts	SeaShore View	Rituals of Ethnicity	Submission
S-22 to S-24	Night Life in Chennai	Down Town Districts	SeaShore View	Rituals of Ethnicity	Submission

CLASS EXERCISE:

1. Urban Life Contents : 3 Weeks
2. City Scape Transformation : 3 Weeks
3. Down Town Districts : 3 Weeks
4. Natural Wonders-Mountain Views : 3 Weeks
5. Rituals of Ethnicity : 3 Weeks

Record Works:

Submission of Digital Film Format regarding Actual Content for 5 Minutes

Resources

402	Stanislavski, Constantin. *An Actor Prepares*. Routledge, 1st Edition (1936), Reprint Edition (2013)	403	Silverberg, Larry. *The Sanford Meisner Approach: An Actor's Workbook*. Routledge, 1st Edition (2006).
404	Butler, Isaac. *The Actor's Studio: A History*. Avid Reader Press, 1st Edition (2020).	405	Adler, Stella. *The Art of Acting*. Performing Arts Journal Publications, 1st Edition (1988)

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
6	Remember	20	20	20	20	20
6	Understand	20	20	20	20	20
6	Apply	20	20	20	20	20
6	Analyze	20	20	20	20	20
6	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

***The evaluation can be done in one or more parameters that include, (i) Seminars, (ii) Mini-Projects, (iii) Case-Studies, (iv) MOOC certification, (v) Publication of Articles, (vi) Presentation of research work in conferences, (vii) Assignments**

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER IV

Course Code	UEN24S01L	**Course Title**	Communication Skills	Category	C	**Value Addition Course**	L	T	P	C
							0	0	4	2

Course Offering Department	English	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	**The purpose of learning this course is to:**
CLR-1	Bridge the theoretical language knowledge with practical communication skills, essential for academic and professional contexts.
CLR-2	Focus on enhancing listening, speaking, reading, and writing skills, crucial for effective interaction and teamwork.
CLR-3	Prepare students for employability by building competence in interviews, group discussions, and professional communication.
CLR-4	Promote understanding and sensitivity towards linguistic and cultural diversity, key to thriving in a globalized world.
CLR-5	Articulate ideas and emotions clearly, overcoming language barriers.

CLO	**At the end of this course, learners will be able to:**	**Depth**				**Attainment**			**Program learning Outcomes**									
		1	**2**	**3**	**4**	**1**	**2**	**3**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity**	**Communication Skills,**	**Independent Thinking,**	**Leadership Qualities,**	**Digital Technology Skills**	**Value Inculcation,**	**Environmental Action,**	**Entrepreneurial Risk**	**PSO-1**	**PSO-2**
CLO-1	Acquire basic proficiency in listening, speaking, reading, and writing, enabling effective interaction in everyday and academic scenarios.	✓	✓	-	-	2	85	75	3	-	-	1	3	3	-	2	2	1
CLO-2	Express ideas clearly using appropriate verbal cues and non-verbal signals in social, academic, and professional contexts.	✓	✓	✓	-	2	85	75	3	-	1	2	3	3	-	1	2	1
CLO-3	Enhance their ability to comprehend, evaluate, and respond to diverse forms of written and spoken communication critically.	✓	✓	✓	✓	3	85	75	3	-	3	1	3	3	-	1	1	2
CLO-4	Produce well-organized written documents and oral presentations, showcasing logical thinking and clarity of expression.	✓	✓	✓	✓	3	85	75	3	-	2	3	2	3	-	2	3	3
CLO-5	Demonstrate awareness and sensitivity towards linguistic and cultural diversity, effectively navigating multicultural interactions.	✓	✓	✓	✓	3	85	75	3	3	2	3	2	3	-	3	3	3

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO - 4**	**CLO - 5**
	12	**12**	**12**	**12**	**12**
SLO-1	Introduction to Communication. Types of Communication- verbal and non-verbal communication Barriers of Communication dynamics of interpersonal communication, Interpret Cross-Cultural Differences in Non-Verbal Communication Develop and Demonstrate Effective Non-Verbal Communication Skills	Introduction to Reading Skills. Discussion of techniques of Reading Skill Reading Skills.(Barriers of reading skills and strategies of effective communication through reading) Identifying common reading problems in students after making them read a few passages.	Introduction to Speaking Skills. Explaining the importance of phonetics and vocabulary Speaking Skills.(Barriers of speaking skills and strategies of effective communication through speaking) Explaining the usage of the Oxford Learner's Dictionary to learn phonetics of the words at the fundamental level.	Introduction to Writing Skills Importance of writing skills Writing Skills.(Barriers of writing skills and strategies of effective communication through writing) Explaining various forms of writing with examples:.	Introduction to appreciation of texts. Encouraging the students to share a few of their favourite lines from any sources they have read or sharing a few lines from paditthadhil piditthadhu.
SLO-2	Introduction to Digital language lab/ usage of mobile applications	Learners are enabled to record their speech and listen to it to correct their problematic areas	The right enunciation of certain words to be taught through phonetic representation and decoding the phonetic symbols by learning to use the dictionary.	Introduction to letter writing. Types of letters- Formal and Informal letters with examples. Learning E-mail etiquette.	Explaining why appreciating texts creates a good reader.

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO - 4	CLO - 5
	12	12	12	12	12
	Equipping the listening skill of the learners Listening Skills. (Barriers of listening skills and strategies of effective communication through listening) Exploring Effective Ways of Listening.	repetitive practices of reading select paragraphs from web resources, their standard will be measured.	Observe and repeat and learn the phonetic pronunciation of words by practicing continuously.	Class Assignment - write a formal letter and informal letter and check for e-mail etiquettes in writing.	Enabling the students to reflect in the classroom about any of their favorite books/ articles or magazines.
SLO-3	Introducing googles podcasts.	The speed, fluency, pronunciation, comprehension of the words in the paragraph	Teaching the usage of Thesaurus to understand and develop various words and improve vocabulary.	Enabling the students to unleash their potentials in creative writing through writing transcripts for advertisements of any product.	Introducing the text of Letters by Mathrubootham published in the Hindu.
SLO- 4	Task to write down the words from the audio they have listened to. This activity should be done in two steps. 1. Jotting down the words simultaneously as they listen to the speaker. 2. Writing the transcript of the audio through repetitive play and pause.	hints and tricks to follow where the pauses are to be followed.	Identifying common errors in concord, preposition, direct speech, and indirect speech.	write a review of any book or a movie or an interview or a debate.	Reading and recitation of the text of the first letter-Enjoy within limits, says Mr. Mathrubootham Understanding characters by analyzing the usage of their style of language
SLO-5	Imitating the speakers by listening to them and attempting to learn the pronunciation of the words uttered in the audio.	Students group 1- reads – group 2 identifies the flaws in reading.	Identifying common errors in tenses, punctuation, and syntactical errors.	Mechanics of writing like capitalization, punctuation, spelling, correct pronoun, preposition, concord usage can be taught.	Reading of the second letter- Nobel? What Nobel, asks Mr. Mathrubootham.
	Repetitive listening to enhance pronunciation skills	The roles must be exchanged between the two groups and the activity should be practiced.	Rectifying the common errors and instructing the learners about the right usage to avoid common errors.	mechanics of writing - assessed and evaluated.	Mathrubootham's humour and the language of code switching from Tamil to English and vice –versa.
SLO-6	Introducing to the audios of TED TALK American Speakers. Listening to the native speakers of English Language through TED TALKS.	Identify the key arguments in a passage- introductory point, lead point, supportive argument statement, concluding point and the common connecting word between all the key words in the passage.	Practicing how to avoid common errors.	Teaching effective writing by learning to avoid common errors in concord, preposition, conjunction, relative pronouns, question tags.	Reading of the third letter -Mr. Mathrubootham is fully supporting all new technologies
	Introducing to the audios of TED TALK British Speakers. Listening to the native speakers of English Language through TED TALKS.	encouraged to identify the key arguments in other passages on their own.	The learners are introduced to collocations for quick choice of learning how to speak in short time and how to speak effectively.	Practicing effective writing by learning to avoid common errors in concord, preposition, conjunction, relative pronouns, question tags.	Mathrubootham's frustration over the failure of technologies and the language that he positively uses to denote hopelessness over technologies.
SLO-7	American and British styles can be differentiated.	Guiding the act of reading through scanning and skimming by model reading of the passages by the instructor.	Practice collocations	common errors in tenses, direct and indirect speech, and syntax structure.	Reading of the fourth letter in the classroom and discussion Pizza maavu: Welcome to Mr. Mathrubootham food recipe website,
SLO-8	The recognition of different accents should be practiced by speaking after listening.	scanning and skimming activities	Idioms and phrases	Practicing effective writing by learning to avoid common errors in tenses, direct and indirect speech, and syntax structure.	Mathrubootham's love for food and the miscommunication about food.
SLO-9	Learning advanced pronunciation and vocabulary through various computer applications like Woodpecker.	Loud reading and slow mind reading	A speaking task to learn- collocations, idioms and phrases, vocabulary, and phonetic pronunciation	Teaching how to write statement of purpose for admission to higher educations, and practicing the same.	Analyzing the text for regional relevance and National significance.
	imitate the different sounds and accents - repeat it after listening to any of the videos from the library based on individual interest.	Pauses, pronunciation, comprehension, and fluency can be checked for improvement at this stage through repetitive practices.	Their speaking activity is to be recorded and played again to rectify the errors and highlight the problematic areas in speaking.	Teaching how to write a story by looking at a picture. Developing the writing skill through word ladders.	Appreciating the aesthetics of the comic element and the embodiment of humour in the narrative in the letter
SLO-10	Repeat listening to the same time frames and move from 02.01 to 03.00	Students -groups -checking the comprehension skills. Analyze the text of a passage.	Automating vocabulary through engaging the students in various activity games like solving crossword puzzle and playing scattergories.	Introduction to blog writing and steps to become an effective blog writer.	importance of bringing in the Indianized way of speaking the English Language to depict the character called

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO - 4	CLO - 5
	12	12	12	12	12
					Mathrubootham.
	Choosing any time frame and practicing it.	Brainstorming the comprehension skills-questioning the key points in the passage.	Engaging the students to play the games to learn the vocabulary.	Encourage the readers to create their own blogs and post articles on a regular basis.	relatable characters of both formal and informal everyday life experiences.
SLO-11	Interested students can complete listening and reflecting the complete audio listening practice and speaking.	Cross check with misunderstanding if any and rectify- match the question and answers.	Spur of the moment speech.:	Selecting any news article and learning the writing style in it.	Talk about their favourite letter from the letters of Mathrubootham by recollecting the appreciation of the text according to their perception and understanding.
SLO-12	Group activities and games can be conducted to test the listening skills by responding to the speech given by other students	Passages for reading comprehension are to be given for practice that tests their reading skills.	Prepared speech: Giving a speaking task to the students to speak on their own choice	Students are given chances to write reports on various topics.	Enabling the students to share them appreciation of any of their favourite lines form the books they have read.

Resources			
1	Horizon- English Text Book – Compiled and Edited by the Faculty of English Departement, FSH, SRMIST, 2023	5	The Art of Public Speaking by Stephen E. Lucas- 2019
2	The Creative Writing Coursebook: Forty Authors Share Advice and Exercises for Fiction and Poetry by Julia Bell and Paul Magrs- 2001	6	Talk Like TED: The 9 Public-Speaking Secrets of the World's Top Minds by Carmine Gallo – 2014
3	On Writing: A Memoir of the Craft by Stephen King 2000	7	The Anatomy of a Book Review: A Guide for College Students by Ronald J. Weber 1994
4	The Writing Life: Writers on How They Think and Work edited by Marie Arana -2003	8	How to Write a Simple Book Review: It's easier than you think! by Allyson R. Abbott 2013

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (50% Weightage)				Final Assessment (50% Weightage)
		CLA – 1 (10%)	CLA - 2 (10%)	CLA - 3 (20%)	CLA – 4* (10%)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	15	20	20
2	Understand	20	20	15	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	15	10	10
6	Create	10	10	15	10	10
	Total %	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification / Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System	✓	Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		
		Brainstorming	✓		

*** The evaluation can be done on the one or more parameters that include (i) Seminars, (ii) Mini-Project, (iii) Case Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments.**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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Course Code	UCD24S03J	Course Title	Industry Oriented Employability and Leadership Skills	Category	S	Skill Enhancement Courses	L	T	P	C
							1	0	2	2

Course Offering Department	Career Development	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity, Solving	Communication Skills, Collaboration Skills	Independent Thinking, Analytical Reasoning, Learning to Learn Skill	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action,	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	Help students to develop essential skills to influence and motivate others																	
CLR-2	Inculcate emotional and social intelligence and integrative thinking for effective leadership																	
CLR-3	Create and maintain an effective and motivated team to work for the society																	
CLR-4	Nurture a creative and entrepreneurial mindset																	
CLR-5	Make students understand the personal values and apply ethical principles in professional and social contexts																	
CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Examine various leadership models and understand/assess their skills, strengths and abilities that affect their own leadership style and can create their leadership vision	✓	✓	-	-	2	85	80	3	2	3	2	-	-	2	3	-	-
CLO-2	Learn and master a set of practical skills such as time management, self-management, handling conflicts, team leadership	✓	✓	✓	-	3	85	80	2	2	1	2	2	1	2	3	-	-
CLO-3	Understand the basics of entrepreneurship and develop business plan	✓	✓	✓	✓	3	85	80	2	3	3	3	-	3	2	3	-	-
CLO-4	Apply the design thinking approach for leadership	✓	✓	✓	✓	3	85	80	-	3	2	-	2	2	1	1	-	-
CLO-5	Appreciate the importance of ethics and moral values for making of a balanced personality & be an integral human being	✓	✓	✓	✓	3	85	80	3	3	2	2	2	2	2	3	-	-

Duration (hour)		9	9	9	9	9
S-1	SLO-1	Leadership - definition & Qualities	Team building & dynamics	Management – definition & Manager traits	Innovative leadership – Concept of emotional and social intelligence	Entrepreneurship
S-2	SLO-1	Leadership – styles	Work delegation with activity	Work schedule with activity	Synthesis of human and Artificial intelligence	Successful Indian entrepreneurs – case study
S-3	SLO-1	Difference between leader and boss	Decision making with activity	Strategic planning	Design thinking	Ethics – definition & Corporate ethics
S-4	SLO-1	Case study (based on leadership styles)	Motivation & Motivation for results	Conflict management	Measuring and Sustaining innovation	Importance of ethics
S-5	SLO-1	Leadership in diverse organizational hierarchy, cultures, and communications	Argumentation, Persuasion, Negotiation, Networking	Energy Management & Novel Ways to manage energy in work place – activity	Case study: Organizations with sustained innovation.	Essential elements of business ethics
S-6	SLO-1	Leading the organisation through stability and turbulence	Interpersonal communication	Workforce management	Key elements of design thinking	Creating a harmonious life with work-life balance

Duration (hour)		9	9	9	9	9
S-7	SLO-1	Understanding Leadership and its importance.	Budget planning	Time Management	How to transform challenges into opportunities	Ethics and Conduct: Ethical decision-making
S-8	SLO-1	Models of Leadership	Workflow optimization	Recruiting and Retaining Talent	How to develop human-centric solutions for creating socially good humans	Importance of ethical principles in professional and social contexts.
S-9	SLO-1	Basic Leadership Skills	Critical thinking and Multitasking	Conflict & Stress Management	Emerging trends in design thinking	Building ethical culture: promoting ethical behavior in organization.

Resources

1	Craig E Johnson, Meeting the ethical challenges of leadership, Sage publications, 2018	2	T V Rao, Managers who make a difference: Sharpening your management skill, Random House India, 2016
3	Allan R Cohen, David L Bradford, Influence without authority, Wiley, 2018	4	Alexander Osterwalder, Business Model Generation, Wiley, 2013
5	Deborah Tannen, Talking from nine to five: Women and men in the workplace, Harper Collins Publishers, 2010	6	Dr Carrie Picardi Leadership Essentials you always wanted to know Vibrant Publishers,2021

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (100% Weightage)							
		CLA - 1 (20%)		CLA - 2 (20%)		CLA - 3 (30%)		CLA - 4 (30%)	
		Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)
1	Remember	5	5	5	5	15	15	10	10
2	Understand	5	5	5	5	15	15	10	10
3	Apply	25	25	25	25	20	20	20	20
4	Analyze	25	25	25	25	20	20	20	20
5	Evaluate	20	20	20	20	15	15	20	20
6	Create	20	20	20	20	15	15	20	20
Total (%)		100	100	100	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification / Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Gender Equality	✓	Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		
		Brainstorming	✓		

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr. P. Chockalingam, Senior Lead Software Engineer, Virtusa Consulting Services Private Ltd, DLF IT Park SEZ, Chennai – 600089 p.chockalingam1986@gmail.com	1	Dr. G. Saravana Prabu, Asst. Professor, Department of English, Amrita Vishwa Vidhyapeetham, Coimbatore - 641112 g_saravanaprabu@cb.amrita.edu	1	Mrs.Deepalakshmi S, HOD, Department of Career Guidance, FSH, SRMIST hod.dcgc.ktr@srmist.edu.in
				2	Dr. Muthu Deepa, Assistant Professor, Department of Career Guidance, FSH, SRMIST, muthudem@srmist.edu.in

Course Code	UMI24Y01L	Course Title	My India Project	Category	Y	Mandatory Courses	L	T	P	C
							0	0	0	0

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Assessment Tools (Fully Internal)	Marks
Review – I (Activities)	50
Review – II (Project report and Presentation)	50
Total	**100**

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SEMESTER V

Course Code	UFG24D03T	Course Title	Animation Ethics	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To understand ethical principles in animation.																	
CLR-3	To explore representation and cultural sensitivity in animation.																	
CLR-3	To learn about intellectual property and copyright issues in animation.																	
CLR-4	To examine ethical issues in the commercialization of animation.																	
CLR-5	To understand social and environmental responsibility in animation.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would define ethical principles and their application in animation.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would analyze representation and inclusivity in animated media.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would explain intellectual property laws and copyright concerns in animation.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would assess ethical issues related to the commercialization of animation.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would evaluate the role of animation in promoting social and environmental	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Overview of Ethical Principles in Animation	Ethical Responsibility of Animators in Depicting Diverse Cultures, Races, Genders, and Social Issues	Understanding Intellectual Property (IP) Laws in Animation	Ethical Dilemmas in the Commercialization of Animated Content	Animation Can Address Social Issues: Poverty, Climate Change, and Human Rights
SLO-2	The Role of Ethics in Content Creation in Animation	Understanding Harmful Stereotypes and Biases in Animated Content	Copyright, Trademarks, and Patents in the Animation Industry	The Ethics of Marketing Animated Media to Children	The Ethical Responsibilities of Animation Creators in Promoting Positive Social Change
SLO-3	Storytelling in Animated Media: Ethical Considerations	The Importance of Inclusive and Accurate Representation in Animation	Ethical Implications of Using Others' Work: Inspiration vs. Plagiarism	Consumerism and Manipulation in Animated Advertising	Sustainability in Animation Production: Minimizing Environmental Impact
SLO-4	The Impact of Animation on Audiences	Case Studies of Positive Cultural Representation in Animation	Licensing in the Animation Industry: Processes and Ethical Considerations	Responsibility of Animation Studios to Avoid Exploiting Vulnerable Audiences	Promoting Eco-Friendly Practices in the Animation Industry
SLO-5	Ethical Considerations in the Animation Process	Case Studies of Negative Cultural Representation in Animation	Copyright Infringement in Animation and Ethical Disputes	Ethical Issues in the Use of Advertising and Product Placement in Animation	The Role of Animation in Advocating for Social Justice
SLO-6	Responsibility of Animators, Directors, and Producers in Content Creation	The Role of Animation in Shaping Social and Cultural Narratives	The Importance of Proper Crediting and Licensing in the Creative Process	Balancing Creative Integrity with Commercial Interests in Animation	Ethical Portrayal of Global Issues Through Animation
SLO-7	Introduction to Ethical Theories in Animation	Avoiding Cultural Appropriation in Animation	Fair Use vs. Copyright Infringement: Ethical Boundaries	The Impact of Commercialization on Artistic Freedom in Animation	Animation as a Tool for Raising Awareness on Social and Environmental Issues

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-8	Application of Ethical Theories in Animation Production	The Impact of Cultural Sensitivity on Audience Reception	Navigating Ethical Issues with Adaptations and Derivative Works in Animation	Ethical Issues in Licensing and Merchandising Animated Content	The Influence of Animation in Shaping Public Opinion on Social Issues
SLO-9	The Role of Ethics in Shaping Public Perception through Animation	Ethical Responsibility in Portraying Historical and Cultural Accuracy	The Role of Animators in Protecting Their Intellectual Property	Marketing Ethics: How Far is Too Far in Animation?	The Role of Animation in Building Empathy for Global Challenges
SLO-10	Ethical Boundaries in Animated Content: What is Acceptable?	Gender Representation in Animation: Ethical Issues	Case Studies on Copyright Violations in Animation	The Role of Animation in Shaping Consumer Behavior	Addressing the Ethical Dilemmas in Animation's Representation of Environmental Issues
SLO-11	Case Studies on Ethical Issues in Animation	The Role of Animation in Promoting Diversity and Inclusion	Ethical Dilemmas in Using Public Domain Works in Animation	Case Studies of Ethical Marketing in Animated Media	Ethical Guidelines for Animators Working on Socially Responsible Content
SLO-12	Importance of Ethics in Animation for Social Good	Ethical Decision-Making in Cross-Cultural Animation Projects	The Future of IP Laws in the Animation Industry	Future Trends: The Commercialization of Animation and Its Ethical Implications	The Future of Animation in Promoting Sustainable and Ethical Practices
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I: Introduction to Animation Ethics - An overview of ethical principles in animation. Role of ethics in content creation; Storytelling in animated media. Impact of animation on audiences. Ethical considerations in the animation process, Responsibility of animators, directors, and producers. Introduction to ethical theories and their application in animation.

Unit II: Representation and Cultural Sensitivity in Animation -Ethical responsibility of animators in depicting diverse cultures, races, genders, and social issues. Harmful stereotypes and biases in animated content. Importance of inclusive and accurate representation in animation. Positive and negative examples of cultural representation in animation. Role of animation in shaping social and cultural narratives.

Unit III: Intellectual Property and Copyright Issues -Understanding intellectual property (IP) laws in animation - copyright, trademarks, and patents. Ethical implications of using others' work, both in terms of inspiration and plagiarism. Licensing in the animation industry. Copyright infringement and ethical disputes.Importance of proper crediting and licensing in the creative process.

Unit IV: Ethics in the Commercialization of Animation -Ethical dilemmas associated with the commercialization of animated content. The ethics of marketing animated media to children, including issues of consumerism and manipulation. Responsibility of animation studios and creators to ensure their content does not exploit vulnerable audiences. Role of advertising and product placement within animation. Addressing the balance between creative integrity and commercial interests.

Unit V: Social and Environmental Responsibility in Animation -Exploring how animation can address social issues such as poverty, climate change, and human rights. The ethical responsibilities of animation creators in promoting positive social change through content. Sustainability in animation production: minimizing environmental impact and promoting eco-friendly practices. The role of animation in advocating for social justice and the ethical portrayal of global issues.

Resources

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

407 Savage, S. (2011). *The art of digital audio recording: A practical guide for home and studio*. Oxford University Press

408 Ament, V. T. (2015). *The foley grail: The art of performing sound for film, games, and animation*. Focal Press

409 Izhaki, R. (2017). *Mixing audio: Concepts, practices, and tools*. Focal Press

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER V

Course Code	UFG24D04T	Course Title	Animation Sound Design	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To understand sound design principles in animation.
CLR-3	To explore techniques for sound creation and implementation.
CLR-3	To examine the role of voiceover and dialogue in animation.
CLR-4	To study music and soundscapes in animation.
CLR-5	To learn sound editing, mixing, and mastering in post-production.

Outcomes CLO	At the end of this course, learners will be able to:	Depth 1 Conceive	Depth 2 Design	Depth 3 Implement	Depth 4 Operate	Attainment 1 Level of Thinking	Attainment 2 Expected Proficiency (%)	Attainment 3 Expected Attainment (%)	PO-1 Problem Solving, Critical Thinking,	PO-2 Communication Skills, Collaborating Skills	PO-3 Independent Thinking, Analytical Reasoning, Learning	PO-4 Leadership Qualities, Professionalism, Autonomy, Accountability	PO-5 Digital Technology Skills	PO-6 Value Inculcation, Multicultural inclusivity	PO-7 Environmental Action, Community Engagement	PO-8 Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Students would recognize key elements of animation sound design.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would apply sound creation techniques in animation.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would demonstrate voiceover synchronization with animation.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would analyze music and soundscapes in animation.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would evaluate sound editing and mixing processes.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Overview of Sound Design Principles in Animation	Techniques for Creating Sound Effects for Animated Characters, Environments, and Actions	The Role of Voice Acting in Animation Sound Design	Understanding the Role of Music in Animation	The Sound Editing Process in Animation
SLO-2	The Role of Sound in Storytelling in Animation	The Art of Foley in Animation Sound Design	Techniques for Recording and Editing Voiceovers for Animated Characters	How Background Scores Enhance Emotional Moments in Animation	Techniques for Mixing Sounds in Animation Production
SLO-3	The Importance of Sound in Creating Emotional Impact	Using Sound Libraries in Animation Production	Lip-Syncing: Synchronizing Dialogue with Character Animation	Composing and Integrating Music into Animated Films	Layering Sounds and Balancing Levels for Animation
SLO-4	Key Elements of Sound Design in Animation: Sound Effects, Voiceovers, and Music	Implementing Sound to Enhance the Visual and Narrative Experience	The Importance of Casting Voice Actors for Character Persona Alignment	The Role of Thematic Music in Animation Storytelling	The Importance of Refining Audio to Fit the Animation
SLO-5	Synchronizing Visuals with Sound in Animation	Creative Processes in Designing Sounds to Match Animated Movements	Ethical Considerations in Voice Casting and Dialogue Delivery	Creating Immersive Worlds Through Soundscapes and Atmospheric Sounds	Mastering Sound for Different Formats: TV, Cinema, and Online Platforms
SLO-6	Relationship Between Sound and Animation: Enhancing Visual Experience	Matching Sound Design with Different Animation Styles and Genres	Tools and Techniques for Clean Voice Recordings in Animation	Collaborating with Composers and Sound Designers in Animation Production	Mixing Sound for Clarity and Emotional Impact in Animation
SLO-7	Basic Tools and Techniques Used in Animation Sound Design	Case Studies of Complex Sound Designs in Animated Scenes	The Challenges of Dialogue Delivery in Animated Films	Soundtrack Choices: Original Compositions vs. Pre-Existing Music	Finalizing the Sound Design in Post-Production: Integration of Sound Effects and Music

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-8	The Evolution of Sound Design in Animation	The Use of Non-Diegetic Sounds in Animation	The Role of ADR (Automated Dialogue Replacement) in Animation	How Music Alters Audience Perception and Emotional Response	Tools and Software Used in Animation Sound Mixing
SLO-9	The Aesthetic Function of Sound in Animated Films	The Role of Sound Design in Establishing Tone and Atmosphere	The Evolution of Voiceover Practices in Animated Media	Case Studies on the Use of Music in Animated Films	Addressing Common Challenges in Animation Sound Post-Production
SLO-10	Challenges and Opportunities in Animation Sound Design	Tools for Sound Creation and Editing in Animation	Case Studies on Effective Voiceover Work in Animation	Creating Musical Themes for Animated Characters and Narratives	Collaborating with Directors and Animators in the Final Sound Mixing Phase
SLO-11	Case Studies on Effective Sound Design in Animation	Synchronizing Sound with Character Actions in Animation	The Impact of Voice Acting on Audience Engagement in Animation	The Role of Music in Establishing Tone in Animation	The Role of Sound Design in Final Reviews and Quality Control
SLO-12	The Role of Sound Design in the Immersive Experience of Animation	Collaborative Efforts Between Animators and Sound Designers	Balancing Dialogue with Background Sound in Animation	The Challenges of Balancing Music with Other Sound Elements in Animation	Case Studies on Successful Sound Mixing in Animation
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I: Introduction to Animation Sound Design
Overview of sound design principles and their importance in animation. The role of sound in storytelling and creating emotional impact. Key elements of sound design in animation, including sound effects, voiceovers, and music. The relationship between sound and animation: synchronizing visuals with sound. The basic tools and techniques used in animation sound design.

Unit II: Sound Creation and Implementation in Animation
Techniques for creating sound effects for animated characters, environments, and actions. Recording, foley artistry, and the use of sound libraries. Implementing sound to enhance the visual experience and narrative. The creative process of designing sounds to match animated movements and environments. Case studies of animation scenes with complex sound designs.

Unit III: Voiceover and Dialogue in Animation
The role of voice acting in animation sound design. Techniques for recording and editing voiceovers for animated characters. Synchronizing dialogue with character animation (lip-syncing). The importance of casting voice actors who align with the character's persona. Ethical considerations in voice casting and dialogue delivery. Tools and techniques for clean voice recordings.

Unit IV: Music and Soundscapes in Animation
Understanding the role of music in animation, from background scores to thematic music. How music complements and enhances emotional moments in animation. The process of composing and integrating music in animated films. Soundscapes and atmospheric sounds: creating immersive worlds. Collaborating with composers and sound designers in animation production.

Unit V: Post-Production and Final Mixing
The process of sound editing and mixing in animation. Layering sounds, balancing levels, and refining audio to fit the animation. The importance of mastering sound for different formats (TV, cinema, online platforms). Sound mixing for animation to ensure clarity and emotional impact. Finalizing the sound design in post-production, including the integration of final soundtracks and effects.

Resources			
410	Sonnenschein, D. (2013). *Sound design: The expressive power of music, voice, and sound effects in cinema*. W. W. Norton & Company	411	Dancyger, K. (2019). *The technique of film and video editing: History, theory, and practice*. Focal Press
412	Johnson, D. B. R. (2021). *The music of animation: A history and guide*. Routledge	413	Yewdall, D. (2017). *Practical art of motion picture sound*. Focal Press

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

****

SEMESTER V

Course Code	UFT24D05L	**Course Title**	Video Song Making	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR-1	To learn to plan song picturization.
CLR-2	To develop scripts for film projects.
CLR-3	To understand location selection and logistics.
CLR-4	To conduct and manage actor rehearsals.
CLR-5	To execute shooting sessions effectively.

Outcomes (CLO)	At the end of this course, learners will be able to:	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	Program learning Outcomes									
									Problem Solving, Critical Thinking, Creativity Solving	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entreprenuerial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would learn to plan song picturization.	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would develop scripts for film projects.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would understand location selection and logistics.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would conduct and manage actor rehearsals.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would execute shooting sessions effectively.	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	Concept Development for the Music Video	Location Scouting and Set Design	Camera Techniques and Shot Composition	Directing Performers and Choreography	Editing Techniques and Syncing Visuals to Music
S-4 to S-6	Concept Development for the Music Video	Location Scouting and Set Design	Camera Techniques and Shot Composition	Directing Performers and Choreography	Editing Techniques and Syncing Visuals to Music
S-7 to S-9	Concept Development for the Music Video	Location Scouting and Set Design	Camera Techniques and Shot Composition	Directing Performers and Choreography	Editing Techniques and Syncing Visuals to Music
S-10 to S-12	Concept Development for the Music Video	Location Scouting and Set Design	Camera Techniques and Shot Composition	Directing Performers and Choreography	Editing Techniques and Syncing Visuals to Music
S-13 to S-15	Script and Storyboarding Techniques	Pre-Production Planning and Scheduling	Lighting Setup for Various Moods	Filming the Music Video: On-Set Execution	Color Grading and Final Visual Enhancements
S-16 to S-18	Script and Storyboarding Techniques	Pre-Production Planning and Scheduling	Lighting Setup for Various Moods	Filming the Music Video: On-Set Execution	Color Grading and Final Visual Enhancements
S-19 to S-21	Script and Storyboarding Techniques	Pre-Production Planning and Scheduling	Lighting Setup for Various Moods	Filming the Music Video: On-Set Execution	Color Grading and Final Visual Enhancements
S-22 to S-24	Script and Storyboarding Techniques	Pre-Production Planning and Scheduling	Lighting Setup for Various Moods	Filming the Music Video: On-Set Execution	Color Grading and Final Visual Enhancements and Submission

CLASSEXERCISE:

1. Concept development and Scripting :3Weeks
2. Pre-production planning and scheduling :3Weeks
3. Camera Techniques and Light setup :3Weeks
4. Filming the Music Video :3Weeks
5. Editing and Submission :3Weeks

Record Works:

Submission of 3 to 5 Minutes duration of the Video song.

Assessment of Record Works: The students must submit the exercise in the Digital form for the Practical exam, which will be evaluated by the External Examiner

Resources			
414	Nelson, Andrea C. Making Music Videos: Everything You Need to Know from the Best in the Business. 1st ed., Hal Leonard, 2003.	415	Watkinson, John. The Art of Digital Video. 4th ed., Focal Press, 2013.
416	Dobbins, Bill. The Music Video Production Handbook. 1st ed., Michael Wiese Productions, 2010.	417	Owens, Jim. Video Production Handbook. 5th ed., Focal Press, 2007.

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER V

Course Code	UFG24D06L	Course Title	VFX Animation Pipeline	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR-1	To create concept art for animation.
CLR-2	To develop storyboards and pre-visualizations.
CLR-3	To apply 3D modeling, texturing, and rigging techniques.
CLR-4	To integrate CGI with live footage via compositing and keying.
CLR-5	To experiment with lighting and particle systems.

Outcomes (CLO)	At the end of this course, learners will be able to:	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
									Program learning Outcomes									
CLO-1	Students would create concept art for animation projects.	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would develop storyboards and pre-visualizations.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would apply 3D modeling, texturing, and rigging skills.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would integrate CGI with live footage.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would experiment with lighting and particle systems.	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	Introduction to VFX Animation Pipeline	3D Modeling for VFX: Creating Assets	Lighting and Rendering Techniques in VFX	Rotoscoping and Keying for VFX Compositing	Compositing: Layering and Combining Elements
S-4 to S-6	Introduction to VFX Animation Pipeline	3D Modeling for VFX: Environments	Camera Tracking and Match Moving	Rotoscoping and Keying for VFX Compositing	Color Grading and Finalizing VFX Shots
S-7 to S-9	VFX Industry and Workflow	3D Modeling for VFX: Environments	Camera Tracking and Match Moving	Rotoscoping and Keying for VFX Compositing	Color Grading and Finalizing VFX Shots
S-10 to S-12	VFX Industry and Workflow	Texturing and Shading for Realistic VFX	Camera Tracking and Match Moving	Live-action Footage with 3D Elements	Rendering and Optimization for VFX
S-13 to S-15	Pre-production in VFX: Concept Art	Texturing and Shading for Realistic VFX	Simulation and Dynamics: Smoke	Live-action Footage with 3D Elements	Rendering and Optimization for VFX
S-16 to S-18	Pre-production in VFX: Storyboarding	Texturing and Shading for Realistic VFX	Simulation and Dynamics: Fire	Live-action Footage with 3D Elements	Audio and Sound Design in VFX
S-19 to S-21	Pre-production in VFX: Planning	Lighting and Rendering Techniques in VFX	Simulation and Dynamics: Water	Compositing: Layering and Combining Elements	Audio and Sound Design in VFX
S-22 to S-24	3D Modeling for VFX: Creating Assets	Lighting and Rendering Techniques in VFX	Simulation and Dynamics: Particles	Compositing: Layering and Combining Elements	VFX Integration into a Live-action Scene or Animation

CLASS EXERCISE:

1. Overview of the VFX Industry and Workflow : 1 Week
2. Pre-production in VFX: Concept Art, Storyboarding, and Planning : 1 Week
3. 3D Modeling for VFX: Creating Assets and Environments : 1 Week
4. Texturing and Shading for Realistic VFX : 1 Week
5. Lighting and Rendering Techniques in VFX : 1 Week
6. Simulation and Dynamics : 2 Weeks
7. Rotoscoping and Keying for VFX Compositing : 2 Weeks
8. Integration of Live-action Footage with 3D Elements : 2 Weeks
9. Rendering and Optimization for VFX in Film and Animation : 2 Weeks
10. Audio and Sound Design in VFX : 2 Weeks

Record Works: Students must make ONE VFX Integration into a Live-action Scene or Animation (Maximum 5 mins) in the digital form for the Practical exam, which will be evaluated by the External Examiner (maximum 5 students in a group)

Resources

418	Williams, R. (2009). *The animator's survival kit* (Revised ed.). Faber & Faber. □ Birn, J. (2013). *Digital lighting and rendering* (3rd ed.). New Riders	419	Watkins, A. (2015). *3D animation for the raw beginner using Maya* (1st ed.). CreateSpace Independent Publishing Platform
420	Finance, C. (2012). *The visual effects producer: Understanding the art and business of VFX* (1st ed.). Taylor & Francis	421	Kerlow, I. V. (2017). *The art of 3D computer animation and effects* (3rd ed.). Wiley

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total 100%		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER V

Course Code	UES24V01T	Course Title	Environmental Studies	Category	V	Value Added Course	L	T	P	C
							2	0	0	2

Course Offering Department	Biotechnology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:
CLR-1	*To create awareness on environment and renewable and non-renewable resources*
CLR-2	*To understand about ecosystem and biodiversity*
CLR-3	*To understand the natural and anthropogenic impact of the environmental pollution*
CLR-4	*To create awareness on different environmental problems*
CLR-5	*To create awareness on various environment protection acts and the impact of human population on environment*

CLO	At the end of this course, learners will be able to:	Depth 1 Conceive	Depth 2 Design	Depth 3 Implement	Depth 4 Operate	Attainment 1 Level of Thinking	Attainment 2 Expected Proficiency (%)	Attainment 3 Expected Attainment (%)	PO 1 Problem Solving, Critical Thinking, Creativity, Solving	PO 2 Communication Skills, Collaborating Skills	PO 3 Independent Thinking, Analytical Reasoning	PO 4 Leadership Qualities, Professionalism, Autonomy, Accountability	PO 5 Digital Technology Skills	PO 6 Value Inculcation, Multicultural inclusivity	PO 7 Environmental Action, Community Engagement	PO 8 Entrepreneurial Risk Taking	PO 9 PSO-1	PO 10 PSO-2
CLO-1	*Applying knowledge on renewable and non-renewable resources*	✓	✓	-	-	1	75	70	-	-	1	-	-	2	1	-	-	-
CLO-2	*Understanding about ecosystem and biodiversity*	✓	✓	-	-	1	80	75	3	2	-	1	-	-	2	-	-	-
CLO-3	*Gathering knowledge on impact of environmental pollution*	-	✓	✓	-	2	80	75	-	3	2	-	3	-	3	-	-	-
CLO-4	*Understanding of different environmental problems*	✓	-	✓	-	3	80	75	-	2	3	-	-	3	2	-	-	-
CLO-5	*Having knowledge on various environment protection acts and the impact of human population on environment problems*	✓	-	✓	✓	3	80	75	-	-	3	-	3	2	1	-	-	-

Duration (hour)	CLO - 1	CLO - 2	CLO - 3	CLO - 4	CLO - 5
	6	6	6	6	6
SLO-1	*Multidisciplinary nature of environmental studies, definition, scope, and importance of environmental studies*	*Energy flow in the ecosystem, energy flow in the ecosystem, ecological succession*	*Conservation of biodiversity: in-situ and ex-situ conservation of biodiversity*	*Disaster management- floods, earthquakes, cyclones, landslides*	*Air, water, wildlife - environment protection act*
SLO-2	*Need for public awareness. institutions in environment, people in environment*	*Food chains, food webs and ecological pyramids*	*Environmental pollution- definition, causes, effects and control measures of air, water, and soil pollution*	*Social issues and the environment: From unsustainable to sustainable development*	*Forest conservation act; issues involved in enforcement of environmental legislation, public awareness*
SLO-3	*Introduction to natural resources- renewable and nonrenewable resources - associated problems*	*Ecosystem, introduction, types, characteristic features, structure, and functions: forest, grassland, and desert ecosystems*	*Causes, effects and control measures of marine, and noise*	*Urban problems related to energy, water conservation, rain water harvesting, watershed*	*Human population and the environment: population growth, variation among nations*
SLO-4	*Forest, water, mineral, food resources*	*Aquatic ecosystems; biodiversity and its conservation- genetic, species and ecosystem diversity*	*Causes, effects and control measures of thermal pollution and nuclear hazards*	*Environmental ethics: issues and possible solutions, climate change & global warming*	*Population explosion – family welfare programme, human rights, value education*
SLO-5	*Energy and land resources; role of an individual in conservation of natural resources; equitable use of resources for sustainable lifestyles*	*Biogeographical classification of India, value of biodiversity, biodiversity at global, national, and local levels*	*Role of individuals in pollution prevention*	*Acid rain & ozone layer depletion*	*HIV/AIDS, women, and child welfare*
SLO-6	*Concept of an ecosystem, structure and functions of an ecosystem, producers, consumers, and decomposers*	*India as a mega diversity nation, hot-spots of biodiversity, threats to biodiversity: habitat loss, poaching of wildlife man-wildlife conflicts, endangered and endemic species of India*	*Solid waste management Causes, effects, and control measures of urban and industrial waste*	*Nuclear accidents and nuclear holocaust; wasteland reclamation*	*Role of information technology in environment and human health*

Resources			
1	*Bharucha Erach, (2013), Textbook of Environmental Studies for Undergraduate Courses (Second edition). Telangana, India: Orient BlackSwan.*	3	*Bharucha Erach, The Biodiversity of India, Mapin Publishing Pvt. Ltd., Ahmedabad – 380013, India, Email: mapin@icenet.net (R).*
2	*Basu Mahua, Savarimuthu Xavier, (2017), SJ Fundamentals of Environmental Studies. Cambridge, United Kingdom: Cambridge University Press.*	4	

Assessment						
Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (50% Weightage)				Final Assessment (50% Weightage)
		CLA – 1	CLA - 2	CLA - 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	20	-	20	20	20
6	Create	-	20	-	-	-
Total %		100	100	100	100	100

Strategies					
Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification / Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System	✓	Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		
		Brainstorming	✓		

* The evaluation can be done on the one or more parameters that include (i) Seminars, (ii) Mini-Project, (iii) Case Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments.

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Dr. Arumugam Perumal, ARMATS BIOTEK Training and Research Institute, Chennai	1	Dr. N. Banu, Bharathi Women's College (Autonomous), Chennai	1	Dr. P. Parthipan, Assistant Professor, Department of Biotechnology, FSH, SRMIST, KTR
				4	Mr. Parthasarathy S, Assistant Prof. & Head, VISCOM, FSH, SRMIST, VDP

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SEMESTER V

Course Code	UCD24S04J	Course Title	Career Readiness and Professional Skills	Category	S	Skill Enhancement Courses	L	T	P	C
							1	0	2	2

Course Offering Department	Career Development	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
CLR-1	Develop resume building practice																	
CLR-2	Prepare for interviews and group discussion																	
CLR-3	Understand the significance of team skills																	
CLR-4	Help students improve their speaking and presenting abilities																	
CLR-5	Acquire career planning skills and fully pursue a successful career path																	
CLO	**At the end of this course, learners will be able to:**	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn, Research**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO-1**	**PSO-2**
CLO-1	Understand the importance of resume preparation and face interview confidently	✓	✓	-	-	2	85	80	2	3	2	3	-	-	-	-	-	-
CLO-2	Perform appropriately and effectively in group discussions	✓	✓	✓	-	3	85	80	2	3	2	3	-	1	2	3	-	-
CLO-3	Empathize with and trust colleagues for improving interpersonal skills	✓	✓	✓	✓	3	85	80	3	3	3	3	1	-	3	2	-	-
CLO-4	Prepare effective presentations considering the important strategies	✓	✓	✓	✓	3	85	80	1	3	2	3	-	2	2	-	-	-
CLO-5	Explore sources of (online/offline) opportunities	✓	✓	✓	✓	3	85	80	-	3	2	3	-	1	2	2	-	-

Duration (hour)		9	9	9	9	9
S-1	SLO-1	*Introduction of resume and its Importance - Difference between a CV, Resume and Bio Data*	*Mock interview – face to face*	*Listening as a Team Skill*	*Types of Presentation - Informative, Instructional, Arousing, Persuasive, Decision-making - Structure of a presentation – Introduction of the event, Introducing the speaker, vote of thanks*	*Process of Career Exploration - Knowing Yourself - Personal Characteristics*
S-2	SLO-1	*Essential components of a good resume, common errors people make while preparing a resume*	*Mock interview- Feedback*	*Trust and Collaboration - Importance of Collaboration in Organization*	*Improvisation and unprepared presentations, man-woman view, feedback – appreciation and critique - Dos and Don'ts*	*Knowledge about the World of Work - Requirements of Jobs including Self-employment*
S-3	SLO-1	*Resume building format -Video resume – Tips and tricks – Do's and Don'ts*	*Meaning and Importance of Group Discussion - types of Group Discussion*	*The Secret to be a high performing Team*	*PowerPoint presentation–body language and stage etiquette –practice session*	*Sources of Career Information - Career Opportunities*
S-4	SLO-1	*Meaning and types of interviews (face to face, telephonic, video) - Dress code, background research*	*Procedure of Group Discussion - Ground rules - Evaluation of Group Discussion*	*Creativity - Meaning - Strategies to increase Creativity - creativity skills at the Workplace*	*PowerPoint presentation–practice session*	*Critical Thinking Skills - Problem Solving Skills - Ability to Learn*
S-5	SLO-1	*STAR Technique (situation, task, approach, and response) for facing an interview*	*Group Discussion - Common Errors Group Discussion Rubric*	*Methods and Process of Creativity Skills*	*PowerPoint presentation–practice session*	*Non- Cognitive Skills - Types of non-cognitive Skills and Strategies*

Duration (hour)		9	9	9	9	9
S-6	SLO-1	*Interview procedure (opening, listening skills, closure, asking questions)*	*Group discussion – Types and Tips to follow*	*Social Skills - Peer Pressure*	*Presentation for Internal and External Communication - online & offline Meetings*	*Non-Cognitive Skills and Gaps I Socio Economic Status*
S-7	SLO-1	*Keys to attain success in an interview*	*Group Discussion Practice*	*Stress and Stress Management - Meaning Stress Management Techniques*	*Visual elements in Presentation*	*Brainstorming*
S-8	SLO-1	*Rules and Elements of an Interview*	*Email Drafting – formal and informal*	*Social and Cultural Etiquette*	*Oral Skills and Public Speaking Skills*	*Logic and Rationality of Critical Thinking*
S-9	SLO-1	*Preparation and Practice*	*Writing Email – Practice*	*Characteristics and Enhancing Social Skills*	*Speaking Skills – Practice*	*Habits and Traits of the Mind*

Resources

1	*Craig E Johnson, Meeting the ethical challenges of leadership, Sage publications, 2018*	2	*T V Rao, Managers who make a difference: Sharpening your management skill, Random House India, 2016*
3	*Allan R Cohen, David L Bradford, Influence without authority, Wiley, 2018*	4	*Alexander Osterwalder, Business Model Generation, Wiley, 2013*
5	*Deborah Tannen, Talking from nine to five: Women and men in the workplace, Harper Collins Publishers, 2010*	6	*Dr Carrie Picardi Leadership Essentials you always wanted to know Vibrant Publishers,2021*

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (CLA) (100% Weightage)							
		CLA - 1 (20%)		CLA - 2 (20%)		CLA - 3 (30%)		CLA - 4 (30%)	
		Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)	Theory (%)	Practice (%)
1	Remember	5	5	5	5	15	15	10	10
2	Understand	5	5	5	5	15	15	10	10
3	Apply	25	25	25	25	20	20	20	20
4	Analyze	25	25	25	25	20	20	20	20
5	Evaluate	20	20	20	20	15	15	20	20
6	Create	20	20	20	20	15	15	20	20
Total (%)		100	100	100	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification / Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Gender Equality	✓	Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		
		Brainstorming	✓		

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr. P. Chockalingam, Senior Lead Software Engineer, Virtusa Consulting Services Private Ltd, DLF IT Park SEZ, Chennai – 600089 p.chockalingam1986@gmail.com	1	Dr. G. Saravana Prabu, Asst. Professor, Department of English, Amrita Vishwa Vidhyapeetham, Coimbatore - 641112 g_saravanaprabu@cb.amrita.edu	1	Mrs. Deepalakshmi S, HOD, Department of Career Guidance, FSH, SRMIST hod.dcgc.ktr@srmist.edu.in
				2	Dr. Muthu Deepa, Assistant Professor, Department of Career Guidance, FSH, SRMIST, muthudem@srmist.edu.in

SEMESTER V

Course Code	UFT24P02L	Course Title	Internship - II	Category	R	Project Work / Internship	L	T	P	C
							0	0	0	1

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
CLR-1	*To acquire the basic knowledge of media industry*																	
CLR-2	*To understand the working atmosphere of media industry*																	
CLR-3	*To know and practice field works in various designations of various media setup*																	
CLR-4	*To train in the film& TV industry as an intern in various field*																	
CLR-5	*To get the mastery skills from the media field through intern training*																	
CLO	**At the end of this course, learners will be able to:**	**Conceive**	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity, Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO-1**	**PSO-2**
CLO-1	*Students would learn the media industry practically*	✓	✓	-	-	2	85	75	3	-	3	-	-	-	-	3	3	3
CLO-2	*Students would gain knowledge of media field circumstances*	✓	✓	✓	-	2	85	75	3	-	3	-	-	2	-	3	-	3
CLO-3	*Students would know various designations and various media setup*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3
CLO-4	*Students would gain knowledge about film & TV industry*	✓	✓	✓	✓	3	85	75	3	-	3	-	-	2	-	3	-	3
CLO-5	*Students would be proficient in the media field*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3

The student will undergo a two-week internship during the summer vacation after the end of the II Semester in any media organization and must submit an activity report. The student will be monitored by the faculty and will be guided by the media organization in completing the internship.

Methodology:

Students are expected to do an internship of professional nature within the stipulated time during the summer vacation for a period of a minimum of 15 days after the end the of II Semester. Criteria for selecting the internship will be based on the area of specialization by the student in the media industry. Emphasis will be given to get trained of professional quality that will help students to enter the media industry with an evaluated portfolio. The internship training activities will be presented by the students and the viva voce will complete the process of evaluation for awarding grades.

The training work can be carried out in any Media House/ Print Media/ Advertising Agency/ Media Professional/ Film Industry for three months.

Record Work:
Students must prepare the Day-to-Day activities of their internship training period, that will be monitored by Internship Coordinator of the Media organization.
(The students must submit the Internship report in the Record form for Practical Exam, which will be evaluated by the External Examiner)

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VI

Course Code	UFG24D07T	Course Title	Animation Aesthetics	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To understand the role of aesthetics in animation.																	
CLR-3	To explore character design principles and aesthetic appeal.																	
CLR-3	To examine the process of visual style and worldbuilding in animation.																	
CLR-4	To analyze aesthetic techniques used in animation production.																	
CLR-5	To understand the role of sound and music as aesthetic elements in animation.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would define and apply aesthetics concepts to animation.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would design characters with aesthetic appeal and emotional resonance.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would create visually cohesive worlds in animation.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would evaluate aesthetic techniques in traditional and digital animation production.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would demonstrate how sound and music complement visual aesthetics in animation.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Introduction to the science of sound and its properties	Overview of psychoacoustics and how humans perceive sound	Introduction to tools for acoustic measurement	Introduction to architectural acoustics and sound design	Introduction to the role of psychoacoustics in sound design
SLO-2	Sound wave propagation, frequency, amplitude, and wavelength	Anatomy and physiology of the ear and auditory system	Understanding and using sound level meters	Principles of designing acoustically optimized spaces	Techniques for creating immersive audio environments
SLO-3	Concepts of reflection, absorption, diffraction, and diffusion of sound	The perception of pitch, loudness, and timbre	Basics of spectrum analyzers and their practical applications	Soundproofing techniques for walls, floors, and ceilings	Basics and advanced concepts of spatial audio
SLO-4	The behavior of sound in different environments	Concepts of sound localization and head-related transfer function	Introduction to acoustic software for sound analysis	Selecting and placing acoustic treatment materials	Applications of psychoacoustics in film sound design
SLO-5	Room acoustics and the principles of soundproofing	Understanding auditory masking and sound interference	Techniques for analyzing room acoustics	Acoustic design considerations for concert halls	Psychoacoustic principles in music composition
SLO-6	Acoustic treatment techniques and strategies	Psychological effects of sound on human behavior and emotions	Understanding sound pressure levels and decibel measurements	Creating optimal sound distribution in auditoriums	Techniques for mixing and mastering with psychoacoustic effects
SLO-7	Understanding reverberation in various spaces	Explanation of the Doppler effect and its applications	Methods for measuring reverberation time	Designing recording studios for high-quality sound	Using psychoacoustics to enhance virtual reality experiences

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-8	Concepts and real-world examples of resonance	Exploring auditory illusions and psychoacoustic phenomena	Interpreting frequency response in different environments	Methods for noise control in architectural spaces	Understanding cognitive and emotional responses to sound
SLO-9	Practical applications of soundproofing and acoustic treatment	The Haas effect and its significance in audio production	Practical workshop on measuring acoustic properties	Techniques for sound isolation and reduction	Exploring the use of binaural audio techniques
SLO-10	Analysis of acoustic characteristics in different spaces	Interactive experiments to understand psychoacoustic principles	Case study analysis of studio acoustic designs	The impact of materials on sound behavior	Case studies of psychoacoustics in media and entertainment
SLO-11	Basic principles of sound decay and echoes	Analyzing the impact of sound on human psychology	Acoustic analysis of concert halls and public spaces	Designing acoustic plans for different types of venues	Interactive workshop on applying psychoacoustic techniques
SLO-12	Exploring different scenarios and problem-solving in acoustics	Applications of psychoacoustics in modern audio production	Practical applications and review of measurement techniques	Reviewing principles and case studies in architectural acoustics	Future trends in psychoacoustics and emerging technologies
Assessment	Continuous Learning Assessment – 1		Continuous Learning Assessment – 2		
	Continuous Learning Assessment – 3				

Unit I: Introduction to Aesthetics in Animation
Understanding Aesthetics –Definition and Concepts of Aesthetics in Art and Animation,The Role of Aesthetics in Visual Storytelling; History of Animation Aesthetics – Evolution of Aesthetic Styles in Animation (2D, 3D, Stop-Motion), Key Influences from Classical and Contemporary Art Movements; Elements of Visual Aesthetics in Animation – Color Theory, Composition, Texture, and Lighting in Animation, Visual Metaphors and Symbolism.

Unit II: Character Design and Aesthetic Appeal
Principles of Character Design – Visual Aesthetic Choices in Character Creation (Shapes, Proportions, Textures), Conveying Personality and Emotions Through Aesthetic Design; Stylistic Variations in Character Design – Realistic vs. Stylized Characters in Animation, Influence of Culture and Genre on Character Aesthetics; Aesthetic Appeal and Audience Connection – Designing Characters with Emotional and Visual Appeal, The Role of Aesthetics in Creating Iconic Characters.

Unit III: Visual Style and Worldbuilding
Creating Aesthetic Worlds in Animation – Designing Visually Coherent and Immersive Worlds; Visual Consistency: Style, Color Palette, and Texture; Art Direction and Visual Style – The Role of the Art Director in Defining the Aesthetic Vision, Unique Artistic Styles in Animation (Minimalism, Surrealism, Hyperrealism); Cultural Aesthetics in Animation – Influence of Global Cultures on Animation Aesthetics; Case Studies: Anime, European Animation, and Western Animation Styles.

Unit IV: Aesthetic Techniques in Animation Production
Traditional and Digital Aesthetic Techniques – Differences Between Hand-Drawn, Stop-Motion, and Digital Aesthetics, Using Digital Tools to Achieve Specific Aesthetic Effects; Cinematography and Aesthetics – The Role of Camera Angles, Movement, and Framing in Visual Storytelling, Lighting Techniques to Enhance Visual Appeal and Mood; Experimental Aesthetics in Animation – Exploring Abstract and Non-Narrative Animation, Innovative Aesthetic Approaches in Indie and Experimental Animation.

Unit V: Sound and Music as Aesthetic Elements
Aesthetic Role of Sound Design – Integrating Sound and Music to Complement Visual Aesthetics, Using Soundscapes to Enhance Emotional and Atmospheric Aesthetics; Synesthesia in Animation – Harmonizing Color, Music, and Movement for a Multisensory Experience; Case Studies of Animation Synchronizing Visuals with Sound; Music and Rhythm in Animation Aesthetics- Influence of Music and Rhythm on the Flow and Mood of Animation, Matching Visual and Auditory Aesthetic Styles for Narrative Impact

Resources

422 Furniss, M. (2008). *Art in motion* (Revised ed.). John Libbey Publishing

423 Kerlow, I. V. (2018). *The art of 3D computer animation and imaging* (3rd ed.). Wiley., Wiley

424 Webster, C. (2020). *Animation: The mechanics of motion*. Focal Press. Routledge

425 Williams, R. (2009). *The animator's survival kit* (Revised ed.). Faber & Faber., Barnes & Noble

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VI

Course Code	UFG24D08T	Course Title	VFX Post Production Techniques	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To understand the role of VFX in post-production and the VFX pipeline.																	
CLR-3	To master compositing techniques for integrating VFX elements.																	
CLR-3	To develop skills in color correction and grading for VFX.																	
CLR-4	To learn rendering techniques for high-quality VFX output.																	
CLR-5	To manage VFX projects effectively, using industry best practices.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would understand VFX post-production stages and key tools.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would apply compositing techniques to integrate VFX with live action.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would perform color correction and grading for VFX projects.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would render VFX elements and optimize final outputs.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would manage VFX projects and troubleshoot common issues.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Overview of VFX Post-Production: Definition and Role in Filmmaking	Fundamentals of Compositing: Layering and Blending Modes	Introduction to Color Correction: Understanding Color Spaces and Theory	Rendering VFX Elements: Setting Up Render Passes and Layers	Managing VFX Projects: Organizing Files and Assets Efficiently
SLO-2	From Raw Footage to Final Output	Masking and Keying Techniques in VFX Compositing	Basic Color Correction Techniques: Levels, Curves, and Balance	Techniques for Achieving High-Quality Render Outputs	Version Control and Collaboration Techniques in VFX Projects
SLO-3	Compositing, Color Correction, Final Rendering	Advanced Compositing Techniques: Rotoscoping and Tracking	Advanced Color Grading: Using Look-Up Tables (LUTs)	Optimizing Render Settings for Efficiency and Quality	Troubleshooting and Problem-Solving in VFX Post-Production
SLO-4	Integration of VFX with Live Action Footage	Green Screen and Chroma Keying Techniques	Color Grading for Mood and Atmosphere in VFX	Using Render Farms and Cloud Rendering Solutions	Common Issues in VFX Post-Production and Their Solutions
SLO-5	Introduction to Industry-Standard Software	Integrating VFX Elements with Live Action Footage	Techniques for Matching VFX to Live Action Footage	Rendering for Different Media Formats (TV, Cinema, Online)	Efficient Problem-Solving and Debugging Techniques in VFX
SLO-6	Basic Functions and Features of VFX Tools	Managing Depth and Perspective in Compositing	Working with Different Formats and Color Profiles	Understanding Render Times and Optimization Techniques	Best Practices for Managing Large VFX Projects

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-7	Overview of Software Tools Used in VFX Post-Production	Keying Challenges and Solutions in Compositing	Advanced Color Grading Tools and Techniques	Post-Render Cleanup and Enhancements	Understanding the Role of Project Managers in VFX Production
SLO-8	Differences Between VFX for Film, TV, and Other Media	3D Compositing: Combining 3D Elements with 2D Footage	Color Grading for Stylized Looks and Visual Effects	Exporting for Different Platforms	Working in Teams: Collaboration Between Artists, Compositors, and Directors
SLO-9	Key Roles in VFX Post-Production: VFX Artist, Compositor, Colorist	Compositing for Different Media: Film, Television, and Digital Platforms	Managing Color Consistency Across Different Shots	Quality Control: Ensuring the Best Output for VFX Shots	Time Management and Deadline Adherence in VFX Projects
SLO-10	Basics of Layering and VFX Element Management	Managing and Fixing Common Compositing Errors	HDR and SDR: Working with High Dynamic Range and Standard Dynamic Range	Compression and File Format Considerations for VFX Delivery	Case Studies and Industry Best Practices in VFX Post-Production
SLO-11	Collaborative Workflows in VFX Post-Production	Color Keying and Multi-Layer Compositing Techniques	Using Color for Narrative and Emotional Impact in VFX	Troubleshooting Common Rendering Issues	Adopting Industry Best Practices for Effective VFX Management
SLO-12	VFX Post-Production in Popular Films	Compositing in VFX-heavy Movies	Iconic Color Grading in VFX	Successful Rendering in Major VFX Productions	Applying VFX Post-Production Workflow to a Short Film
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I: Introduction to VFX Post-Production - Overview of VFX Post-Production - Definition and Role of VFX in Post-Production; The VFX Pipeline: From Raw Footage to Final Output; Key VFX Post-Production Stages - Compositing, Color Correction, and Final Rendering; Integration of VFX with Live Action Footage; Software and Tools for VFX - Introduction to Industry-Standard Software (e.g., Adobe After Effects, Nuke, Fusion); Basic Functions and Features of VFX Tools.

Unit II: Compositing Techniques -Fundamentals of Compositing - Layering and Blending Modes; Masking and Keying Techniques; Advanced Compositing Techniques - Rotoscoping and Tracking; Green Screen and Chroma Keying; Integration of VFX Elements - Combining CGI with Live Action Footage; Managing Depth and Perspective in Compositing.

Unit III: Color Correction and Grading.
Introduction to Color Correction - Understanding Color Spaces and Color Theory; Basic Color Correction Techniques: Levels, Curves, and Balance; Advanced Color Grading - Creating and Applying Look-Up Tables (LUTs); Color Grading for Mood and Atmosphere; Matching VFX to Live Action - Techniques for Ensuring Color Consistency Between VFX and Live Footage; Working with Different Formats and Color Profiles.

Unit IV: Rendering and Final Output -Rendering VFX Elements - Setting Up Render Passes and Layers, Techniques for High-Quality Render Outputs; Optimizing Render Settings - Balancing Render Quality and Efficiency; Using Render Farms and Cloud Rendering Solutions; Final Output and Delivery - Exporting Final VFX Shots for Different Media Formats, Quality Control and Format Considerations.

Unit V: Workflow and Project Management -Managing VFX Projects - Organizing Files and Assets for Efficient Workflow; Version Control and Collaboration Techniques; Troubleshooting and Problem-Solving - Common Issues in VFX Post-Production; Techniques for Efficient Problem-Solving and Debugging; Case Studies and Industry Best Practices - Analyzing VFX Post-Production in Notable Films and Projects; Adopting Industry Best Practices for Effective VFX Management

Resources			
426	Brinkmann, R. (2008). *The art and science of digital compositing* (2nd ed.). Morgan Kaufmann. Available on Amazon, Elsevier	427	Wright, S. (2017). *Digital compositing for film and video* (4th ed.). Focal Press. Available on Amazon, Routledge
428	Lanier, L. (2014). *Compositing visual effects in After Effects*. Cengage Learning. Available on Amazon, Cengage	429	Matthews, M., & Ewing, M. (2015). *The visual effects handbook*. McGraw-Hill. Available on Amazon

Assessment						
Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies					
Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VI

Course Code	UFT24D09T	Course Title	Digital Filmmaking	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking	Communication Skills	Independent Thinking	Leadership Qualities	Digital Technology Skills	Value Inculcation, Multicultural	Environmental Action, Community	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To provide the mastery in Film Production																	
CLR-2	To know the different concept of Digital Camera																	
CLR-3	To understand the purpose of Tripod and Camera Accessories																	
CLR-4	To impart the fundamentals of Film Editing and Techniques																	
CLR-5	To learn the process of Sound and Sound Techniques																	
CLO	At the end of this course, learners will be able to:																	
CLO-1	Students would learn the basics of Film Production	✓	✓	-	-	2	85	75	-	2	-	3	-	2	-	3	3	-
CLO-2	Students would know the concept of Digital Camera	✓	✓	✓	-	2	85	75	3	-	-	3	-	2	-	3	3	-
CLO-3	Students would gain knowledge about Tripod and Camera Accessories	✓	✓	✓	✓	3	85	75	3	2	2	-	3	2	2	3	3	-
CLO-4	Students would learn fundamentals of Film Editing and Techniques	✓	✓	✓	✓	3	85	75	3	2	2	-	3	-	-	3	3	-
CLO-5	Students would learn to process of Sound and Sound Techniques	✓	✓	✓	✓	3	85	75	3	-	-	-	3	-	-	3	3	3

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	12	12	12	12	12
SLO-1	Film Production- Stages Film Production- Concept	Digital Camera- Concept	Tripod- Concept	Film Editing- Concept	Sound & Noise- Concept
SLO-2	Pre-Production- Film Scripting	Types of Digital Camera- I	Types of Tripods	Techniques of Film Editing	Sound & Human Ear- Concept
SLO-3	Pre-Production- Film Production Team	Parts of Digital Camcorde	Tripod Heads & its types	Linear Video Editing- Concept	Sound Wave & Properties of Sound Wave
SLO-4	Pre-Production- Film Location Scouting	Camera Image Senor- Concept	Tripod Accessories- Concept	Principles of Linear Video Editing	Cinema Sound & its elements
SLO-5	Pre-Production- Film Budgeting	Types of Camera Image Sensor	Jib Crane- Concept	Non-Linear Editing- Concept	Sound Recording & its types
SLO-6	Production- Shooting Script	Image Resolution & its types	Types of Jib Crane	Principles of Non-Linear Editing	Monaural & Stereo Sound
SLO-7	Production- Call Sheet	Digital Video File Formats- Concept	Dolly Device & its types	Film Splicing Editing- Concept	Dolby Digital Surround & Digital Theatre Systems (DTS)
SLO-8	Post-Production- Editing & Special Effects	Codec & its types	Non-Traditional Dolly Device	Principles of Film Splicing Editing	Audio File & its types
SLO-9	Post-Production- Music & Sound Effects	Video Compression & its types	Camera Stabilizer- Concept	Computer Animation & its types	Studio Acoustic- Concept
SLO-10	Film Distribution- Concept	Aspect Ratio- Concept	Steadicam- Concept	Color Correction & Color Grading	Microphones & its types
SLO-11	Film Distribution Areas- India & Tamil Nadu	Types of Aspect Ratio	Drone Camera & its types	Computer-Generated Imagery (CGI) & Special Effects (SFX)	Dubbing: On-Screen & Off- Screen Sound effects
SLO-12	Film Exhibition- Concept	Camera Accessories- Concept	Spidercam- Concept	Compositing & Rotoscoping	Sound Editing & Sound Mixing

UNIT- I:

Film Production- Definition & Concept; Stages Film Production- Pre-Production, Production, Post-Production; Stages of Film Pre Production- Scripting, Production Team & Budgeting; Film Scripting- Definition & Concept; Film Production Team- Definition & Concept; Types of Film Production Team- Talent, Technician, Production & Administrative; Film Location Scouting- Definition & Concept; Film Budgeting- Definition & Concept; Production- Call Sheet & Shooting; Post Production- Definition & Concept; Film Distribution- Definition & Concept; Film Exhibition- Definition & Concept.

UNIT- II:

Digital Camera- Definition & Concept; Types of Digital Camera- Mini-DV Camcorders, DVD Camcorders, Hard Disk Drive (HDD) Camcorders, Flash Memory Camcorders, Combo Models; Parts of Digital Camcorder; Camera Image Sensor- Definition & Concept; Types of Camera Image Sensor- CCD & CMOS Sensor; Image Resolution- Definition & Concept; Types of Image Resolution- UHD, SD, HD; Digital Video File Formats- Definition & Concept; Video Compression- Definition & Concept; Types of Video Compression- Lossy Files, Lossless Files; Aspect Ratio- Definition & Concept; Types of Aspect Ratio; Camera Accessories- Definition & Concept; Different Camera Accessories.

UNIT- III:

Tripod- Definition & Concept; Types of Tripod; Tripod Heads- Definition & Concept; Types of Tripod Heads; Tripod Accessories- Definition & Concept; Jib Crane- Definition & Concept; Types of Jib Cranes- Simple Action Rectangular Jibs, Remote Head Cranes, Cable Assist Cranes; Dolly Device- Definition & Concept; Types of Dolly Device- Cinema Platform Dolly, Doorway Dolly, Slider, Tripod Dolly, Table Top Dolly; Non-Traditional Dolly Device; Camera stabilizer- Definition & Concept; Types of Camera Stabilizers; Steadicam- Definition & Concept; Drone Camera- Definition & Concept; Types of Drone Cameras.

UNIT- IV:

Film Editing- Definition & Concept; Stages of Film Editing; Techniques of Film Editing; Types of Film Editing- Linear Video Editing, Non-Linear Video Editing, Film Splicing Editing; Linear Video Editing- Definition & Concept; Non-Linear Editing- Definition & Concept; Film Splicing Editing- Definition & Concept; Color Correction- Definition & Concept; Color Grading- Definition & Concept; Computer Animation- Definition & Concept; Computer-Generated Imagery (CGI)- Definition & Concept; Special Effects (SFX)- Definition & Concept; Compositing - Definition & Concept; Rotoscoping- Definition & Concept.

UNIT- V:

Sound- Definition & Concept; Sound & Human Ear; Sound Wave- Definition & Concept; Types of Sound Wave; Characteristics of Sound Wave; Properties of Sound Wave; Cinema Sound- Definition & Concept; Sound Recording- Definition & Concept; Monaural Sound- Definition & Concept; Stereo Sound- Definition & Concept; Dolby Digital; Definition & Concept; Audio File- Definition & Concept; Types of Audio File; Studio Acoustic- Definition & Concept; Microphones- Definition & Concept; Types of Microphones; Sound Effects- Definition & Concept; Dubbing- Definition & Concept; Sound Editing & Mixing.

Resources

1	Ascher, Steven, and Edward Pincus. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age. 5th ed., Penguin Books, 2024.	2	Hughes, Michael. Digital Filmmaking for Beginners. Michael Wiese Productions, 2020.
3	Rodriguez, Robert. Rebel Without a Crew. Plume, 1995.	4	Block, Bruce. The Visual Story: Creating the Visual Structure of Film, TV and Digital Media. Focal Press, 2013.
5	*Murch, Walter. In the Blink of an Eye: A Perspective on Film Editing. Silman-James Press, 2001.*		

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VI

Course Code	UFT24D10T	Course Title	Documentary Filmmaking	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale (CLR)	*The purpose of learning this course is to:*	Depth				Attainment			Program learning Outcomes										
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating**	**Independent Thinking, Analytical Reasoning, Learning**	**Leadership Qualities,**	**Digital Technology Skills**	**Value Inculcation, Multicultural**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLR-1	To define the scope and theories of documentary filmmaking.																		
CLR-2	To understand the impact and ethical considerations of documentaries.																		
CLR-3	To develop skills in research, planning, and pre-production.																		
CLR-4	To master cinematography, sound, and production techniques.																		
CLR-5	To learn post-production and distribution strategies for documentaries.																		
Outcomes (CLO)	*At the end of this course, learners will be able to:*																		
CLO-1	Students would understand the fundamentals of documentary filmmaking.	✓	✓	-	-	*2*	*85*	*75*	*H*					*H*			*H*	
CLO-2	Students would grasp ethical and societal aspects of documentaries.	✓	✓	✓	-	*2*	*85*	*75*			*H*			*H*				
CLO-3	Students would gain proficiency in research and pre-production tasks.	✓	✓	✓	✓	*3*	*85*	*75*					*H*	*H*				*H*
CLO-4	Students would learn production techniques for shooting and sound.	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*						
CLO-5	Students would acquire skills in editing, distribution, and promotion.	✓	✓	✓	✓	*3*	*85*	*75*	*H*			*H*	*H*					

tle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Definition and Scope of Documentary Films	Research and Pre-Production	Production Techniques	Post-Production	Distribution and Promotion
SLO-2	History of Documentary Cinema	Selecting a Subject and Theme	Cinematography for Documentaries	Editing a Documentary	Distribution Channels for Documentaries
SLO-3	Key Theories and Approaches	Identifying a Compelling Story	Camera Techniques and Equipment	Narrative Structure and Pacing	Film Festivals and Screenings
SLO-4	Expository Documentaries	Importance of Research and Fact-Checking	Shooting in Various Environments	Use of Archival Footage and Still Images	Broadcast and Streaming Platforms
SLO-5	Observational Documentaries	Developing a Documentary Proposal	Lighting for Documentaries	Incorporating Graphics and Titles	Educational and Community Outreach
SLO-6	Participatory Documentaries	Writing a Treatment	Sound Recording in Documentaries	Sound Design and Mixing	Marketing and Promotion of Documentaries
SLO-7	Reflexive Documentaries	Creating a Pitch	Capturing Ambient Sound	Enhancing the Audio Experience	Creating a Press Kit
SLO-8	Performative Documentaries	Pre-Production Planning	Interview Techniques	Use of Music and Sound Effects	Social Media and Online Presence
SLO-9	Role and Impact of Documentary Films in Society	Budgeting and Fundraising	Preparing for Interviews	Color Correction and Grading	Legal and Copyright Issues
SLO-10	Ethical Considerations in Documentary Filmmaking	Scheduling and Logistics	Directing and Working with Subjects	Reviewing and Refining the Final Cut	Release Forms and Permissions
SLO-11	Documentary Filmmakers and Their Impact	Storyboarding and Scripting	Ethical and Legal Considerations	Feedback and Revisions	Evaluating Documentary Impact
SLO-12	Contemporary Documentary Trends	Planning Interviews and Key Shots	Managing On-Camera Presence	Finalizing the Documentary for Distribution	Measuring Success and Reach
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Documentary Filmmaking -Definition and Scope of Documentary Films; History of Documentary Cinema; Key Theories and Approaches; Expository, Observational, Participatory, Reflexive, Performative; The Role and Impact of Documentary Films in Society; Ethical Considerations in Documentary Filmmaking.

Unit II:
Research and Pre-Production - Selecting a Subject and Theme; Identifying a Compelling Story; Importance of Research and Fact-Checking; Developing a Documentary Proposal; Writing a Treatment; Creating a Pitch; Pre-Production Planning; Budgeting and Fundraising; Scheduling and Logistics; Storyboarding and Scripting; Visualizing the Documentary; Planning Interviews and Key Shots.

Unit III:
Production Techniques - Cinematography for Documentaries; Camera Techniques and Equipment; Shooting in Various Environments; Lighting for Documentaries; Sound Recording; Capturing High-Quality Audio; Use of Microphones and Recording Devices; Importance of Ambient Sound; Interview Techniques; Preparing for Interviews; Conducting Effective Interviews; Ethical and Legal Considerations; Directing and Working with Subjects; Building Trust and Rapport; Managing On-Camera Presence.

Unit IV:
Post-Production - Editing a Documentary; Narrative Structure and Pacing; Use of Archival Footage and Still Images; Incorporating Graphics and Titles; Sound Design and Mixing; Enhancing the Audio Experience; Use of Music and Sound Effects; Color Correction and Grading; Enhancing Visual Quality; Maintaining Visual Consistency; Reviewing and Refining the Final Cut; Feedback and Revisions; Finalizing the Documentary for Distribution.

Unit V:
Distribution and Promotion - Distribution Channels; Film Festivals and Screenings; Broadcast and Streaming Platforms; Educational and Community Outreach; Marketing and Promotion; Creating a Press Kit; Social Media and Online Presence; Engaging with Audiences; Legal and Copyright Issues; Licensing Footage and Music; Release Forms and Permissions; Evaluating Documentary Impact; Measuring Success and Reach; Audience Feedback and Critical Response.

Resources			
430	Rabiger, Michael. Directing the Documentary. 6th ed., Focal Press, 2020.	431	Rea, Peter W., and David K. Irving. The Documentary Film Maker's Handbook. Focal Press, 2014.
432	Bernard, Sheila Curran. Documentary Storytelling: Creative Nonfiction on Screen. 4th ed., Focal Press, 2020.	433	Cunningham, Megan. The Art of the Documentary: Ten Leading Directors on Their Films. Focal Press, 2011.
434	Aufderheide, Patricia. A New History of Documentary Film. Routledge, 2019.		

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VI

Course Code	UFT24P03L	**Course Title**	**Project Work - Short Filmmaking**	Category	C	Core	L	T	P	C
							0	0	4	2

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR-1	To provide the mastery in Story & Scene for Short Film																			
CLR-2	To know the different concept of Budget for Short Film																			
CLR-3	To understand the purpose of Shooting Script for Short Film																			
CLR-4	To impart the fundamentals of Non-linear Video Editing																			
CLR-5	To learn the process of Dubbing, Sound Effects & Mixing																			
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
									Program learning Outcomes									
Outcomes (CLO)	At the end of this course, learners will be able to:i																	
CLO-1	Students would learn the basics of Story & Scene for Short Film	✓	-	-		2	85	75	H					H			H	
CLO-2	Students would know the concept of Budget for Short Film	✓	✓	-		2	85	75			H			H				
CLO-3	Students would learn fundamentals of Non-linear Video Editing	✓	✓	✓		3	85	75					H	H				H
CLO-4	Students would learn to process of Dubbing, Sound Effects & Mixing	✓	✓	✓		3	85	75	H			H						
CLO-5	Students would learn the basics of Story & Scene for Short Film	✓	✓	✓		3	85	75	H			H	H					

Sessions	**CLO - 1** 15	**CLO - 2** 15	**CLO - 3** 15	**CLO – 4** 15	**CLO - 5** 15
S-1 to S-2	*Writing Original Theme / Concept for Film-1*	*Writing Scene & Sequence for Film-1*	*Writing Original Shooting Script for Film-1*	*Working with Video Editing for Film-3*	*Working with Dubbing & Music for Film-5*
S-3to S-4	*Writing Original Theme / Concept for Film-2*	*Writing Scene & Sequence for Film-2*	*Writing Original Shooting Script for Film-2*	*Working with Video Editing for Film-4*	*Working with Dubbing & Music for Film-6*
S-5 to S-6	*Writing Original Story for Film-1*	*Writing Scene & Sequence for Film-3*	*Writing Original Shooting Script for Film-3*	*Working with Video Editing for Film-5*	*Working with Sound Effects & Final Mixing for Film-1*
S-7 to S-8	*Writing Original Story for Film-2*	*Writing Original Dialogue for Film-1*	*Writing Original Shooting Script for Film-4*	*Working with Video Editing for Film-6*	*Working with Sound Effects & Final Mixing for Film-2*
S-9 to S-10	*Writing Original Story for Film-3*	*Writing Original Dialogue for Film-2*	*Writing Original Shooting Script for Film-5*	*Working with Dubbing & Music for Film-1*	*Working with Sound Effects & Final Mixing for Film-3*
S-11 to S-12	*Writing Original Screenplay for Film-1*	*Writing Original Dialogue for Film-3*	*Writing Original Shooting Script for Film-6*	*Working with Dubbing & Music for Film-2*	*Working with Sound Effects & Final Mixing for Film-4*
S-13 to S-14	*Writing Original Screenplay for Film-2*	*Working with Production Team & Budget for Film-1*	*Working with Video Editing for Film-1*	*Working with Dubbing & Music for Film-3*	*Working with Sound Effects & Final Mixing for Film-5*
S-15	*Writing Original Screenplay for Film-3*	*Working with Production Team & Budget for Film-2*	*Working with Video Editing for Film-2*	*Working with Dubbing & Music for Film-4*	*Working with Sound Effects & Final Mixing for Film-6*

CLASS EXERCISE:

1. Writing Theme/ Concept for Film : 1Week
2. Writing Story for Film : 1 Weeks
3. Writing Screenplay for Film : 1 Weeks
4. Writing Scene & Sequence for Film : 2 Weeks
5. Writing Dialogue for Film : 2 Weeks
6. Working with Production Team & Budget for Film : 2 Weeks
7. Writing Shooting Script for Film : 2 Weeks
8. Working with Video Editing for Film : 2 Weeks
9. Working with Dubbing & Music for Film : 1 Week.
10. Working with Sound Effects & Final Mixing for Film : 1 Week

Record Works:

1. Students must make ONE Short Film on any concept of their choice (Maximum 5 mins)

Assessment of Record Works: **The students must submit ONE exercise as a group work (maximum 5 students in a group) in the digital form for the Practical exam, which will be evaluated by the External Examiner**

Resources			
1	*Wilschut, J. C. (2020). The short film: A critical introduction. Routledge.*	4	*Tierno, M. (2019). The art of writing a short film. Michael W. Tierno Publishing.*
2	*Cowgill, L. J. (2012). Writing short films: Structure and content for screenwriters (3rd ed.). Michael Wiese Productions.*	5	*Murch, W. (2018). In the blink of an eye: A perspective on film editing (3rd ed.). Silman-James Press.*
3	*Gurskis, D. (2018). The short screenplay: Your short film from concept to script. Focal Press.*		

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

Course Code	UCD24V02T	Course Title	Universal Human Values	Category	V	Value Added Course	L	T	P	C
							2	0	0	2

Course Offering Department	Career Guidance Cell	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	*Help the students to understand need of value education, appreciate the essential complimentarily between 'values' and 'skills' and to ensure sustained happiness and prosperity which are the core aspirations of all human beings.*																	
CLR-2	*Help students initiate a process of dialog within themselves to know what they really want to be' in their life and profession.*																	
CLR-3	*Help students to understand the meaning of happiness and prosperity for a human being. understanding holistic perspective forms the basis of Universal Human Values and movement towards value-based living in a natural way.*																	
CLR-4	*Help students on right understanding of the Human reality and the rest of existence, harmony at all the levels of human living, and live accordingly.*																	
CLR-5	*Highlight plausible implications of such a Holistic understanding in terms of ethical human conduct, trustful and mutually fulfilling human behavior and mutually enriching interaction with Nature.*																	
CLO	**At the end of this course, learners will be able to:**																	
CLO-1	*Evaluate the significance of value inputs in formal education and start applying them in their life and profession*	✓	✓	-	-	2	85	75	-	2	-	3	-	2	-	3	3	-
CLO-2	*Distinguish between values and skills, happiness and accumulation of physical facilities, the Self and the Body, Intention and Competence of an individual, etc.*	✓	✓	✓	-	2	85	75	3	-	-	3	-	2	-	3	3	-
CLO-3	*Analyze the value of harmonious relationship based on trust and respect in their life and profession*	✓	✓	✓	✓	3	85	75	3	2	2	-	3	2	2	3	3	-
CLO-4	*Examine the role of a human being in ensuring harmony in society and nature.*	✓	✓	✓	✓	3	85	75	3	2	2	-	3	-	-	3	3	-
CLO-5	*Apply the understanding of ethical conduct to formulate the strategy for ethical life and profession.*	✓	✓	✓	✓	3	85	75	3	-	-	-	3	-	-	3	3	3

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	6	6	6	6	6
SLO-1	*Right Understanding, Relationship and Physical Facility*	*Understanding Human being as the Co-existence of the Self and the Body*	*Harmony in the Family – the Basic Unit of Human Interaction*	*Understanding Harmony in the Nature*	*Natural Acceptance of Human Values*
SLO-2	*Understanding Value Education*	*Distinguishing between the Needs of the Self and the Body*	*Trust – the Foundational Value in Relationship*	*Interconnectedness, self-regulation, and Mutual Fulfilment among the Four Orders of Nature*	*Definitiveness of (Ethical) Human Conduct*
SLO-3	*Self-exploration as the Process for Value Education*	*The Body as an Instrument of the Self*	*Respect – as the Right Evaluation*	*Exploring the Four Orders of Nature*	*A Basis for Humanistic Education, Humanistic Constitution and Universal Human Order*
SLO-4	*Continuous Happiness and Prosperity- the Basic Human Aspirations*	*Understanding Harmony in the Self*	*Other Feelings, Justice in Human-to-Human Relationship*	*Realizing Existence as Co-existence at All Levels*	*Competence in Professional Ethics*
SLO-5	*Happiness and Prosperity- Current Scenario*	*Harmony of the Self with the Body*	*Understanding Harmony in the Society*	*The Holistic Perception of Harmony in Existence*	*Holistic Technologies, Production Systems and Management Models-Typical Case Studies*
SLO-6	*Method to Fulfill the Basic Human Aspirations*	*Programme to ensure self-regulation and Health*	*Vision for the Universal Human Order*	*Exploring Co-existence in Existence*	*Strategies for Transition towards Value-based Life and Profession*

Resources			
1	*Gaur R.R., Sangal R., Bagaria G.P. (2019). A Foundation Course in Human Values and Professional Ethics, Second Revised Edition, Excel Books, New Delhi*	3	*A Nagraj (1998). Jeevan Vidya EkParichay, Divya Path Sansthan, Amarkantak*
2	*E.F. Schumacher (1973). Small is Beautiful: a study of economics as if people mattered, Blond & Briggs, Britain*	4	*A N Tripathy (2003). Human Values, New Age International Publisher*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (100% weightage)			
		CLA – 1 (20%)	CLA – 2 (20%)	CLA – 3 (30%)	CLA – 4 (30%)
		Theory	Theory	Theory	Theory
Level 1	Remember	30%	30%	30%	30%
	Understand				
Level 2	Apply	40%	40%	40%	40%
	Analyze				
Level 3	Evaluate	30%	30%	30%	30%
	Create				
	Total	100 %	**100%**	**100%**	**100%**

CLA-1, CLA-2 and CLA-3 can be from any combination of these: MCQ Tests, Classroom Activities, Case Studies, Poster Presentations, Power-point Presentations, Mini Talks, Group Discussions, Extempore, etc.
CLA – 4 can be from any combination of these: Assignments, Seminars, Short Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, etc.,

Designers

Professional Experts	Higher Institution Experts	Internal Experts	
Prof. Rajiv Kumar, Member Secretary, NCC-IP as member at AICTE	Mrs. V Sumathi, Associate Professor, Sri Sairam Engineering College, Chennai, Tamil Nadu	1	Dr. Supraja P, UHV University Coordinator, SRMIST
		2	Dr. Deepalakshmi S, HoD, Department of Career Guidance Cell, FSH, SRMIST
		3	Dr. Sweety Bakyarani E, Department of Computer Science, FSH, SRMIST

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SEMESTER VII

Course Code	UFT24D11T	Course Title	Research Methodology for Film Technology	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To explore research types and their importance in film technology.																	
CLR-3	To formulate research questions, hypotheses, and design a proposal.																	
CLR-3	To apply primary and secondary data collection methods.																	
CLR-4	To analyze data using statistics and mixed methods.																	
CLR-5	To effectively report and present research findings.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would understand research types and significance in film technology.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would design research proposals with clear questions and hypotheses.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would implement data collection methods for research.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would analyze and interpret data using statistical techniques.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would present research findings in written and oral formats.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Introduction to Research: Definition and Concept	Research Tools and Techniques	Technological Analysis in Filmmaking	Writing a Research Proposal and Report	Case Studies and Applications
SLO-2	Importance and Significance of Research	Introduction to Research Tools: Overview	Evolution of Film Technologies: Historical Overview	Structure of a Research Proposal: Components and Format	Case Studies on Technological Innovations in Tamil Cinema
SLO-3	Types of Research: Qualitative and Quantitative	Primary Data Collection Methods: Interviews	Camera Technologies: From Analog to Digital	Identifying and Drafting a Problem Statement	Research on Sound Technologies: Indian vs. Global Practices
SLO-4	Characteristics of Film Technology Research	Primary Data Collection Methods: Surveys	Sound Technologies: Recording, Mixing, and Dolby Atmos	Setting Research Objectives and Hypotheses	Analysis of Editing Software and Tools in Contemporary Films
SLO-5	Research Process and Stages	Observation as a Research Tool	Editing Technologies: Linear and Non-Linear Editing	Reviewing Literature: Process and Importance	Digital Cinematography: Trends and Practices
SLO-6	Identifying Research Problems	Secondary Data Collection: Books, Journals, Archives	Visual Effects (VFX) and CGI: Applications and Impact	Referencing Techniques: APA, MLA, and Chicago Styles	VFX and CGI Case Studies in Popular Indian Films

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-7	Research Objectives and Hypothesis	Content Analysis: Definition, Process, and Use Cases	Digital Technologies: Role in Contemporary Filmmaking	Structuring a Research Report: Chapters and Layout	AR and VR Applications in Indian Filmmaking
SLO-8	Scope of Research in Film Technology	Textual Analysis in Film Research	AR (Augmented Reality) and VR (Virtual Reality) in Cinema	Writing Abstracts and Summaries	Study of Film Technology in Independent Films
SLO-9	Ethical Considerations in Research	Semiotics: Understanding Signs and Symbols	Case Studies: Technological Innovations in Indian Cinema	Techniques for Presenting Research Findings	Challenges in Film Technology Research in Regional Cinema
SLO-10	Research in Film Technology: Case Studies	Techniques for Organizing Research Data	Comparison of Traditional and Modern Film Techniques	Integrating Data and Analysis in Reports	The Role of Technology in Film Preservation and Restoration
SLO-11	Evolution of Film Research Methods	Software Tools for Research: NVivo, SPSS (Overview)	Global Film Technologies and Their Influence on Indian Films	Visual Representation of Data: Tables, Charts, and Graphs	Impact of OTT Platforms on Film Technology
SLO-12	Emerging Trends in Research Methodology in Film Technology	Analyzing Visuals: Posters, Film Frames, Trailers	Role of Artificial Intelligence in Film Production	Importance of Plagiarism-Free Writing and Tools	Comparative Study: Bollywood, Tamil Cinema, and Hollywood
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Research Methodology-Definition, concept, and significance of research; Types of research: Qualitative and Quantitative; Research process and stages; Scope of research in Film Technology; Ethical considerations in film research.

Unit II
Research Tools and Techniques - Data collection methods: Primary data: Interviews, surveys, case studies, ethnographic research; Secondary data: Books, journals, archival sources, and online resources; Tools of analysis: Content analysis, textual analysis, and semiotics; Use of software tools: NVivo, SPSS, Final Draft, and other analysis tools.

Unit III
Technological Analysis in Filmmaking - Evolution of film technologies: Camera, sound, editing, and visual effects (VFX); Impact of digital technologies on traditional filmmaking; Case studies on technological advancements in Indian and global cinema; Researching tools and platforms for film production and post-production.

Unit IV
Writing a Research Proposal and Report - Structuring a research proposal: Problem statement, objectives, methodology, and significance; Techniques for literature review and citation (APA, MLA); Writing a research report: Abstract, introduction, chapters, findings, and conclusion; Visual presentation of research data.

Unit V
Case Studies and Practical Application - Analysis of technological innovations in Tamil and Indian cinema; Comparative study: Indian vs. Global film technology trends; Conducting fieldwork: Interviewing filmmakers, technicians, and sound engineers; Group projects: Researching a specific technology in filmmaking (e.g., Dolby Atmos, CGI, AR/VR).

Resources		
Arthur Asa Berger, Research Methods in Media Studies, Allyn & Bacon, 2011.	435	John Downing, Denys M. M. L., et al., The SAGE Handbook of Media Studies, SAGE Publications, 2004.
Meenakshi Gigi Durham & Douglas M. Kellner, Media and Cultural Studies: An Introduction, Blackwell Publishing, 2006	436	Bonnie S. Brennen, Qualitative Research Methods for Media Studies, Routledge, 2013
Klaus Bruhn Jensen (Ed.), The Handbook of Media and Communication Research: Qualitative and Quantitative Methodologies, Routledge, 2014		

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VII

Course Code	UFT24D12T	Course Title	Digital Media Production	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To understand digital media's role in filmmaking.																	
CLR-3	To explore camera work and Digital imaging techniques.																	
CLR-3	To develop audio recording and sound design skills.																	
CLR-4	To gain proficiency in digital video editing and post-production.																	
CLR-5	To learn strategies for digital media distribution and marketing.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would understand the fundamentals of digital media in filmmaking.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would develop skills in camera operation and lighting techniques.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would apply sound design and audio editing techniques.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would master editing software and post-production workflows.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn digital media distribution and marketing strategies.	✓	✓	✓	✓	3	85	75	H			H	H					

tle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Overview of Digital Media	Digital Camera Technology	Fundamentals of Sound	Introduction to Video Editing Software	Introduction to Digital Distribution
SLO-2	Types of Digital Media	Composition and Framing	Recording Audio on Set	Basic Video Editing Techniques	File Formats and Compression
SLO-3	Digital Media Platforms	Lighting Techniques	Sound Design in Digital Media	Pacing and Narrative Flow in Editing	Social Media Marketing for Films
SLO-4	Digital Workflow: Pre-Production	Digital Cinematography	Introduction to Sound Editing Software	Color Grading and Correction	SEO for Digital Media
SLO-5	Digital Workflow: Production	Exposure and Camera Settings	Syncing Audio and Video	Visual Effects (VFX) in Digital Media	Building an Online Presence
SLO-6	Digital Workflow: Post-Production	Camera Angles and Perspectives	Using Music in Digital Films	Advanced Editing Techniques	Audience Engagement Strategies
SLO-7	Introduction to Digital Cameras	Camera Movement and Techniques	Creating Sound Effects for Films	Sound Editing and Mixing	Crowdfunding for Films
SLO-8	Microphones in Digital Media	Framing for Digital Media	Audio Mixing	Adding Titles and Graphics	Digital Content Marketing
SLO-9	Editing Software Overview	Practical Camera Operation	Dialogue Editing	Motion Graphics and Animation	Using Analytics to Improve Reach
SLO-10	Lighting Equipment	White Balance and Color Temperature	Sound Mixing and Mastering	Post-Production Workflow	Influencer Collaborations
SLO-11	Multimedia Equipment Setup	Focus and Depth of Field	Practical Audio Recording	Rendering and Output	Promotional Campaigns
SLO-12	Digital Distribution Channels	Camera Handling Practice	Soundtrack Creation	Review and Finalizing the Project	Evaluating Distribution Success
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I:
Introduction to Digital Media Production - Overview of Digital Media: Understanding digital media and its significance in modern filmmaking; Types of Digital Media: Exploring video, audio, graphics, and multimedia production. Digital Media Platforms: Online streaming, social media, digital distribution, and platforms for film production; Digital Workflow: Basics of pre-production, production, and post-production processes in a digital environment; Equipment and Tools: Introduction to digital cameras, microphones, editing software, and lighting equipment.

Unit II:
Camera Work and Digital Imaging - Digital Cameras: Understanding the technology behind digital cameras (sensor types, resolution, frame rates, etc.); Composition and Framing: Techniques for framing shots, rule of thirds, and composition for digital media; Lighting Techniques: Basics of lighting setups for digital filming (three-point lighting, natural light, and artificial light); Digital Cinematography: Focus on camera movement, lens choices, depth of field, and exposure in digital filmmaking; Camera Operations and Handling: Practical training on camera setups, focus pulling, and adjusting settings in a digital context.

Unit III:
Audio and Sound Design for Digital Media - Fundamentals of Sound: Understanding sound types (dialogue, sound effects, music) and their roles in digital media; Recording Audio: Techniques for capturing clear and professional-quality audio on set, using boom microphones, lapel mics, and other devices; Sound Design: Designing and creating sound effects and ambient sounds for films, using digital software; Audio Editing and Mixing: Practical experience with digital audio workstations (DAWs), editing audio clips, synchronizing sound with video; Music and Soundtrack: Selecting and using music in digital films, legal aspects of music rights, and creating original soundtracks.

Unit IV:
Digital Video Editing and Post-Production - Editing Software: Introduction to industry-standard software like Adobe Premiere Pro, Final Cut Pro, and DaVinci Resolve; Video Editing Techniques: Cutting, trimming, transitions, pacing, and arranging clips to tell a coherent story; Color Grading and Correction: Understanding the importance of color in digital media and basic grading techniques; Visual Effects (VFX): Basics of creating visual effects in a digital environment, including compositing and motion graphics; Post-Production Workflow: Finalizing a project, including syncing audio, applying effects, and rendering the final output.

Unit V:
Digital Media Distribution and Marketing - Digital Distribution Platforms: Understanding various distribution channels (YouTube, Vimeo, Netflix, etc.) and the best practices for digital media delivery; File Formats and Compression: Exploring file formats (MOV, MP4, etc.), resolution, aspect ratio, and compression methods for web distribution; Social Media Marketing for Films: Strategies for promoting digital media content through social media platforms and digital marketing techniques; Audience Engagement: Building and engaging a digital audience for films, including SEO, hashtags, and content strategies.

Resources

Stoller, Bryan Michael. Digital Filmmaking for Dummies. Wiley, 2011.	437	Sonnenschein, David. Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema. Michael Wiese Productions, 2001.
Block, Bruce. The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media. Focal Press, 2008.	438	Murch, Walter. In the Blink of an Eye: A Perspective on Film Editing. Silman-James Press, 2001.
Deiss, Ryan, and Russ Henneberry. Digital Marketing for Dummies. Wiley, 2017.		

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VII

Course Code	UFG24D13T	Course Title	Generative AI in Visual Effects	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To understand the role of generative AI in VFX.
CLR-3	To explore AI tools for scene generation and environment design.
CLR-3	To apply AI in animation and character design.
CLR-4	To use AI for simulations and dynamics in VFX.
CLR-5	To examine AI's role in post-production and its ethical challenges.

Outcomes CLO	At the end of this course, learners will be able to:	Depth 1 Conceive	Depth 2 Design	Depth 3 Implement	Depth 4 Operate	Attainment 1 Level of Thinking	Attainment 2 Expected Proficiency (%)	Attainment 3 Expected Attainment (%)	PO 1 Problem Solving, Critical Thinking,	PO 2 Communication Skills, Collaborating Skills	PO 3 Independent Thinking, Analytical Reasoning, Learning to Learn	PO 4 Leadership Qualities, Professionalism, Autonomy, Accountability	PO 5 Digital Technology Skills	PO 6 Value Inculcation, Multicultural inclusivity	PO 7 Environmental Action, Community Engagement	PO 8 Entrepreneurial Risk Taking	PO 9 PSO-1	PO 10 PSO-2
CLO-1	Students would understand AI's impact on VFX workflows.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would create and integrate AI-driven environments.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would apply AI in character animation and rigging.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would use AI for dynamic VFX simulations.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would address ethical challenges in AI-driven post-production.	✓	✓	✓	✓	3	85	75	H			H	H					

Ttle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Overview of Generative AI and its Role in VFX	Introduction to AI-based Digital Environment Generation	AI-Assisted Character Animation and Rigging	Generative AI for Particle Simulation and Fluid Dynamics	AI Tools for Automated Color Grading and Enhancement
SLO-2	Introduction to Machine Learning and Deep Learning in VFX	AI Techniques for Creating Landscapes and Natural Environments	Generative AI for Character and Creature Design	AI in Smoke, Fire, and Explosion Effects	Using AI for Rotoscoping, Keying, and Masking
SLO-3	Generative Adversarial Networks (GANs) in Visual Effects	Tools for AI-Driven Scene Creation in VFX	The Role of AI in Facial Animation and Lip-Syncing	AI-Driven Cloth, Hair, and Fur Simulation in VFX	Deep Learning for Upscaling and Resolution Enhancement in VFX
SLO-4	Impact of AI on Traditional VFX Workflows	Integrating AI-Generated Environments with Live-Action Footage	AI for Enhancing Motion Capture Data and Animation	Procedural Generation of Dynamic VFX Elements Using AI	AI in Automated Compositing and Editing in Post-Production
SLO-5	The Evolution of AI-Driven Content Creation in Film and Media	Real-Time AI Scene Composition and Enhancement	Procedural Animation Driven by AI: Autonomous Character Behavior	Integrating AI-Generated Dynamics with Traditional VFX Workflows	Integrating AI with Traditional Post-Production Workflows
SLO-6	AI Tools and Technologies Used in the VFX Industry	AI-Driven Lighting and Texture Creation for Environments	AI in Body and Facial Motion Synthesis	The Role of AI in Realistic Destruction and Chaos Simulation	Enhancing Visual Continuity with AI-Based Editing Tools
SLO-7	Benefits and Limitations of AI in VFX Production	Case Studies of AI-Generated Environments in Films and Games	Customizing Character Designs with AI Tools	AI for Simulating Real-World Physics in VFX	AI-Powered Noise Reduction and Image Restoration
SLO-8	The Future of AI in Film and Media Content Creation	AI in Procedural Terrain Generation	Use of AI to Achieve Realistic or Stylized Character Animation	Deep Learning Techniques for Fluid and Gas Simulation	The Role of AI in Speeding Up Post-Production Processes
SLO-9	Key AI Companies and Innovators in VFX	The Role of AI in Expanding Creative Possibilities in Scene Design	AI for Enhancing Character Interactions in Animation	AI-Powered Simulation for Virtual Cinematography	Ethical Challenges in AI-Driven Post-Production

SLO-10	AI as a Collaborative Tool for VFX Artists	Use of AI in Large-Scale Environments: Cities, Forests, and More	The Role of AI in Creating Dynamic Character Responses	The Intersection of AI and Simulation-Based VFX	Managing AI Tools in a Post-Production Environment
SLO-11	AI's Role in Speeding Up the VFX Production Process	AI for Stylized Environment Creation: Fantasy vs. Realism	AI for Seamless Transitions Between Animated and Live-Action Footage	Ethical Implications of AI in Dynamic Visual Effects	Future Trends: AI and Real-Time Post-Production
SLO-12	Case Studies of AI Adoption in the VFX Industry	Challenges and Opportunities of AI in Environment Design	Case Studies of AI-Assisted Character Design in Popular Media	Case Studies: Use of AI in Complex VFX Simulations in Film	Case Studies of AI in Post-Production Enhancement
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I: Introduction to Generative AI in Visual Effects -Overview of generative AI and its role in VFX; Introduction to machine learning, deep learning, and GANs (Generative Adversarial Networks); Impact of AI on traditional VFX workflows AI tools in the VFX industry; The future of AI-driven content creation in film and media.

Unit II: AI for Scene Generation and Environment Design - AI-based digital environment and landscape generation; Tools and techniques for creating AI-driven scenes; Integrating AI-generated environments with live-action footage; Real-time AI scene composition and enhancement; Case studies of AI-generated environments in films and games.

Unit III: AI in Animation and Character Design - AI-assisted character animation and rigging; Generative AI for character and creature design; AI in facial animation and lip-syncing; Using AI to enhance motion capture data; Procedural animation and character behavior driven by AI.

Unit IV: AI-Powered Visual Effects for Simulation and Dynamics - Generative AI for particle simulation and fluid dynamics; AI in smoke, fire, and explosion effects; Cloth, hair, and fur simulation using AI; Procedural generation of dynamic VFX elements; Integrating AI-generated dynamics with traditional VFX workflows.

Unit V: AI for Post-Production and Enhancement - AI tools for automated color grading and enhancement; Using AI for rotoscoping, keying, and masking; Deep learning-based upscaling and resolution enhancement; AI in automated compositing and editing; Ethical challenges and considerations in AI-driven VFX production

Resources

439	P., M. (2022). *Artificial intelligence for visual effects*. Packt Publishing. Available on Amazon, Packt	440	Shanmugamani, R. (2017). *Deep learning for computer vision*. Packt Publishing. Available on Amazon, Packt
441	Cosgrove, J. (2023). *AI in cinema: Real-time VFX techniques*. Routledge. Available on Amazon, Routledge	442	Foster, D. (2021). *Generative deep learning*. O'Reilly Media. Available on Amazon, O'Reilly

Assessment

	Bloom`s Level of Thinking	Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
	Total (%)	100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VII

Course Code	UFG24D14T	Course Title	Advanced Visual Effects	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity, Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn, Research	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To explore the VFX pipeline and its role in filmmaking.																	
CLR-3	To master advanced compositing techniques.																	
CLR-3	To apply simulation and dynamics in VFX.																	
CLR-4	To create digital matte paintings and 3D environments.																	
CLR-5	To advance character rigging, animation, and CGI integration.																	
Outcomes CLO	**At the end of this course, learners will be able to:**																	
CLO-1	Students would describe the VFX pipeline and its filmmaking role.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would apply advanced compositing and keying techniques.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would simulate natural effects and dynamics in VFX.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would create matte paintings and integrate 3D models.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would animate characters and integrate CGI with live action.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Role of VFX in modern filmmaking	Multi-layer compositing	Advanced particle and fluid simulations	Photorealistic matte painting techniques	Advanced character rigging and animation
SLO-2	VFX pipeline and stages	Keying and green-screen techniques	Simulating fire, smoke, water, explosions	Combining 3D models with live-action	Facial animation and performance capture
SLO-3	Traditional vs. advanced VFX techniques	Advanced rotoscoping methods	Rigid and soft body dynamics	Virtual environments with 3D software	Creating digital doubles and creatures
SLO-4	VFX interaction with live-action footage	Deep compositing in VFX	Destruction and collision techniques	Lighting and rendering for seamless integration	Integrating CGI with live-action actors
SLO-5	Industry-standard VFX software tools	Matchmoving and camera tracking	Real-time dynamic VFX	Matte painting in fantasy, sci-fi, history	VFX enhancing character performance
SLO-6	VFX's role in storytelling	3D compositing with live-action	Particle systems in action sequences	Matte paintings in storytelling	Advanced motion capture techniques
SLO-7	Key VFX studios and professionals	Matte and object removal techniques	Fluid simulations for realism	Digital matte painting for vast environments	AI in character animation
SLO-8	Evolution of visual effects	Combining CGI with real-world elements	Creating physical realism in VFX	Integrating matte paintings with live-action	Emotionally engaging digital characters
SLO-9	VFX in fantasy and sci-fi	Advanced color grading in VFX	Environmental interactions through simulations	Advanced 3D environment rendering	VFX in character-environment interaction
SLO-10	Technological innovations in VFX	Enhancing realism through compositing	VFX for explosions and collapsing structures	Procedural generation in matte creation	Challenges in digital human creation
SLO-11	VFX in high-budget films	Optimizing compositing workflows	Integrating simulated elements with live-action	Textures and details for realism	Combining practical and VFX effects

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-12	VFX breakthroughs in films	Case studies of complex compositing	Dynamic simulation in action/disaster films	Matte painting in iconic films	Character animation in major VFX films
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I: Introduction to Advanced Visual Effects -Overview of visual effects and their role in modern filmmaking; Introduction to the VFX pipeline and its stages; Comparison of traditional and advanced VFX techniques; Understanding the interaction between VFX and live-action footage; Overview of industry-standard VFX software tools.
Unit II: Advanced Compositing Techniques -Principles of multi-layer compositing and integration; Keying, green-screen techniques, and their applications; Advanced rotoscoping techniques for complex shots; Deep compositing and its role in modern VFX; Matchmoving and camera tracking for seamless integration.
Unit III: Simulation and Dynamics - Introduction to advanced particle and fluid simulations; Simulating natural effects: fire, smoke, water, and explosions; Rigid and soft body dynamics in VFX; Techniques for destruction, collisions, and environmental effects; Real-time simulations and dynamic VFX for immersive experiences.
Unit IV: Digital Matte Painting and 3D Environments - Techniques for creating photorealistic digital matte paintings; Combining 3D models with live-action footage for environment creation; Virtual environments: using 3D software for scene modeling; Lighting, rendering, and compositing techniques for seamless integration; Matte painting for fantasy, sci-fi, and historical settings.
Unit V: Character Effects and Animation in VFX - Advanced techniques in character rigging and animation; Facial animation and performance capture technologies; Creating realistic digital doubles and creatures; Integrating CGI with live-action actors; The role of VFX in enhancing character performance and storytelling.

Resources

443	Finance, C., & Zwerman, S. (2012). *The visual effects producer: Understanding the art and business of VFX*. Focal Press. Available on Amazon, Focal Press	444	Kerlow, I. V. (2009). *The art of 3D computer animation and effects*. Wiley. Available on Amazon, Wiley.
445	L., D. J. (2017). *CGI filmmaking: The creation of Ghost in the Shell*. CRC Press. Available on Amazon, CRC Press	446	Miller, C. H. (2021). *Digital storytelling: A creator's guide to interactive entertainment*. Focal Press. Available on Amazon, Focal Press

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VII

Course Code	UFT24D15L	**Course Title**	Ad Filmmaking	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR-1	To provide the mastery in the basics of Ad Film.																				
CLR-2	To know the different concepts of Ad Film.																				
CLR-3	To understand the purpose of Perception and Illusion.																				
CLR-4	To impart the fundamentals of Semiotics and Semantics.																				
CLR-5	To learn the process of Ideation, Creativity, and Innovation.																				
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Program learning Outcomes**											
									Problem Solving, Critical Thinking, Creativity Solving	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy,**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
Outcomes (CLO)	At the end of this course, learners will be able to:																			
CLO-1	Students would learn the basics of Ad Film.	✓	✓	-	-	2	85	75	H	H				H			H		
CLO-2	Students would know the concept of Ad Filmmaking.	✓	✓	✓	-	2	85	75		H	H			H					
CLO-3	Students would gain knowledge about Perception and Illusion.	✓	✓	✓	✓	3	85	75		H			H	H					H
CLO-4	Students would learn the fundamentals of Symbolism.	✓	✓	✓	✓	3	85	75	H			H							
CLO-5	Students would learn the process of Ideation, Creativity, and Innovation.	✓	✓	✓	✓	3	85	75	H			H	H						

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	Understanding the Basics of Ad Films	Conceptualizing an Effective Ad Idea	Casting and Selecting Suitable Talent	Lighting Techniques for Ad Films	Adding Sound Effects and Background Music
S-4 to S-6	Understanding the Basics of Ad Films	Conceptualizing an Effective Ad Idea	Casting and Selecting Suitable Talent	Shooting Techniques for Short Ads	Color Grading for a Polished Look
S-7 to S-9	Understanding the Basics of Ad Films	Writing a Persuasive Ad Script	Location Scouting and Set Design	Shooting Techniques for Short Ads	Color Grading for a Polished Look
S-10 to S-12	Creating a Product Brief and Target Audience Analysis	Writing a Persuasive Ad Script	Location Scouting and Set Design	Capturing Close-Ups and Product Shots	Creating Motion Graphics and Titles
S-13 to S-15	Creating a Product Brief and Target Audience Analysis	Storyboarding for Visual Planning	Location Scouting and Set Design	Capturing Close-Ups and Product Shots	Creating Motion Graphics and Titles
S-16 to S-18	Creating a Product Brief and Target Audience Analysis	Storyboarding for Visual Planning	Designing Effective Visuals and Props	Editing and Creating Visual Flow	Creating Motion Graphics and Titles
S-19 to S-21	Developing a Unique Selling Proposition (USP)	Planning Camera Shots for Maximum Impact	Designing Effective Visuals and Props	Editing and Creating Visual Flow	Submission of Final Ad Film
S-22 to S-24	Developing a Unique Selling Proposition (USP)	Planning Camera Shots for Maximum Impact	Lighting Techniques for Ad Films	Adding Sound Effects and Background Music	Submission of Final Ad Film

CLASS EXERCISE:

1. Creating a Product Brief and Target Audience Analysis : 1 Week
2. Developing a Unique Selling Proposition : 1 Week
3. Writing a Persuasive Ad Script : 1 Week
4. Storyboarding for Visual Planning : 1 Week
5. Planning Camera Shots for Maximum Impact : 2 Weeks
6. Casting and Selecting Suitable Talent : 2 Week
7. Location Scouting and Set Design : 2 Weeks
8. Lighting and Shooting Techniques for Ad Films : 2 Weeks
9. Editing and Creating Visual Flow : 2 Weeks
10. Creating Motion Graphics and Titles : 1 Week

Record Works:

1. Students must make ONE Ad Film on any concept of their choice (Maximum 5 mins)

Assessment of Record Works: The students must submit the exercise in the Digital form for the Practical exam, which will be evaluated by the External Examiner

Resources			
447	Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads. Luke Sullivan. Wiley, 2021 (5th Edition).	448	Ogilvy on Advertising. David Ogilvy. Vintage, 2018 (Updated Edition).
449	The Copywriter's Handbook: A Step-By-Step Guide to Writing Copy That Sells. Robert Bly. Holt Paperbacks, 2020 (4th Edition).	450	Advertising Concept and Copy. George Felton. Routledge, 2020 (6th Edition).

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1	CLA – 2	CLA – 3	CLA – 4*	
		(10 %)	(10 %)	(20 %)	(10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total (100%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VII

Course Code	UFG24D16L	Course Title	Motion Capture and Stereoscopic 3D	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	**The purpose of learning this course is to:**
CLR-1	To learn motion capture setup, calibration, and data recording.
CLR-2	To refine motion capture data and map it to 3D models.
CLR-3	To integrate motion capture with live-action footage.
CLR-4	To understand stereoscopic 3D filming principles and setup.
CLR-5	To apply techniques for editing and integrating stereoscopic 3D footage.

Outcomes (CLO)	At the end of this course, learners will be able to:	**Depth**				**Attainment**			Program learning Outcomes										
									1	2	3	4	5	6	7	8	9	10
		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Problem Solving, Critical Thinking, Creativity Solving**	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLO-1	Students would demonstrate motion capture setup, calibration, and basic recording.	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would refine and map motion capture data to 3D models.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would integrate motion capture with live-action footage.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would explain and set up stereoscopic 3D camera rigs.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would adjust and edit stereoscopic 3D footage for final production.	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO - 1**	**CLO - 2**	**CLO - 3**	**CLO – 4**	**CLO - 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	Setting up a motion capture studio.	Character rigging for motion data integration	Facial motion capture techniques	Basics of stereoscopic 3D and depth perception	Adjusting depth and convergence for 3D effects
S-4 to S-6	Setting up a motion capture studio.	Advanced motion capture techniques (e.g.	Facial motion capture techniques	Basics of stereoscopic 3D and depth perception	Adjusting depth and convergence for 3D effects
S-7 to S-9	Calibrating motion capture equipment	Advanced motion capture techniques (e.g.	Facial motion capture techniques	Capturing stereoscopic 3D footage	Adjusting depth and convergence for 3D effects
S-10 to S-12	Calibrating motion capture equipment	Advanced motion capture techniques (e.g.	Combining motion capture data with CGI environments	Capturing stereoscopic 3D footage	Creating stereoscopic 3D animations
S-13 to S-15	Capturing basic human movements	Cleaning and refining motion capture data	Combining motion capture data with CGI environments	Capturing stereoscopic 3D footage	Creating stereoscopic 3D animations
S-16 to S-18	Capturing basic human movements	Cleaning and refining motion capture data	Combining motion capture data with CGI environments	Editing stereoscopic 3D footage in post	Creating stereoscopic 3D animations
S-19 to S-21	Character rigging for motion data integration	Cleaning and refining motion capture data	Basics of stereoscopic 3D and depth perception	Editing stereoscopic 3D footage in post	Exporting stereoscopic content for various platforms
S-22 to S-24	Character rigging for motion data integration	Facial motion capture techniques	Basics of stereoscopic 3D and depth perception	Editing stereoscopic 3D footage in post	Exporting stereoscopic content for various platforms

CLASS EXERCISE:

1. Setting up a motion capture studio : 1 Week.
2. Capturing basic human movements : 1 Week

3. Character rigging for motion data integration :1 Week
4. Advanced motion capture techniques : 2 Weeks
5. Cleaning and refining motion capture data : 2 Weeks
6. Combining motion capture data with CGI environments: 2 Week
7. Capturing stereoscopic 3D footage :1 Week
8. Editing stereoscopic 3D footage in post-production : 1 Week
9. Creating stereoscopic 3D animations : 2 Weeks
10. Exporting stereoscopic content for various platforms: 2 Weeks

Assessment of Record Works: **The students must submit ONE MoCap-driven animated scene as Record Work for the Practical exam, which will be evaluated by the external examiner**

Resources			
451	Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads. Luke Sullivan. Wiley, 2021 (5th Edition).	452	Ogilvy on Advertising. David Ogilvy. Vintage, 2018 (Updated Edition).
453	The Copywriter's Handbook: A Step-By-Step Guide to Writing Copy That Sells. Robert Bly. Holt Paperbacks, 2020 (4th Edition).	454	Advertising Concept and Copy. George Felton. Routledge, 2020 (6th Edition).

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total 100%		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VIII

Course Code	UFT24D17T	Course Title	Film Marketing and Distribution	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking, Creativity, Solving	Communication Skills, Collaborating	Independent Thinking, Analytical Reasoning	Leadership Qualities, Professionalism, Autonomy,	Digital Technology Skills	Value Inculcation, Multicultural	Environmental Action, Community	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-1	To understand film marketing, distribution practices, and emerging trends.																	
CLR-3	To develop film marketing strategies and promotional plans.																	
CLR-3	To explore various film distribution channels and strategies.																	
CLR-4	To analyze the role of film festivals in film promotion.																	
CLR-5	To evaluate the impact of digital technology on film distribution.																	
Outcomes CLO	At the end of this course, learners will be able to:																	
CLO-1	Students would grasp film marketing and distribution concepts.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would create effective marketing strategies for films.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would understand film distribution channels and tactics.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would recognize the importance of film festivals in distribution.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would assess the role of digital technology in film distribution.	✓	✓	✓	✓	3	85	75	H			H	H					

Title & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Scope of Film Marketing & Distribution: Definition and importance.	Market Research: Identifying and understanding target audience.	Theatrical Distribution: Cinema release strategies.	Film Festivals' Role: Importance in marketing and distribution.	Digital Distribution Evolution: Shift from physical to digital.
SLO-2	Historical Overview: Evolution of film marketing practices.	Audience Analysis: Tailoring marketing to demographics.	Digital Distribution: Streaming platforms (Netflix, YouTube).	Major Film Festivals: Cannes, Toronto, Berlin, etc.	Streaming Platforms: Netflix, Amazon, YouTube, etc.
SLO-3	Marketing's Role in Film Success: Impact on box office and audience reach.	Marketing Plan Development: Steps to create a film strategy.	DVD/Blu-ray Sales: Post-theatrical revenue generation.	Festival Strategies: How to enter and succeed.	Piracy Prevention: Digital rights management (DRM).
SLO-4	Key Terminology: Common terms in marketing and distribution.	Advertising Methods: TV, print, online ads.	TV Distribution: Cable and satellite networks.	Networking at Festivals: Building industry connections.	Social Media Influence: Marketing and distribution through social platforms.
SLO-5	Film Distribution Models: Traditional vs. modern approaches.	Publicity & Promotions: Media relations and promotional events.	Streaming Platforms: Distribution via OTT services.	Deal-Making: Negotiating distribution deals at festivals.	Digital Distribution Models: Subscription, pay-per-view, ad-supported.
SLO-6	Global Film Marketing: International strategies.	Social Media Strategy: Leveraging platforms for film promotion.	Independent Film Distribution: Challenges for smaller films.	Independent Films at Festivals: Opportunities and challenges.	OTT Services: The rise of exclusive content platforms.
SLO-7	Emerging Trends: Digital media and influencer marketing.	Influencer Marketing: Using endorsements and social personalities.	Mainstream Distribution: Strategies of big studios.	Festival Marketing: Boosting a film's profile.	Changing Audience Behavior: Digital's impact on viewing habits.
SLO-8	Marketing Challenges: Budgeting, competition, and piracy.	Content Creation: Designing posters, trailers, and merchandise.	International Distribution: Global release strategies.	Film Marketplaces: MIPCOM, AFM, and their role.	Big Data's Role: Analytics in marketing and distribution.
SLO-9	Cultural Nuances: Marketing strategies in India and beyond.	Digital Marketing: SEO, email campaigns, viral techniques.	Distribution Agreements: Legal contracts and rights.	Festival Awards: Impact on distribution and success.	Revenue in the Digital Age: How streaming generates profit.
SLO-10	Cross-Media Marketing: Integrating various platforms.	Grassroots Marketing: Local community engagement.	Film Distribution Logistics: Delivery process and operations.	Festival Publicity: Press releases, media, and screenings.	Digital Premieres: Releasing films directly on digital platforms.
SLO-11	Innovative Campaigns: Examples of successful film marketing.	Branding: Establishing a film's identity.	Case Studies: Successful and unsuccessful distribution strategies.	Festival Challenges: High competition, costs, and logistics.	Future of Distribution: VR, AR, blockchain, and emerging models.
SLO-12	Future of Film Marketing: Digital transformation and new tools.	Successful marketing campaigns.	Revenue Models: Different ways films generate revenue.	Success Stories: Films that benefited from festival recognition.	Innovations in Distribution: New technologies shaping the future.
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		

	Continuous Learning Assessment - 3

UNIT I:
Introduction to Film Marketing and Distribution; Definition and scope of film marketing and distribution; Historical overview of film marketing and distribution practices; The role of marketing and distribution in the success of a film; Key concepts and terminology in film marketing and distribution; Emerging trends and challenges in film marketing and distribution.

UNIT II:
Marketing Strategies for Films; Market research and audience analysis for film marketing; Developing a marketing plan for a film; Advertising and promotional strategies for films;Publicity and media relations for film promotion; Digital marketing techniques for film promotion.

UNITIII:
Film Distribution Channels; Types of film distribution channels - Theatrical, Digital, DVD/Blu-ray, TV, streaming; Distribution strategies for different types of films - Independent, Mainstream, and international; Distribution agreements and contracts; Film distribution logistics and operations; Case studies of successful and unsuccessful distribution strategies.

UNITIV:
Film Festivals and Markets; Role of film festivals in film marketing and distribution; Major international film festivals and markets - Cannes, Berlin, Toronto; Strategies for promoting films at festivals and markets; Networking and deal-making at film festivals and markets; The impact of film festival awards on film distribution

UNIT V:
Film Distribution in the Digital Age; The impact of digital technology on film distribution; Online distribution platforms and streaming services; Digital rights management and piracy prevention
Social media and online marketing for films; Future trends and innovations in film distribution

Resources			
455	Film Marketing (2nd Edition). Finola Kerrigan. Palgrave Macmillan, 2010.	456	The Business of Film: A Handbook for Producers, Marketers, and Film Distributors. Paula Landry. Routledge, 2019.
457	The Film Distribution Handbook (2nd Edition). Giles Foreman. Routledge, 2018.	458	The Essential Guide to Film Distribution. Peter Broderick. Michael Wiese Productions, 2020.

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1 (10%)	CLA– 2 (10%)	CLA– 3 (20%)	CLA – 4* (10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VIII

Course Code	UFT24D18T	Course Title	Tele Filmmaking	Category	C	Core	L	T	P	C
							4	0	0	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

Rationale CLR	The purpose of learning this course is to:
CLR-1	To understand film marketing, distribution practices, and emerging trends.
CLR-3	To develop film marketing strategies and promotional plans.
CLR-3	To explore various film distribution channels and strategies.
CLR-4	To analyze the role of film festivals in film promotion.
CLR-5	To evaluate the impact of digital technology on film distribution.

Outcomes CLO	At the end of this course, learners will be able to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking,	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLO-1	Students would grasp film marketing and distribution concepts.	✓	-	-	-	-	85	75	H					H			H	
CLO-2	Students would create effective marketing strategies for films.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would understand film distribution channels and tactics.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would recognize the importance of film festivals in distribution.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would assess the role of digital technology in film distribution.	✓	✓	✓	✓	3	85	75	H			H	H					

tle & Content	Unit Title	Unit Title	Unit Title	Unit Title	Unit Title
Duration (hour)	12	12	12	12	12
SLO-1	Definition and Characteristics of Telefilms	Developing a Telefilm Concept	Directing Telefilms	Editing Techniques and Software	Telefilm Distribution Channels
SLO-2	Telefilm History and Evolution	Writing a Synopsis	Visual Storytelling	Narrative Pacing and Continuity	Broadcast Television Distribution
SLO-3	Telefilms vs. Feature Films	Treatment Writing	Cinematography for Telefilms	Sound Editing and Mixing	Streaming Platforms and Online Distribution
SLO-4	Telefilms vs. TV Series	Scriptwriting for Telefilms	Lighting for Telefilms	Dialogue Editing and ADR	Marketing Plan for Telefilms
SLO-5	Importance of Telefilms	Dialogue Writing	Sound Design	Foley and Sound Effects	Social Media Marketing Strategies
SLO-6	Telefilms and Society	Character Development	Working with Actors	Visual Effects in Telefilms	Audience Engagement and Feedback
SLO-7	Genres in TeleFilmmaking	Budgeting for Telefilms	Set Design	Basic Visual Effects Techniques	Analyzing Audience Metrics
SLO-8	Stylistic Approaches	Scheduling and Time Management	Location Scouting	Color Grading and Correction	Feedback and Adaptation
SLO-9	Telefilm Production Cycle	Casting and Auditions	Costumes and Props	Finalizing the Edit	Legal and Ethical Issues in Distribution
SLO-10	Telefilm Audiences	Assembling a Production Team	Production Crew Management	Preparing for Broadcast	Copyright and Licensing
SLO-11	Telefilm Funding and Production	Legal Considerations in Pre-Production	Camera Techniques	Quality Control in Post-Production	Distribution Agreements
SLO-12	Global Telefilm Trends	Pre-Production Documentation	On-Set Troubleshooting	Exporting the Final Output	International Distribution Strategies
Assessment	Continuous Learning Assessment - 1		Continuous Learning Assessment - 2		
	Continuous Learning Assessment - 3				

Unit I: Introduction to TeleFilmmaking -Definition and Characteristics of Telefilms; History and Evolution of Telefilms; Differences Between Telefilms, Feature Films, and TV Series; Importance and Impact of Telefilms on Television and Society; Key Genres and Styles in TeleFilmmaking

Unit II: Pre-Production Planning -Developing a Telefilm Concept; Idea Generation and Brainstorming; Writing a Synopsis and Treatment; Scriptwriting for Telefilms; Structure and Format; Dialogue Writing and Character Development; Budgeting and Scheduling; Creating a Budget Plan; Production Scheduling and Time Management; Casting and Crew Selection; Casting Techniques and Auditions; Assembling a Production Team.

Unit III: Production Techniques -Directing Telefilms; Visual Storytelling and Shot Composition; Working with Actors and Crew; Cinematography for Telefilms; Camera Techniques and Equipment; Lighting and Framing; Sound Design and Recording; Capturing Quality Audio; Use of Sound Effects and Music; Production Design; Set Design and Location Scouting; Costumes and Props

Unit IV: Post-Production -Editing Telefilms; Editing Techniques and Software; Narrative Pacing and Continuity; Sound Editing and Mixing; Dialogue Editing and ADR; Foley and Sound Effects; Visual Effects and Color Grading; Basic Visual Effects Techniques; Color Correction and Grading; Finalizing and Exporting; Preparing for Broadcast; Quality Control and Final Output

Unit V: Distribution and Promotion - Telefilm Distribution Channels; Broadcast Television; Streaming Platforms and Online Distribution; Marketing and Promotion; Creating a Marketing Plan; Utilizing Social Media and Online Platforms; Audience Engagement and Feedback; Analyzing Audience Metrics; Gathering and Responding to Feedback; Legal and Ethical Considerations; Copyright and Licensing; Ethical Issues in TeleFilmmaking

Resources

Zettl, H. (2018). Television production handbook (11th ed.). Cengage Learning.	459 Hilliard, R. L. (2017). Writing for television, radio, and new media (9th ed.). Cengage Learning.
Barnwell, J. (2016). Film and television production design: From concept to screen. Bloomsbury Visual Arts.	460 Millerson, G. (2014). The art of television production (4th ed.). Focal Press.
Musburger, R. B. (2019). Television and video production (7th ed.). Routledge.	

Assessment

Bloom`s Level of Thinking		Continuous Learning Assessment (CLA) (50% weightage)				Final Assessment (50 % weightage)
		CLA– 1	CLA– 2	CLA– 3	CLA – 4*	
		(10%)	(10%)	(20%)	(10%)	
		Theory (%)	Theory (%)	Theory (%)	Theory (%)	Theory (%)
1	Remember	15	15	10	10	15
2	Understand	15	15	10	10	15
3	Apply	20	25	25	25	25
4	Analyse	20	25	25	25	25
5	Evaluate	15	10	15	15	10
6	Create	15	10	15	15	10
Total (%)		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations		Clarification/Pauses	✔	Good Health & Well Being	✔
Presentation Tools	✔	Group Discussion	✔	Quality Education	✔
Learning Management System	✔	Hands-on Practice	✔	Gender Equality	✔
		Debate	✔		
		Interactive Lecture	✔		
		Brainstorming	✔		

* The evaluation can be done on one or more parameters that include, (i) Seminars, (ii) Mini-Project, (iii) Case-Studies, (iv) MOOC Certification, (v) Publication of Article, (vi) Presentation of Research Work in Conferences, (vii) Assignments

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VIII

Coursie Code	UFG24D19L	**Course Title**	Animation Filmmaking	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

		Conceive	**Design**	**Implement**	**Operate**	**Level of Thinking**	**Expected Proficiency (%)**	**Expected Attainment (%)**	Program learning Outcomes									
									Problem Solving, Critical Thinking, Creativity Solving	**Communication Skills, Collaborating Skills**	**Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills**	**Leadership Qualities, Professionalism, Autonomy, Accountability**	**Digital Technology Skills**	**Value Inculcation, Multicultural inclusivity**	**Environmental Action, Community Engagement**	**Entrepreneurial Risk Taking**	**PSO 1**	**PSO 2**
CLR-1	To grasp animation filmmaking fundamentals and workflows.																	
CLR-2	To create storyboards, characters, and backgrounds for animation.																	
CLR-3	To apply animation principles in stop motion, 2D, and 3D.																	
CLR-4	To integrate voice recording and sound into animation.																	
CLR-5	To apply lighting, rendering, and compositing techniques.																	
Outcomes (CLO)	At the end of this course, learners will be able to:i																	
CLO-1	Students would explain animation filmmaking processes.	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would create storyboards, characters, and backgrounds.	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would apply animation principles in various techniques.	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would integrate voice and sound into animation.	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would demonstrate lighting, rendering, and compositing.	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	**CLO – 1**	**CLO – 2**	**CLO – 3**	**CLO – 4**	**CLO – 5**
	24	**24**	**24**	**24**	**24**
S-1 to S-3	Exploring Advanced Animation Techniques	*Storyboarding for Long-form Animated Films*	*Animating Action Sequences and Effects*	*Lighting Techniques for Animated Scenes*	*Compositing and Layering in Animation*
S-4 to S-6	Exploring Advanced Animation Techniques	*Animating Facial Expressions and Lip Syncing*	*Animating Action Sequences and Effects*	*Lighting Techniques for Animated Scenes*	*Rendering Techniques for High-quality Output*
S-7 to S-9	Exploring Advanced Animation Techniques	*Animating Facial Expressions and Lip Syncing*	*Developing a Unique Visual Style*	*Lighting Techniques for Animated Scenes*	*Rendering Techniques for High-quality Output*
S-10 to S-12	*Character Design and Rigging for Complex Animations*	*Animating Facial Expressions and Lip Syncing*	*Developing a Unique Visual Style*	*Sound Design and Foley for Animation*	*Rendering Techniques for High-quality Output*
S-13 to S-15	*Character Design and Rigging for Complex Animations*	*Advanced Scene Composition and Camera Angles*	*Developing a Unique Visual Style*	*Sound Design and Foley for Animation*	*Editing and Sequencing Animated Clips*
S-16 to S-18	*Character Design and Rigging for Complex Animations*	*Advanced Scene Composition and Camera Angles*	*Integrating Physics and Realism in Animation*	*Sound Design and Foley for Animation*	*Editing and Sequencing Animated Clips*
S-19 to S-21	*Storyboarding for Long-form Animated Films*	*Advanced Scene Composition and Camera Angles*	*Integrating Physics and Realism in Animation*	*Compositing and Layering in Animation*	*Editing and Sequencing Animated Clips*

S-22 to S-24	*Storyboarding for Long-form Animated Films*	*Animating Action Sequences and Effects*	*Integrating Physics and Realism in Animation*	*Compositing and Layering in Animation*	*Creating a Complete Animated Film Project*

CLASS EXERCISE:

1. Exploring Advanced Animation Techniques : 1 Week
2. *Character Design and Rigging for Complex Animations* : 1 Week
3. *Storyboarding for Long-form Animated Films* : 1 Week
4. *Animating Facial Expressions and Lip Syncing* : 1 Week
5. *Developing a Unique Visual Style* : 2 Weeks
6. *Integrating Physics and Realism in Animation* : 2 Weeks
7. *Lighting Techniques for Animated Scenes* : 2 Weeks
8. *Sound Design and Foley for Animation* : 1 Week
9. *Compositing and Layering in Animation* : 2 Weeks
10. *Editing and Sequencing Animated Clips* : 2 Weeks

Assessment of Record Works: **The students must submit ONE Animated Short film with duration of maximum 20 mins as Record Work for the Practical exam, which will be evaluated by the external examiner**

Resources

461	Monaco, James, How to read a Film, New York, Oxford University Press, 4th Edition, 2009.	462	Livingston, Don, Film and the Director, London – Macmillan, 1953.
463	Rabiger, Michael, Directing, Film Techniques and Aesthetics, Burlington, Focal Press, 3rd Edition, 2008	464	Ernst Lindgren, Art of Film, Australia , Allen & Unwin, 1970

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total 100%		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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SEMESTER VIII

Coursie Code	UFT24D20L	**Course Title**	Short Filmmaking	Category	C	Core	L	T	P	C
							0	0	8	4

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

		Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Program learning Outcomes									
									Problem Solving, Critical Thinking, Creativity Solving	Communication Skills, Collaborating Skills	Independent Thinking, Analytical Reasoning, Learning to Learn ,Research Skills	Leadership Qualities, Professionalism, Autonomy, Accountability	Digital Technology Skills	Value Inculcation, Multicultural inclusivity	Environmental Action, Community Engagement	Entreprenuerial Risk Taking	PSO 1	PSO 2
CLR-1	To provide the mastery in Story & Scene for Short Film																	
CLR-2	To know the different concept of Budget for Short Film																	
CLR-3	To understand the purpose of Shooting Script for Short Film																	
CLR-4	To impart the fundamentals of Non-linear Video Editing																	
CLR-5	To learn the process of Dubbing, Sound Effects & Mixing																	
Outcomes (CLO)	At the end of this course, learners will be able to:i																	
CLO-1	Students would learn the basics of Story & Scene for Short Film	✓	✓	-	-	2	85	75	H					H			H	
CLO-2	Students would know the concept of Budget for Short Film	✓	✓	✓	-	2	85	75			H			H				
CLO-3	Students would learn fundamentals of Non-linear Video Editing	✓	✓	✓	✓	3	85	75					H	H				H
CLO-4	Students would learn to process of Dubbing, Sound Effects & Mixing	✓	✓	✓	✓	3	85	75	H			H						
CLO-5	Students would learn the basics of Story & Scene for Short Film	✓	✓	✓	✓	3	85	75	H			H	H					

Sessions	CLO - 1	CLO - 2	CLO - 3	CLO – 4	CLO - 5
	24	24	24	24	24
S-1 to S-3	*Writing Original Theme / Concept for Film-1*	*Writing Scene & Sequence for Film-1*	*Writing Original Shooting Script for Film-1*	*Working with Video Editing for Film-3*	*Working with Dubbing & Music for Film-5*
S-4 to S-6	*Writing Original Theme / Concept for Film-2*	*Writing Scene & Sequence for Film-2*	*Writing Original Shooting Script for Film-2*	*Working with Video Editing for Film-4*	*Working with Dubbing & Music for Film-6*
S-7 to S-9	*Writing Original Story for Film-1*	*Writing Scene & Sequence for Film-3*	*Writing Original Shooting Script for Film-3*	*Working with Video Editing for Film-5*	*Working with Sound Effects & Final Mixing for Film-1*
S-10 to S-12	*Writing Original Story for Film-2*	*Writing Original Dialogue for Film-1*	*Writing Original Shooting Script for Film-4*	*Working with Video Editing for Film-6*	*Working with Sound Effects & Final Mixing for Film-2*
S-13 to S-15	*Writing Original Story for Film-3*	*Writing Original Dialogue for Film-2*	*Writing Original Shooting Script for Film-5*	*Working with Dubbing & Music for Film-1*	*Working with Sound Effects & Final Mixing for Film-3*
S-16 to S-18	*Writing Original Screenplay for Film-1*	*Writing Original Dialogue for Film-3*	*Writing Original Shooting Script for Film-6*	*Working with Dubbing & Music for Film-2*	*Working with Sound Effects & Final Mixing for Film-4*
S-19 to S-21	*Writing Original Screenplay for Film-2*	*Working with Production Team & Budget for Film-1*	*Working with Video Editing for Film-1*	*Working with Dubbing & Music for Film-3*	*Working with Sound Effects & Final Mixing for Film-5*
S-22 to S-24	*Writing Original Screenplay for Film-3*	*Working with Production Team & Budget for Film-2*	*Working with Video Editing for Film-2*	*Working with Dubbing & Music for Film-4*	*Working with Sound Effects & Final Mixing for Film-6*

CLASS EXERCISE:

1. Writing Theme/ Concept for Film : 1 Week
2. Writing Story for Film : 1 Week
3. Writing Screenplay for Film : 1 Week
4. Writing Scene & Sequence for Film : 1 Week
5. Writing Dialogue for Film : 2 Weeks
6. Working with Production Team & Budget for Film : 2 Weeks
7. Writing Shooting Script for Film : 2 Weeks
8. Working with Video Editing for Film : 2 Weeks
9. Working with Dubbing & Music for Film : 2 Weeks
10. Working with Sound Effects & Final Mixing for Film : 1 Week

Record Works:

1. Students must make ONE Short Film on any concept of their choice (Maximum 20 mins)

Assessment of Record Works: The students must submit the exercise in the Digital form for the Practical exam, which will be evaluated by the External Examiner

Resources			
1	*Wilschut, J. C. (2020). The short film: A critical introduction. Routledge.*	4	*Tierno, M. (2019). The art of writing a short film. Michael W. Tierno Publishing.*
2	*Cowgill, L. J. (2012). Writing short films: Structure and content for screenwriters (3rd ed.). Michael Wiese Productions.*	5	*Murch, W. (2018). In the blink of an eye: A perspective on film editing (3rd ed.). Silman-James Press.*
3	*Gurskis, D. (2018). The short screenplay: Your short film from concept to script. Focal Press.*		

Assessment

Bloom's Level of Thinking		Continuous Learning Assessment (50% weightage)				Final Assessment (50 % weightage)
		CLA – 1 (10 %)	CLA – 2 (10 %)	CLA – 3 (20 %)	CLA – 4* (10 %)	
		Practice (%)	Practice (%)	Practice (%)	Practice (%)	Practice (%)
1	Remember	20	20	20	20	20
2	Understand	20	20	20	20	20
3	Apply	20	20	20	20	20
4	Analyze	20	20	20	20	20
5	Evaluate	10	10	10	10	10
6	Create	10	10	10	10	10
Total 100%		100	100	100	100	100

Strategies

Technology		Pedagogy / Andragogy		Sustainable Development	
Simulations	✓	Clarification/Pauses	✓	Good Health & Well Being	✓
Presentation Tools	✓	Group Discussion	✓	Quality Education	✓
Learning Management System		Hands-on Practice	✓	Gender Equality	✓
		Debate	✓		
		Interactive Lecture	✓		

Designers

Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

SEMESTER VIII

Course Code	UFT24P04L	Course Title	Research Project and Dissertation	Category	R	Project Work / Internship	L	T	P	C
							0	0	24	12

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes										
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
CLR-1	*To give the knowledge about Research*	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking	Communication Skills, Collaborative Skills	Independent Thinking, Analytical Reasoning	Leadership Qualities, Professionalism	Digital Technology Skills	Value Inculcation, Multicultural	Environmental Action, Community	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-2	*To know the importance of research in media*																	
CLR-3	*To understand various research methods*																	
CLR-4	*To know about data and its importance*																	
CLR-5	*To acquire the complete knowledge of research processes*																	
CLO	**At the end of this course, learners will be able to:**																	
CLO-1	*Students would learn about Research*	✓	✓	-	-	2	85	75	3	-	3	-	-	-	-	3	3	3
CLO-2	*Students would know the importance of research in media*	✓	✓	✓	-	2	85	75	3	-	3	-	-	2	-	3	-	3
CLO-3	*Students would understand various research methods*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3
CLO-4	*Students would know about data and its importance*	✓	✓	✓	✓	3	85	75	3	-	3	-	-	2	-	3	-	3
CLO-5	*Students would acquire the complete knowledge of research processes*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3

This course is focused to facilitate student to carry out extensive research and development project or technical project at place of work through problem and gap identification, development of methodology for problem solving, interpretation of findings, presentation of results and discussion of findings in context of national and international research. The overall goal of the dissertation is for the student to display the knowledge and capability required for independent work.

Methodology:

To develop the research acumen of the students, dissertation work will be allocated to them in semester VIII. Each student will have to prepare the dissertation work under the supervision of a faculty member. The research work can be on any topic related to Visual Design, Media Organization, Advertising or Film Studies.

Record Work:

The student must submit and defend the dissertation project. If the student does not complete and defend the dissertation during the semester, the student must defend the dissertation in a subsequent semester.

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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Course Code	UFT24P05L	Course Title	Professional Internship	Category	R	Project Work / Internship	L	T	P	C
							0	0	24	12

Course Offering Department	Film Technology	Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	Data Book / Codes/Standards	Nil

CLR	The purpose of learning this course is to:	Depth				Attainment			Program learning Outcomes									
		1	2	3	4	1	2	3	1	2	3	4	5	6	7	8	9	10
CLR-1	*To acquire the basic knowledge of media industry*	Conceive	Design	Implement	Operate	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Problem Solving, Critical Thinking	Communication Skills, Collaborative Skills	Independent Thinking, Analytical Reasoning	Leadership Qualities, Professionalism	Digital Technology Skills	Value Inculcation, Multicultural	Environmental Action, Community	Entrepreneurial Risk Taking	PSO-1	PSO-2
CLR-2	*To understand the working atmosphere of media industry*																	
CLR-3	*To know and practice field works in various designations of various media setup*																	
CLR-4	*To train in the film& TV industry as an intern in various field*																	
CLR-5	*To get the mastery skills from the media field through intern training*																	
CLO	**At the end of this course, learners will be able to:**																	
CLO-1	*Students would learn the media industry practically*	✓	✓	-	-	2	85	75	3	-	3	-	-	-	-	3	3	3
CLO-2	*Students would gain knowledge of media field circumstances*	✓	✓	✓	-	2	85	75	3	-	3	-	-	2	-	3	-	3
CLO-3	*Students would know various designations and various media setup*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3
CLO-4	*Students would gain knowledge about film & TV industry*	✓	✓	✓	✓	3	85	75	3	-	3	-	-	2	-	3	-	3
CLO-5	*Students would be proficient in the media field*	✓	✓	✓	✓	3	85	75	3	-	3	-	3	3	-	3	-	3

The student will undergo a two-week internship during the summer vacation after the end of the II Semester in any media organization and must submit an activity report. The student will be monitored by the faculty and will be guided by the media organization in completing the internship.

Methodology:

Students are expected to do an internship of professional nature within the stipulated time during the summer vacation for a period of a minimum of 15 days after the end the of II Semester. Criteria for selecting the internship will be based on the area of specialization by the student in the media industry. Emphasis will be given to get trained of professional quality that will help students to enter the media industry with an evaluated portfolio. The internship training activities will be presented by the students and the viva voce will complete the process of evaluation for awarding grades.

The training work can be carried out in any Media House/ Print Media/ Advertising Agency/ Media Professional/ Film Industry for three months.

Record Work:
Students must prepare the Day-to-Day activities of their internship training period, that will be monitored by Internship Coordinator of the Media organization.
(The students must submit the Internship report in the Record form for Practical Exam, which will be evaluated by the External Examiner)

Assessment of Record Works: **The students must submit ONE exercise from each unit as Record Work for the Practical exam, which will be evaluated by the external examiner**

Learning Assessment				
Project Work / Internship	**Continuous Learning Assessment (50% weightage)**		**Final Evaluation (50% weightage)**	
	Review – 1	**Review – 2**	**Internship Report**	**Viva-Voce**
	20%	**30 %**	**30 %**	**20 %**

Designers					
Professional Experts		Higher Institution Experts		Internal Experts	
1	Mr.K.Hariharan, Film Director	1	Dr. Uma Vangal Professor, International Institute of Film & Culture, Chennai.	1	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP

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