FACULTY OF SCIENCE AND HUMANITIES

ACADEMIC CURRICULA

UNDERGRADUATE DEGREE PROGRAMME

Bachelor of Science

In

Film Technology (B. Sc)

Four Years (Full-Time)

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

Learning **O**utcome-based **C**urricula **F**ramework
(LOCF)

Academic Year

2023 - 2024



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

Department of Film Technology

1.Department Vision Statement	
Stmt-1	*To provide rigorous standards for content knowledge, communication skills, industry connect, and professional behavior*
Stmt-2	*To contribute to a media literate society through teaching (with classrooms, labs, studios, and research), scholarship, and service*
Stmt-3	*To value a collaborative, collegial, and cooperative teaching and learning community composed of diverse scholars*

2.Department Mission Statement	
Stmt–1	*To be the core of excellence in the realm of Film Technology.*
Stmt–2	*To produce fruitful projects and valuable critiques in the field of Film Technology.*
Stmt–3	*Implementing global standards and encouraging the students through innovation and quality education.*
Stmt–4	*Cultivating the Media Professionals to effectively contribute to the society with integrity and commitment.*
Stmt–5	*Developing the student on the ethical side and making them society friendly professional.*

3.Program Education Objectives (PEO)	
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 with in 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.Program Specific Outcomes (PSO)	
PSO-1	***Critical Thinking**: Take informed actions after identifying the assumptions that frame our thinking and actions, checking out the degree to which these assumptions are accurate and valid, and looking at our ideas and decisions (intellectual, organizational, and personal) from different perspectives*
PSO-2	***Ethics**: Recognize different value systems including your own, understand the moral dimensions of your decisions, and accept responsibility for them.*
PSO-3	***Knowledge and Competency**: Shall acquire knowledge related to media and its impact and competent enough to undertake professional Job on their own or as per demands and requirements of media industry.*

5.ConsistencyofPEO'swithMissionoftheDepartment					
	Mission Stmt. -1	Mission Stmt. -2	Mission Stmt. -3	Mission Stmt. –4	Mission Stmt.–5
PEO-1	H	M	H	L	M
PEO-2	H	H	H	M	M
PEO-3	H	M	H	H	H
PEO-4	H	L	H	M	H
PEO-5	H	M	H	H	H

H–High Correlation, M–Medium Correlation, L–Low Correlation

6.Consistency of PEO's with Program Learning Outcomes (PLO)															
	Program Learning Outcomes (PLO)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	ICT Skills	Professional Behavior	Life Long Learning
PEO-1	H	H	H	H	H	H	H	H	M	H	H	H	H	H	H
PEO-2	H	M	H	H	H	H	H	H	H	H	L	H	H	H	H
PEO-3	H	H	H	L	H	H	H	H	H	H	H	M	H	H	H
PEO-4	H	H	H	H	H	M	H	H	H	H	H	H	L	H	H
PEO-5	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H

7.Program Structure (BSc Film Technology)

1.Discipline Specific Core Courses (C) *(20Courses)*

Course Code	Course Title	Hours/Week L	T	P	O	C
UFT23101T	Introduction to Film Technology-I	4	0	0	2	4
UFT23102T	History of Cinema	4	0	0	2	4
UFT23103L	Film Appreciation	0	0	8	2	4
UFT23201T	Introduction to Film Technology-II	4	0	0	2	4
UFT23202T	Art Culture and Society	4	0	0	2	4
UFT23203L	Scene Making Practical	0	0	8	2	4
Total Learning Credits						**24**

2.Generic Elective Courses (G) (9Courses)

Course Code	Course Title	Hours/Week L	T	P	O	C
ULT23G01J	Tamil-I	2	0	2	2	3
ULH23G01J	Hindi-I					
ULF23G01J	French-I					
ULT23G02J	Tamil-II	2	0	2	2	3
ULH23G02J	Hindi-II					
ULF23G02J	French-II					
Total Learning Credits						**6**

3.Skill Enhancement Courses (S) (5Courses)

Course Code	Course Title	Hours/Week L	T	P	O	C
UCD23S01L	Quantitative Aptitude and Logical Reasoning	0	0	2	2	1
UCD23S02T	Verbal Ability and Skill Development	2	0	0	2	2
Total Learning Credits						**3**

4.Ability Enhancement Courses (AE) (4Courses)

Course Code	Course Title	Hours/Week L	T	P	O	C
ULE23AE1T	English	4	0	0	2	4
UES23AE1	Environmental Studies	3	0	0	2	3
Total Learning Credits						**7**

5.Value Addition Course (V) (4Courses)

Course Code	Course Title	Hours/Week L	T	P	O	C
UCD23V01T	Universal Human Values	2	0	0	2	2
UEN23V01L	Communication Skills	0	0	4	2	2
Total Learning Credits						**4**

6.Mandatory Courses (M) (2Courses)

Course Code	Course Title	Hours/Week L	T	P	O	C
UNS23M01L	NSS	0	0	0	2	0
UNC23M01L	NCC	0	0	0	2	0
UNO23M01L	NSO	0	0	0	2	0
UYG23M01L	YOGA	0	0	0	2	0
Total Learning Credits						-

TotalLearningCredits:44

FILM TECHNOLOGY

8. Implementation Plan

Semester–I

Course Code	Course Title	Hours/Week L	T	P	O	C
ULT23G01J	Tamil-I	2	0	2	2	3
ULH23G01J	Hindi-I					
ULF23G01J	French-I					
ULE23AE1T	English	4	0	0	2	4
UFT23101T	Introduction to Film Technology-I	4	0	0	2	4
UFT23102T	History of Cinema	4	0	0	2	4
UFT23103L	Film Appreciation	0	0	8	2	4
UCD23S01L	Quantitative Aptitude and Logical Reasoning	0	0	2	2	1
UCD23V01T	Universal Human Values	2	0	0	2	2
Total Learning Credits						**22**
Total number of hours / Week		14	0	16	-	**30**

Semester–II

Course Code	Course Title	Hours/Week L	T	P	O	C
ULT23G02J	Tamil-II	2	0	2	2	3
ULH23G02J	Hindi-II					
ULF23G02J	French-II					
UES23AE1T	Environmental Studies	3	0	0	2	3
UFT23201T	Introduction to Film Technology-II	4	0	0	2	4
UFT23202T	Art Culture and Society	4	0	0	2	4
UFT23203L	Scene Making Practical	0	0	8	2	4
UCD23S02T	Verbal Ability and Skill Development	2	0	0	2	2
UEN23V01L	Communication Skills	0	0	4	2	2
UNS23M01L	NSS	0	0	0	2	0
UNC23M01L	NCC	0	0	0	2	0
UNO23M01L	NSO	0	0	0	2	0
UYG23M01L	YOGA	0	0	0	2	0
Total Learning Credits						**22**
Total number of hours/ Week		14	0	16	-	**30**

9.Program Articulation Matrix

Course Code	Course Name	Program Learning Outcomes														
		Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	ICT Skills	Professional Behavior	Life Long Learning
UFT23101T	*Introduction to Film Technology-I*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23102T	*History of Cinema*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
UFT23103L	*Film Appreciation*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23201T	*Introduction to Film Technology-II*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23202T	*Art Culture and Society*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23203L	*Scene Making Practical*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
ULT23G01J	*Tamil-I*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
ULH23G01J	*Hindi-I*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
ULF23G01J	*French-I*	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-
ULT23G02J	*Tamil-II*	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULH23G02J	*Hindi-II*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULF23G02J	*French-II*	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-
UCD23S01L	*Quantitative Aptitude and Logical Reasoning*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UCD23S02T	*Verbal Ability and Skill Development*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
ULE23AE1T	*English*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UES23AE1T	*Environmental Studies*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UCD23V01T	*Universal Human Values*	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
UEN23V01L	*Communication Skills*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	-	-	-
UNS23M01L	*NSS*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UNC23M01L	*NCC*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UNO23M01L	*NSO*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UYG23M01L	*YOGA*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
	Program Average	***H***	***L***	***H***	***M***	***H***	***H***	***M***	***H***	***H***	***M***	***H***	***H***	***M***	***H***	***H***

DIRECTION

10.Program Structure (BSc Film Technology - Direction)

1.Discipline Specific Core Courses (C) *(20Courses)*

Course Code	Course Title	Hours/Week L	T	P	O	C
UFT23101T	Introduction to Film Technology-I	4	0	0	2	4
UFT23102T	History of Cinema	4	0	0	2	4
UFT23103L	Film Appreciation	0	0	8	2	4
UFT23201T	Introduction to Film Technology-II	4	0	0	2	4
UFT23202T	Art Culture and Society	4	0	0	2	4
UFT23203L	Scene Making Practical	0	0	8	2	4
UDF23301T	Screenplay Writing Theory	4	0	0	2	4
UDF23302T	Acting Theory	4	0	0	2	4
UDF23303L	Screenplay Writing Practical	0	0	8	2	4
UDF23401T	Documentary Theory	4	0	0	2	4
UDF23402T	Film Direction Techniques	4	0	0	2	4
UDF23403L	Film Genre Analyses	0	0	7	2	4
UDF23501T	Film Movements	4	0	0	2	4
UDF23502T	Study of Master Directors	4	0	0	2	4
UFT23501L	Silent Film Making	0	0	7	2	4
UDF23601T	Film Production Management	4	0	0	2	4
UDF23602T	Film and Documentary Appreciation	4	0	0	2	4
UDF23603T	Study of Popular Indian Films	4	0	0	2	4
UFT23701T	Digital Film Making	4	0	0	2	4
UDF23801T	Film Aesthetics	4	0	0	2	4
Total Learning Credits						**80**

2. Discipline Specific Elective Courses (D) (10 Courses)

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFT23D01L	Video Song Project	0	0	8	2	4
UFT23D02L	Actuality Exercise					
UFT23D03L	Short Film Making-I	0	0	8	2	4
UFT23D04L	Documentary Film Making- I					
UDF23D05L	Pre-visual Technique	0	0	8	2	4
UDF23D06L	Literary Source Scripting					
UFT23D07L	Documentary Film Making-II	0	0	16	2	8
UFT23D08L	Short Film Making-II					
Total Learning Credits						**20**

3.Generic Elective Courses (G) (9Courses)

Course Code	Course Title	Hours/Week L	T	P	O	C
ULT23G01J ULH23G01J ULF23G01J	Tamil-I Hindi-I French-I	2	0	2	2	3
ULT23G02J ULH23G02J ULF23G02J	Tamil-II Hindi-II French-II	2	0	2	2	3
UFT23G01T	Television Production-I	4	0	0	2	4
UFT23G02L	Television Production Practical	0	0	8	2	4
UFT23G03T	Television Production-II	4	0	0	2	4
UFT23G04L	Film Production Manual	0	0	8	2	4
UFT23G05T	Story Pitching	4	0	0	2	4
UDF23G06L	Film Production Software	0	0	7	2	4
UFT23G07T	Film Festivals and Awards	4	0	0	2	4
Total Learning Credits						**34**

4.Skill Enhancement Courses (S) (5Courses)

Course Code	Course Title	Hours/Week L	T	P	O	C
UCD23S01L	Quantitative Aptitude and Logical Reasoning	0	0	2	2	1
UCD23S02T	Verbal Ability and Skill Development	2	0	0	2	2
UDF23S01L	Five Shots Exercises	0	0	3	2	1
UDF23S02L	Audition and Rehearsals	0	0	3	2	2
UDF23S03L	Bio-pic Practical	0	0	3	2	1
Total Learning Credits						**7**

5.Ability Enhancement Courses (AE) (4Courses)

Course Code	Course Title	Hours/Week L	T	P	O	C
ULE23AE1T	English	4	0	0	2	4
UES23AE1T	Environmental Studies	3	0	0	2	3
ULT23AE1J	Applied Tamil- I	1	0	2	2	2
ULH23AE1J	Applied Hindi- I					
ULF23AE1J	French for Specific Purpose- I					
ULT23AE2J	Applied Tamil- II	1	0	2	2	2
ULH23AE2J	Applied Hindi- II					
ULF23AE2J	French for Specific Purpose- II					
Total Learning Credits						**11**

6.Value Addition Course (V) (4Courses)

Course Code	Course Title	Hours/Week L	T	P	O	C
UCD23V01T	Universal Human Values	2	0	0	2	2
UEN23V01L	Communication Skills	0	0	4	2	2
UCD23V03T	Industry Oriented Employability Skills for Arts	2	0	0	2	2
UCD23V06T	Career Readiness and Leadership Management	2	0	0	2	2
Total Learning Credits						**6**

7.Internship/ Apprenticeship/ Project/ Community Outreach (IAPC) (6Courses)

Course Code	Course Title	Hours/Week L	T	P	O	C
UFT23P01L	Internship-I	0	0	0	0	1
UFT23P02L	Internship-II	0	0	0	0	1
UFT23P03T	AD Film Making Theory	2	0	0	2	2
UFT23P04L	Internship- III	0	0	0	0	2
UFT23P05L	AD Film Making Practical	0	0	8	2	4
UFT23P06T	Film Marketing and Distribution	6	0	0	2	6
Total Learning Credits						**16**

8.Mandatory Courses (M) (2Courses)						
Course Code	Course Title	Hours/Week				C
		L	T	P	O	
UNS23M01L	NSS	0	0	0	2	0
UNC23M01L	NCC	0	0	0	2	0
UNO23M01L	NSO	0	0	0	2	0
UYG23M01L	YOGA	0	0	0	2	0
UMI23M01L	My India Project	0	0	0	2	0
Total Learning Credits						0

TotalLearningCredits:176

11. Implementation Plan - Direction

Semester – III

Course Code	Course Title	Hours/ Week				C
		L	T	P	O	
UDF23301T	Screenplay Writing Theory	4	0	0	2	4
UDF23302T	Acting Theory	4	0	0	2	4
UDF23303L	Screenplay Writing Practical	0	0	8	2	4
ULT23AE1J	Applied Tamil- I	1	0	2	2	2
ULH23AE1J	Applied Hindi- I					
ULF23AE1J	French for Specific Purpose- I					
UFT23G01T	Television Production-I	4	0	0	2	4
UDF23S01L	Five Shots Exercises	0	0	3	2	1
UFT23P01L	Internship- I	0	0	0	0	1
UCD23V03T	Industry Oriented Employability Skills for Arts	2	0	0	2	2
Total Learning Credits						22
Total number of hours/ Week		15	0	13	-	28

Semester – IV

Course Code	Course Title	Hours/ Week				C
		L	T	P	O	
UDF23401T	Documentary Theory	4	0	0	2	4
UDF23402T	Film Direction Techniques	4	0	0	2	4
UDF23403L	Film Genre Analyses	0	0	7	2	4
ULT23AE2J	Applied Tamil- II	1	0	2	2	2
ULH23AE2J	Applied Hindi- II					
ULF23AE2J	French for Specific Purpose- II					
UFT23G02L	Television Production Practical	0	0	8	2	4
UDF23S02L	Audition and Rehearsals	0	0	3	2	2
UCD23V06T	Career Readiness and Leadership Management	2	0	0	2	2
UMI23M01L	My India Project	0	0	0	2	0
Total Learning Credits						22
Total number of hours/ Week		11	0	20	-	30

Semester – V

Course Code	Course Title	Hours/ Week				C
		L	T	P	O	
UDF23501T	Film Movements	4	0	0	2	4
UDF23502T	Study of Master Directors	4	0	0	2	4
UFT23501L	Silent Film Making	0	0	7	2	4
UFT23D01L	Video Song Project	0	0	8	2	4
UFT23D02L	Actuality Exercise					
UFT23G03T	Television Production –II	4	0	0	2	4
UDF23S03L	Bio-pic Practical	0	0	3	2	1
UFT23P02L	Internship- II	0	0	0	0	1
Total Learning Credits						22
Total number of hours/ Week		12	0	17	-	29

Semester – VI

Course Code	Course Title	Hours/ Week				C
		L	T	P	O	
UDF23601T	Film Production Management	4	0	0	2	4
UDF23602T	Film and Documentary Appreciation	4	0	0	2	4
UDF23603T	Study of Popular Indian Films	4	0	0	2	4
UFT23D03L	Short Film Making-I	0	0	8	2	4
UFT23D04L	Documentary Film Making-I					
UFT23G04L	Film Production Manual	0	0	8	2	4
UFT23P03T	AD Film Making Theory	2	0	0	2	2
Total Learning Credits						22
Total number of hours/ Week		14	-	16	-	30

Semester – VII

Course Code	Course Title	Hours/ Week				C
		L	T	P	O	
UFT23701T	Digital Film Making	4	0	0	2	4
UDF23D05L	Pre-visual Technique	0	0	8	2	4
UDF23D06L	Literary Source Scripting					
UFT23G05T	Story Pitching	4	0	0	2	4
UDF23G06L	Film Production Software	0	0	7	2	4
UFT23P04L	Internship- III	0	0	0	0	2
UFT23P05L	AD Film Making Practical	0	0	8	2	4
Total Learning Credits						22
Total number of hours/ Week		08	0	22	-	30

Semester – VIII

Course Code	Course Title	Hours/ Week				C
		L	T	P	O	
UDF23801T	Film Aesthetics	4	0	0	2	4
UFT23D07L	Documentary Film Making-II	0	0	16	2	8
UFT23D08L	Short Film Making -II					
UFT23G07T	Film Festivals and Awards	4	0	0	2	4
UFT23P06T	Film Marketing and Distribution	6	0	0	2	6
Total Learning Credits						22
Total number of hours/ Week		14		16	-	30

Courses for earning Additional Credits:

Course Code	Course Title	Hours/Week				
		L	T	P	O	C
Semester–II						
UCD23P01L	Internship Report–I	0	0	8	0	4
UCD23P02L	Project Work –I					
UCD23P03L	Apprenticeship–I					
Semester–IV						
UCD23P04L	Internship Report–II	0	0	8	0	4
UCD23P05L	Project Work –II					
UCD23P06L	Apprenticeship–II					
	Total Learning Credits	**0**	**0**	**8**	**0**	**4**

Note: Those students who decide to exit at the end of the First year shall register for any one of the courses mentioned under Semester-II; and decide to exit at the end of the Second year shall register for any one of the courses mentioned under Semester–IV in the above list.

12.Program Articulation Matrix - Direction

Course Code	*Course Name*	*Program Learning Outcomes*														
		Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	ICT Skills	Professional Behavior	Life Long Learning
UFT23101T	*Introduction to Film Technology-I*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23102T	*History of Cinema*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
UFT23103L	*Film Appreciation*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23201T	*Introduction to Film Technology-II*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23202T	*Art Culture and Society*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23203L	*Scene Making Practical*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
UDF23301T	*Screenplay Writing Theory*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UDF23302T	*Acting Theory*	*H*	*H*	*L*	*M*	*H*	*H*	*H*	*M*	*H*	*H*	*L*	*L*	-	-	-
UDF23303L	*Screenplay Writing Practical*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UDF23401T	*Documentary Theory*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UDF23402T	*Film Direction Techniques*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UDF23403L	*Film Genre Analyses*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UDF23501T	*Film Movements*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UDF23502T	*Study of Master Directors*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23501L	*Silent Film Making*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UDF23601T	*Film Production Management*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UDF23602T	*Film and Documentary Appreciation*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UDF23603T	*Study of Popular Indian Films*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23701T	*Digital Film Making*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UDF23801T	*Film Aesthetics*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23D01L	*Video Song Project*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23D02L	*Actuality Exercise*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23D03L	*Short Film Making-I*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23D04L	*Documentary Film Making- I*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UDF23D05L	*Pre-visual Technique*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UDF23D06L	*Literary Source Scripting*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23D07L	*Documentary Film Making-II*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23D08L	*Short Film Making-II*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
ULT23G01J	*Tamil-I*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
ULH23G01J	*Hindi-I*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
ULF23G01J	*French-I*	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-
ULT23G02J	*Tamil-II*	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULH23G02J	*Hindi-II*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULF23G02J	*French-II*	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-
UFT23G01T	*Television Production-I*	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
UFT23G02L	*Television Production Practical*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	-	-	-
UFT23G03T	*Television Production-II*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-

UFT23G04L	*Film Production Manual*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23G05T	*Story Pitching*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UDF23G06L	*Film Production Software*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23G07T	*Film Festivals and Awards*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UCD23S01L	*Quantitative Aptitude and Logical Reasoning*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UCD23S02T	*Verbal Ability and Skill Development*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UDF23S01L	*Five Shots Exercises*	*H*	*M*	*M*	*M*	*L*	*M*	*M*	*M*	*M*	*H*	*H*	*M*	-	-	-
UDF23S02L	*Audition and Rehearsals*	*M*	*H*	*M*	*L*	*M*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	-	-	-
UDF23S03L	*Bio-pic Practical*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
ULE23AE1T	*English*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UES23AE1T	*Environmental Studies*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
ULT23AE1J	*Applied Tamil- I*	*M*	*M*	*M*	-	*L*	*L*	-	*H*	*M*	*H*	*H*	*L*	-	-	-
ULH23AE1J	*Applied Hindi- I*	*H*	*M*	*H*	*M*	*M*	*H*	*M*	*H*	*L*	*H*	*H*	*H*	-	-	-
ULF23AE1J	*French for Specific Purpose- I*	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-
ULT23AE2J	*Applied Tamil- II*	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULH23AE2J	*Applied Hindi- II*	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULF23AE2J	*French for Specific Purpose- II*	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-
UCD23V01T	*Universal Human Values*	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
UEN23V01L	*Communication Skills*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	-	-	-
UCD23V03T	*Industry Oriented Employability Skills for Arts*	*M*	*M*	*L*	*H*	*L*	*L*	*L*	*M*	*L*	*L*	*M*	*L*	-	-	-
UCD23V06T	*Career Readiness and Leadership Management*	*M*	*M*	*M*	-	*L*	*L*	-	*H*	*M*	*H*	*H*	*L*	-	-	-
UFT23P01L	*Internship-I*	*M*	*M*	*H*	*M*	*M*	*H*	*L*	*M*	*H*	*M*	*H*	*H*	-	-	-
UFT23P02L	*Internship-II*	*H*	*M*	*M*	*M*	*H*	*H*	*M*	*H*	*L*	*M*	*H*	*H*	-	-	-
UFT23P03T	*AD Film Making Theory*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23P04L	*Internship- III*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23P05L	*AD Film Making Practical*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23P06T	*Film Marketing and Distribution*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UMI23M01L	*My India Project*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UNS23M01L	*NSS*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UNC23M01L	*NCC*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UNO23M01L	*NSO*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UYG23M01L	*YOGA*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
	Program Average	***H***	***L***	***H***	***M***	***H***	***H***	***M***	***H***	***H***	***M***	***H***	***H***	-	-	-

H–High Correlation, M–Medium Correlation, L–Low Correlation

Structure of UG Courses in Film Technology
Distribution of different Courses in each semester with their credits for BSc Film Technology

Semester	Discipline Specific Core Courses (DSC) with 80 credits (Total no. of Papers 20)	Discipline Specific Elective Courses (DSE) with 20 credits (Total no. of Papers05)	General Elective Course (GE) with 34 credits (Total no. of Papers 09)	Ability Enhancement Compulsory Courses (AEC) with 11credits (Total no. of Papers04)	Skill Enhancement Course (SEC) with 09 credits (Total no.of Papers 06)	Internship/ Apprenticeship /Project/ Community Outreach (IAPC)	Value Addition Courses(V) with 08 credits (Total no. of Papers 04)	Mandatory Courses (M)	Total Credits
Sem I	DSC-1(4) DSC-2(4) DSC-3(4) (12)	-	GE-1(4) (4)	IL/FL-1(2) (2)	SEC-1(2) (2)	-	VAC-1(2) (2)	-	22
Sem II	DSC-4(4) DSC-5(4) DSC-6(4) (12)	-	GE-2(4) (4)	AEC-1(2) (2)	SEC-2(2) (2)	-	VAC-2(2) (2)	-	22
Sem III	DSC-7(4) DSC-8(4) DSC-9(4) (12)	-	GE-3(4) (4)	IL/FL-2(2) (2)	-	IAPC-1(2)	VAC-3(2) (2)	-	22
Sem IV	DSC-10(4) DSC-11(4) DSC-12(4) (12)	-	GE-4(4) (4)	IL/FL-2(2) (2)	SEC-3(2) (2)	-	VAC-4(2) (2)	M-1(0)	22
Sem V	DSC-13(4) DSC-14(4) DSC-15(4) (12)	DSE-1(4) (4)	GE-5(4) (4)	-	SEC-4(1) (1)	IAPC-2(1)	-	-	22
Sem VI	DSC-16(4) DSC-17(4) DSC-18(4) (12)	DSE-2(4) (4)	GE-6(4) (4)	-	-	IAPC-3(2)	-	-	22
Sem VII	DSC-19(4)(04)	DSE-3(4) (4)	GE-7(4) GE-8(4) (8)	-	-	IAPC-4(2) IAPC-5(4) (6)	-	-	22
Sem VIII	DSC-20(4) (04)	DSE-4(4) DSE-5(4) (8)	GE-9(4) (4)	-	-	IAPC-6(6)	-	-	22
Total Credits	**80**	**20**	**36**	**08**	**07**	**17**	**08**	**00**	**176**

CINEMATOGRAPHY

13. Program Structure (B.Sc. Film Technology – Cinematography)

1.Discipline Specific Core Courses (C) *(20Courses)*

Course Code	Course Title	Hours/Week L	T	P	O	C
UFT23101T	Introduction to Film Technology-I	4	0	0	2	4
UFT23102T	History of Cinema	4	0	0	2	4
UFT23103L	Film Appreciation	0	0	8	2	4
UFT23201T	Introduction to Film Technology-II	4	0	0	2	4
UFT23202T	Art Culture and Society	4	0	0	2	4
UFT23203L	Scene Making Practical	0	0	8	2	4
UFC23301T	Motion Picture Camera and Lenses – I	4	0	0	2	4
UFC23302T	Glory of Light and Imaging Techniques of Cinematography – I	4	0	0	2	4
UFC23303L	Cinematography Specialization Exercise - I	0	0	8	2	4
UFC23401T	Motion Picture Camera and Lenses – II	4	0	0	2	4
UFC23402T	Glory of Light and Imaging Techniques of Cinematography – II	4	0	0	2	4
UFC23403L	Cinematography Specialization Exercise - II	0	0	8	2	4
UFT23501L	Silent Film Making	0	0	7	2	4
UFC23502T	Creative Components of Visual Design	4	0	0	2	4
UFC23503T	Aesthetics of Cinematography	4	0	0	2	4
UFC23601T	Composite Cinematography and Image Manipulation Technique	4	0	0	2	4
UFC23602T	Creative Lighting Technique	4	0	0	2	4
UFC23603T	Roles and Responsibilities of Cinematographer in Film Making	4	0	0	2	4
UFT23701T	Digital Film Making	4	0	0	2	4
UFC23801T	Modern Equipment and Lights for Cinematography	4	0	0	2	4
Total Learning Credits						**80**

2. Discipline Specific Elective Courses (D) (10 Courses)

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFT23D01L	Video Song Project	0	0	8	2	4
UFT23D02L	Actuality Exercise					
UFT23D03L	Shot Film Making-I	0	0	8	2	4
UFT23D04L	Documentary Film Making-I					
UFC23D05L	Advanced Lighting Techniques	0	0	8	2	4
UFC23D06L	Visual Story Telling Practice					
UFT23D07L	Documentary Film Making-II	0	0	16	2	8
UFT23D08L	Short Film Making-II					
Total Learning Credits						**20**

3.Generic Elective Courses (G) (9Courses)

Course Code	Course Title	Hours/Week L	T	P	O	C
ULT23G01J	Tamil-I	2	0	2	2	3
ULH23G01J	Hindi-I					
ULF23G01J	French-I					
ULT23G02J	Tamil-II	2	0	2	2	3
ULH23G02J	Hindi-II					
ULF23G02J	French-II					
UFT23G01T	Television Production-I	4	0	0	2	4
UFT23G02L	Television Production Practical	0	0	8	2	4
UFT23G03T	Television Production-II	4	0	0	2	4
UFT23G04L	Film Production Manual	0	0	8	2	4
UFT23G05T	Story Pitching	4	0	0	2	4
UFC23G06L	5C's of Cinematography Practice	0	0	7	2	4
UFT23G07T	Film Festivals and Awards	4	0	0	2	4
Total Learning Credits						**34**

4.Skill Enhancement Courses (S) (5Courses)

Course Code	Course Title	Hours/Week L	T	P	O	C
UCD23S01L	Quantitative Aptitude and Logical Reasoning	0	0	2	2	1
UCD23S02T	Verbal Ability and Skill Development	2	0	0	2	2
UFC23S01L	Product Photography	0	0	3	2	1
UFC23S02L	Modeling Photography	0	0	3	2	2
UFC23S03L	Special Effect Photography	0	0	3	2	1
Total Learning Credits						**7**

5.Ability Enhancement Courses (AE) (4Courses)

Course Code	Course Title	Hours/Week L	T	P	O	C
ULE23AE1T	English	4	0	0	2	4
UES23AE1T	Environmental Studies	3	0	0	2	3
ULT23AE1J	Applied Tamil- I	1	0	2	2	2
ULH23AE1J	Applied Hindi- I					
ULF23AE1J	French for Specific Purpose- I					
ULT23AE2J	Applied Tamil- II	1	0	2	2	2
ULH23AE2J	Applied Hindi- II					
ULF23AE2J	French for Specific Purpose- II					
Total Learning Credits						**11**

6.Value Addition Course (V) (4Courses)

Course Code	Course Title	Hours/Week L	T	P	O	C
UCD23V01T	Universal Human Values	2	0	0	2	2
UEN23V01L	Communication Skills	0	0	4	2	2
UCD23V03T	Industry Oriented Employability Skills for Arts	2	0	0	2	2
UCD23V06T	Career Readiness and Leadership Management	2	0	0	2	2
Total Learning Credits						**6**

7.Internship/ Apprenticeship/ Project/ Community Outreach (IAPC) (6Courses)

Course Code	Course Title	Hours/Week L	T	P	O	C
UFT23P01L	Internship-I	0	0	0	0	1
UFT23P02L	Internship-II	0	0	0	0	1
UFT23P03T	AD Film Making Theory	2	0	0	2	2
UFT23P04L	Internship- III	0	0	0	0	2
UFT23P05L	AD Film Making Practical	0	0	8	2	4
UFT23P06T	Film Marketing and Distribution	6	0	0	2	6
Total Learning Credits						**16**

8.Mandatory Courses (M) (2Courses)						
Course Code	Course Title	Hours/Week				C
		L	T	P	O	
UNS23M01L	*NSS*	*0*	*0*	*0*	*2*	*0*
UNC23M01L	*NCC*	*0*	*0*	*0*	*2*	*0*
UNO23M01L	*NSO*	*0*	*0*	*0*	*2*	*0*
UYG23M01L	*YOGA*	*0*	*0*	*0*	*2*	*0*
UMI23M01L	*My India Project*	*0*	*0*	*0*	*2*	*0*
Total Learning Credits						0

TotalLearningCredits:176

14. Implementation Plan - Cinematography

Semester – III

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFC23301T	Motion Picture Camera and Lenses – I	4	0	0	2	4
UFC23302T	Glory of Light and Imaging Techniques of Cinematography – I	4	0	0	2	4
UFC23303L	Cinematography Specialization Exercise-I	0	0	8	2	4
ULT23AE1J	Applied Tamil- I	1	0	2	2	2
ULH23AE1J	Applied Hindi- I					
ULF23AE1J	French for Specific Purpose- I					
UFT23G01T	Television Production-I	4	0	0	2	4
UFC23S01L	Product Photography	0	0	3	2	1
UFT23P01L	Internship- I	0	0	0	0	1
UCD23V03T	Industry Oriented Employability Skills for Arts	2	0	0	2	2
Total Learning Credits						22
Total number of hours/ Week		15	0	13	-	28

Semester – IV

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFC23401T	Motion Picture Camera and Lenses – II	4	0	0	2	4
UFC23402T	Glory of Light and Imaging Techniques of Cinematography – II	4	0	0	2	4
UFC23403L	Cinematography Specialization Exercise-II	0	0	8	2	4
ULT23AE2J	Applied Tamil- II	1	0	2	2	2
ULH23AE2J	Applied Hindi- II					
ULF23AE2J	French for Specific Purpose- II					
UFT23G02L	Television Production Practical	0	0	8	2	4
UFC23S02L	Modeling Photography	0	0	3	2	2
UCD23V06T	Career Readiness and Leadership Management	2	0	0	2	2
UMI23M01L	My India Project	0	0	0	2	0
Total Learning Credits						22
Total number of hours/ Week		11	0	21	-	30

Semester – V

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFT23501L	Silent Film Making	0	0	7	2	4
UFC23502T	Creative Components of Visual Design	4	0	0	2	4
UFC23503T	Aesthetics of Cinematography	4	0	0	2	4
UFT23D01L	Video Song Project	0	0	8	2	4
UFT23D02L	Actuality Exercise					
UFT23G03T	Television Production –II	4	0	0	2	4
UFC23S03L	Special Effect Photography	0	0	3	2	1
UFT23P02L	Internship- II	0	0	0	0	1
Total Learning Credits						22
Total number of hours/ Week		12	0	17	-	29

Semester – VI

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFC23601T	Composite Cinematography and Image Manipulation Techniques	4	0	0	2	4
UFC23602T	Creative Lighting Techniques	4	0	0	2	4
UFC23603T	Roles and Responsibilities of Cinematographer in Film Making	4	0	0	2	4
UFT23D03L	Short Film Making-I	0	0	8	2	4
UFT23D04L	Documentary Film Making-I					
UFT23G04L	Film Production Manual	0	0	8	2	4
UFT23P03T	AD Film Making Theory	2	0	0	2	2
Total Learning Credits						22
Total number of hours/ Week		14	-	16	-	30

Semester – VII

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFT23701T	Digital Film Making	4	0	0	2	4
UFC23D05L	Advanced Lighting Techniques	0	0	8	2	4
UFC23D06L	Visual Story Telling Practice					
UFT23G05T	Story Pitching	4	0	0	2	4
UFC23G06L	5C's of Cinematography Practice	0	0	7	2	4
UFT23P04L	Internship- III	0	0	0	0	2
UFT23P05L	AD Film Making Practical	0	0	8	2	4
Total Learning Credits						22
Total number of hours/ Week		08	0	22	-	30

Semester – VIII

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFC23801T	Modern Equipment and Lights for Cinematography	4	0	0	2	4
UFT23D07L	Documentary Film Making- II	0	0	16	2	8
UFT23D08L	Short Film Making-II					
UFT23G07T	Film Festivals and Awards	4	0	0	2	4
UFT23P06T	Film Marketing And Distribution	6	0	0	2	6
Total Learning Credits						22
Total number of hours/ Week		14		16	-	30

15. Courses for earning Additional Credits:

Course Code	Course Title	Hours/Week				
		L	T	P	O	C
Semester–II						
UCD23P01L	Internship Report–I	0	0	8	0	4
UCD23P02L	Project Work –I					
UCD23P03L	Apprenticeship–I					
Semester–IV						
UCD23P04L	Internship Report–II	0	0	8	0	4
UCD23P05L	Project Work –II					
UCD23P06L	Apprenticeship–II					
	Total Learning Credits	**0**	**0**	**8**	**0**	**4**

Note: Those students who decide to exit at the end of the First year shall register for any one of the courses mentioned under Semester-II; an decided to exit at the end of the Second year shall register for any one of the courses mentioned under Semester–IV in the above list.

16.Program Articulation Matrix - Cinematography

Course Code	*Course Name*	*Program Learning Outcomes*														
		FundamentalKnowledg	ApplicationofConcepts	LinkwithRelatedDiscipli	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowled	SkillsinModeling	Analyze,InterpretData	Investigative Skills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	ICTSkills	ProfessionalBehavior	LifeLongLearning
UFT23101T	**Introduction to Film Technology-I**	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23102T	**History of Cinema**	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
UFT23103L	**Film Appreciation**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23201T	**Introduction to Film Technology-II**	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23202T	**Art Culture and Society**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23203L	**Scene Making Practical**	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
UFC23301T	**Motion Picture Camera and Lenses – I**	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFC23302T	**Glory of Light and Imaging Techniques of Cinematography – I**	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
UFC23303L	**Cinematography Specialization Exercise-I**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFC23401T	**Motion Picture Camera and Lenses – II**	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFC23402T	**Glory of Light and Imaging Techniques of Cinematography – II**	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFC23403L	**Cinematography Specialization Exercise-II**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23501L	**Silent Film Making**	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFC23502T	**Creative Components of Visual Design**	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFC23503T	**Aesthetics of Cinematography**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFC23601T	**Composite Cinematography and Image Manipulation Techniques**	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFC23602T	**Creative Lighting Techniques**	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFC23603T	**Roles and Responsibilities of Cinematographer in Film Making**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23701T	**Digital Film Making**	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFC23801T	**Modern Equipment and Lights for Cinematography**	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23D01L	**Video Song Project**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23D02L	**Actuality Exercise**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23D03L	**Short Film Making-I**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23D04L	**Documentary Film Making-I**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFC23D05L	**Advanced Lighting Techniques**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFC23D06L	**Visual Story Telling Practice**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23D07L	**Documentary Film Making-II**	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23D08L	**Short Film Making-II**	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
ULT23G01J	**Tamil-I**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
ULH23G01J	**Hindi-I**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
ULF23G01J	**French-I**	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-
ULT23G02J	**Tamil-II**	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULH23G02J	**Hindi-II**	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULF23G02J	**French-II**	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-

UFT23G01T	**Television Production-I**	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
UFT23G02L	**Television Production Practical**	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	-	-	-
UFT23G03T	**Television Production-II**	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23G04L	**Film Production Manual**	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23G05T	**Story Pitching**	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFC23G06L	**5C's of Cinematography Practice**	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23G07T	**Film Festivals and Awards**	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UCD23S01L	**Quantitative Aptitude and Logical Reasoning**	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UCD23S02T	**Verbal Ability and Skill Development**	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFC23S01L	**Product Photography**	*H*	*M*	*M*	*M*	*L*	*M*	*M*	*M*	*M*	*H*	*H*	*M*	-	-	-
UFC23S02L	**Modeling Photography**	*M*	*H*	*M*	*L*	*M*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	-	-	-
UFC23S03L	**Special Effect Photography**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
ULE23AE1T	**English**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UES23AE1T	**Environmental Studies**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
ULT23AE1J	**Applied Tamil- I**	*M*	*M*	*M*	-	*L*	*L*	-	*H*	*M*	*H*	*H*	*L*	-	-	-
ULH23AE1J	**Applied Hindi- I**	*H*	*M*	*H*	*M*	*M*	*H*	*M*	*H*	*L*	*H*	*H*	*H*	-	-	-
ULF23AE1J	**French for Specific Purpose- I**	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-
ULT23AE2J	**Applied Tamil- II**	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULH23AE2J	**Applied Hindi- II**	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULF23AE2J	**French for Specific Purpose- II**	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-
UCD23V01T	**Universal Human Values**	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
UEN23V01L	**Communication Skills**	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	-	-	-
UCD23V03T	**Industry Oriented Employability Skills for Arts**	*M*	*M*	*L*	*H*	*L*	*L*	*L*	*M*	*L*	*L*	*M*	*L*	-	-	-
UCD23V06T	**Career Readiness and Leadership Management**	*M*	*M*	*M*	-	*L*	*L*	-	*H*	*M*	*H*	*H*	*L*	-	-	-
UFT23P01L	**Internship-I**	*M*	*M*	*H*	*M*	*M*	*H*	*L*	*M*	*H*	*M*	*H*	*H*	-	-	-
UFT23P02L	**Internship-II**	*H*	*M*	*M*	*M*	*H*	*H*	*M*	*H*	*L*	*M*	*H*	*H*	-	-	-
UFT23P03T	**AD Film Making Theory**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23P04L	**Internship- III**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23P05L	**AD Film Making Practical**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23P06T	**Film Marketing and Distribution**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UMI23M01L	**My India Project**	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UNS23M01L	*NSS*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UNC23M01L	*NCC*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UNO23M01L	*NSO*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UYG23M01L	*YOGA*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
	Program Average	*H*	*L*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*

H – High Correlation, M – Medium Correlation, L – Low Correlation

Structure of UG Courses in Film Technology
Distribution of different Courses in each semester with their credits for BSc Film Technology

Semester	Discipline Specific Core Courses (DSC) with 80 credits (Totalno.ofPapers20)	Discipline Specific Elective Courses (DSE) With 20 credits (Total no. of Papers 05)	General Elective Course (GE) with 34 credits (Total no. of Papers 09)	Ability Enhancement Compulsory Courses (AEC) with 11 credits (Total no. of Papers 04)	Skill Enhancement Course (SEC) with 09 credits (Total no. of Papers 06)	Internship/ Apprenticeship/ Project/ Community Outreach (IAPC)	Value Addition Courses (V) with 08 credits (Total no. of Papers 04)	Mandatory Courses (M)	Total Credits
Sem I	DSC-1(4) DSC-2(4) DSC-3(4) (12)	-	GE-1(4) (4)	IL/FL-1(2) (2)	SEC-1(2) (2)	-	VAC-1(2) (2)	-	22
Sem II	DSC-4(4) DSC-5(4) DSC-6(4) (12)	-	GE-2(4) (4)	AEC-1(2) (2)	SEC-2(2) (2)	-	VAC-2(2) (2)	-	22
Sem III	DSC-7(4) DSC-8(4) DSC-9(4) (12)	-	GE-3(4) (4)	IL/FL-2(2) (2)	-	IAPC-1(2)	VAC-3(2) (2)	-	22
Sem IV	DSC-10(4) DSC-11(4) DSC-12(4) (12)	-	GE-4(4) (4)	IL/FL-2(2) (2)	SEC-3(2) (2)	-	VAC-4(2) (2)	M-1(0)	22
Sem V	DSC-13(4) DSC-14(4) DSC-15(4) (12)	DSE-1(4) (4)	GE-5(4) (4)	-	SEC-4(1) (1)	IAPC-2(1)	-	-	22
Sem VI	DSC-16(4) DSC-17(4) DSC-18(4) (12)	DSE-2(4) (4)	GE-6(4) (4)	-	-	IAPC-3(2)	-	-	22
Sem VII	DSC-19(4) (04)	DSE-3(4) (4)	GE-7(4) GE-8(4) (8)	-	-	IAPC-4(2) IAPC-5(4) (6)	-	-	22
Sem VIII	DSC-20(4) (04)	DSE-4(4) DSE-5(4) (8)	GE-9(4) (4)	-	-	IAPC-6(6)	-	-	22
Total Credits	**80**	**20**	**36**	**08**	**07**	**17**	**08**	**00**	**176**

EDITING

17.Program Structure (BSc Film Technology - Editing)

1.DisciplineSpecificCoreCourses(C)(*20Courses*)

Course Code	Course Title	Hours/Week L	T	P	O	C
UFT23101T	Introduction to Film Technology-I	4	0	0	2	4
UFT23102T	History of Cinema	4	0	0	2	4
UFT23103L	Film Appreciation	0	0	8	2	4
UFT23201T	Introduction to Film Technology-II	4	0	0	2	4
UFT23202T	Art Culture and Society	4	0	0	2	4
UFT23203L	Scene Making Practical	0	0	8	2	4
UFE23301T	History of Film and Video Editing	4	0	0	2	4
UFE23302T	Elements of Editing	4	0	0	2	4
UFE23303L	Editing Specialization Exercises-I	0	0	8	2	4
UFE23401T	Principles of Editing	4	0	0	2	4
UFE23402T	Language of Film Editing	4	0	0	2	4
UFE23403L	Editing Specialization Exercises-II	0	0	8	2	4
UFE23501T	Editing Techniques of Fiction	4	0	0	2	4
UFE23502T	Editing Techniques of Non-Fiction	4	0	0	2	4
UFT23501L	Silent Film Making	0	0	7	2	4
UFE23601T	Techniques of Film and Video Editing	4	0	0	2	4
UFE23602T	AI in Film and Video Editing	4	0	0	2	4
UFE23603T	Art of Storytelling	4	0	0	2	4
UFT23701T	Digital Film Making	4	0	0	2	4
UFE23801T	Advanced Editing Techniques	4	0	0	2	4
Total Learning Credits						**80**

2. Discipline Specific Elective Courses (D) (10 Courses)

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFT23D01L	Video Song Project	0	0	8	2	4
UFT23D02L	Actuality Exercise					
UFT23D03L	Short Film Making-I	0	0	8	2	4
UFT23D04L	Documentary Film Making-I					
UFE23D05L	Advanced Video Editing	0	0	8	2	4
UFE23D06L	Advanced Film Editing					
UFT23D07L	Documentary Film Making-II	0	0	16	2	8
UFT23D08L	Short Film Making-II					
Total Learning Credits						**20**

3.GenericElectiveCourses(G)(9Courses)

Course Code	Course Title	Hours/Week L	T	P	O	C
ULT23G01J	Tamil-I	2	0	2	2	3
ULH23G01J	Hindi-I					
ULF23G01J	French-I					
ULT23G02J	Tamil-II	2	0	2	2	3
ULH23G02J	Hindi-II					
ULF23G02J	French-II					
UFT23G01T	Television Production-I	4	0	0	2	4
UFT23G02L	Television Production Practical	0	0	8	2	4
UFT23G03T	Television Production-II	4	0	0	2	4
UFT23G04L	Film Production Manual	0	0	8	2	4
UFT23G05T	Story Pitching	4	0	0	2	4
UFE23G06L	Digital Imaging Technology in Cinema	0	0	8	2	4
UFT23G07T	Film Festivals and Awards	4	0	0	2	4
Total						34

4.SkillEnhancementCourses(S)(5Courses)

Course Code	Course Title	Hours/Week L	T	P	O	C
UCD23S01L	Quantitative Aptitude and Logical Reasoning	0	0	2	2	1
UCD23S02T	Verbal Ability and Skill Development	2	0	0	2	2
UFE23S01L	Editing Audio Tracks	0	0	3	2	1
UFE23S02L	Editing Synchronized audio and Foley track	0	0	3	2	2
UFE23S03L	Spot Editing Techniques	0	0	3	2	1
Total Learning Credits						**7**

5.AbilityEnhancementCourses(AE)(4Courses)

Course Code	Course Title	Hours/Week L	T	P	O	C
ULE23AE1T	English	4	0	0	2	4
UES23AE1T	Environmental Studies	3	0	0	2	3
ULT23AE1J	Applied Tamil- I	1	0	2	2	2
ULH23AE1J	Applied Hindi- I					
ULF23AE1J	French for Specific Purpose- I					
ULT23AE2J	Applied Tamil- II	1	0	2	2	2
ULH23AE2J	Applied Hindi- II					
ULF23AE2J	French for Specific Purpose- II					
Total Learning Credits						**11**

6.ValueAdditionCourse(V)(4Courses)

Course Code	Course Title	Hours/Wee L	T	P	O	k C
UCD23V01T	Universal Human Values	2	0	0	2	2
UEN23V01L	Communication Skills	0	0	4	2	2
UCD23V03T	Industry Oriented Employability Skills for Arts	2	0	0	2	2
UCD23V06T	Career Readiness and Leadership Management	2	0	0	2	2
						6

7.Internship/Apprenticeship/Project/Community Outreach (IAPC)(6Courses)

Course Code	Course Title	Hours/Week L	T	P	O	C
UFT23P01L	Internship-I	0	0	0	0	1
UFT23P02L	Internship-II	0	0	0	0	1
UFT23P03T	AD Film Making Theory	2	0	0	2	2
UFT23P04L	Internship- III	0	0	0	0	2
UFT23P05L	AD Film Making Practical	0	2	8	2	4
UFT23P06T	Film Marketing and Distribution	6	0	0	2	6
Total Learning Credits						**16**

8.MandatoryCourses(M)(2Courses)

Course Code	Course Title	Hours/Week L	T	P	O	C
UNS23M01L	NSS	0	0	0	2	0
UNC23M01L	NCC	0	0	0	2	0
UNO23M01L	NSO	0	0	0	2	0
UYG23M01L	YOGA	0	0	0	2	0
UMI23M01L	My India Project	0	0	0	2	0
Total Learning Credits						0

TotalLearningCredits:176

18. Implementation Plan - Editing

Semester – III

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFE23301T	History of Film and Video Editing	4	0	0	2	4
UFE23302T	Elements of Editing	4	0	0	2	4
UFE23303L	Editing Specialization Exercises-I	0	0	8	2	4
ULT23AE1J	Applied Tamil- I	1	0	2	2	2
ULH23AE1J	Applied Hindi- I					
ULF23AE1J	French for Specific Purpose- I					
UFT23G01T	Television Production-I	4	0	0	2	4
UFE23S01L	Editing Audio Tracks	0	0	3	2	1
UFT23P01L	Internship- I	0	0	0	0	1
UCD23V03T	Industry Oriented Employability Skills for Arts	2	0	0	2	2
Total Learning Credits						22
Total number of hours/ Week		15	0	13	-	28

Semester – IV

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFE23401T	Principles of Editing	4	0	0	2	4
UFE23402T	Language of Film Editing	4	0	0	2	4
UFE23403L	Editing Specialization Exercises-II	0	0	8	2	4
ULT23AE2J	Applied Tamil- II	1	0	2	2	2
ULH23AE2J	Applied Hindi- II					
ULF23AE2J	French for Specific Purpose- II					
UFT23G02L	Television Production Practical	0	0	8	2	4
UFE23S02L	Editing Synchronized audio and Foley Track	0	0	3	2	2
UCD23V06T	Career Readiness and Leadership Management	2	0	0	2	2
UMI23M01L	My India Project	0	0	0	2	0
Total Learning Credits						22
Total number of hours/ Week		11	0	19	-	30

Semester – V

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFE23501T	Editing Techniques of Fiction	4	0	0	2	4
UFE23502T	Editing Techniques of Non-Fiction	4	0	0	2	4
UFT23501L	Silent Film Making	0	0	7	2	4
UFT23D01L	Video Song Project	0	0	8	2	4
UFT23D02L	Actuality Exercise					
UFT23G03T	Television Production –II	4	0	0	2	4
UFE23S03L	Spot Editing Techniques	0	0	3	2	1
UFT23P02L	Internship- II	0	0	0	0	1
Total Learning Credits						22
Total number of hours/ Week		12	0	17	-	29

Semester – VI

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFE23601T	Techniques of Film and Video Editing	4	0	0	2	4
UFE23602T	AI in Film and Video Editing	4	0	0	2	4
UFE23603T	Art of Storytelling	4	0	0	2	4
UFT23D03L	Short Film Making-I	0	0	8	2	4
UFT23D04L	Documentary Film Making-I					
UFT23G04L	Film Production Manual	0	0	8	2	4
UFT23P03T	AD Film Making Theory	2	0	0	2	2
Total Learning Credits						22
Total number of hours/ Week		14	-	16	-	30

Semester – VII

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFT23701T	Digital Film Making	4	0	0	2	4
UFE23D05L	Advanced Video Editing	0	0	8	2	4
UFE23D06L	Advanced Film Editing					
UFT23G05T	Story Pitching	4	0	0	2	4
UFE23G06L	Digital Imaging Technology in Cinema	0	0	8	2	4
UFT23P04L	Internship- III	0	0	0	0	2
UFT23P05L	AD Film Making Practical	0	0	8	2	4
Total Learning Credits						22
Total number of hours/ Week		08	0	22	-	30

Semester – VIII

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFE23801T	Advanced Editing Techniques	4	0	0	2	4
UFT23D07L	Documentary Film Making-II	0	0	16	2	8
UFT23D08L	Short Film Making-II					
UFT23G07T	Film Festivals and Awards	4	0	0	2	4
UFT23P06T	Film Marketing and Distribution	6	0	0	2	6
Total Learning Credits						22
Total number of hours/ Week		14		16	-	30

19. Courses for earning Additional Credits:

Course Code	Course Title	Hours/Week				
		L	T	P	O	C
Semester–II						
UCD23P01L	Internship Report–I	0	0	8	0	4
UCD23P02L	Project Work –I					
UCD23P03L	Apprenticeship–I					
Semester–IV						
UCD23P04L	Internship Report–II	0	0	8	0	4
UCD23P05L	Project Work –II					
UCD23P06L	Apprenticeship–II					
	Total Learning Credits	**0**	**0**	**8**	**0**	**4**

Note: Those students who decide to exit at the end of the First year shall register for any one of the courses mentioned under Semester–II; and decided to exit at the end of the Second year shall register for any one of the courses mentioned under Semester–IV in the above list.

20.Program Articulation Matrix- Editing

Course Code	*Course Name*	*Program Learning Outcomes*														
		FundamentalKnowledge	Application of Concepts	Link with Related	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowledg	SkillsinModeling	Analyze,InterpretData	InvestigativeSkills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	ICTSkills	ProfessionalBehavior	LifeLongLearning
UFT23101T	Introduction to Film Technology-I	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23102T	History of Cinema	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
UFT23103L	Film Appreciation	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23201T	Introduction to Film Technology-II	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23202T	Art Culture and Society	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23203L	Scene Making Practical	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
UFE23301T	History of Film and Video Editing	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFE23302T	Elements of Editing	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
UFE23303L	Editing Specialization Exercises-I	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFE23401T	Principles of Editing	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFE23402T	Language of Film Editing	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFE23403L	Editing Specialization Exercises-II	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23501L	*Silent Film Making*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFE23501T	Editing Techniques of Fiction	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFE23502T	Editing Techniques of Non-Fiction	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFE23601T	Techniques of Film and Video Editing	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFE23602T	AI in Film and Video Editing	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFE23603T	Art of Storytelling	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23701T	Digital Film Making	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFE23801T	Advanced Editing Techniques	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23D01L	*Video Song Project*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23D02L	*Actuality Exercise*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23D03L	*Short Film Making-I*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23D04L	*Documentary Film Making-I*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFE23D05L	*Advanced Video Editing*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFE23D06L	*Advanced Film Editing*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23D07L	Documentary Film Making-II	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23D08L	*Short Film Making-II*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
ULT23G01J	Tamil-I	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
ULH23G01J	Hindi-I	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
ULF23G01J	French-I	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-
ULT23G02J	Tamil-II	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULH23G02J	Hindi-II	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULF23G02J	French-II	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-
UFT23G01T	Television Production-I	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
UFT23G02L	Television Production Practical	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	-	-	-
UFT23G03T	Television Production-II	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23G04L	*Film Production Manual*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23G05T	Story Pitching	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-

UFE23G06L	Digital Imaging Technology in Cinema	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23G07T	*Film Festivals and Awards*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UCD23S01L	Quantitative Aptitude and Logical Reasoning	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UCD23S02T	Verbal Ability and Skill Development	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFE23S01L	Editing Audio Tracks	*H*	*M*	*M*	*M*	*L*	*M*	*M*	*M*	*M*	*H*	*H*	*M*	-	-	-
UFE23S02L	Editing Synchronized audio and Foley track.	*M*	*H*	*M*	*L*	*M*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	-	-	-
UFE23S03L	Spot Editing Techniques	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23P01L	*Internship-I*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23P02L	*Internship-II*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23P03T	AD Film Making Theory	*M*	*M*	*M*	-	*L*	*L*	-	*H*	*M*	*H*	*H*	*L*	-	-	-
UFT23P04L	*Internship- III*	*H*	*M*	*H*	*M*	*M*	*H*	*M*	*H*	*L*	*H*	*H*	*H*	-	-	-
UFT23P05L	*AD Film Making Practical*	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-
UFT23P06T	*Film Marketing and Distribution*	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULE23AE1T	*English*	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
UES23AE1T	*Environmental Studies*	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-
ULT23AE1J	*Applied Tamil- I*	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULH23AE1J	*Applied Hindi- I*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	-	-	-
ULF23AE1J	*French for Specific Purpose- I*	*M*	*M*	*L*	*H*	*L*	*L*	*L*	*M*	*L*	*L*	*M*	*L*	-	-	-
ULT23AE2J	*Applied Tamil- II*	*M*	*M*	*M*	-	*L*	*L*	-	*H*	*M*	*H*	*H*	*L*	-	-	-
ULH23AE2J	*Applied Hindi- II*	*M*	*M*	*H*	*M*	*M*	*H*	*L*	*M*	*H*	*M*	*H*	*H*	-	-	-
ULF23AE2J	*French for Specific Purpose- II*	*H*	*M*	*M*	*M*	*H*	*H*	*M*	*H*	*L*	*M*	*H*	*H*	-	-	-
UCD23V01T	*Universal Human Values*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UEN23V01L	*Communication Skills*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UCD23V03T	*Industry Oriented Employability Skills for Arts*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UCD23V06T	*Career Readiness and Leadership Management*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UNS23M01L	*NSS*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UNC23M01L	*NCC*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UNO23M01L	*NSO*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UYG23M01L	*YOGA*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UMI23M01L	*My India Project*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
	Program Average	***H***	***L***	***H***	***M***	***H***	***H***	***M***	***H***	***H***	***M***	***H***	***H***	***M***	***H***	***H***

Structure of UG Courses in Film Technology
Distribution of different Courses in each semester with their credits for BSc Film Technology

Semester	Discipline Specific Core Courses (DSC) with 80 credits (Total no. of Papers 20)	Discipline Specific Elective Courses (DSE) With 20 credits (Total no. of Papers 05)	General Elective Course (GE) with 34 credits (Total no. of Papers 09)	Ability Enhancement Compulsory Courses (AEC) with 11 credits (Total no. of Papers 04)	Skill Enhancement Course (SEC) with 09 credits (Total no. of Papers 06)	Internship/ Apprenticeship/ Project/ Community Outreach (IAPC)	Value Addition Courses (V) with 08 credits (Total no .of Papers 04)	Mandatory Courses (M)	Total Credits
SemI	DSC-1(4) DSC-2(4) DSC-3(4) (12)	-	GE-1(4) (4)	IL/FL-1(2) (2)	SEC-1(2) (2)	-	VAC-1(2) (2)	-	22
SemII	DSC-4(4) DSC-5(4) DSC-6(4) (12)	-	GE-2(4) (4)	AEC-1(2) (2)	SEC-2(2) (2)	-	VAC-2(2) (2)	-	22
SemIII	DSC-7(4) DSC-8(4) DSC-9(4) (12)	-	GE-3(4) (4)	IL/FL-2(2) (2)	-	IAPC-1(2)	VAC-3(2) (2)	-	22
SemIV	DSC-10(4) DSC-11(4) DSC-12(4) (12)	-	GE-4(4) (4)	IL/FL-2(2) (2)	SEC-3(2) (2)	-	VAC-4(2) (2)	M-1(0)	22
SemV	DSC-13(4) DSC-14(4) DSC-15(4) (12)	DSE-1(4) (4)	GE-5(4) (4)	-	SEC-4(1) (1)	IAPC-2(1)	-	-	22
SemVI	DSC-16(4) DSC-17(4) DSC-18(4) (12)	DSE-2(4) (4)	GE-6(4) (4)	-	-	IAPC-3(2)	-	-	22
SemVII	DSC-19(4) (04)	DSE-3(4) (4)	GE-7(4) GE-8(4) (8)	-	-	IAPC-4(2) IAPC-5(4) (6)	-	-	22
SemVIII	DSC-20(4) (04)	DSE-4(4) DSE-5(4) (8)	GE-9(4) (4)	-	-	IAPC-6(6)	-	-	22
Total Credits	**80**	**20**	**36**	**08**	**07**	**17**	**08**	**00**	**176**

SOUND

21. Program Structure (B.Sc. Film Technology - Sound)

1.DisciplineSpecificCoreCourses(C)*(20Courses)*

Course Code	Course Title	Hours/Week L	T	P	O	C
UFT23101T	Introduction to Film Technology-I	4	0	0	2	4
UFT23102T	History of Cinema	4	0	0	2	4
UFT23103L	Film Appreciation	0	0	8	2	4
UFT23201T	Introduction to Film Technology-II	4	0	0	2	4
UFT23202T	Art Culture and Society	4	0	0	2	4
UFT23203L	Scene Making Practical	0	0	8	2	4
UFS23301T	Fundamentals of Sound Design	4	0	0	2	4
UFS23302T	History of Film Sound	4	0	0	2	4
UFS23303L	Sound Specialization Exercises-I	0	0	8	2	4
UFS23401T	Sound Editing and Mixing	4	0	0	2	4
UFS23402T	Acoustics and Psychoacoustics	4	0	0	2	4
UFS23403L	Sound Specialization Exercises-II	0	0	7	2	4
UFS23501T	Sound Design for Different Genres	4	0	0	2	4
UFS23502T	Interactive and Immersive Sound Technologies	4	0	0	2	4
UFT23501L	Silent Film Making	0	0	7	2	4
UFS23601T	Music for Film	4	0	0	2	4
UFS23602T	Audio Capture Techniques	4	0	0	2	4
UFS23603T	Sound Designing and Aesthetic	4	0	0	2	4
UFT23701T	Digital Film Making	4	0	0	2	4
UFS23702T	Surround Sound Technology	4	0	0	2	4
TotalLearning Credits						**80**

2. Discipline Specific Elective Courses (D) (10 Courses)

Course Code	Course Title	Hours/ Week T	P	O	C
UFT23D01L	Video Song Project	0	8	2	4
UFT23D02L	Actuality Exercise				
UFT23D03L	Short Film Making-I	0	8	2	4
UFT23D04L	Documentary Film Making- I				
UFS23D05L	Advanced Sound Designing	0	8	2	4
UFS23D06L	Advanced Mixing Technique				
UFT23D07L	Short Film Making-II	0	16	2	8
UFT23D08L	Documentary Film Making- II				
Total Learning Credits					**20**

3. Generic Elective Courses (G) (9 Courses)

Course Code	Course Title	Hours/ Week L	T	P	O	C
ULT23G01J / ULH23G01J	Tamil-I / Hindi-I	2	0	2	2	3
ULF23G01J / ULT23G02J	French-I / Tamil-II					
ULH23G02J / ULF23G02J	Hindi-II / French-II	2	0	2	2	3
UFT23G01T	Television Production-I	4	0	0	2	4
UFT23G02L	Television Production Practical	0	0	8	2	4
UFT23G03T	Television Production-II	4	0	0	2	4
UFT23G04L	Film Production Manual	0	0	8	2	4
UFT23G05T	Story Pitching	4	0	0	2	4
UFS23G06L	Digital Mastering	0	0	7	2	4
UFT23G07T	Film Festivals and Awards	4	0	0	2	4
Total Learning Credits						**34**

4. Skill Enhancement Courses (S) (5 Courses)

Course Code	Course Title	Hours/ Week T	P	O	C
UCD23S01L	Quantitative Aptitude and Logical Reasoning	0	2	2	1
UCD23S02T	Verbal Ability and Skill Development	0	0	2	2
UFS23S01L	Cartoon Dubbing	0	3	2	1
UFS23S02L	Cartoon FX Recording	0	3	2	2
UFS23S03L	Live Recording	0	3	2	1
Total Learning Credits					**7**

5. Ability Enhancement Courses (AE) (4 Courses)

Course Code	Course Title	Hours/ Week L	T	P	O	C
ULE23AE1T	English	4	0	0	2	4
UES23AE1T	Environmental Studies	3	0	0	2	3
ULT23AE1J	Applied Tamil- I	1	0	2	2	2
ULH23AE1J	Applied Hindi- I					
ULF23AE1J	French for Specific Purpose- I					
ULT23AE2J	Applied Tamil- II	1	0	2	2	2
ULH23AE2J	Applied Hindi- II					
ULF23AE2J	French for Specific Purpose- II					
Total Learning Credits						**11**

6. Value Addition Course (V) (4 Courses)

Course Code	Course Title	Hours/ Week T	P	O	C
UCD23V01T	Universal Human Values	0	0	2	2
UEN23V01L	Communication Skills	0	4	2	2
UCD23V03T	Industry Oriented Employability Skills for Arts	0	0	2	2
UCD23V06T	Career Readiness and Leadership Management	0	0	2	2
Total Learning Credits					**6**

7. Internship/Apprenticeship / Project/Community Outreach (IAPC) (6 Courses)

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFT23P01L	Internship- I	0	0	0	0	1
UFT23P02L	Internship- II	0	0	0	0	1
UFT23P03T	AD Film Making Theory	2	0	0	2	2
UFT23P04L	Internship- III	0	0	0	0	2
UFT23P05L	AD Film Making Practical	0	0	8	2	4
UFT23P06T	Film Marketing and Distribution	6	0	0	2	6
Total Learning Credits						**16**

8. Mandatory Courses (M) (2 Courses)

Course Code	Course Title	Hours/ Week T	P	O	C
UNS23M01L	NSS	0	0	2	0
UNC23M01L	NCC	0	0	2	0
UNO23M01L	NSO	0	0	2	0
UYG23M01L	YOGA	0	0	2	0
UMI23M01L	My India Project	0	0	2	0
Total Learning Credits					0

Total Learning Credits: 176

22. Implementation Plan - Sound

Semester – III

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFS23301T	Fundamentals of Sound Design	4	0	0	2	4
UFS23302T	History of Film Sound	4	0	0	2	4
UFS23303L	Sound Specialization Exercises-I	0	0	8	2	4
ULT23AE1J	Applied Tamil- I	1	0	2	2	2
ULH23AE1J	Applied Hindi- I					
ULF23AE1J	French for Specific Purpose- I					
UFT23G01T	Television Production-I	4	0	0	2	4
UFS23S01L	Cartoon Dubbing	0	0	3	2	1
UFT23P01L	Internship- I	0	0	0	0	1
UCD23V03T	Industry Oriented Employability Skills for Arts	2	0	0	2	2
Total Learning Credits						22
Total number of hours/ Week		15	0	13	-	28

Semester – IV

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFS23401T	Sound Editing and Mixing	4	0	0	2	4
UFS23402T	Acoustics and Psychoacoustics	4	0	0	2	4
UFS23403L	Sound Specialization Exercises-II	0	0	7	2	4
ULT23AE2J	Applied Tamil- II	1	0	2	2	2
ULH23AE2J	Applied Hindi- II					
ULF23AE2J	French for Specific Purpose- II					
UFT23G02L	Television Production Practical	0	0	8	2	4
UFS23S02L	Cartoon FX Recording	0	0	3	2	2
UCD23V06T	Career Readiness and Leadership Management	2	0	0	2	2
UMI23M01L	My India Project	0	0	0	2	0
Total Learning Credits						22
Total number of hours/ Week		11	0	19	-	30

Semester – V

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFS23501T	Sound Design for Different Genres	4	0	0	2	4
UFS23502T	Interactive and Immersive Sound Technologies	4	0	0	2	4
UFT23501L	Silent Film Making	0	0	7	2	4
UFT23D01L	Video Song Project	0	0	8	2	4
UFT23D02L	Actuality Exercise					
UFT23G03T	Television Production –II	4	0	0	2	4
UFS23S03L	Live Recording	0	0	3	2	1
UFT23P02L	Internship- II	0	0	0	0	1
Total Learning Credits						22
Total number of hours/ Week		12	0	17	-	29

Semester – VI

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFS23601T	Music for Film	4	0	0	2	4
UFS23602T	Audio Capture Techniques	4	0	0	2	4
UFS23603T	Sound Designing and Aesthetic	4	0	0	2	4
UFT23D03L	Short Film Making-I	0	0	8	2	4
UFT23D04L	Documentary Film Making-I					
UFT23G04L	Film Production Manual	0	0	8	2	4
UFT23P03T	AD Film Making Theory	2	0	0	2	2
Total Learning Credits						22
Total number of hours/ Week		14	-	16	-	30

Semester – VII

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFT23701T	Digital Film Making	4	0	0	2	4
UFS23D05L	Advanced Sound Designing	0	0	8	2	4
UFS23D06L	Advanced Mixing Technique					
UFT23G05T	Story Pitching	4	0	0	2	4
UFS23G06L	Digital Mastering	0	0	7	2	4
UFT23P04L	Internship- III	0	0	0	0	2
UFT23P05L	AD Film Making Practical	0	0	8	2	4
Total Learning Credits						22
Total number of hours/ Week		08	0	22	-	30

Semester – VIII

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFS23702T	Surround Sound Technology	4	0	0	2	4
UFT23D07L	Documentary Film Making-II	0	0	16	2	8
UFT23D08L	Short Film Making-II					
UFT23G07T	Film Festivals and Awards	4	0	0	2	4
UFT23P06T	Film Marketing and Distribution	6	0	0	2	6
Total Learning Credits						22
Total number of hours/ Week		14		16	-	30

23. Courses for earning Additional Credits:

Course Code	Course Title	Hours/ Week				
		L	T	P	O	C
Semester – II						
UCD23P01L	Internship Report– I	0	0	8	0	4
UCD23P02L	Project Work – I					
UCD23P03L	Apprenticeship – I					
Semester – IV						
UCD23P04L	Internship Report– II	0	0	8	0	4
UCD23P05L	Project Work – II					
UCD23P06L	Apprenticeship – II					
	Total Learning Credits	**0**	**0**	**8**	**0**	**4**

Note: Those students who decide to exit at the end of the First year shall register for any one of the courses mentioned under Semester – II; and decide to exit at the end of the Second year shall register for any one of the courses mentioned under Semester – IV in the above list.

24. Program Articulation Matrix - Sound

Course Code	*Course Name*	*Program Learning Outcomes*														
		Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	ICT Skills	Professional Behavior	Life Long Learning
UFT23101T	*Introduction to Film Technology-I*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23102T	*History of Cinema*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
UFT23103L	*Film Appreciation*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23201T	*Introduction to Film Technology-II*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23202T	*Art Culture and Society*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23203L	*Scene Making Practical*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
UFS23301T	*Fundamentals of Sound Design*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFS23302T	*History of Film Sound*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
UFS23303L	*Sound Specialization Exercises-I*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFS23401T	*Sound Editing and Mixing*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFS23402T	*Acoustics and Psychoacoustics*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFS23403L	*Sound Specialization Exercises-II*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFS23501T	*Sound Design for Different Genres*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFS23502T	*Interactive and Immersive Sound Technologies*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23501L	*Silent Film Making*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFS23601T	*Music for Film*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFS23602T	*Audio Capture Techniques*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFS23603T	*Sound Designing and Aesthetic*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23701T	*Digital Film Making*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFS23702T	*Surround Sound Technology*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23D01L	*Video Song Project*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23D02L	*Actuality Exercise*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23D03L	*Short Film Making-I*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23D04L	*Documentary Film Making- I*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFS23D05L	*Advanced Sound Designing*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFS23D06L	*Advanced Mixing Technique*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23D07L	*Documentary Film Making- II*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23D08L	*Short Film Making-II*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
ULT23G01J	*Tamil-I*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
ULH23G01J	*Hindi-I*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
ULF23G01J	*French-I*	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-
ULT23G02J	*Tamil-II*	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULH23G02J	*Hindi-II*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULF23G02J	*French-II*	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-
UFT23G01T	*Television Production-I*	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
UFT23G02L	*Television Production Practical*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	-	-	-
UFT23G03T	*Television Production-II*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23G04L	*Film Production Manual*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-

UFT23G05T	*Story Pitching*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFS23G06L	*Digital Mastering*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23G07T	*Film Festivals and Awards*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UCD23S01L	*Quantitative Aptitude and Logical Reasoning*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UCD23S02T	*Verbal Ability and Skill Development*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFS23S01L	*Cartoon Dubbing*	*H*	*M*	*M*	*M*	*L*	*M*	*M*	*M*	*M*	*H*	*H*	*M*	-	-	-
UFS23S02L	*Cartoon FX Recording*	*M*	*H*	*M*	*L*	*M*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	-	-	-
UFS23S03L	*Live Recording*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23P01L	*Internship- I*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23P02L	*Internship- II*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23P03T	*AD Film Making Theory*	*M*	*M*	*M*	-	*L*	*L*	-	*H*	*M*	*H*	*H*	*L*	-	-	-
UFT23P04L	*Internship- III*	*H*	*M*	*H*	*M*	*M*	*H*	*M*	*H*	*L*	*H*	*H*	*H*	-	-	-
UFT23P05L	*AD Film Making Practical*	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-
UFT23P06T	*Film Marketing and Distribution*	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULE23AE1T	*English*	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
UES23AE1T	*Environmental Studies*	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-
ULT23AE1J	*Applied Tamil- I*	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULH23AE1J	*Applied Hindi- I*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	-	-	-
ULF23AE1J	*French for Specific Purpose- I*	*M*	*M*	*L*	*H*	*L*	*L*	*L*	*M*	*L*	*L*	*M*	*L*	-	-	-
ULT23AE2J	*Applied Tamil- II*	*M*	*M*	*M*	-	*L*	*L*	-	*H*	*M*	*H*	*H*	*L*	-	-	-
ULH23AE2J	*Applied Hindi- II*	*M*	*M*	*H*	*M*	*M*	*H*	*L*	*M*	*H*	*M*	*H*	*H*	-	-	-
ULF23AE2J	*French for Specific Purpose- II*	*H*	*M*	*M*	*M*	*H*	*H*	*M*	*H*	*L*	*M*	*H*	*H*	-	-	-
UCD23V01T	*Universal Human Values*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UEN23V01L	*Communication Skills*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UCD23V03T	*Industry Oriented Employability Skills for Arts*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UCD23V06T	*Career Readiness and Leadership Management*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UNS23M01L	*NSS*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UNC23M01L	*NCC*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UNO23M01L	*NSO*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	-	-	-
UYG23M01L	*YOGA*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UMI23M01L	*My India Project*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
	Program Average	***H***	***L***	***H***	***M***	***H***	***H***	***M***	***H***	***H***	***M***	***H***	***H***	***M***	***H***	***H***

H – High Correlation, M – Medium Correlation, L – Low Correlation

Structure of UG Courses in Film Technology
Distribution of different Courses in each semester with their credits for B Sc Film Technology

Semester	Discipline Specific Core Courses (DSC) with 80 credits (Total no. of Papers 20)	Discipline Specific Elective Courses (DSE) with 20 credits (Total no. of Papers 05)	General Elective Course (GE) with 34 credits (Total no. of Papers 09)	Ability Enhancement Compulsory Courses (AEC) with 11 credits (Total no. of Papers 04)	Skill Enhancement Course (SEC) with 09 credits (Total no. of Papers 06)	Internship/ Apprenticeship/ Project/ Community Outreach (IAPC)	Value Addition Courses (V) with 08 credits (Total no. of Papers 04)	Mandatory Courses (M)	Total Credits
Sem I	DSC-1 (4) DSC-2 (4) DSC-3 (4) (12)	-	GE-1 (4) (4)	IL/FL-1 (2) (2)	SEC-1 (2) (2)	-	VAC-1 (2) (2)	-	22
Sem II	DSC-4 (4) DSC-5 (4) DSC-6 (4) (12)	-	GE-2 (4) (4)	AEC-1 (2) (2)	SEC-2 (2) (2)	-	VAC-2 (2) (2)	-	22
Sem III	DSC-7 (4) DSC-8 (4) DSC-9 (4) (12)	-	GE-3 (4) (4)	IL/FL-2 (2) (2)	-	IAPC-1 (2)	VAC-3 (2) (2)	-	22
Sem IV	DSC-10 (4) DSC-11 (4) DSC-12 (4) (12)	-	GE-4 (4) (4)	IL/FL-2 (2) (2)	SEC-3 (2) (2)	-	VAC-4 (2) (2)	M-1 (0)	22
Sem V	DSC-13 (4) DSC-14 (4) DSC-15 (4) (12)	DSE-1 (4) (4)	GE-5 (4) (4)	-	SEC-4 (1) (1)	IAPC-2 (1)	-	-	22
Sem VI	DSC-16 (4) DSC-17 (4) DSC-18 (4) (12)	DSE-2 (4) (4)	GE-6 (4) (4)	-	-	IAPC-3 (2)	-	-	22
Sem VII	DSC-19 (4) (04)	DSE-3 (4) (4)	GE-7 (4) GE-8 (4) (8)	-	-	IAPC-4 (2) IAPC-5 (4) (6)	-	-	22
Sem VIII	DSC-20 (4) (04)	DSE-4 (4) DSE-5 (4) (8)	GE-9 (4) (4)	-	-	IAPC-6 (6)	-	-	22
Total Credits	**80**	**20**	**36**	**08**	**07**	**17**	**08**	**00**	**176**

25. Program Structure (B.Sc. Film Technology – Graphics and Animation)

1. Discipline Specific Core Courses (C) *(20 Courses)*

Course Code	Course Title	Hours/ Week				C
		L	T	P	O	
UFT23101T	Introduction to Film Technology-I	4	0	0	2	4
UFT23102T	History of Cinema	4	0	0	2	4
UFT23103L	Film Appreciation	0	0	8	2	4
UFT23201T	Introduction to Film Technology-II	4	0	0	2	4
UFT23202T	Art Culture and Society	4	0	0	2	4
UFT23203L	Scene Making Practical	0	0	8	2	4
UFG23301T	Techniques of Graphics and Animation – I	4	0	0	2	4
UFG23302T	Evolution of CGI in Movies	4	0	0	2	4
UFG23303L	Graphics Specialization Exercises – I	0	0	8	2	4
UFG23401T	Animation Production Management	4	0	0	2	4
UFG23402T	Animation Sound Design	4	0	0	2	4
UFG23403L	Graphics Specialization Exercises – II	0	0	8	2	4
UFG23501T	Animation Aesthetics	4	0	0	2	4
UFG23502T	VFX Post production Techniques	4	0	0	2	4
UFG23501L	Graphics Specialization Exercises – III	0	0	8	2	4
UFG23601T	Generative AI in Visual Effects	4	0	0	2	4
UFG23602T	Animation Ethics	4	0	0	2	4
UFG23603L	VFX Final Project	0	0	8	2	4
UFT23701T	Digital Film Making	4	0	0	2	4
UFG23801T	Virtual Reality and Augmented Reality	4	0	0	2	4
Total Learning Credits						**80**

2. Discipline Specific Elective Courses (D) (10 Courses)

Course Code	Course Title	Hours/ Week				C
		L	T	P	O	
UFT23D01L	Video Song Project	0	0	8	2	4
UFT23D02L	Actuality Exercise					
UFT23D03L	Short Film Making-I	0	0	8	2	4
UFT23D04L	Documentary Film Making-I					
UFG23D05L	Motion Graphics	0	0	8	2	4
UFG23D06L	Advanced Special Effects					
UFG23D07L	3D environment Creation	0	0	16	2	8
UFG23D08L	Animation Film Making					
Total Learning Credits						**20**

3. Generic Elective Courses (G) (9 Courses)

Course Code	Course Title	Hours/ Week				C
		L	T	P	O	
ULT23G01J	Tamil-I	2	0	2	2	3
ULH23G01J	Hindi-I					
ULF23G01J	French-I					
ULT23G02J	Tamil-II					
ULH23G02J	Hindi-II	2	0	2	2	3
ULF23G02J	French-II					
UFT23G01T	Television Production-I	4	0	0	2	4
UFT23G02L	Television Production Practical	0	0	8	2	4
UFT23G03T	Television Production -II	4	0	0	2	4
UFT23G04L	Film Production Manual	0	0	8	2	4
UFG23G05T	Motion Capture and Stereoscopic 3D	4	0	0	2	4
UFG23G06L	Game Design	0	0	8	2	4
UFT23G07T	Film Festivals and Awards	4	0	0	2	4
Total Learning Credits						**34**

4. Skill Enhancement Courses (S) (5 Courses)

Course Code	Course Title	Hours/ Week				C
		L	T	P	O	
UCD23S01L	Quantitative Aptitude and Logical Reasoning	0	0	2	2	1
UCD23S02T	Verbal Ability and Skill Development	2	0	0	2	2
UFG23S01L	2D Animation	0	0	3	2	1
UFG23S02L	3D Animation	0	0	4	2	2
UFG23S03L	VFX / Animation Pipeline	0	0	2	2	1
Total Learning Credits						**7**

5. Ability Enhancement Courses (AE) (4 Courses)

Course Code	Course Title	Hours/ Week				C
		L	T	P	O	
ULE23AE1T	English	4	0	0	2	4
UES23AE1T	Environmental Studies	3	0	0	2	3
ULT23AE1J	Applied Tamil- I	1	0	2	2	2
ULH23AE1J	Applied Hindi- I					
ULF23AE1J	French for Specific Purpose- I					
ULT23AE2J	Applied Tamil- II	1	0	2	2	2
ULH23AE2J	Applied Hindi- II					
ULF23AE2J	French for Specific Purpose- II					
Total Learning Credits						**11**

6. Value Addition Course (V) (4 Courses)

Course Code	Course Title	Hours/ Week				C
		L	T	P	O	
UCD23V01T	Universal Human Values	2	0	0	2	2
UEN23V01L	Communication Skills	0	0	4	2	2
UCD23V03T	Industry Oriented Employability Skills for Arts	2	0	0	2	2
UCD23V06T	Career Readiness and Leadership Management	2	0	0	2	2
Total Learning Credits						**8**

7. Internship/Apprenticeship / Project/Community Outreach (IAPC) (6 Courses)

Course Code	Course Title	Hours/ Week				C
		L	T	P	O	
UFT23P01	Internship-I	0	0	0	0	1
UFT23P02L	Internship-II	0	0	0	0	1
UFT23P03T	AD Film Making Theory	0	2	0	2	2
UFT23P04L	Internship-III	0	0	0	0	2
UFT23P05L	AD Film Making Practical	0	0	8	2	4
UFT23P06T	Film Marketing and Distribution	6	0	0	2	6
Total Learning Credits						**16**

8. Mandatory Courses (M) (2 Courses)

Course Code	Course Title	Hours/ Week				C
		L	T	P	O	
UNS23M01L	NSS	0	0	0	2	0
UNC23M01L	NCC	0	0	0	2	0
UNO23M01L	NSO	0	0	0	2	0
UYG23M01L	YOGA	0	0	0	2	0
UMI23M01L	My India Project	0	0	0	2	0
Total Learning Credits						**0**

Total Learning Credits: 176

26. **Implementation Plan – Graphics and Animation**

Semester – III

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFG23301T	Techniques of Graphics and Animation – I	4	0	0	2	4
UFG23302T	Evolution of CGI in Movies	4	0	0	2	4
UFG23303L	Graphics Specialization Exercises - I	0	0	8	2	4
ULT23AE1J	Applied Tamil- I	1	0	2	2	2
ULH23AE1J	Applied Hindi- I					
ULF23AE1J	French for Specific Purpose- I					
UFT23G01T	Television Production-I	4	0	0	2	4
UFG23S01L	2D Animation	0	0	3	2	1
UFT23P01L	Internship- I	0	0	0	0	1
UCD23V03T	Industry Oriented Employability Skills for Arts	2	0	0	2	2
Total Learning Credits						22
Total number of hours/ Week		15	0	13	-	28

Semester – IV

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFG23401T	Animation Production Management	4	0	0	2	4
UFG23402T	Animation Sound Design	4	0	0	2	4
UFG23403L	Graphics Specialization Exercises – II	0	0	8	2	4
ULT23AE2J	Applied Tamil- II	1	0	2	2	2
ULH23AE2J	Applied Hindi- II					
ULF23AE2J	French for Specific Purpose- II					
UFT23G02L	Television Production Practical	0	0	8	2	4
UFG23S02L	3D Animation	0	0	4	2	2
UCD23V06T	Career Readiness and Leadership Management	2	0	0	2	2
UMI23M01L	My India Project	0	0	0	2	0
Total Learning Credits						22
Total number of hours/ Week		11	0	0	19	30

Semester – V

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFG23501T	Animation Aesthetics	4	0	0	2	4
UFG23502T	VFX Post production Techniques	4	0	0	2	4
UFG23501L	Graphics Specialization Exercises – III	0	0	8	2	4
UFT23D01L	Video Song Project	0	0	8	2	4
UFT23D02L	Actuality Exercise					
UFT23G03T	Television Production –II	4	0	0	2	4
UFG23S03L	VFX / Animation Pipeline	0	0	2	2	1
UFT23P02L	Internship- II	0	0	0	0	1
Total Learning Credits						22
Total number of hours/ Week		12	0	17	-	29

SEMESTER – VI

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFG23601T	Generative AI in Visual Effects	4	0	0	2	4
UFG23602T	Animation Ethics	4	0	0	2	4
UFG23603L	VFX Final Project	0	0	8	2	4
UFT23D03L	Short Film Making-I	0	0	8	2	4
UFT23D04L	Documentary Film Making-I					
UFT23G04L	Film Production Manual	0	0	8	2	4
UFT23P03T	AD Film Making Theory	2	0	0	2	2
Total Learning Credits						22
Total number of hours/ Week		14	00	16	-	30

Semester – VII

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFT23701T	Digital Film Making	4	0	0	2	4
UFG23D05L	Motion Graphics	0	0	8	2	4
UFG23D06L	Advanced Special Effects					
UFG23G05T	Motion Capture and Stereoscopic 3D	4	0	0	2	4
UFG23G06L	Game Design	0	0	8	2	4
UFT23P04L	Internship- III	0	0	0	0	2
UFT23P05L	AD Film Making Practical	0	0	8	2	4
Total Learning Credits						22
Total number of hours/ Week		08	02	20	-	30

Semester – VIII

Course Code	Course Title	Hours/ Week L	T	P	O	C
UFG23801T	Virtual Reality and Augmented Reality	4	0	0	2	4
UFG23D07L	3D environment Creation	0	0	16	2	8
UFG23D08L	Animation Film Making					
UFT23G07T	Film Festivals and Awards	4	0	0	2	4
UFT23P06T	Film Marketing and Distribution	6	0	0	2	6
Total Learning Credits						22
Total number of hours/ Week		14	00	16	-	30

27. Courses for earning Additional Credits:

Course Code	Course Title	Hours/Week				C
		L	T	P	O	
Semester–II						
UCD23P01L	Internship Report–I	0	0	8	0	4
UCD23P02L	Project Work –I					
UCD23P03L	Apprenticeship–I					
Semester–IV						
UCD23P04L	Internship Report–II	0	0	8	0	4
UCD23P05L	Project Work –II					
UCD23P06L	Apprenticeship–II					
	Total Learning Credits	**0**	**0**	**8**	**0**	**4**

Note: Those students who decide to exit at the end of the First year shall register for any one of the courses mentioned under Semester–II; and decide to exit at the end of the Second year shall register for any one of the courses mentioned under Semester–IV in the above list.

28.ProgramArticulationMatrix – Gaphics and Animation

Course Code	*CourseName*	*ProgramLearningOutcomes*														
		FundamentalKnowledg	ApplicationofConcepts	LinkwithRelatedDiscipli	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowled	SkillsinModeling	Analyze,InterpretData	InvestigativeSkills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	ICTSkills	ProfessionalBehavior	LifeLongLearning
UFT23101T	*Introduction to Film Technology-I*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23102T	*History of Cinema*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
UFT23103L	*Film Appreciation*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23201T	*Introduction to Film Technology-II*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23202T	*Art Culture and Society*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23203L	*Scene Making Practical*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
UFG23301T	Techniques of Graphics and Animation – I	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFG23302T	Evolution of CGI in Movies	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
UFG23303L	Graphics Specialization Exercises – I	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFG23401T	*Animation Production Management*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFG23402T	Animation Sound Design	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFG23403L	Graphics Specialization Exercises – II	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFG23501T	*Animation Aesthetics*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFG23502T	*VFX Post production Techniques*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFG23501L	Graphics Specialization Exercises – III	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFG23601T	*Generative AI in Visual Effects*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFG23602T	Animation Ethics	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFG23603L	VFX Final Project	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23701T	*Digital Film Making*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFG23801T	*Virtual Reality and Augmented Reality*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23D01L	*Video Song Project*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23D02L	*Actuality Exercise*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23D03L	*Short Film Making-I*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23D04L	*Documentary Film Making-I*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFG23D05L	*Motion Graphics*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFG23D06L	*Advanced Special Effects*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFG23D07L	*3D Environment Creation*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFG23D08L	*Animation Film Making*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UCD23S01L	*Quantitative Aptitude and Logical Reasoning*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UCD23S02T	*Verbal Ability and Skill Development*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFG23S01L	*2D Animation*	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-
UFG23S02L	*3D Animation*	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
UFG23S03L	*VFX / Animation Pipeline*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULT23G01J	*Tamil-I*	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-
ULH23G01J	*Hindi-I*	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULF23G01J	*French-I*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	-	-	-
ULT23G02J	*Tamil-II*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
ULH23G02J	*Hindi-II*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
ULF23G02J	*French-II*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-

UFT23G01T	*Television Production-I*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23G02L	*Television Production Practical*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23G03T	*Television Production -II*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFT23G04L	*Film Production Manual*	*H*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*M*	*M*	*H*	-	-	-
UFG23G05T	*Motion Capture and Stereoscopic 3D*	*H*	*M*	*M*	*M*	*L*	*M*	*M*	*M*	*M*	*H*	*H*	*M*	-	-	-
UFG23G06L	*Game Design*	*M*	*H*	*M*	*L*	*M*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	-	-	-
UFT23G07T	*Film Festivals and Awards*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UCD23S01L	*Quantitative Aptitude and Logical Reasoning*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UCD23S02T	*Verbal Ability and Skill Development*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
ULE23AE1T	*English*	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
UES23AE1T	*Environmental Studies*	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULT23AE1J	*Applied Tamil- I*	*H*	*M*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	-	-	-
ULH23AE1J	*Applied Hindi- I*	*H*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	-	-	-
ULF23AE1J	*French for Specific Purpose- I*	*H*	*H*	*M*	*H*	*H*	*H*	*H*	*H*	*M*	*H*	*H*	*H*	-	-	-
ULT23AE2J	*Applied Tamil- II*	*M*	*M*	*L*	*H*	*L*	*L*	*L*	*M*	*L*	*L*	*M*	*L*	-	-	-
ULH23AE2J	*Applied Hindi- II*	*M*	*M*	*M*	-	*L*	*L*	-	*H*	*M*	*H*	*H*	*L*	-	-	-
ULF23AE2J	*French for Specific Purpose- II*	*M*	*M*	*H*	*M*	*M*	*H*	*L*	*M*	*H*	*M*	*H*	*H*	-	-	-
UCD23V01T	*Universal Human Values*	*H*	*M*	*M*	*M*	*H*	*H*	*M*	*H*	*L*	*M*	*H*	*H*	-	-	-
UEN23V01L	*Communication Skills*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UCD23V03T	*Industry Oriented Employability Skills for Arts*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UCD23V06T	*Career Readiness and Leadership Management*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23P01L	*Internship-I*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23P02L	*Internship-II*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23P04L	*Internship- III*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23P03T	*AD Film Making Theory*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	-	-	-
UFT23P06T	*Film Marketing and Distribution*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UFT23P05L	*AD Film Making Practical*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	-	-	-
UNS23M01L	*NSS*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UNC23M01L	*NCC*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UNO23M01L	*NSO*	*H*	*L*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*M*	*H*	-	-	-
UYG23M01L	*YOGA*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	-	-	-
UMI23M01L	*My India Project*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*	*H*
	Program Average	***H***	***L***	***H***	***M***	***H***	***H***	***M***	***H***	***H***	***M***	***H***	***H***	***M***	***H***	***H***

H–High Correlation, M–Medium Correlation, L–Low Correlation

Structure of UG Courses in Film Technology
Distribution of different Courses in each semester with their credits for B Sc Film Technology

Semester	Discipline Specific Core Courses (DSC) with 80 credits (Total no. of Papers 20)	Discipline Specific Elective Courses (DSE) with 20 credits (Total no. of Papers 05)	General Elective Course (GE) with 34 credits (Total no. of Papers 09)	Ability Enhancement Compulsory Courses (AEC) with 11 credits (Total no. of Papers 04)	Skill Enhancement Course (SEC) with 09 credits (Total no. of Papers 06)	Internship/ Apprenticeship/ Project/ Community Outreach (IAPC)	Value Addition Courses (V) with 08 credits (Total no. of Papers 04)	Mandatory Courses (M)	Total Credits
Sem I	DSC-1 (4) DSC-2 (4) DSC-3 (4) (12)	-	GE-1 (4) (4)	IL/FL-1 (2) (2)	SEC-1 (2) (2)	-	VAC-1 (2) (2)	-	22
Sem II	DSC-4 (4) DSC-5 (4) DSC-6 (4) (12)	-	GE-2 (4) (4)	AEC-1 (2) (2)	SEC-2 (2) (2)	-	VAC-2 (2) (2)	-	22
Sem III	DSC-7 (4) DSC-8 (4) DSC-9 (4) (12)	-	GE-3 (4) (4)	IL/FL-2 (2) (2)	-	IAPC-1 (2)	VAC-3 (2) (2)	-	22
Sem IV	DSC-10 (4) DSC-11 (4) DSC-12 (4) (12)	-	GE-4 (4) (4)	IL/FL-2 (2) (2)	SEC-3 (2) (2)	-	VAC-4 (2) (2)	M-1 (0)	22
Sem V	DSC-13 (4) DSC-14 (4) DSC-15 (4) (12)	DSE-1 (4) (4)	GE-5 (4) (4)	-	SEC-4 (1) (1)	IAPC-2 (1)	-	-	22
Sem VI	DSC-16 (4) DSC-17 (4) DSC-18 (4) (12)	DSE-2 (4) (4)	GE-6 (4) (4)	-	-	IAPC-3 (2)	-	-	22
Sem VII	DSC-19 (4) (04)	DSE-3 (4) (4)	GE-7 (4) GE-8 (4) (8)	-	-	IAPC-4 (2) IAPC-5 (4) (6)	-	-	22
Sem VIII	DSC-20 (4) (04)	DSE-4 (4) DSE-5 (4) (8)	GE-9 (4) (4)	-	-	IAPC-6 (6)	-	-	22
Total Credits	**80**	**20**	**36**	**08**	**07**	**17**	**08**	**00**	**176**

SEMESTER - I

Course Code	ULT23G01J	Course Name	Tamil – I	Course Category	G	Generic Elective Course	L	T	P	O	C
							2	0	2	2	3

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	மரபிலிருந்து மாற்றம் பெற்ற புதுக்கவிதை மரபின் சிந்தனைகளை அறியச் செய்தல்																		
CLR-2:	புதுக்கவிதையின் 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																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1:	புதுக்கவிதை உருவாக்கித் தந்த புதிய சிந்தனைக் களங்களை அறிந்துகொள்ளுதல்	2	75	60	H	L	H	M	H	H	L	M	H	M	L	H	-	-	-
CLO-2:	நவீன கவிதைகள் வழி மாற்றம் பெற்று வரும் மானுட விழுமியங்களைத் தெரிந்துகொள்ளுதல்	2	80	70	H	M	H	L	M	H	L	H	M	L	H	H	-	-	-
CLO-3:	தமிழ்ச்சமூகத்தின் இடைக்கால வாழ்வியல் முறைகளை உணர்ந்துகொள்ளுதல்	2	70	65	H	L	H	M	H	H	M	H	L	H	M	H	-	-	-
CLO-4:	நவீன இலக்கிய வரலாறு வழி தமிழ்க் கல்வி வரலாறு, சமூக வரலாறு பெற்ற வளர்ச்சி நிலைகளைத் தெரிந்துகொள்ளுதல்	2	70	70	H	M	H	L	H	M	M	H	H	L	H	H	-	-	-
CLO-5:	மொழியின் நுட்பங்களை அறிந்து மொழி ஆளுமையோடு செயல்பட அறிந்துகொள்ளுதல்	2	80	70	H	M	H	H	M	H	L	M	H	L	H	H	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	தமிழ் இலக்கியத்தின் வளர்ச்சிப் போக்குகள்	நவீன கவிதை தோற்றம்	தமிழரின் வீரமரபு	சிற்றிலக்கியத் தோற்றம்	தமிழ் உரைநடை மரபில் உ.வே.சா.
	SLO-2	இலக்கிய உத்திகள்	நவீன கவிதை வரலாறு	போர் விழுமியங்கள்	சிற்றிலக்கிய வகைமை	ராஜ வைத்தியம்
S-2	SLO-1	தமிழ்க் கவிதை மரபு	நவீன கவிதை செல்நெறிகள்	பரணி அறிமுகம்	சிற்றிலக்கியங்கள்	வைத்தியர்களின் சிறப்பு
	SLO-2	காலந்தோறும் கவிதையின் கரு	செல்நெறிகளில் கோட்பாடுகள்	பரணி இலக்கியங்கள்	முதன்மைச் சிற்றிலக்கியங்கள் –	கழனியூரன் – அறிமுகம்
S-3	SLO-1	காலந்தோறும் கவிதையின் கட்டமைப்பு	கவிதை மொழி	கலிங்கத்துப்பரணி 477,490	பிள்ளைத்தமிழ் -உலா - தூது	சிறுதெய்வ வழிபாடு
	SLO-2	தற்கால இலக்கியம்	நவீன கவி ஆளுமைகள்	தலைவனின் வீரம்	புதுக்கவிதையில் சமூகம்	பொன் காத்த ஐயனார்
S-4	SLO-1	புதுக்கவிதை உருவாக்கம்	பெண் கவிஞர்கள்	தமிழ் இலக்கிய மரபில் தூது	புதுக்கவிதையும் இதழ்களும்	விருந்து – கள்ளர் செயல்கள்
	SLO-2	புதுக்கவிதை வளர்ச்சிநெறிகள்	கவிதையில் நாட்டுப்புற வடிவம்	தூது இலக்கியங்கள்	மணிக்கொடி இதழ்	பிழை நீக்கி எழுதுதல்
S-5	SLO-1	பாரதியார் – புதுக்கவிதையின் அடையாளம்	இளம்பிறை – அம்மா	தமிழ் விடு தூது (184 – 186)	எழுத்து இதழ்	எழுத்துப் பிழை
	SLO-2	பாரதியார் பன்முக ஆளுமைத்திறன்	பெண்களின் கல்வி நிலை	தமிழின் பெருமை	வானம்பாடி இதழ்	தொடர்பிழை
	SLO-1	பாரத தேசம்	பெண் அடக்குமுறை	செய்யுள் மரபில் கலம்பகம்	சிறுகதை தோற்றம்	உயர்திணை, அஃறிணை

S-6	SLO-2	பாரததேசத்தின் வளம்	ப. கல்பனா – கீறல் விழுந்த மாலைக் காலங்கள்	கலம்பக இலக்கியங்கள்	சிறுகதை வளர்ச்சி	பிறமொழிச் சொற்கள் வரலாறு
S-7	SLO-1	வெள்ளிப் பனிமலையின் மீதுலவுவோம்...	ஆண் பெண் சமத்துவம்	நந்திக் கலம்பகம்-வானுறு மதியை (110)	சிறுகதை – வரலாறு	பிறமொழிச் சொற்களை நீக்கி எழுதுதல்
	SLO-2	20 ஆம் நூற்றாண்டுக் கவிதை மரபில் பாரதிதாசன்	விளிம்புநிலை வாழ்வியல்	கையறுநிலை	சிறுகதை ஆசிரியர்கள்	ஷ, ஜ, ஸ, ஹ மாற்றொலிகள்
S-8	SLO-1	பாரதிதாசன் - அழகின் சிரிப்பு	திருநங்கை குணவதி - சமூகப்பார்வை	குறவஞ்சி அறிமுகம்	இதழ்களும் சிறுகதையும்	தமிழ் இலக்கண நுட்பங்கள்
	SLO-2	ஆல் - ஆயிரம் கிளைகள் கொண்ட அடிமரம்	திருநர்களும் சாதனைகளும்	குறவஞ்சி இலக்கியங்கள்	புதினம் தோற்றம்	இலக்கணமும் பயன்பாடும்
S-9	SLO-1	இயற்கையின் அழகியல்	புலம்பெயர் வாழ்வியல்	குற்றாலக் குறவஞ்சி – ஆடுமர வீனுமணி (3)	தொடக்கக்காலப் புதினங்கள்	தமிழில் சொல் வகைகள்
	SLO-2	வானம்பாடியில் மு.மேத்தா	ஸர்மிளா ஸெய்யித் – புராதன ஊர்	மலையும் வாழ்வும்	புதினம் வளர்ச்சி	சொல்லும் பயன்பாடும்
S-10	SLO-1	மு.மேத்தா - கவிதையின் தனித்தன்மைகள்	புலம் பெயர் வாழ்வின் வலியும் நம்பிக்கையும்	காப்பிய இலக்கணம்	புதினத்தின் வகைமை	பெயர்ச்சொற்கள்
	SLO-2	மனிதனைத்தேடி – கவிதை	காலந்தோறும் கவிதை வடிவில் மாற்றங்கள்	காப்பிய வகைமைகள்	புதின ஆசிரியர்கள்	பெயர்ச்சொற்கள் அறிதல்
S-11	SLO-1	மனிதநேயம்	ஹைக்கூ, லிமரைக்கூ, சென்ரியூ – தேர்ந்தெடுத்த கவிதைகள்	சிலப்பதிகாரம் – அறிமுகம்	தமிழ் இலக்கியத்தில் உரைநடைக்கூறுகள்	வினைச்சொற்கள்
	SLO-2	தமிழ்க் கவிதையில் சுற்றுச்சூழலியல்	ஹைக்கூ – மு.முருகேஷ்	கட்டுரைக்காதை	உரைநடையின் தோற்றம்	வினைச்சொற்கள் அறிதல்
S-12	SLO-1	பழனிபாரதியின் காடு	லிமரைக்கூ – ஈரோடு தமிழன்பன்	ஊழ்வினை	தமிழில் உரைநடை	தமிழில் பெயரடை, வினையடை
	SLO-2	இயற்கையும் சமூக சமத்துவ வாழ்வியலும்	சென்ரியூ – மாமதயானை	கோவலனின் முற்பிறப்பு வரலாறு	உரைநடை வளர்த்த அறிஞர்கள்	பெயரடை, வினையடை அறிதல்

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

Learning Assessment											
Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
Level 2	Apply Analyze	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
Level 3	Evaluate Create	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

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

SEMESTER - I

Course Code	ULH23G01J	Course Name	Hindi- I	Course Category	G	Generic Elective Course	L	T	P	O	C
							2	0	2	2	3
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses		Nil					
Course Offering Department	*Hindi*	Data Book / Codes/Standards		Nil							

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
CLR-1:	*To Communicate in Hindi without any inhibition*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2:	*To appreciate the Hindi Language in its various forms*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
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*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1:	*To Understand the Philosophy of life and living through Stories*	*2*	*75*	*80*	*H*	*H*	*H*	*M*	*L*	*H*	*L*	*M*	*L*	*L*	*H*	*M*	*-*	*-*	*-*
CLO-2:	*To Examine Travelogue writing and Sketch*	*2*	*80*	*90*	*H*	*H*	*H*	*M*	*L*	*H*	*H*	*M*	*L*	*L*	*H*	*M*	*-*	*-*	*-*
CLO-3:	*To Identify Irony and essay-based writing*	*2*	*75*	*95*	*H*	*H*	*M*	*L*	*H*	*H*	*M*	*H*	*M*	*M*	*H*	*H*	*-*	*-*	*-*
CLO-4:	*Evaluate the various social issues depicted in the prose*	*2*	*80*	*90*	*H*	*H*	*L*	*H*	*M*	*H*	*L*	*H*	*H*	*M*	*H*	*H*	*-*	*-*	*-*
CLO-5:	*To Understand the basic and fundamental principal of Translation*	*2*	*85*	*90*	*M*	*H*	*M*	*H*	*L*	*H*	*H*	*L*	*H*	*M*	*H*	*H*	*-*	*-*	*-*

Duration (hour)		12	12	12	12	12
S-1	SLO-1	*Kahani*	*Rekhachitra & Yatravitrant*	*Nibandh*	*Natak*	*Anuvad& Paribhashik Shabdavali*
	SLO-2	*Avdharna*	*Avdharna*	*Nibandh Ki Avdharna*	*Avdharna*	*Arth*
S-2	SLO-1	*Swarup*	*Swaroop*	*Swarup*	*Natak Ka Swarup*	*Paribhasha*
	SLO-2	*Paribhasha*	*Bhumika*	*Paribhasha*	*Paribhasha*	*Swarup*
S-3	SLO-1	*Kahani Ke Tatva*	*Mahatva*	*Mahatva*	*Tatwa*	*Prakar*
	SLO-2	*Kahani Ka Mahatva*	*Uddeshya*	*Uddeshya*	*Prakar*	*Mahatva*
S-4	SLO-1	*Pariksha- Premchand*	*Gisha-Rekhachitra*	*Kutaj- NibandhHajari Prashad Divedi*	*Uddeshya*	*Uddeshya*
	SLO-2	*Kahani Ka Parichay*	*Lekhika Parichay*	*Lekhika Parichay*	*Rangmanch Ka Parichay*	*Anuvad Ka Prayojan*
S-5	SLO-1	*Visleshan*	*Path Ka Vishleshan*	*Path Ka Mahatva*	*Natak Ka Mahatva*	*Anuvad Ka Prayog*
	SLO-2	*Emandari Ka Mahatva*	*Guru Shishya Ka Sambandh*	*Viprit Parishthitiyon Me Jeevan Ki Ash*	*Prayojan*	*Shrot Bhasha Ka Gyan*
S-6	SLO-1	*Honhari Ka Parichay*	*Guru Ke Prati Smarpan Bhavana*	*Manav Ki Akankshayen*	*Andher Nagri-(Natak) Bhartendu Harishchand*	*Lakshya Bhasha Ka Gyan*
	SLO-2	*Uddeshya*	*Path Ka Mahatva*	*Shangharshil Jeevan*	*Lekhak Parichay*	*Anuvad Ka Dayitva*
S-7	SLO-1	*Malbe Ka Malik-MohanRakesh*	*Thele Par Himalay(Yatravitrant)*	*Sangharsh Ka Parinam*	*Natak Ka Visleshan*	*Anuvad Ka Abhyash*
	SLO-2	*Lekhak Parichay*	*Lekhak Parichay*	*Bholaram Ka Jeev-(Vyangya) Harishankar Parshai*	*Natak Abhinay*	*Angreji Se Hindi*
S-8	SLO-1	*Batware Ka Yatharth Varnan*	*Yatravitrant Ka Mahatva*	*Vyangya Ki Avadharna*	*Lalch Ka Dushparinam*	*Hindi Se Angreji*
	SLO-2	*Tatkalin Parishthiti Ka Varnan*	*Yatra Ka Yatharth Chitran*	*Mahatva*	*Shishya Ki Agyanta*	*Anuvad Priyojna Karya*
S-9	SLO-1	*Apni Mitti Se Lagav*	*Path Ka Visleshan*	*Lekhak Parichay*	*Guru Shishya Sambandh*	*Punrikshan*
	SLO-2	*Rajnitik Vidwesh Ka Parinam*	*Himalay Ka Varnana*	*Path Ka Vihleshan*	*Hashya Vyangy Se Avagat Karana*	*Vividh Prayog*
S-10	SLO-1	*Propkar Ki Bhavana*	*Himalay Ka Lok Jeevan*	*Madhyavargi Parivar Ki Sthiti*	*Durdrishtihin*	*Paribhashik Shabdavali*
	SLO-2	*Kahani Path*	*Lok Samasya*	*Sarkari Tantra Ka Khokhla Rup*	*Mahattakankshi Ka Dushparinam*	*Ati Mahtvapurn Shabd*
S-11	SLO-1	*Kahani Ka Vishleshan*	*Uddeshya*	*Pauranik Katha Ka Chitran*	*Guru Ki Avagya Ka Dushparinam*	*Takaniki Shabdavali Ka Mhatva*

Duration (hour)		12	12	12	12	12
	SLO-2	*Prasho Ki Charcha*	*Prashna Abhyash*	*Sanvedanshil Bhavana*	*Tatkalin Samajik Vyavastha Ki Charcha*	*Hindi Se Angrezi Shabd*
S-12	SLO-1	*Prashn Abhyash*	*Path Pricharcha*	*Paricharcha*	*Paricharcha*	*Angrezi Se Hindi Shabd*
	SLO-2	*Kahani Ka Uddeshya*	*Mahatvapurn Bibduon Ki Charcha*	*Prashana Abhyash*	*Prashnabhyash*	*Shabdavali Ki Avshyakta*

Learning Resources	***Theory*:** ***Edited Book: "Samanya Hindi", Srijonlok Publication, 2023, New Delhi.*** *1. KABIR – HAZARI PRASAD DWEDI* *2. SURDAS – RAM CHANDRA SHUKL*	*3. BHAKTI ANDOLAN AUR SURDAS KA KAVYA – MANAGER PANDEY* *4. BIHARI – VISHVNATH PRASAD MISHR* *5. Aadhunik Vigyapan aur Jansampark – Taresh Bhatia*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	*30%*	-
	Understand										
Level 2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	*50%*	-
	Analyze										
Level 3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	*20%*	-
	Create										
	Total	*100 %*		*100 %*		*100 %*		*100 %*		*100 %*	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Higher Technical Institutions	Internal Experts
1. Shri. Santosh Kumar,Editor- Srijanlok Magazine, Vashishth Nagar, Agra- 802301.	*1. Prof. (Dr.) S. Narayan Raju, Head, Department of Hindi, CUTN, Tamil Nadu*	*1. Dr. S Preeti. Associate Professor & Head, SRMIST.* *2. Dr. Md. S. Islam Assistant Professor, SRMIST.* *3. Dr. S. Razia Begum, Assistant Professor, SRMIST.* *4. Dr. Nisha Murlidharan Assistant Professor, VDP, SRMIST.*

SEMESTER – I

Course Code	ULF23G01J	Course Name	French- I	Course Category	G	Generic Elective Course	L	T	P	O	C
							2	0	2	2	3
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses		Nil					
Course Offering Department	*French*	Data Book / Codes/Standards		Nil							

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning		
		1	2	3
CLR-1:	*Extend and expand their savoir-faire through the acquisition of current scenario*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)
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*			

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1:	*To acquire knowledge about French language*	2	75	80	H	M	H	H	M	H	H	L	M	M	H	L	-	-	-
CLO-2:	*To strengthen the knowledge on concept, culture, civilization, and translation of French*	2	80	90	M	H	L	H	H	M	H	M	L	L	H	M	-	-	-
CLO-3:	*To develop content using the features in French language*	2	85	75	H	H	L	M	H	M	L	H	M	M	H	H	-	-	-
CLO-4:	*To interpret the French language into other language*	2	75	80	H	L	M	H	M	H	H	M	L	H	M	L	-	-	-
CLO-5:	*To improve the communication, intercultural elements in French language*	2	80	75	M	H	H	L	M	M	H	H	M	L	H	M	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	*Contacts*	*Les verbes du premier groupe*	*Qu'est-ce qu'ils font ?*	*Portraits*	*Les verbes du deuxième groupe –*
	SLO-2	*Emma la championne*	*Les exemples*	*Les exemples*	*Un casting*	*Les exemples*
S-2	SLO-1	*Les nombres à partir de 31*	*La liaison –*	*Où est mon sac*	*Les exemples*	*Les pronoms personnels toniques*
	SLO-2	*Les activités*	*Les activités*	*Les exemples*	*Les activités*	*Les exemples*
S-3	SLO-1	*Les pays*	*Entrer en contact*	*Quelques objets*	*Le Petit Spirou*	*Les verbes faire et lire*
	SLO-2	*les nationalités*	*Les activités*	*Les exemples*	*Les activités*	*Les exemples*
S-4	SLO-1	*Les jours de la semaine*	*Présenter et se présenter*	*Les professions*	*L'aspect physique*	*Les Sons*
	SLO-2	*Les jours*	*Les activités*	*La fiche d'identité*	*Les activités*	*Les exemples*
S-5	SLO-1	*Les mois de l'année*	*Demander et dire la date –*	*La formation du féminin (2)*	*Le caractère*	*Décrire l'aspect physique*
	SLO-2	*Les activités*	*Les activités*	*La phrase interrogative partielle –*	*Les exemples*	*Décrire le caractère*
S-6	SLO-1	*Les animaux domestiques*	*une rencontre.*	*Qu'est-ce que c'est ?*	*les états d'âme*	*Demander et dire l'heure*
	SLO-2	*Les activités*	*Les activités*	*Qui est-ce ?*	*Les activités*	*Les exemples*
S-7	SLO-1	*La famille (1)*	*Contacts*	*C'est / Il est (1)*	*Les prépositions de lieu (1)*	*Elle est comment ?*
	SLO-2	*Les activités*	*Les activités*	*Les exemples*	*Les exemples*	*Les exemples*
S-8	SLO-1	*La formation du féminin (1)*	*Emma la Championne*	*La phrase négative (1)*	*La famille (2)*	*Portraits*
	SLO-2	*Les activités*	*Les activités*	*Les exemples*	*Les activités*	*Les exemples*
S-9	SLO-1	*Les adjectifs possessifs*	*Mots et expressions*	*Les verbes aller et venir*	*La formation du féminin*	*Mots et Expressions*
	SLO-2	*Les exemples*	*Les activités*	*L'élision*	*Les activités*	*Les activités*
S-10	SLO-1	*La phrase interrogative*	*Grammaire -*	*Les formules de politesse*	*La formation du pluriel (2)*	*Grammaire.*
	SLO-2	*Les exemples*	*Les exemples*	*Demander des informations personnelles*	*Les activités*	*Les exemples*

Duration (hour)		12	12	12	12	12
S-11	SLO-1	*Les activités*	*Communication*	*C'est qui ?*	*Il y a*	*Les activités*
	SLO-2	*Les nombres*	*Les activités*	*Qu'est-ce qu'ils font ?*	*Les activités*	*Communication*
S-12	SLO-1	*Intonation et est-ce que*	*Les verbes du ER –groupe*	*Mots et Expressions*	*Les articles contractés*	*Les activités*
	SLO-2	*Les exemples*	*Les exemples*	*Grammaire – Communication*	*Les exemples*	*Les exemples*

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

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
Level 2	Apply Analyze	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
Level 3	Evaluate Create	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Expert from Higher Technical Institutions	Internal Experts
1. Mr. Kavaskar DanasegaranProcess Expert, Maersk Global Service Center Pvt. Ltd	*1. Dr. C.Thirumurugan Professor, Department of French, Pondicherry University*	*1. Mr. Kumaravel K. Assistant Professor & Head, SRMIST, KTR*
2. Mr. Sharath Raam Prasad Character Designer, Animaker Company Pvt.		*2. Mrs. Abigalai Assistant Professor, SRMIST, VDP*

SEMESTER - I

Course Code	ULE23AE1T	Course Name	English	Course Category	AE	Ability Enhancement Courses	L	T	P	O	C
							4	0	0	2	4
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	*English*	Data Book / Codes/Standards		Nil							

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	*To enhance students' communication skills through reading, writing, speaking, and listening activities, enabling them to express their ideas fluently and coherently.*																		
CLR-2:	*Critical Thinking and Analysis*																		
CLR-3:	*To develop a deeper understanding of cultural contexts, social issues, and human experiences.*																		
CLR-4:	*Through writing exercises and assignments, students learn to express their thoughts clearly, develop logical arguments, and enhance their overall written communication skills.*																		
CLR-5:	*Language Competence*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1:	*Develop an understanding of the major literary periods in English literature.*	2	75	60	H	M	M	L	-	M	-	M	H	L	H	L	-	-	-
CLO-2:	*Analyze and interpret literary texts from different historical periods.*	2	80	70	M	H	L	-	-	-	-	M	M	H	H	M	-	-	-
CLO-3:	*Apply principles of style and clarity in writing assignments.*	2	70	65	M	M	M	-	L	L	-	H	M	H	H	L	-	-	-
CLO-4:	*Develop academic writing skills, including essay structure and argumentation.*	2	70	70	H	M	L	-	M	H	-	-	-	-	H	L	-	-	-
CLO-5:	*Apply critical thinking skills to analyze and respond to academic texts.*	2	80	70	H	H	-	M	-	M	-	L	L	M	H	M	-	-	-

Duration (hour)		12	12	12	12	12
S-1	**SLO-1**	*Introduction to the poetry and the poet- Sukirtharani*	*Introduction to Short stories. Introducing the short story writer Katherine Mansfield.*	*Introduction to Creative Writing. Explaining the elements of creative writing.*	*Building the discourse- The significance of conversation and the key elements of discourse are the points of discussion in this class hour.*	*Reflecting the learning. -Review writing*
	SLO-2	*Reading and recitation of the poem -Debt*	*Reading the story- The Doll's House*	*Stand-up comedy show -translate the audio content in English. (Any regional language)*	*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*	*Choosing the subject for reviewing.*
S-2	**SLO-1**	*Analysis and Critical interpretation of the poem.*	*Explaining the story through depiction of characters and representation of injustices.*	*Students- groups -Students belonging to States other than Tamil Nadu*	*Reflecting on the style and the tone of the poem.*	*Planning to choose.*
	SLO-2	*Introduction to the poet Kalki Subramaniyam.*	*Analysis and critical interpretation of the short story Doll's House.*	*Practice the writing activity-creative ways of engaging in translation.*	*Practicing conversation*	*Understand the review process how effectively a review of any work can be done.*
S-3 to S-4	**SLO-1**	*Reading and recitation of the poem Phallus I cut.*	*Introduction to the writer Haruki Murakami.*	*Correction of errors- attempting to translate.*	*Introducing Content writing in social media- the importance of content writing.*	*Introducing the students to the review of the various works.*
	SLO-2	*Analysis and Critical interpretation of the poem.*	*Reading the Confessions of a Shinawaga monkey.*	*Identifying equivalent terms to certain regional words - learn the art of translation.*	*BLOG WRITING - Subtleties of Workplace Inclusion: Mental Health and Queer Community- Salik Ansari.*	*Reviewing-recorded-posted in the social media pages of SRMIST*

Duration (hour)		12	12	12	12	12
S-5	SLO-1	*Introduction to the poet Imtiaz Dharker*	*Discussion and analysis of the Confessions of a Shinawaga monkey.*	*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*	*writer's conversation with the readers - the blog in other blog articles.*	*Thoughtful conversation with your team member posts the same in the official social media page of SRMIST.*
	SLO-2	*Reading and reciting the poem Purdah 1*	*Introduction to Crystal Wilkinson*	*creative and/ or thoughtful writing - contemporary themes of modern-day relevance*	*Practice blog writing*	*Choosing the team based on the abilities that are comfortable to match the peer members*
S-6	SLO-1	*Analysis and Critical interpretation of the poem- Purdah 1*	*Reading Endangered Species: Case 47401.*	*Students -writing abilities- building stories- a visual treat of variety of pictures.*	*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*
	SLO-2	*Reading and reciting the poem Purdah 2*	*Discussion and analysis of Endangered Species: Case 47401.*	*Elements of writing*	*Discussion- essay by the author - subjective depiction of life. Understand - subjective opinions -perspectives -*	*Planning and preparation for the script of conversation with a team member*
S-7 to S-8	SLO-1	*Analysis and Critical interpretation of the poem- Purdah 2*	*Introduction to C.S Lakshmi also known as Ambai.*	*Incorporate the elements of story in story writing.*	*Class discussion*	*Drafting, editing, and revising the script of conversation and enacting the conversation with the team members*
	SLO-2	*Introduction to the poet Arundathi Subramanian*	*Reading the short story- In a Forest, A Deer.*	*Practice- write stories -pictures given or shown.*	*Practicing the task multiple times with all the students in the classroom.*	*Enactment-proper rehearsal -final performance- conversation- whole performance should be recorded.*
S-9	SLO-1	*Reading and reciting the poem- Home*	*Discussion and Analysis of In a Forest, A Deer.*	*A writing task to write a script is introduced in the classroom.*	*Interposing opinions in famous interviews-*	*The recording should be posted in the official media page and social handles of SRMIST.*
	SLO-2	*Analysis and Critical interpretation of the poem- Home*	*Retrospection the writing styles of the authors- Katherine Mansfield, Haruki Murakami, Crystal Wilkinson and Ambai.*	*creative scripts inspiring from the dialogues of their favorite films by changing the scenario to their own wish according to their own whims and fancies.*	*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*	*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	SLO-1	*Recollection of study of the writing styles and intentions of the poets prescribed in the syllabus.*	*Revision- The Doll's House*	*Creative writing -writing news reports. Recreated with new characters, places, scenes, incidents.*	*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-2	*Revision of the poems Debt and Phallus I cut*	*Revision- Confessions of a Shinawaga Monkey*	*Watch debate shows - summarizing the arguments Enhance -descriptive writing skill.*	*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*

Duration (hour)		12	12	12	12	12
S-11 to S-12	SLO-1	*Revision of the poems Purdah 1 and 2*	*Revison- Endangered Species: Case 47401*	*Practice the improvement of writing skill.*	*The art of conversation and the ability to build a discourse*	*1. Assignment on any piece of creative writing to be submitted.* *(OR)* *2. Presentation- Mastering the art of Public Speaking.* *(OR)* *3. Submitting the project on compiling the real-life influential events on gender inclusive issues and a presentation of the same. Interview Scripting /Blog writing.*
	SLO-2	*Revision of the poem Home*	*Revision- In a Forest, A Deer.*	*Repetitive practice and continuous assessment -writing skills-master the writing skill.*	*The evaluation and assessment of the conversation -constructive feedbacks to the students.*	*Students can opt any of the project from the given choice.*

Learning Resources	**Theory:** *1. Horizon- English Text Book – Compiled and Edited by the faculty of English Department, FSH, SRMIST, 2020* *2. English Grammar in Use by Raymond Murphy* *3. Raymond Murphy, Intermediate English Grammar, Cambridge University Press, 2007*	*4. R.P. Bhatnagar, English for Competitive Examinations, Trinity Press, 3rd Edition,2016* *5. http://www.aptitudetests.org/verbal-reasoning-test* *6. https://www.assessmentday.co.uk/aptitudetests_verbal.htm*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	*30%*	-	*30%*	-	*20%*	-	*20%*	-	*30%*	-
Level 2	Apply Analyze	*40%*	-	*50%*	-	*50%*	-	*50%*	-	*50%*	-
Level 3	Evaluate Create	*30%*	-	*20%*	-	*30%*	-	*30%*	-	*20%*	-
	Total	*100 %*		*100 %*		*100 %*		*100 %*		*100 %*	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Krishna Raj *Sutherland* *Krishna.Raj1@sutherlandglobal.com*	*Dr. J Mangayarkarasi* *Associate Professor and Head, Dept. of English Ethiraj College for Women Chennai* *jmbwilson97@gmail.com*	1. *Dr. Shanthichitra, Associate Professor, & Head, Department of English, FSH,SRMIST*
Ann Mariya Thomson *RA2232105010015* *II M.A English Literature* *CSH, SRM IST* *az1160@srmist.edu.in*	*Dr. K S Antonysamy* *Associate Professor and Head, Dept. of English Loyola College* *Chennai antonysamyks@loyolacollege.edu*	2. *Dr. Pushpanjali Sampathkumar, Assistant Professor, Department of English, FSH, SRMIST*

SEMESTER – I

Course Code	UFT23101T	Course Name	Introduction to Film Technology -I	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses		Nil					
Course Offering Department	*Film Technology*	Data Book / Codes/Standards		Nil							

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*To provide the mastery of elements of Film Technology*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*To know the elements involved in Film Technology*																		
CLR-3:	*To understand the purpose of studying Film technology*																		
CLR-4:	*To impart the fundamentals of Film Technology tools*																		
CLR-5:	*To learn the creativity and ideation*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1:	*Students would learn the basics of Film Technology*	2	75	60	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2:	*Students would know the concept of Film Technology*	2	80	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	*Students would gain an overview about Film technology*	2	70	65	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	*Students would learn fundamentals of Film Technology tools*	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	*Students would learn to process of Ideation, Creativity, and Innovation*	2	80	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	*The Director's responsibilities-I*	*Human Eye and Camera-I*	*Film Language / Structuring-I*	*Introduction to sound-I*	*Introduction to Graphics-I*
	SLO-2	*The Director's responsibilities-II*	*Human Eye and Camera-II*	*Film Language / Structuring-II*	*Introduction to sound-II*	*Introduction to Graphics-II*
S-2	SLO-1	*The Director's responsibilities-III*	*Basics of Camera(aperture)-I*	*Film Structuring - Sequence – Scene – Shot-I*	*speed of sound and the sources of sound-I*	*Introduction to Graphics-III*
	SLO-2	*The Director's responsibilities-IV*	*Basics of Camera (aperture-II*	*Film Structuring - Sequence – Scene – Shot-II*	*speed of sound and the sources of sound-I*	*2D Graphics & 3D Graphics-I*
S-3	SLO-1	*Being the 'Captain of the ship'*	*Shutter speed-I*	*Film Structuring - Sequence – Scene – Shot-III*	*Basics of sound-I*	*2D Graphics & 3D Graphics-II*
	SLO-2	*Technical and aesthetical blend-I*	*Shutter speed-II*	*Screen Techniques: Subject Movement-I*	*Basics of sound-II*	*2D Graphics & 3D Graphics-III*
S-4	SLO-1	*Technical and aesthetical blend-II*	*focal length-I*	*Screen Techniques: Subject Movement-II*	*Frequencies of sound*	*2D Graphics & 3D Graphics-IV*
	SLO-2	*As administrator and coordinator-I*	*focal length-II*	*Screen Techniques: Subject Movement-III*	*Harmonics-I*	*Pre-Production-I*
S-5	SLO-1	*As administrator and coordinator-II*	*F – stop*	*Camera Movement-I*	*Harmonics-II*	*Pre-Production-II*
	SLO-2	*Narrative strategies*	*Depth of field-I*	*Camera Movement-II*	*The loudness*	*Story Board, Concept Art*
S-6	SLO-1	*creating a world using images and sound-I*	*Depth of field-II*	*Camera Movement-III*	*The basic acoustics*	*Pre-Visualization*
	SLO-2	*creating a world using images and sound-II*	*Types of Camera, -I*	*Combined Movement-I*	*The dead room*	*Pre-Visualization*
S-7	SLO-1	*location scouting production design-I*	*Types of Camera-II*	*Combined Movement-II*	*The live room*	*Animatics-I*
	SLO-2	*location scouting production design-II*	*Types of Camera-III*	*Cuts and Transitions-I*	*The reverberating*	*Animatics-II*
S-8	SLO-1	*casting actors*	*Types of Camera-IV*	*Cuts and Transitions-II*	*The echo room*	*VFX-I*
	SLO-2	*motivating actors*	*Types of Lenses-I*	*Continuity Cuts-I*	*Room resonance*	*VFX-II*
S-9	SLO-1	*Getting the performance*	*Types of Lenses-II*	*Continuity Cuts-II*	*Sound and Films*	*Blue Matte, Green Matte-I*
	SLO-2	*cinematographer as Director's eye*	*History of Photography*	*Continuity Cuts-III*	*The silent era*	*Blue Matte, Green Matte-II*
S-10	SLO-1	*mise en scene*	*History of Photography-I*	*Compilation Cuts-I*	*introduction of sound in films-I*	*Miniatures,*
	SLO-2	*dramatization of space and time*	*History of Photography-II*	*Compilation Cuts-II*	*introduction of sound in films=II*	*Visual Effects Breakdown-I*

Duration (hour)		12	12	12	12	12
S-11	SLO-1	*various kinds of continuity*	*History of Photography-III*	*Complexity Cuts-I*	*introduction of dialogues in films*	*Visual Effects Breakdown-II*
	SLO-2	*cinematic transition from one space and time to another-I*	*Camera Obscura-I*	*Complexity Cuts-II*	*The early techniques-I*	*Rotoscope*
S-12	SLO-1	*cinematic transition from one space and time to another-II*	*Camera Obscura-II*	*Transitions, filters-I*	*The early techniques-II*	*Garbage Matte-I*
	SLO-2	*Director and Editor*	*Camera Obscura-III*	*Transitions, filters-II*	*The evolution of modern technology*	*Garbage Matte-II*

UNIT – I - FILM DIRECTION

The Director's responsibilities – Being the 'Captain of the ship' – Technical and aesthetical blend – as administrator and coordinator – Narrative strategies – creating a world using images and sound – location scouting production design – casting actors – motivating actors – getting the performance – cinematographer as Director's eye – mise en scene – dramatization of space and time – various kinds of continuity, cinematic transition from one space and time to another; Director and Editor

UNIT – II - PHOTOGRAPHY

Human Eye and Camera – Basics of Camera (aperture, Shutter speed, focal length, F – stop, depth of field)– Types of Cameras, Types of Lenses – History of Photography – Camera Obscura

UNIT – III - EDITING:

Film Language / Structuring: Film Structuring - Sequence – Scene – Shot, Screen Techniques**:** Subject Movement – Camera Movement – Combined Movement, Cuts and Transitions: Continuity Cuts – Compilation Cuts – Complexity Cuts – Transitions, filters.

UNIT – IV - SOUND RECORDING

Introduction to sound – speed of sound and the sources of sound – Basics of sound: Frequencies of sound – harmonics – the loudness – the basic acoustics – a) the dead room b) the live room c) the reverberating d) the echo room e) room resonance. Sound and Films: The silent era – introduction of sound in films – introduction of dialogues in films – The early techniques – The evolution of modern technology

UNIT - V: - GRAPHICS AND ANIMATION

Introduction to Graphics**:** 2D Graphics & 3D Graphics; Pre-Production – Story Board, Concept Art, Pre-Visualization, Animatics. VFX**:** Blue Matte, Green Matte, Miniatures, Visual Effects Breakdown, Rotoscope; Garbage Matte.

Text books:

1. Arijon Daniel, Grammar of The Film Language, Silman-James Press, 1991
2. Millar, Gavin. Reisz, Gavin. Technique of Film Editing, Focal press, 2nd edition. September 2009
3. Paul Wheeler, Practical Cinematography, Focal Press, 2005
4. David Miles Huber Robert Runstein, Modern Recording Techniques, Focal Press, 8th Edition 2009.
5. Smith, Thomas.G, Industrial Light & Magic, The art of Special Effects, Ballantine Books, 1st Edition, 1987

Reference books:

1. Ken. C. Poleman, The Principles of Digital audio, Focal Press, 1972.
2. Chandler, Gael. Cut by Cut: Editing your film or video. USA. Michael Wiese Productions 2nd edition. June 1, 2012.
3. Richard Rickitt, Special Effects, The History and Technique, Billboard Books, 2nd Edition, 2007.
4. Honthaner, Eve Light, The Complete Film Production Handbook, Focal Press, 4th Edition, 2010

Learning Resources	***Theory:*** 1. Arijon Daniel, Grammar of The Film Language, Silman-James Press, 1991 2. Millar, Gavin. Reisz, Gavin. Technique of Film Editing, Focal press, 2nd edition. September 2009 3. Paul Wheeler, Practical Cinematography, Focal Press, 2005	4. David Miles Huber Robert Runstein, Modern Recording Techniques, Focal Press, 8th Edition 2009. *5.* Smith, Thomas.G, Industrial Light & Magic, The art of Special Effects, Ballantine Books, 1st Edition, 1987

Learning Assessment											
Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level 2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level 3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr.K.Hariharan, Film Director	*Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*

SEMESTER - I

Course Code	UFT23102T	Course Name	History of Cinema	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	Film Technology	Data Book / Codes/Standards		Nil							

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*
CLR-1:	*To provide the History of Cinema*
CLR-2:	*To know the cinema of various countries*
CLR-3:	*To understand the purpose of studying History of Cinema*
CLR-4:	*To impart the fundamentals of Indian cinema*
CLR-5:	*To learn the regional cinema*

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Learning 1: Level of Thinking (Bloom)	Learning 2: Expected Proficiency (%)	Learning 3: Expected Attainment (%)	PLO 1: Fundamental Knowledge	PLO 2: Application of Concepts	PLO 3: Link with Related Disciplines	PLO 4: Procedural Knowledge	PLO 5: Skills in Specialization	PLO 6: Ability to Utilize Knowledge	PLO 7: Skills in Modeling	PLO 8: Analyze, Interpret Data	PLO 9: Investigative Skills	PLO 10: Problem Solving Skills	PLO 11: Communication	PLO 12: Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1:	*Students would learn the basics of History of Cinema*	3	75	60	H	H	M	L	L	M	H	H	M	M	H	M	-	-	-
CLO-2:	*Students would know the cinema of various countries*	3	80	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	*Students would gain knowledge of studying History of Cinema*	3	70	65	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	*Students would learn fundamentals of Indian Cinema*	3	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	*Students would learn to the regional cinema*	3	80	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	*Introduction to Cinema*	*Thomas Alwa Edison*	*Evolution of Technique and Aesthetic development of Cinema*	*Introduction to Indian Cinema*	*Development of Talkies in Tamil: Kalidas (1931)*
	SLO-2	*Persistence of Vision'*	*invention of kinetoscope and Nickelodeon*	*Evolution of Technique and Aesthetic development of Cinema*	*'Silent Era' – H.S. Bhatvadekar, R.J. Torney*	*– Films replicated the world of commercial Drama with innumerable songs*
S-2	SLO-1	*Persistence of Vision' uses*	*invention of kinetoscope and Nickelodeon*	*Evolution of Technique and Aesthetic development of Cinema*	*Pundalik and D.G. Phalke*	*– Mythologicals, Socials and Films on Freedom struggle*
	SLO-2	*Willing suspension of disbelief"-I*	*invention of kinetoscope and Nickelodeon*	*– Special Reference to: V.I Pudovkin and Einsenstein*	*South India: Nataraja Mudaliar*	*– Mythologicals, Socials and Films on Freedom struggle*
S-3	SLO-1	*Willing suspension of disbelief"-II*	*Dickson's movie camera*	*– Special Reference to: V.I Pudovkin and Einsenstein*	*- Early pioneers with reference to D.G. Phalke*	*Predominance of Dialogue: Elangovan and Karunanidhi*
	SLO-2	*origins: Puppetry / Leather puppetry*	*Dickson's movie camera*	*Vittorio de sica*	*V Shantaram*	*Predominance of Dialogue: Elangovan and Karunanidhi*
S-4	SLO-1	*origins: Puppetry / Leather puppetry*	*projection of movies by Lumiere Bros*	*Vittorio de sica*	*– DhirenGanguly – Chandulal Shaw – Debaki Bose*	*– Stars in Tamil Cinema*
	SLO-2	*origins: Puppetry / Leather puppetry*	*projection of movies by Lumiere Bros*	*- Fredrico Fellini*	*– Bimal Roy - Guru Dutt*	*: Thiyagaraja Bhagavathar*
S-5	SLO-1	*origins: Puppetry / Leather puppetry*	*projection of movies by Lumiere Bros*	*- Fredrico Fellini*	*– Bimal Roy - Guru Dutt*	*– P.U. Chinnappa*
	SLO-2	*Magic lantern*	*– Early silent films by Georges Melies and Edwin S Porter*	*Roman Polanski*	*. Indian Cinematographic Committee 1927 National Film Archives of India*	*– N.S. Krishnan*
S-6	SLO-1	*still camera*	*– Early silent films by Georges Melies and Edwin S Porter*	*Roman Polanski*	*– National Film Development Corporation (NFDC)*	*– Sivaji Ganesan*

Duration (hour)		12	12	12	12	12
	SLO-2	*still camera*	*– Early silent films by Georges Melies and Edwin S Porter*	*– Francois Truffaut*	*Censor Board in India (Central Board of Film Certification)*	*– M.G. Ramachandran*
S-7	SLO-1	*still camera*	*D.W. Griffith and development of silent films in USA*	*– Jean Lucgodard– Francois Truffaut*	*- New Theatres Prabhat The major cinema studios in North: Bombay Talkies*	*— Rajnikanth – Kamal Hassan Trend makers in Tamil cinema: K Subramaniam – Krishnan Panju – C.V. Sreedhar*
	SLO-2	*still camera*	*D.W. Griffith and development of silent films in USA*	*– Jean Lucgodard*	*New Theatres Prabhat*	*– B.R. Pantulu – A.P. Nagarajan*
S-8	SLO-1	*zoetrope*	*D.W. Griffith and development of silent films in USA*	*– R.W. Fassbinder*	*The major studios in South india*	*– K. Balachander – J. Mahendran – Bharati Raja – Mani Ratnam*
	SLO-2	*– Edward Muybridge's experiment with a horse and a row of still cameras*	*Silent films of other countries:*	*Ingmar Bergman*	*Modern Theatres*	*Contemporary Directors. Attempts at art film and commercial cinema*
S-9	SLO-1	*– Edward Muybridge's experiment with a horse and a row of still cameras*	*Soviet montage*	*David Lean*	*Modern Theatres*	*World market of Tamil cinema;*
	SLO-2	*– Edward Muybridge's experiment with a horse and a row of still cameras*	*Soviet montage*	*David Lean*	*Gemini*	*Development of Non-feature films in India*
S-10	SLO-1	*celluloid film*	*German expressionist films*	*Alfred Hitchcock*	*Gemini*	*Development of Non-feature films in India*
	SLO-2	*celluloid film*	*– French impressionist films*	*Charlie Chaplin*	*AVM*	*News reels by Film Division*
S-11	SLO-1	*strip / zoetrope pasted with celluloid prints*	*Surrealistic films by Louis Bunuel*	*Akira Kurosawa*	*AVM*	*Documentaries in different Languages*
	SLO-2	*strip / zoetrope pasted with celluloid prints*	*Arrival of colour*	*– Hollywood*	*– VijayaVahuni*	*Development of short films*
S-12	SLO-1	*Types of films and analysis.*	*– Introduction of sound in Film Technology.*	*Oscar awards*	*– VijayaVahuni*	*Development of short films*
	SLO-2	*Types of films and analysis.*	*– Introduction of sound in Film Technology.*	*– International Film festivals and awards.*	*Star System and Politics*	*Advertisement Films*

UNIT – I - WORLD CINEMA

Introduction to Cinema – 'Persistence of Vision' – "Willing suspension of disbelief" – origins: Puppetry / Leather puppetry – Magic lantern – still camera – zoetrope – Edward Muybridge's experiment with a horse and a row of still cameras – celluloid film – strip / zoetrope pasted with celluloid prints – Types of films and analysis.

UNIT - II

Thomas Alwa Edison – invention of kinetoscope and Nickelodeon – Dickson's movie camera – projection of movies by Lumiere Bros – Early silent films by GeorgesMelies and Edwin S Porter – D.W. Griffith and development of silent films in USA – Silent films of other countries: Soviet montage – German expressionist films – French impressionist films – Surrealistic films by Louis Bunuel – Arrival of colour – Introduction of sound in Film Technology.

UNIT - III

Evolution of Technique and Aesthetic development of Cinema – Special Reference to: V.I Pudovkin and Einsenstein – Vittorio de sica - Fredrico Fellini – Roman Polanski – Francois Truffaut – Jean Lucgodard – R.W. Fassbinder - Ingmar Bergman – David Lean — Alfred Hitchcock – Charlie Chaplin – Akira Kurosawa – Hollywood – Oscar awards – International Film festivals and awards.

UNIT – IV - INDIAN CINEMA

Introduction to Indian Cinema – 'Silent Era' – H.S. Bhatvadekar, R.J. Torney, Pundalik and D.G. Phalke - South India: NatarajaMudaliar - Early pioneers with reference to D.G. Phalke – V Shantaram – DhirenGanguly – Chandulal Shaw – Debaki Bose – Bimal Roy - Guru Dutt. Indian Cinematographic Committee 1927 National Film Archives of India – National Film Development Corporation (NFDC) – Censor Board in India (Central Board of Film Certification) The major cinema studios in North: Bombay Talkies - New Theatres – Prabhat. The major studios in South: Modern Theatres – Gemini – AVM – VijayaVahuni. Star System and Politics

UNIT – V - TAMIL CINEMA

Development of Talkies in Tamil: Kalidas (1931) – Films replicated the world of commercial Drama with innumerable songs – Mythologicals, Socials and Films on Freedom struggle – Predominance of Dialogue: Elangovan and Karunanidhi – Stars in Tamil Cinema: ThiyagarajaBhagavathar – P.U. Chinnappa – N.S. Krishnan – SivajiGanesan – M.G. Ramachandran – – Rajnikanth – Kamal Hassan – Trend makers in Tamil cinema: K Subramaniam – Krishnan Panju – C.V.

Sreedhar – Bhim Singh – B.R. Pantulu – A.P. Nagarajan – K. Balachander – J. Mahendran – Bharati Raja – Mani Ratnam and Contemporary Directors. Attempts at art film and commercial cinema – World market of Tamil cinema; Development of Non-feature films in India – News reels by Film Division – Documentaries in different Languages – Development of short films – Advertisement Films

Text books:

1. Burnow, Eric and Krishnaswamy, *Indian Films,* Simon and Schuster press, 1952.
2. Baskaran, Theodore, *Message Bearers*, Madras, Crea Publications, 1981.
3. Baskaran, Theodore, The Eye of the Serpent, East West Books (Madras), 1996
4. Bordwell, David, Thomson, Kristin, *Film Art: An Introduction*, New Delhi, Prentice Hall of India (P), Ltd., 1985.

References books:

1. Bazin, Andre, *What is Cinema*? (Volume – I & II) Los Angles, University of California Press, 1971.
2. Rajadhyaksha, Ashish and Willemen, Paul, *Encyclopedia of Indian Cinema,* New Delhi, Oxford Press, 2002

Course Nature: Theory							
Assessment Method (Max. Marks: 100)							
In- Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total

Learning Assessment											
Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (50% weightage)**								**Final Examination (50% weightage)**	
		CLA – 1 (10%)		**CLA – 2 (10%)**		**CLA – 3 (20%)**		**CLA – 4 (10%) #**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practical**
Level 1	Remember Understand	*30%*		*30%*		*20%*		*20%*		*30%*	
Level 2	Apply Analyze	*40%*		*50%*		*50%*		*50%*		*50%*	
Level 3	Evaluate Create	*30%*		*20%*		*30%*		*30%*		*20%*	
	Total	*100 %*		*100 %*		*100 %*		*100 %*		*100 %*	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr.K.Hariharan, Film Director	*Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*

SEMESTER – I

Course Code	UFT23103L	Course Name	Film Appreciation	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							0	0	8	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning 1	2	3
		Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)
CLR-1:	*To provide the mastery the basics of Film Appreciation*			
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*			
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*			
CLO-1:	*Students would learn the basics of Film Appreciation*	3	85	80
CLO-2:	*Students would know the concept of Film Appreciation*	3	80	80
CLO-3:	*Students would gain knowledge about Film Appreciation*	3	85	85
CLO-4:	*Students would learn fundamentals of Film Appreciation*	3	80	80
CLO-5:	*Students would learn to process of Film Appreciation*	3	80	80

Program Learning Outcomes (PLO)														
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration (hour)		15
S-1 to S-12	SLO-1	Analyzing the film after viewing
S-13 to S-24	SLO-1	From the point of view of story & Screen play
S-25 to S-36	SLO-1	From the Direction point of view
S-37 to S-48	SLO-1	From the cinematography point of view
S-49 to S-60	SLO-1	From the Editing point of view
S-61 to S-72	SLO-1	From the aesthetics point of view
S-73 to S-84	SLO-1	From the acting point of view
S-85 to S-96	SLO-1	Final conclusion
S-97 to S-108	SLO-1	Final conclusion
S-109 to S-120	SLO-1	Final conclusion

CLASS EXERCISE:

COURSE CONTENT:

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.

Text books:

1. Monaco, James, How *to read a Film, New York*, Oxford University Press, 4th Edition, 2009.
2. Rabiger, Michael, Directing, *Film Techniques and Aesthetics*, Burlington, Focal Press, 3rd Edition, 2008.

References books:

1. Livingston, Don, *Film and the Director*, London - Macmillan, 1953.
2. Ernst Lindgren, *Art of Film*, Australia , Allen & Unwin, 1970.

Learning Assessment											
Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (50% weightage)**								**Final Examination (50% weightage)**	
		CLA – 1 (10%)		**CLA – 2 (10%)**		**CLA – 3 (20%)**		**CLA – 4 (10%) #**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practical**
Level 1	Remember Understand	-	*30%*	-	*30%*	-	*30%*	-	*30%*	-	*30%*
Level 2	Apply Analyze	-	*40%*	-	*40%*	-	*40%*	-	*40%*	-	*40%*
Level 3	Evaluate Create	-	*30%*	-	*30%*	-	*30%*	-	*30%*	-	*30%*
	Total	*100 %*		*100 %*		*100 %*		*100 %*		*100 %*	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr.K.Hariharan, Film Director	*Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*

SEMESTER – I

Course Code	UCD23S01L	Course Name	Quantitative Aptitude and Logical Reasoning	Course Category	S	Skill Enhancement Course	L	T	P	O	C
							0	0	2	2	1

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

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	Demonstrate various principles involved in solving mathematical concepts																		
CLR-2:	Critically evaluate basic mathematical concepts related to profit, loss, interest calculations, average and interpret data																		
CLR-3:	Enable students to understand reasoning skills																		
CLR-4:	Use the basic mechanics of Grammar																		
CLR-5:	Acquire time management skills and expose students to the requirements of the job market																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	Understand the concepts of LCM, HCF, ratio and proportions, percentages, and approach questions in a simpler and innovative method	3	80	70	H	M	-	M	-	M	-	H	M	H	-	M	-	-	-
CLO-2:	Develop, solve, analyze, and use simple mathematical models that are relevant to daily life.	3	80	75	H	M	-	M	L	M	-	H	M	H	-	M	-	-	-
CLO-3:	Solve problems on reasoning	3	85	70	-	M	-	-	-	M	M	H	-	H	-	H	-	-	-
CLO-4:	Understand the different parts of speech and use them in sentences appropriately	3	85	80	H	-	-	-	-	-	M	M	-	-	-	H	H	-	M
CLO-5:	Instill confidence in students and develop skills necessary to face the audience	3	85	75	-	-	M	-	-	M	-	-	M	-	H	M	-	H	H

Duration (hour)		6	6	6	6	6
S-1	**SLO-1**	Speed Maths and Simplification	Profit and Loss-Introduction	Number Series	Most Logical Choice	Self-Introduction - Introduction
	SLO-2	Simplification Techniques and Tricks	Profit and Loss- Basic Problems	Number Series – Solving Problems	Most Logical Choice – solving problems	Self-Introduction - Session 1
S-2	**SLO-1**	Divisibility	Simple Interest-Introduction, Formulas &Problems	Word Series	Logical Order	Self-Introduction - Session 2
	SLO-2	Power cycle, Reminder cycle	Compound Interest-Introduction, Formulas &Problems	Word Series – Solving Problems	Logical Order – tips and tricks	Self-Introduction - Session 3
S-3	**SLO-1**	Problems On H.C.F and L.C.M	Averages-Introduction& Basics	Odd man out	Synonyms	Self-Introduction - Session 4
	SLO-2	Problems On H.C.F and L.C.M Solving problems	Averages-Tricky Problems	Missing number and wrong number	Antonyms	Self-Introduction - Session 5
S-4	**SLO-1**	Linear and Simultaneous Equation	Algebra –Introduction	Image Based Problems- Introduction	Essential Part	Self-Introduction - Session 6
	SLO-2	Linear and Simultaneous Equation – solving problems	Algebraic Expressions Concepts	Image Based Solving Problems	Parts of Speech - Worksheets	Self-Introduction - Session 7
S-5	**SLO-1**	Ratio and Proportions-Introduction	Data Interpretation – Bar chart, Pie Chart	Inequalities	Spotting Error	Basics of Written Communication
	SLO-2	Ratio and Proportions-Basics Problems	Data Interpretation – Table, Line Graph	Inequalities - methods	Spotting Error –Concord, Prepositional usage, Usage of Articles	Basics of Written Communication Methods
S-6	**SLO-1**	Percentage -Introduction	Quadratic Equations	Coding – Decoding-Introduction	Sentence Correction – Vocabulary based	Time Management Skills
	SLO-2	Percentage- Basic problems	Quadratic Equations – Formulas and Methods	Coding – Decoding-Different types	Sentence Correction – Grammar Based	Time Management Skills - Activity

Learning Resources	***Practical:*** 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, PlaceMentor: 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. Singh O.P., Art of Effective Communication in Group Discussion and Interview, S Chand & Company, 2014 *6.* Bhatnagar R P, English for Competitive Examinations, Trinity Press, 2016.

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%)**
		Practice	**Practice**	**Practice**	**Practice**
Level 1	Remember Understand	*30%*	*30%*	*30%*	*10%*
Level 2	Apply Analyze	*30%*	*30%*	*30%*	*50%*
Level 3	Evaluate Create	*40%*	*40%*	*40%*	*40%*
	Total	*100 %*	*100%*	*100%*	*100%*

CLA-1, CLA-2 and CLA-3can be from any combination of these: Online Aptitude 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, Conf. Paper etc.,

Course Designers

Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr. M. Ponmurugan, Executive PMOSS, Cognizant Technology Solutions India Pvt. Limited, Chennai	Dr. G. Saravana Prabu, Asst. Professor, Department of English, Amrita Vishwa Vidhyapeedam, Coimbatore	Dr. Sathish K, HOD, Department of Career Guidance, FSH, SRMIST
		Ms. Deepalakshmi S, Assistant Professor, Department of Career Guidance, FSH, SRMIST

SEMESTER – I

Course Code	UCD23V01T	Course Name	Universal Human Values	Course Category	V	Value Addition Course	L	T	P	O	C
							2	0	0	2	2
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses		Nil					
Course Offering Department	*Career Guidance Cell*	Data Book / Codes/Standards		Nil							

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
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,*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
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.*																		
Course Learning Outcomes (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*	3	80	70	M	-	-	H	-	-	-	-	-	-	M	-	-	H	H
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.*	3	80	75	-	M	-	H	-	L	-	-	-	-	-	-	-	H	H
CLO-3:	*Analyze the value of harmonious relationship based on trust and respect in their life and profession*	3	85	70	-	-	-	H	-	-	-	M	L	-	-	-	-	H	H
CLO-4:	*Examine the role of a human being in ensuring harmony in society and nature.*	3	85	80	-	-	-	H	-	-	L	-	L	L	-	L	M	H	H
CLO-5:	*Apply the understanding of ethical conduct to formulate the strategy for ethical life and profession.*	3	85	75	-	-	L	H	L	-	-	-	-	-	-	-	M	H	H

Duration (hour)		12	12	12	12	12
S-1	SLO	*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*
S-2	SLO	*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*
S-3	SLO	*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*
S-4	SLO	*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*
S-5	SLO	*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*
S-6	SLO	*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*

Learning Resources

Theory:

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

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: Online Aptitude 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, Conf. Paper etc.,

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
-	-	Dr. Supraja P, UHV University Coordinator, SRMIST
		Dr. Sathish K, HOD, Department of Career Guidance, FSH, SRMIST
		Dr. Sweety Bakyarani E, Department of Computer Science, FSH, SRMIST

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SEMESTER – II

Course Code	ULT23G02J	Course Name	Tamil – II	Course Category	G	Generic Elective Course	L	T	P	O	C
							2	0	2	2	3
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	*Tamil*	Data Book / Codes/Standards		Nil							

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1:	சங்க இலக்கியங்கள் வழி தொன்மை அக, புற வாழ்வியலை அறியச் செய்தல்	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2:	தமிழ்ச்சமூகத்தின் அறவியல் குறித்து தெரியச் செய்தல்	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
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																		
CLR-6:	சங்க இலக்கியங்கள் வழி தொன்மை அக, புற வாழ்வியலை அறியச் செய்தல்																		
Course Learning 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	L	H	M	H	H	L	M	H	M	L	H	-	-	-
CLO-2:	தமிழ்ச் சமூகம் அறத்தை வலியுறுத்திய சமூகம் என்பதன் வழி மானுட அறத்தைத் தெரிந்துகொள்ளுதல்	2	80	70	H	M	H	L	M	H	L	H	M	L	H	H	-	-	-
CLO-3:	பக்தி இலக்கியம் மூலம் இறைத் தந்துவங்களை அறிந்து மானுட ஒற்றுமை மேம்பாட்டை அறிந்துகொள்ளுதல்	2	70	65	H	L	H	M	H	H	M	H	L	H	M	H	-	-	-
CLO-4:	தொல் தமிழ்ச்சமூகம் இலக்கியம், அரசியல், அறம், பக்தி ஆகியவற்றில் தழைத்தோங்கியதைத் தெரிந்துகொள்ளுதல்	2	70	70	H	M	H	L	H	M	M	H	H	L	H	H	-	-	-
CLO-5:	வாழ்வியலின் நெறிகளைச் சொல்லும் கதைகளைப் படைக்கும் திறனோடு மொழி ஆளுமையையும் அறிந்துகொள்ளுதல்	2	80	70	H	M	H	H	M	H	L	M	H	L	H	H	-	-	-
CLO-6:	பண்டைத் தமிழ்ச் சமூகத்தின் அக, புற வாழ்வியல் இன்றைய சமூக மேம்பாட்டிற்கு வழிகாட்டி நிற்பதை அறிந்துகொள்ளுதல்	2	75	60	H	-	H	-	H	H	-	M	H	-	H	H	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	காலந்தோறும் தமிழ் அகத்திணை மரபு	சங்க மருவிய காலம்	பல்லவர் காலம்	பண்டைக்காலத் தமிழகம்	தமிழ்ச் சிறுகதைப் போக்குகள்
	SLO-2	அக இலக்கியத்தின் கட்டமைப்பு/ உள்ளடக்கம்	அறமும் வாழ்வியலும்	பல்லவர் கால இலக்கியங்கள்	சங்ககால மக்களின் வாழ்வியல்	தமிழ்ச் சிறுகதையும் தமிழ்ச் சமூக வாழ்வியலும்
S-2	SLO-1	எட்டுத்தொகை நூல்களும் பகுப்புமுறையும்	உலகப்பொதுமறை - திருக்குறள்	பக்தியும் தமிழும்	முச்சங்கம் – அறிமுகம்	புதுமைப்பித்தன் - சங்குத்தேவனின் தர்மம்
	SLO-2	ஐங்குறுநூறு (375)	திருக்குறளின் கட்டமைப்பு	பக்தி இலக்கியத் தோற்ற நிலை	முச்சங்க வரலாறு	கள்வனின் தர்மம்
S-3	SLO-1	உடன்போக்கும் நற்றாய் புலம்பலும்	திருக்குறள் வான்சிறப்பு (2)	சைவ சமய இலக்கியங்கள்	பத்துப்பாட்டும் எட்டுத் தொகையும்	ந.பிச்சமூர்த்தி – வேப்பமரம்
	SLO-2	ஐங்குறுநூறு (391)	மழையும் வாழ்வும்	சைவக்குரவர் நால்வர்	சங்க கால மக்களின் வாழ்வியல்	மரபும் நம்பிக்கைகளும்
	SLO-1	உடன் போக்கும் தமிழர்	திருக்குறள் – புலவி	தேவாரம் – திருஞான சம்பந்தர் - பாடல் – 2834	எட்டுத்தொகை நூல்களின்	தமிழருவி மணியன் –

S-4		பறவையியல் அறிவும்	நுணுக்கம்		வரலாறு	ஒற்றைச் சிறகு
	SLO-2	குறுந்தொகை (02)	ஊடலின் அழகியல்	தேவாரம் – திருநாவுக்கரசர் – பாடல் - 4262	எட்டுத்தொகை நூல்களின் கட்டமைப்பு	உறவின் மேன்மை
S-5	**SLO-1**	இயற்கைப் புணர்ச்சியும் தலைவி நலம் பாராட்டலும்	நீதி இலக்கியங்கள்	திருவாசகம் அறிமுகம்	பத்துப்பாட்டு நூல்களின் வரலாறு	ஆர். சூடாமணி – மூடநம்பிக்கை
	SLO-2	தாகை (03)	நாலடியார்	மாணிக்கவாசகர் பாடல் - ஆனந்த பரவசம் – பாடல் 10	பத்துப்பாட்டும் தமிழர் வாழ்வியலும்	சமூகத்தில் மூடநம்பிக்கைகள்
S-6	**SLO-1**	தலைவனின் மேன்மைத் தன்மையும் இயற்கையும்	வைகலும் - பாடல் (39)	வைணவ சமயம்	பதினெண் கீழ்க்கணக்கு நூல்கள்	மூடநம்பிக்கைகளின் சிக்கல்கள்
	SLO-2	ாறு (238)	நிலையாமையும் அறமும்	வைணவ சமய வளர்ச்சிப்போக்கு	பதினெண் கீழ்க்கணக்கும் தமிழர் அற மரபும்	கிருஷ்ணா டாவின்ஸி – காலா அருகே வாடா
S-7	**SLO-1**	இயற்கையும் அகவாழ்வுச் சித்திரிப்பும்	தமிழர் மருத்துவம்	நாலாயிரத் திவ்யப் பிரபந்தம்	நீதி இலக்கியங்கள்	மனித வாழ்வில் மருத்துவம்
	SLO-2	நள்ளியின் கொடைத்திறம்	நீதி இலக்கியத்தில் மருந்து நூல்கள்	குலசேகராழ்வார் பாடல் - 678	நீதி இலக்கியங்களின் பன்முகத் தன்மைகள்	பாரம்பரிய மருத்துவம்
S-8	**SLO-1**	கலித்தொகைப் பாடல் –(11)	சிறுபஞ்சமூலம் (64)	ஆண்டாள் பாடல் – 574.	காப்பிய இலக்கணம்	மொழிப்பயிற்சி
	SLO-2	அறம் பொருள் இன்பம் சிறப்பு	ஈகையின் சிறப்பு	திருமழிசை ஆழ்வார் பாடல் – கணிகண்ணன்	காப்பியத்தின் போக்குகள்	சொற்களை உருவாக்குதல்
S-9	**SLO-1**	சூழலியலும் மனித வாழ்வும்	பழமொழி நானூறு அறிமுகம்	தமிழில் இஸ்லாமிய இலக்கியங்கள்	காப்பியங்களின் வகைமை	எழுத்துகளில் இருந்து சொற்களைக் கண்டுபிடித்தல்
	SLO-2	தமிழர் புறமரபு	பழமொழி நானூறு – தனித்தன்மைகள்	இஸ்லாமிய இலக்கியங்களின் கொடை	ஐம்பெருங்காப்பியங் களின் தனித்தன்மைகள்	படம் பார்த்துக் கதை எழுதுதல்
S-10	**SLO-1**	ாறு (107) பாரியும் மாரியும்	பழமொழி நானூறு (184)	சீறாப்புராணத்தின் அமைப்பு	தமிழ்ச் சமூகமும் சமயத் தத்துவங்களும்	படம் பார்த்துக் கவிதை எழுதுதல்
	SLO-2	புறநானூறு (110) பாரியின் வள்ளல் தன்மை	பழமொழியும் அறிவுரையும்	விடமீட்டப் படலம் (10 பாடல்கள்)	சமயத் தத்துவங்களும் வாழ்வியல் விழுமியங்களும்	கற்பனைத்திறன் – வளர்த்தல்
S-11	**SLO-1**	புறநானூறு (112) கையறுநிலை	பண்டைக்காலப் போரும் வாழ்வும்	கிறித்தவ சமய இலக்கியங்கள்	சைவத் திருமுறை – அறிமுகம்	கற்பனையும் படைப்பும்
	SLO-2	சிறுபாணாற்றுப்படை (84-115)	புற இலக்கியங்கள்	கிறித்தவ இலக்கியங்களின் தமிழ்க் கொடை	பன்னிரு திருமுறை – வரலாறு	தமிழில் வாசகம்
S-12	**SLO-1**	கடையெழு வள்ளல்களின் சிறப்புகள்	களவழி நாற்பது (40)	கிறித்துவின் அருள்வேட்டல் – திரு.வி.க	நாலாயிரத் திவ்வியப் பிரபந்தம் – அறிமுகம்	விளம்பரத்திற்கு வாசகம் எழுதுதல்
	SLO-2	பட்டினப்பாலை (40-50) அட்டில் சாலைகளின் நிலை	போர்க்களமும் யானைப்படையும்	அலகிலொளி – 5 பாடல்கள்	வைணவ ஆழ்வார்கள் வரலாறு	வாசகம் எழுது முறைகள்

Learning 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 (9ஆம் நூ. முதல் 16 வரை), தி பார்க்கர், சென்னை, 2005 4. தமிழ் இணையக் கல்விக்கழகம் - http://www.tamilvu.org/ 5. மதுரை தமிழ் இலக்கிய மின் தொகுப்புத் திட்டம் - https://www.projectmadurai.org/	

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	*30%*	-
	Understand										
Level 2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	*50%*	-
	Analyze										
Level 3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	*20%*	-
	Create										
	Total	*100 %*		*100 %*		*100 %*		*100 %*		*100 %*	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

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

SEMESTER – II

Course Code	ULH23G02J	Course Name	Hindi- II	Course Category	G	Generic Elective Course	L	T	P	O	C
							2	0	2	2	3
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	*Hindi*	Data Book / Codes/Standards		Nil							

Course Learning Rationale (CLR)	*The purpose of learning this course is to:*
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 knowledge through poetry*
CLR-4:	*Media based understanding for employability*
CLR-5:	*Job Oriented writing skills*

Course Learning Outcomes (CLO)	*At the end of this course, learners will be able to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1:	*To provide a brief Introduction of Hindi poetry (Bhaktikal, Reetikal and Aadhunikkal)*	2	75	80	H	H	H	M	L	H	L	M	L	L	H	M	-	-	-
CLO-2:	*To Discuss the origin and development of various forms of poetry in Hindi*	2	80	90	H	H	H	M	L	H	H	M	L	L	H	M	-	-	-
CLO-3:	*Focus on Evaluating the social changes through poetry*	2	75	95	H	H	M	L	H	H	M	H	M	M	H	H	-	-	-
CLO-4:	*To Examine Transcreation in advertisement*	2	80	90	H	H	L	H	M	H	L	H	H	M	H	H	-	-	-
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*	2	85	90	M	H	M	H	L	H	H	L	H	M	H	H	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	*BHAKTI KALIN KAVITA*	*RITI KALIN KAVITA*	*ADHUNIK KAVITA*	*VIGYAPAN*	*PATRA LEKHAN & PARIBHASHIK SHABDAVALI*
	SLO-2	*BHAKTIU KALIN KAITA KI AVADHARNA*	*AVADHARNA*	*AVADHARNA*	*AWADHARNA*	*AVADHARNA*
S-2	SLO-1	*SWARUP*	*SWARUP*	*SWARUP*	*ARTH*	*ARTH*
	SLO-2	*MAHATVA*	*RITI KAL VIBHAJAN*	*MAHATVA*	*PARIBHASHA*	*SWARUP*
S-3	SLO-1	*UDDESHYA*	*MAHATVA*	*UDDESHYA*	*SWARUP*	*PARIBHASHA*
	SLO-2	*BHAKTIKAL KI PRASANGIKTA*	*UDDESHYA*	*MATHLI SHARAN GUPT- NAR HO NA NIRASH KARO MAN KO*	*VIGYAPAN KE PRAKAR*	*PRAYOJAN*
S-4	SLO-1	*DOHE- KABIRDAS*	*DOHE- BIHARI*	*KAVI PARICHAYA*	*VIGYAPAN KI VISHESHTAYEN*	*PRAYOG*
	SLO-2	*SANT PARICHAY*	*KAVI PARICHAYA*	*KAVITA KA VISLESHAN*	*VIGYAPAN MANG*	*MAHATVA*
S-5	SLO-1	*DOHE KA VISLESHAN*	*DOHE KA VISLESHAN*	*ASHAVADI DRISHTIKON*	*VIGYAPAN KA PRABHAV*	*PATRALEKHAN KALA*
	SLO-2	*GURU KA MAHATVA*	*KANAK KA MAHATVA*	*SANGHARSH KI AOR PRERNA*	*VIGYAPAN MAHATVA*	*PRAKAR*
S-6	SLO-1	*GURUTVA SE ISHVARATVA KI AOR*	*VIPRIT SWABHAV KI CHARCHA*	*SURYAKANT TRIPATHI NIRALA- VAR DE*	*VIGYAPAN KI BHASHA*	*VYAKTIGAT PATRA*
	SLO-2	*GURUTVA SE ISHVARATVA KI AOR*	*PRAKRITI KA ATAL RUP*	*KAVI PARICHAYA*	*VIGYAPAN AUR BAZAR*	*AUPCHARIK PATRA*
S-7	SLO-1	*BAHYA ADAMBAR KA VIRODH*	*YAMAK ALANKAR KA PRAYOG*	*KAVITA KA VISLESHAN*	*VIGYAPAN AUR ROZGAR*	*SARKARI PATRA*
	SLO-2	*MURTI POOJA KA VIRODH*	*SNEH KE MAHATVA KI CHARCHA*	*SARSHWATI KE PATRI SAMARPAN*	*PRINT VIGYAPAN*	*ARDHA SARKARI PATRA*
S-8	SLO-1	*GHARELU VASHTUON KI UPYOGITA*	*BIHARI KI KAVYA SHAILI KA MAHATVA*	*BHAKTI KI BHAVANA*	*ELECTRONIC VIGYAPAN*	*PARIBHASHIK SHABDAVALI*
	SLO-2	*AHNKAR KA PARITYAG*	*DOHE- GHANANAND*	*NAGARJUN-- AKAL AUR USKE BAD*	*VIGYAPAN PARIYOJANA*	*AVADHARNA*
S-9	SLO-1	*DOHE- TULSHIDAS*	*KAVI PARICHAYA*	*AKAL KA VASHTAVIK CHITRAN*	*VIGYAPAN AUR SAMAJ*	*SHABDAVALI KI AVSHYAKTA*
	SLO-2	*PAROPKAR KI BHAVANA*	*DOHE KA VISLESHAN*	*AKAL KE PURVA KA CHITRAN*	*VIGYAPAN KI VYAPAKTA*	*KARYALYIN SHABDAVALI*
S-10	SLO-1	*DAYA KA MAHATVA*	*SNEH KI SARLTA KA VARNAN*	*AKAL KE BAD KA CHITRAN*	*VIGYAPANLEKHAN KALA*	*E EK DIN EK SHABD*
	SLO-2	*ISHVAR KI MHATTA*	*PREM KA MAHATVA*	*KATTIS- BADRINARAYAN*	*VIGYAPAN AUR JAGRUPTA*	*HINDI SE ANGREJI SHABD*

S-11	**SLO-1**	*MADHUR VAHAN KI UPYOGITA*	*NAYIKA KE PRATI SMARPAN*	*SAMBAND VICCHED KI PARICHARCHA*	*UDDESHYA*	*ANGREJ SE HINDI SHABD*
	SLO-2	*RAM KI MAHIMA*	*GHANANAND KI KAVYA SHAILI KA MAHATVA*	*SWARTH NIHIT BHAVANA*	*VIGYAPAN KI SPASTTA*	*ABHYASH KARYA*
S-12	**SLO-1**	*DHOHA PARICHARCHA*	*DHOHA PARICHARCHA*	*KAVYA PARICHARCHA*	*VIGYAPANPARICHARCHA*	*PARICHARCHA*
	SLO-2	*PRASHNAABHYASH*	*PRASHNAABHYASH*	*PRASHNAABHYASH*	*PRASHNAABHYASH*	*PRASHNAABHYASH*

Learning Resources	**Theory**: **Edited Book: "Samanya Hindi", Srijonlok Publication, 2023, New Delhi.** 1. KABIR – HAZARI PRASAD DWEDI 2. SURDAS – RAM CHANDRA SHUKL	3. BHAKTI ANDOLAN AUR SURDAS KA KAVYA – MANAGER PANDEY 4. BIHARI – VISHVNATH PRASAD MISHR 5. Aadhunik Vigyapan aur Jansampark – Taresh Bhatia

Learning Assessment

Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (50% weightage)**								**Final Examination (50% weightage)**	
		CLA – 1 (10%)		**CLA – 2 (10%)**		**CLA – 3 (20%)**		**CLA – 4 (10%) #**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level 1	**Remember** **Understand**	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
Level 2	**Apply** **Analyze**	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
Level 3	**Evaluate** **Create**	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	**Experts from Higher Technical Institutions**	**Internal Experts**
1. Shri. Santosh Kumar,Editor- Srijanlok Magazine, Vashishth Nagar, Agra- 802301.	1. Prof. (Dr.) S. Narayan Raju, Head, Department of Hindi, CUTN, Tamil Nadu	1. Dr. S Preeti. Associate Professor & Head, SRMIST. 2. Dr. Md. S. Islam Assistant Professor, SRMIST. 3. Dr. S. Razia Begum, Assistant Professor, SRMIST. 4. Dr. Nisha Murlidharan Assistant Professor, VDP, SRMIST.

SEMESTER - II

Course Code	ULF23G02J	Course Name	French-II	Course Category	G	Generic Elective Course	L	T	P	O	C
							2	0	2	2	3
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses		Nil					
Course Offering Department	*French*	Data Book / Codes/Standard		Nil							

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
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*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1:	*To acquire knowledge about French language*	2	75	80	H	M	H	H	M	H	H	L	M	M	H	L	-	-	-
CLO-2:	*To strengthen the knowledge on concept, culture, civilization, and translation of French*	2	80	90	M	H	L	H	H	M	H	M	L	L	H	M	-	-	-
CLO-3:	*To develop content using the features in French language*	2	75	80	H	H	L	M	H	M	L	H	M	M	H	H	-	-	-
CLO-4:	*To interpret the French language into other language*	2	75	90	H	L	M	H	M	H	H	M	L	H	M	L	-	-	-
CLO-5:	*To improve the communication, intercultural elements in French language*	2	80	75	M	H	H	L	M	M	H	H	M	L	H	M	-	-	-

Duration (hour)		12	12	12	12	12
S-1	**SLO-1**	*Temps libre*	*Le pronom indéfini on*	*Vendre*	*Il faut*	*Les gallicismes*
	SLO-2	*Les activités quotidiennes*	*Les activités*	*Les exemples*	*C'est / Il est*	*Les activités*
S-2	**SLO-1**	*Les exemples*	*Les adjectifs interrogatifs*	*Acheter*	*Le verbe devoir*	*Les pronoms personnels COI*
	SLO-2	*Les activités*	*Les activités*	*Les exemples*	*Les activités*	*Les exemples*
S-3	**SLO-1**	*Les moments de la journée*	*Les prépositions avec les noms géographiques*	*Les aliments*	*Le verbe pouvoir*	*Le pronom y*
	SLO-2	*Les exemples*	*Les activités*	*Les exemples*	*Le verbe savoir*	*Les exemples*
S-4	**SLO-1**	*Les matières scolaires*	*Les verbes prendre et sortir*	*Les emballages*	*Le verbe vouloir*	*Des pronoms compléments*
	SLO-2	*Les exemples*	*Les activités*	*Les exemples*	*Les sons*	*Les activités*
S-5	**SLO-1**	*Les activités*	*Les sons*	*Les quantités*	*Demander et dire le prix*	*Les nombres ordinaux*
	SLO-2	*Les loisirs*	*Les activités*	*Les exemples*	*Les activités*	*Les exemples*
S-6	**SLO-1**	*Les exemples*	*Parler de ses gouts*	*Les commerces*	*Faire des achats*	*Les verbes écrire et voir*
	SLO-2	*Les activités*	*Les activités*	*Les activités*	*Expliquer une recette de cuisine*	*Les activités*
S-7	**SLO-1**	*La fréquence*	*Parler de ses préférences*	*Les commerçants*	*Les activités*	*Le E caduc ou instable*
	SLO-2	*Les exemples*	*Les activités*	*Les exemples*	*Les courses*	*Les exemples*
S-8	**SLO-1**	*Les activités*	*Parler de sa routine*	*L'impératif*	*Les activités*	*Présenter ses vœux*
	SLO-2	*Les verbes pronominaux*	*Les activités*	*Les activités*	*Vendre et acheter*	*Présenter ses souhaits*
S-9	**SLO-1**	*Les exemples*	*A la recherche d'un cadeau –.*	*Les articles partitifs*	*Mots et expressions*	*Présenter ses félicitations*
	SLO-2	*Les activités*	*Les activités*	*Les exemples*	*Grammaire*	*Inviter à une invitation*
S-10	**SLO-1**	*Les pronoms personnels COD*	*Temps libre*	*Très ou beaucoup (de)*	*Communication*	*Répondre à une invitation*
	SLO-2	*Les exemples*	*Les activités*	*Les exemples*	*Tout le monde s'amuse*	*Les exemples*
S-11	**SLO-1**	*Les activités*	*Mots et expressions*	*Le pronom en (la quantité)*	*Les sorties*	*Ecrire un message amical*

Duration (hour)		12	12	12	12	12
S-12	SLO-2	*Les adjectifs démonstratifs*	*Les activités*	*Les exemples*	*Les saisons*	*Les exemples*
	SLO-1	*Les exemples*	*Grammaire– Communication*	*La phrase négative (2*	*Les fêtes*	*Parler au téléphone*
	SLO-2	*Les activités*	*Les activités*	*Les exemples*	*Les messages*	*Un coup de fil*

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

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	*30%*	-
	Understand										
Level 2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	*50%*	-
	Analyze										
Level 3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	*20%*	-
	Create										
	Total	*100 %*		*100 %*		*100 %*		*100 %*		*100 %*	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Expert from Higher Technical Institutions	Internal Experts
1. Mr. Kavaskar Danasegarane Process Expert Maersk Global Service Center Pvt. Ltd	1. Dr. C.Thirumurugan Professor, Department of French, Pondicherry University	1. Mr. Kumaravel K. Assistant Professor & Head, SRMIST, KTR
2. Mr. Sharath Raam Prasad Character Designer, Animaker Company Pvt.		2. Mrs. Abigalai Assistant Professor, SRMIST, VDP

SEMESTER - II

Course Code	UES23AE1T	Course Name	Environmental Studies	Course Category	AE	Ability Enhancement Courses	L	T	P	O	C
							3	0	0	2	3

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

Course Learning Rationale (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

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1:	Applying knowledge on Renewable and Non-renewable resources	2	80	65	L	H	L	M	L	H	L	L	L	H	L	M	-	-	M
CLO-2:	Understanding about ecosystem and Biodiversity	2	80	70	M	H	L	M	L	H	L	L	L	H	L	M	-	-	M
CLO-3:	Gathering knowledge on impact of environmental pollution	2	80	70	L	H	L	M	L	H	M	M	M	H	L	M	-	-	M
CLO-4:	Understanding of different environmental problems	2	80	70	M	H	L	M	L	H	M	M	M	H	L	M	-	-	M
CLO-5:	Having knowledge on various Environment Protection acts and the impact of human population on environment problems	2	80	65	M	H	L	M	L	H	L	M	L	H	L	M	-	-	M

Duration (hour)		9	9	9	9	9
S-1	SLO-1	Multidisciplinary nature of environmental studies	Energy flow in the ecosystem	Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity	Disaster management- Nature Floods, Earthquakes	Environment Protection Act
	SLO-2	Definition, Scope and Importance of Environmental Studies	Energy flow in the ecosystem	Environmental Pollution- Definition		Air (Prevention and Control of Pollution) Act
S-2	SLO-1	Need for public awareness.	Ecological succession	Causes, Effects and Control Measures of Air Pollution	Cyclones Landslides	Water (Prevention and control of Pollution) Act
	SLO-2	Institutions in Environment	Food chains, Food webs and Ecological pyramids			Wildlife Protection Act
S-3	SLO-1	People in Environment	Ecosystem, Introduction, Types, Characteristic features, Structure and functions	Causes, Effects and Control Measures of Water Pollution	Social Issues and the Environment: From Unsustainable to Sustainable Development	Forest Conservation Act
	SLO-2	Introduction to natural resources- Associated Problems	Forest ecosystem			Issues involved in enforcement of environmental legislation
S-4	SLO-1	Renewable and Nonrenewable resources	Grassland ecosystem	Causes, Effects and Control Measures of Soil Pollution	Urban problems related to energy	Public awareness
	SLO-2	Forest resources	Desert ecosystem		Water Conservation	
S-5	SLO-1	Water Resources	Aquatic ecosystems (ponds, lakes, streams)	Causes, Effects and Control Measures of Marine pollution	Rain Water Harvesting, Watershed	Human Population and the Environment: Population growth, variation among nations
	SLO-2	Mineral Resources	Aquatic ecosystems (rivers, estuaries, oceans)			
S-6	SLO-1	Food Resources	Biodiversity and its conservation-genetic, species and ecosystem diversity	Causes, Effects and Control Measures of Noise Pollution	Environmental Ethics: Issues and Possible Solutions	Population explosion – Family Welfare Programme
	SLO-2	Energy Resources	Biogeographical classification of India			Environment and human health
S-7	SLO-1	Land Resources	Value of Biodiversity			Human Rights

Duration (hour)		9	9	9	9	9
	SLO-2	*Role of an individual in conservation of natural resources*	*Biodiversity at Global, National and Local Levels*	*Causes, Effects and Control Measures of Thermal Pollution*	*Climate change & Global warming*	*Value Education*
S-8	SLO-1	*Equitable use of resoureces for sustainable lifestyles*	*India as a Mega Diversity Nation*	*Causes, Effects and Control Measures of Nuclear hazards*	*Acid rain & Ozone layer depletion*	*HIV / AIDS*
	SLO-2	*Concept of an ecosystem*	*Hot-spots of biodiversity*			
S-9	SLO-1	*Structure and Functions of an ecosystem*	*Threats to biodiversity: habitat loss, poaching of wildlife man-wildlife conflicts*	*Solid Waste Management Causes, Effects and Control Measures of Urban and Industrial Waste*	*Nuclear Accidents and Nuclear Holocaust*	*Women and Child Welfare*
	SLO-2	*Producers, consumers and decomposers*	*Endangered and endemic species of India*	*Role of Individuals In Pollution Prevention*	*Wasteland Reclamation*	*Role of Information Technology in Environment and human health*

Learning Resources

Theory:

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

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	40%	-	40%	-	40%	-	40%	-	40%	-
Level 2	Apply Analyze	30%	-	30%	-	30%	-	30%	-	30%	-
Level 3	Evaluate Create	30%	-	30%	-	30%	-	30%	-	30%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Higher Technical Institutions	Internal Experts
1. Dr.Arumugam Perumal, Director ARMATS BIOTEK Training and Research Institute, Chennai	1. Dr. N. Banu, Assistant Professor Bharathi Womens College (Autonomous), Chennai	1. Dr. P. Parthipan, Assistant Professor, Department of Biotechnology, FSH, SRMIST 2.Dr. D. Sankari, Professor and Head, Department of Biotechnology, FSH, SRMIST

SEMESTER - II

Course Code	UFT23201T	Course Name	Introduction to Film Technology-II	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses		Nil					
Course Offering Department	Film Technology		Data Book / Codes/Standards	Nil							

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)														
CLR-1:	To provide the mastery of elements of Film Technology	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2:	To know the elements involved in Film Technology	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-3:	To understand the purpose of studting Film technology																		
CLR-4:	To impart the fundamentals of Film Technology tools																		
CLR-5:	To learn the creativity and ideation																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	Students would learn the basics of Film Technology	2	75	60	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2:	Students would know the concept of Film Technology	2	80	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	Students would gain knowledge about Film technology	2	70	65	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	Students would learn fundamentals of Film Technology tools	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	Students would learn to process of Ideation, Creativity, and Innovation	2	80	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	The Director's responsibilities	Understanding cinematography-I	Principles of Editing-I	Introduction to recording soun-I	Live Action-I
	SLO-2	Being the 'Captain of the ship'	Understanding cinematography-II	Principles of Editing-II	Introduction to recording soun-II	Live Action-II
S-2	SLO-1	Technicaland aesthetical blend	– cinematographer's role-I	Rhythm – Timing – Pace – Tempo	Dubbing	3D Animation Combo-I
	SLO-2	as administrator and coordinator	– cinematographer's role - II	Rhythm – Timing – Pace – Tempo	sound effects	3D Animation Combo-II
S-3	SLO-1	Narrativestrategies –	Film and exposure-I	Rhythm – Timing – Pace – Tempo	music songs and Backgroun-I	Motion Capture-I
	SLO-2	creating a world using images and sound	Film and exposure-II	Rhythm – Timing – Pace – Tempo	music songs and Backgroun-II	Motion Capture-II
S-4	SLO-1	– location scouting	introductionto film and video cameras-I	Rules of applications while doing editing	Importance of Silence	Role of VFX Supervisor & Produce-I
	SLO-2	production design	introductionto film and video cameras-II	Rules of applications while doing editing	Introduction to Formats	Role of VFX Supervisor & Produce-II
S-5	SLO-1	casting actors -I	Colors and filters-I	Compiling all point of ethics.	a) Mono b) Stereo	Role of VFX Supervisor & Produce-III
	SLO-2	casting actors –II	Colors and filters-II	Compiling all point of ethics.	c) 5.5 d) 6.1 e) 7.1	Role of VFX Supervisor & Produce-IV
S-6	SLO-1	motivating actors -I	composition rules-I	Linear Editing Concept:	Introduction to Audio equipments	the Writer-I
	SLO-2	motivating actors-II	composition rules - II	Linear Editing Concept:	Microphone, mix console	the Writer-II
S-7	SLO-1	getting theperformance -I	shots	Basic idea about Manual Editing process.	speakers	Director-I
	SLO-2	getting theperformance –II	The line and continuity - I	Basic idea about Manual Editing process.	Reverb unit, delay unit,	Director-II
S-8	SLO-1	cinematographer as Director's eye-I	The line and continuity - II	:Basic idea about Manual Editing process.	Processors and other outboards	Cinematographer-I
	SLO-2	cinematographer as Director's eye-II	introduction tophotographic lights-I	Non-Linear-Editing Concept	Amplifiers and Digital work station-I	Cinematographer-II
S-9	SLO-1	mise en scene -I	introduction tophotographic lights-II	Non-Linear-Editing Concept	Amplifiers and Digital work station-II	Cinematographer-III
	SLO-2	mise en scene - II	– Types of lighting	Non-Linear-Editing Concept	Introduction to music-I	Cinematographer-IV
S-10	SLO-1	dramatization of space and time I	– Types of lighting-I	Basic idea about Digital Editing process.	Introduction to music-II	The Art Director
	SLO-2	dramatization of space and time II	– Types of lighting-II	Basic idea about Digital Editing process.	evolution of music – usage of music in film	The Art Director-I
S-11	SLO-1	various kinds of continuity	Low key lighting-III	Basic idea about Digital Editing process.	usage of music other than films	The Art Director-II
	SLO-2	various kinds of continuity	Low key lighting-I	Basic idea about Digital Editing process.	Indian music	VFX & Sound-I

Duration (hour)		12	12	12	12	12
S-12	SLO-1	*cinematictransition from one space and time to another-I*	*High key lighting-I*	*Basic idea about Digital Editing process.*	*The usage of different types of music in different types of films a detailed analysis -1*	*VFX & Sound-II*
	SLO-2	*Director and Editor*	*High key lighting -II*	*Basic idea about Digital Editing process.*	*The usage of different types of music in different types of films a detailed analysis -II*	*VFX & Sound-III*

UNIT – I - FILM DIRECTION

The Director's responsibilities – Being the 'Captain of the ship' – Technicaland aesthetical blend – as administrator and coordinator – Narrativestrategies – creating a world using images and sound – location scoutingproduction design – casting actors – motivating actors – getting theperformance – cinematographer as Director's eye – mise en scene – dramatization of space and time – various kinds of continuity, cinematictransition from one space and time to another; Director and Editor

UNIT – II - CINEMATOGRAPHY

Understanding cinematography – cinematographer's role – Film and exposure – introductionto film and video cameras – lens and perspective – Colors and filters –composition rules – shots – The line and continuity – introduction tophotographic lights – Types of lighting. Low key lighting – High key lighting

UNIT – III – EDITING

Principles of Editing: Rhythm – Timing – Pace – Tempo, Rules of applications while doing editing – Compiling all point of ethics. Linear Editing Concept: Basic idea about Manual Editing process. Non-Linear-Editing Concept: Basic idea about Digital Editing process.

UNIT – IV - SOUND

Introduction to recording sound: Live recording – Dubbing – sound effects – music songs and Background scene – Importance of Silence. Introduction to Formats: a) Mono b) Stereo c) 5.5 d) 6.1 e) 7.1 – Introduction to Audio equipments: Microphone, mix console, speakers Reverb unit, delay unit, Processors and other outboards, Amplifiers and Digital work station. Music– Introduction to music – evolution of music – usage of music in films – usage of music other than films – Indian music – The usage of different types of music in different types of films a detailed analysis.

UNIT – V - CG and VFX

Live Action 3D Animation Combo; Motion Capture; Role of VFX Supervisor & Producer, the Writer, Director, Cinematographer & The Art Director; VFX & Sound.

Text books:

1. Arijon Daniel, Grammar of The Film Language, Silman-James Press, 1991
2. Millar, Gavin. Reisz, Gavin. Technique of Film Editing, Focal press, 2nd edition. September 2009
3. Paul Wheeler, Practical Cinematography, Focal Press, 2005
4. David Miles Huber Robert Runstein, Modern Recording Techniques, Focal Press, 8th Edition 2009.
5. Smith, Thomas. G, Industrial Light & Magic, The art of Special Effects, Ballantine Books, 1st Edition, 1987

References books:

1. Ken. C. Poleman, The Principles of Digital audio, Focal Press, 1972.
2. Chandler, Gael. Cut by Cut: Editing your film or video. USA. Michael Wiese Productions 2nd edition. June 1, 2012.
3. Richard Rickitt, Special Effects, The History and Technique, Billboard Books, 2nd Edition, 2007.
4. Honthaner, Eve Light, The Complete Film Production Handbook, Focal Press, 4th Edition, 2010

Learning Resources	1. Arijon Daniel, Grammar of The Film Language, Silman-James Press, 1991 2. Millar, Gavin. Reisz, Gavin. Technique of Film Editing, Focal press, 2nd edition. September 2009	2. Paul Wheeler, Practical Cinematography, Focal Press, 2005 5. David Miles Huber Robert Runstein, Modern Recording Techniques, Focal Press, 8th Edition 2009. 6. Smith, Thomas. G, Industrial Light & Magic, The art of Special Effects, Ballantine Books, 1st Edition, 1987

Learning Assessment											
Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	*30%*	-	*30%*	-	*20%*	-	*20%*	-	*30%*	-
Level 2	Apply Analyze	*40%*	-	*50%*	-	*50%*	-	*50%*	-	*50%*	-
Level 3	Evaluate Create	*30%*	-	*20%*	-	*30%*	-	*30%*	-	*20%*	-
	Total	*100 %*		*100 %*		*100 %*		*100 %*		*100 %*	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr.K.Hariharan, Film Director	*Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*

SEMESTER - II

Course Code	UFT23202T	Course Name	Art Culture and Society	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	Film Technology		Data Book / Codes/Standards	Nil							

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	*To provide the mastery in Art Culture and Society*																		
CLR-2:	*To know the difference of concept of Art Culture and Society*																		
CLR-3:	*To understand the purpose of Studying Art Culture and Society*																		
CLR-4:	*To impart the fundamentals of Art Culture and Society*																		
CLR-5:	*To learn the process of Art Culture and Society*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1:	*Students would learn the basics of Art Culture and Society*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2:	*Students would know the concept of Art Culture and Society*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3:	*Students would gain knowledge about Art Culture and Society*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4:	*Students would learn fundamentals of Art Culture and Society*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5:	*Students would learn to process of Art Culture and Society*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration (hour)		12	12	12	12	12
S-1	**SLO-1**	*Indian Theatre – Tradition and Modern-I*	*Orientation and Scope of sociology: Origin of Sociology in Europe*	*RELIGION: Definition, Elements and Functions of Religion*	*Indian Constitution – The preamble- Independent and Sovereign Republic*	*The Judiciary – The Supreme Court*
S-2	**SLO-1**	*Indian Theatre – Tradition and Modern-II*	*Orientation and Scope of sociology: Origin of Sociology in Europe*	*Religious Pluralism in India*	*Representative Democracy - Political, Economic and Social Justice*	*the High Court*
S-3	**SLO-1**	*Indian Theatre–Tradition and Modern-III*	*Development of Sociology in India –*	*Secularism in India:*	*Liberty and Equality*	*District Sessions Court*
S-4	**SLO-1**	*Indian Theatre – Tradition and Modern-IV*	*Development of Sociology in India –*	*Debate, features and Discontents*	*Uniqueness of Indian Constitution*	*Munsif's Court*
S-5	**SLO-1**	*Kalidasa -I*	*Relation between Sociology and Mass Media / Cinema in particular.*	*Religious conversions.*	*Fundamental Rights and Duties*	*Judicial Magistrate*
S-6	**SLO-1**	*Kalidasa-II*	*Relation between Sociology and Mass Media / Cinema in particular.*	*CASTE SYSTEM: Definition and characteristics- CASTE SYSTEM: Definition and characteristics*	*The Government of the Union*	*Executive Magistrate*
S-7	**SLO-1**	*Koothu Pattarai*	*INDIVIDUAL AND SOCIETY: Definition and characteristics of society*	*CASTE SYSTEM: Definition and characteristics- CASTE SYSTEM: Definition and characteristics*	*The Union Executive – The President and the Vice President*	*the Election Commission*
S-8	**SLO-1**	*Koothu Pattarai*	*INDIVIDUAL AND SOCIETY: Definition and characteristics of society*	*Contemporary Trends: Changing scenario and new identity politics.*	*The Union Executive – The President and the Vice President*	*NITI Aayog*
S-9	**SLO-1**	*Main elements of Theatre: Style of Acting, Costumes, Stage Design, Music, Light and Sound.*	*Basic Elements of society: Status and Role- Relation between individual and Society.*	*SOCIAL PROBLEMS IN INDIA: Poverty – Unemployment*	*the council of Ministers – The Prime Minister The Attorney General of India*	*Central Vigilance Commission*
S-10	**SLO-1**	*Main elements of Theatre: Style of Acting, Costumes, Stage Design, Music, Light and Sound.*	*SOCIAL INSTITUTION: FAMILY AND MARRIAGE: Family: Forms and types of family - Functions of family – Traditional Family in India: Joint family System*	*Backwardness – Tribal Backwardness*	*Legislature: Lok sabha and Rajya sabha – Members of Parliament – procedure to pass bills*	*All India services – Indian Administrative Service*

Duration (hour)		12	12	12	12	12
S-11	SLO-1	*Main elements of Theatre: Style of Acting, Costumes, Stage Design, Music, Light and Sound.*	*a. Changing Scenario: Rise of Nuclear family – Advantages and disadvantages of Joint and Nuclear Families.*	*Ethnic, Linguistic, religious and caste conflicts – Criminalization of politics*	*the Government of the states – Governor and the council of ministers The Chief Minister -state Legislature – Member of Legislature Assembly*	*Indian Police Service*
S-12	SLO-1	*Main elements of Theatre: Style of Acting, Costumes, Stage Design, Music, Light and Sound.*	*b. CULTURE: Definition and Characteristics of culture –* *c. Elements and Types of culture – Cultural orientation –* *d. Indian culture: Core elements.*	*Disintegration of Family and Marriage – Youth problems – Gender Discrimination and gender violence*	*Union territories and their Administration – Panchayat Raj*	*Right to Information Act.*

UNIT : I

a. Indian Theatre – Tradition and Modern
b. Kalidasa
c. Koothu Pattarai
d. Main elements of Theatre: Style of Acting, Costumes, Stage Design, Music, Light and Sound.

UNIT : II - INTRODUCTION TO SOCIOLOGY:

e. ORIENTATION AND SCOPE OF SOCIOLOGY: Origin of Sociology in Europe – Development of Sociology in India – Definition and scope of sociology – Relation between Sociology and Mass Media / Cinema in particular.
f. INDIVIDUAL AND SOCIETY: Definition and characteristics of society – Basic Elements of society: Status and Role – Relation between individual and Society.
g. SOCIAL INSTITUTION: FAMILY AND MARRIAGE: Family: Forms and types of family - Functions of family – Traditional Family in India: Joint family System – Changing Scenario: Rise of Nuclear family – Advantages and disadvantages of Joint and Nuclear Families.
h. CULTURE: Definition and Characteristics of culture – Elements and Types of culture – Cultural orientation – Indian culture: Core elements.

UNIT : III

RELIGION: Definition, Elements and Functions of Religion – Religious Pluralism in India – Secularism in India: Debate, features and Discontents – Religious conversions. CASTE SYSTEM: Definition and characteristics – Functions and Dysfunctions – Contemporary Trends: Changing scenario and New identity politics. SOCIAL PROBLEMS IN INDIA: Poverty – Unemployment – Social Backwardness – Tribal Backwardness – Ethnic, Linguistic, religious and caste conflicts – Criminalization of politics - Disintegration of Family and Marriage – Youth problems – Gender Discrimination and gender violence

UNIT :IV - INTRODUCTION TO INDIAN POLITY:

Indian Constitution – The preamble- Independent and Sovereign Republic – Representative Democracy - Political, Economic and Social Justice – Liberty and Equality – Uniqueness of Indian Constitution – Fundamental Rights and Duties The Government of the Union – The Union Executive – The President and the Vice President – the council of Ministers – The Prime Minister – The Attorney General of India - Legislature: Loksabha and Rajyasabha – Members of Parliament – procedure to pass bills – the Government of the states – Governor and the council of ministers - - The Chief Minister - Advocate Governal – state Legislature – Member of Legislature Assembly – Union territories and their Administration – Panchayat Raj

UNIT :V

The Judiciary – The Supreme Court - the High Court – District Sessions Court – Munsif's Court – Judicial Magistrate – Executive Magistrate –the Election Commission – NITI Aayog – Central Vigilance Commission – All India services – Indian Administrative Service and Indian Police Service – Right to Information Act.

Text books:

1. Das, Veena, *Handbook of Indian Sociology*, India, OUP India, 2006.
2. Basu, Durga Das, *Introduction to the Constitutuion of India*, Butterworth Heinemann, 2008.
3. Chesney, George Tomkyns , *Indian Polity*: A View of the System of Administration in India, London, Longmans, Green & Company, 1870.

References books:

1. Nagla, Bhupendra Kumar.*Indian Sociological Thought*, New Delhi, Rawat Publications, 2008.
2. P.M. Bakshi, Subhash C. Kashyap, *The Constitution of India*, New Delhi, Universal Law Publishing, 1954

Learning Resources	1. Das, Veena, *Handbook of Indian Sociology*, India, OUP India, 2006. 2. Basu, Durga Das, *Introduction to the Constitutuion of India*, Butterworth Heinemann, 2008. 3. Chesney, George Tomkyns , *Indian Polity*: A View of the System of Administration in India, London, Longmans, Green & Company, 1870

Learning Assessment

Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (50% weightage)**								**Final Examination (50% weightage)**	
		CLA – 1 (10%)		**CLA – 2 (10%)**		**CLA – 3 (20%)**		**CLA – 4 (10%) #**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level 1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level 2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level 3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr.K.Hariharan, Film Director	*Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*

SEMESTER - II

Course Code	UFT23203L	Course Name	Scene Making Practical	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							0	0	8	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*To provide the mastery of still pictures to movie*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
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*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1:	*Students would learn the basics of Scene*	3	80	75	H	H	M	L	L	M	H	H	M	M	H	M	-	-	-
CLO-2:	*Students would know the concept of Scenes*	3	75	75	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	*Students would gain knowledge about creating Scenes*	3	80	80	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	*Students would learn fundamentals of creating Scenes*	3	75	75	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	*Students would learn to process of creating Scenes*	3	75	75	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration (hour)		15
S-1 to S-8	**SLO-1**	**1.STILL PICTURES TO MOVIE** An audio extract for about 1 to 2 minutes is taken from the existing film and is re-enacted in front of a still camera.
S-9 to S-16	**SLO-1**	As many pictures as possible are taken from various camera angles and different types of Shots. To learn: (i) Different kinds of shots (ii) Different kinds of shot angles
S-17 to S-24	**SLO-1**	(i) Introduction to the line (ii) Value of expression / oblique gesture
S-23 to S-32	**SLO-1**	**2.THE LUMIERE** This exercise is meant to mimic the first ever footage recorded on film in 1985.
S-33 to S-40	**SLO-1**	Duration: 1minute, One Take only, Absolute static frame – No zoom, No Movement of the Camera
S-41 to S-48	**SLO-1**	Actors can move according to the creativity of the student Pulling focus is allowed To learn: (i) The creativity value of the static frame (ii) Simple way to tell a simple, oblique / complex story.
S-49 to S-56	**SLO-1**	**3.IN CAMERA EDIT** Duration: 1 minute
S-57 to S-64	**SLO-1**	All edits to be done within camera only. It has to shot in the exact same sequence of the script.To be screened directly from the camera

Duration (hour)		15
S-65 to S-72	**SLO-1**	To learn: (i) The value of each frame (ii) Why it is illogical to shoot a film in a sequence of the script.
S-73 to S-80	**SLO-1**	**4.DIRECTION EXERCISE:**
S-81 to S-88	**SLO-1**	To direct a scene from a original scene that the student has not seen - Duration 2 minutes One or two pages from the original script that has already been made into the film
S-89 to S-96	**SLO-1**	The student should not have seen the film before. At least 2 rehearsals should have been conducted before the final shoot. Comparison with the original
S-97 to S-104	**SLO-1**	**5.ADVERTISEMENT FILM:**
S-105 to S-112	**SLO-1**	This final project will give the student an opportunity to put all his learning to test and to make an Advertisement film of his choice
S-113 to S-120	**SLO-1**	This final project will give the student an opportunity to put all his learning to test and to make an Advertisement film of his choice

1. EX I: STILL PICTURES TO MOVIE

An audio extract for about 1 to 2 minutes is taken from the existing film and is re-enacted in front of a still camera.

As many pictures as possible are taken from various camera angles and different types of Shots.

To learn:

(iii) Different kinds of shots
(iv) Different kinds of shot angles
(v) Introduction to the line
(vi) Value of expression / oblique gesture

2. Ex- II: THE LUMIERE

This exercise is meant to mimic the first ever footage recorded on film in 1985.

Duration: 1minute, One Take only,

Absolute static frame – No zoom, No Movement of the Camera

Actors can move according to the creativity of the student

Pulling focus is allowed

To learn:

(iii) The creativity value of the static frame
(iv) Simple way to tell a simple, oblique / complex story.

3. Ex- III:IN CAMERA EDIT

Duration: 1 minute

All edits to be done within camera only. It has to shot in the exact same sequence of the script.To be screened directly from the camera.

To learn:

(iii) The value of each frame
(iv) Why it is illogical to shoot a film in a sequence of the script.

4. Ex- IV: DIRECTION EXERCISE:

To direct a scene from a original scene that the student has not seen - Duration 2 minutes

One or two pages from the original script that has already been made into the film. The student should not have seen the film before. At least 2 rehearsals should have been conducted before the final shoot.

Comparison with the original

5. **Ex- V**: **ADVERTISEMENT FILM :**

This final project will give the student an opportunity to put all his learning to test and to make anAdvertisement film of his choice.

Text books:

1. Thomas Richter, The 30-Second Storyteller: The Art & Business of Directing Commercials, Cengage Learning PTR, 2006
2. Rabiger, Michael. Directing: Film Techniques and Aesthetics, Burlington, Focal Press, 3rd Edition 2008
3. Linda Seger, The Art of Adaptation: Turning Fact and Fiction into Film, New York, Holt Paperbacks, 1st edition, 1992

Reference books:

1. Gerald Millerson. *Television Production*, London, 15th Edition, Focal Press, 2012.

(**The students must submit FIVE exercises as Group Work (maximum 5 students in a group) for Practical exam, which will be evaluated by the External Examiner**)

Learning Resources	***Theory:*** Thomas Richter, The 30-Second Storyteller: The Art & Business of Directing Commercials, Cengage Learning PTR, 2006 Rabiger, Michael. Directing: Film Techniques and Aesthetics, Burlington, Focal Press, 3rd Edition 2008 Linda Seger, The Art of Adaptation: Turning Fact and Fiction into Film, New York, Holt Paperbacks, 1st edition, 1992

Learning Assessment											
Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (50% weightage)**								**Final Examination (50% weightage)**	
		CLA – 1 (10%)		**CLA – 2 (10%)**		**CLA – 3 (20%)**		**CLA – 4 (10%) #**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practical**
Level 1	Remember		30%		30%		30%		30%		30%
	Understand										
Level 2	Apply		40%		40%		40%		40%		40%
	Analyze										
Level 3	Evaluate		30%		30%		30%		30%		30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr.K.Hariharan, Film Director	*Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*

SEMESTER - II

Course Code	UCD23S02T	Course Name	Verbal Ability and Skill Development	Course Category	S	Skill Enhancement Course	L	T	P	O	C
							2	0	0	2	2
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses		Nil					
Course Offering Department	*Career Guidance Cell*	Data Book / Codes/Standards		Nil							

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1:	*Critically evaluate basic mathematical concepts related to mixtures and allegations, Numbers, time, and work*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2:	*Use their logical thinking and analytical abilities to solve reasoning problems*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-3:	*Develop soft skills relating to the need for job recruitment*																		
CLR-4:	*Provide students with the necessary skills to generate and interpret data sufficiency, problems on Chain Rule, Pipes and Cisterns, Boats, and streams,*																		
CLR-5:	*Enable students to understand problems on graphs and increase their ability in language skills*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1:	*Understand the concepts of mixtures and allegations, Numbers, time, and work and to approach questions in a simpler and innovative method*	3	80	70	M	H	-	L	-	M	-	M	M	H	-	H	-	-	-
CLO-2:	*Establish a student's interest and awareness in seating arrangements, mathematical operations, logical reasoning*	3	80	75	M	H	-	L	-	M	-	M	M	H	-	H	-	-	-
CLO-3:	*Acquire soft skills that will help for applying jobs*	3	85	70	-	-	M	H	M	-	L	-	-	-	H	-	M	M	H
CLO-4:	*Demonstrate various principles involved in aptitude problems*	3	85	80	-	-	-	-	M	-	L	H	-	H	-	H	-	-	L
CLO-5:	*Ability to solve problems on reasoning and to interpret English language*	3	85	75	-	H	-	L	-	H	-	M	M	-	H	--	M	-	M

Duration (hour)		6	6	6	6	6
S-1	SLO-1	Time and Distance -Introduction	Seating Arrangements (Circular and table) Introduction	Resume Building - Introduction	Chain Rule, Pipes and Cistern – Introduction	Functions and Graphs Introduction
	SLO-2	Time and Distance – Problems	Seating Arrangements (Circular and table) – Problems	Resume Building	Chain Rule, Pipes and Cistern – Problems	Functions and Graphs – Problems
S-2	SLO-1	Time & Work- Introduction	Mathematical Operations – Basic Problems	Group Discussions - Introduction	Data Sufficiency – Introduction	Comprehension
	SLO-2	Time & Work – Problems	Mathematical Operations – Tricky Problems	Group Discussions – Mock GD	Data Sufficiency – Problems	Comprehension – Practice session
S-3	SLO-1	Alligation or Mixture – Introduction	Data Arrangements - Introduction	Group Discussions - Activity 1	Logarithms – Introduction	Idioms and Idiomatic Expressions – Introduction
	SLO-2	Alligation or Mixture - Problems	Data Arrangements – Problems	Group Discussions - Activity 1	Logarithms – Problems	Idioms and Idiomatic Expressions – Practice Session
S-4	SLO-1	Numbers – Basic Problems	Logical Deductions – Introduction	Group Discussions - Activity 2	Boats and Streams – Basic Problems	Cause and Effect - Introduction
	SLO-2	Numbers – Tricky Problems	Logical Deductions – Problems	Group Discussions - Activity 2	Boats and Streams – Tricky Problems	Cause and Effect – Practice Session
S-5	SLO-1	Problems on Trains – Introduction	Letter and Symbol Series – Basic Problems	Leadership Skills Introduction	True Discount – Introduction	Theme detection – Introduction
	SLO-2	Problems on Trains – Problems	Letter and Symbol Series – Tricky Problems	Leadership Skills	True Discount – Problems	Theme detection – Activity
S-6	SLO-1	Races and Games – Basic Problems	Input Output Tracing Introduction	How to Handle Criticism and Feedback	Geometry and Mensuration Introduction	Ordering of words _ Introduction

Duration (hour)	6	6	6	6	6
SLO-2	Races and Games – Tricky Problems	Input Output Tracing – Problems	How to Handle Criticism and Feedback	Geometry and Mensuration – **Problems**	Ordering of words – Practice Session

Learning Resources	***Theory:*** 1. James Barrett & Tom Barrett - Ultimate aptitude tests: over 1000 practice questions for abstract visual, numerical, verbal, physical, spatial and systems tests, Kogan Page, London, 2018. Fourth edition 2. Kathy A. Zahler & Over Drive, Inc (Distributor) Conquering GRE verbal reasoning and analytical writing, McGraw-Hill Education, New York, 2020 Second Edition	3. Archana Ram, Place Mentor: Tests of Aptitude for Placement Readiness, Oxford University Press, Oxford, 2018. 4. David Bartlett, the art of general practice: soft skills to survive and thrive, Scion, Banbury, 2018, eBook, 2018 *5.* Zsolt Nagy, Soft skills to advance your developer career: actionable steps to help maximize your potential, A press, Berkeley, CA, 2019, eBook, 2022.

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%	10%
	Understand				
Level 2	Apply	30%	30%	30%	50%
	Analyze				
Level 3	Evaluate	40%	40%	40%	40%
	Create				
	Total	100 %	100%	100%	100%

CLA-1, CLA-2 and CLA-3can be from any combination of these: Online Aptitude 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, Conf. Paper etc.,

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. M. Ponmurugan, Executive PMOSS, Cognizant Technology Solutions India Pvt. Limited, Chennai	Dr. G. Saravana Prabu, Asst. Professor, Department of English,Amrita Vishwa Vidhyapeedam, Coimbatore	Dr. Sathish K, HOD, Department of Career Guidance, FSH, SRMIST
		Ms. Deepalakshmi S, Assistant Professor, Department of Career Guidance, FSH, SRMIST

SEMESTER – II

Course Code	UEN23V01L	Course Name	Communication Skills	Course Category	V	Value Addition Course	L	T	P	O	C
							0	0	4	2	2

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*
CLR-1:	*Develop fluency in spoken English by practicing and engaging in various speaking activities.*
CLR-2:	*Improve pronunciation and intonation to enhance clarity and effectiveness in oral communication.*
CLR-3:	*Expand vocabulary and idiomatic expressions to communicate more accurately and expressively.*
CLR-4:	*Enhance listening skills to understand and respond appropriately to spoken English in different situations.*
CLR-5:	*Employ effective communication strategies, such as active listening, summarizing, paraphrasing, and asking clarifying questions, to enhance interpersonal and intercultural communication.*

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving	Communication	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1:	*Demonstrate improved fluency in spoken English by expressing ideas and thoughts confidently and coherently.*	2	75	60	H	M	M	L	-	M	-	M	H	L	H	L	-	-	-
CLO-2:	*Pronounce English words and phrases accurately, using appropriate intonation and stress patterns.*	2	80	70	M	H	L	-	-	-	-	M	M	H	H	M	-	-	-
CLO-3:	*Expand and effectively use a range of vocabulary and idiomatic expressions to enhance communication.*	2	70	65	M	M	M	-	L	L	-	H	M	H	H	L	-	-	-
CLO-4:	*Understand and comprehend spoken English in various contexts, including informal conversations, lectures, and presentations.*	2	70	70	H	M	L	-	M	H	-	-	-	-	H	L	-	-	-
CLO-5:	*Deliver well-structured and engaging oral presentations, incorporating effective body language and visual aids.*	2	80	70	H	H	-	M	-	M	-	L	L	M	H	M	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	*Introduction to Listening Skills.*	*Introduction to Reading Skills. Discussion of techniques of Reading Skill*	*Introduction to Speaking Skills. Explaining the importance of phonetics and vocabulary*	*Introduction to Writing Skills Importance of writing skills*	*Introduction to appreciation of texts.*
	SLO-2	*Exploring Effective Ways of Listening. Barriers of Listening. Active and Passive Listening.*	*Identifying common reading problems in students after making them read a few passages.*	*Explaining the usage of the Oxford Learner's Dictionary to learn phonetics of the words at the fundamental level.*	*Explaining various forms of writing with examples:*	*Encouraging the students to share a few of their favorite lines from any sources they have read or sharing a few lines from paditthadhil piditthadhu.*
S-2	SLO-1	*Introduction to Digital language lab/ usage of mobile applications*	*Learners are enabled to record their speech and listen to it in order 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.*
	SLO-2	*Equipping the listening skill of the learners*	*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.*
S-3& S-4	SLO-1	*Introducing google 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.*

Duration (hour)		12	12	12	12	12
	SLO-2	*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*
S-5	SLO-1	*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.*
	SLO-2	*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 in order 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.*
S-6	SLO-1	*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*
	SLO-2	*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.*
S-7 & S-8	SLO-1	*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-2	*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.*
S-9	SLO-1	*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.*	*Analyisng the text for regional relevance and National significance.*
	SLO-2	*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*
S-10	SLO-1	*Repeat listening to the same time frames and move from 02.01 to 03.00*	*Students -groups -checking the comprehension skills. Analyse the text of a passage.*	*Automating vocabulary through engaging the students in various activity games like solving crossword puzzle and playing categories.*	*Introduction to blog writing and steps to become an effective blog writer.*	*importance of bringing in the Indianized way of speaking the English Language in order to depict the character called Mathrubootham.*

Duration (hour)		12	12	12	12	12
	SLO-2	*Choosing any particular time frame and practicing it.*	*Brainstorming the comprehension skills- questioning the key points in the passage.*	*Engaging the students to play the games in order 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.*
S-11 & S-12	SLO-1	*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 favorite letter from the letters of Mathrubootham by recollecting the appreciation of the text according to their perception and understanding.*
	SLO-2	*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 their appreciation of any of their favorite lines form the books they have read.*

Learning Resources	***Theory:***
	1. Horizon- English Text Book – Compiled and Edited by the faculty of English Department, FSH, SRMIST, 2020 2. English Grammar in Use by Raymond Murphy 3. Raymond Murphy, Intermediate English Grammar, Cambridge University Press, 2007 4. R.P. Bhatnagar, English for Competitive Examinations, Trinity Press, 3rd Edition,2016 5. http://www.aptitudetests.org/verbal-reasoning-test 6. https://www.assessmentday.co.uk/aptitudetests_verbal.htm.

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	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level 1	Remember Understand	-	10%	-	10%	-	30%	-	15%
Level 2	Apply Analyze	-	50%	-	50%	-	40%	-	50%
Level 3	Evaluate Create	-	40%	-	40%	-	30%	-	35%
	Total	100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Higher Technical Institutions**	**Internal Experts**
Krishna Raj Sutherland Krishna.Raj1@sutherlandglobal.com	Dr. J Mangayarkarasi, Associate Professor and Head, Dept. of English, Ethiraj College for Women, Chennai jmbwilson97@gmail.com	1. Dr. Shanthichitra, Professor, & Head, Department of English, FSH, SRMIST
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SEMESTER – II

Course Code	UNS23M01L/ UNC23M01L/ UNO23M01L/ UYG23M01L	Course Name	NSS/ NCC/ NSO/ Yoga	Course Category	M	Mandatory Courses	L	T	P	O	C
							0	0	0	2	0
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	NSS/ NCC/ NSO/ Yoga		Data Book / Codes/Standards	Nil							

Learning Assessment (Fully Internal)	
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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SEMESTER-III

Course Code	UDF23301T	Course Name	SCREENPLAY WRITING THEORY	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR): *The purpose of learning this course is to:*

		Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-1 :	*To provide the Fundamentals of Screenplay writing Theory*																		
CLR-2 :	*To know the Elements of Screenplay writing Theory*																		
CLR-3 :	*To understand the purpose of Screenplay writing Theory*																		
CLR-4 :	*To impart the fundamentals of Screenplay writing Theory*																		
CLR-5 :	*To learn techniques of Screenplay writing Theory*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Screenplay writing Theory*	2	75	70	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Screenplay writing Theory*	2	70	70	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Screenplay writing Theory*	2	75	75	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn fundamentals of Screenplay writing Theory*	2	70	70	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn to process of learning different screen writers*	2	70	70	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Introduction to Screenplay writing theory-1*	*Story- Concept*	*Script Breakdown- Concept*	*Scene- Concept*	*Dialogue- Concept*
	SLO-2	*Observation- Concept*	*Story basics*	*Script Breakdown basics*	*Scene basics*	*Dialogue basics*
S-2	**SLO-1**	*Observation basics*	*Fiction & Non-fiction Stories- I*	*Importance of a Script Breakdown- I*	*How to create & Write a Scene- I*	*Types of Dialogue- I*
	SLO-2	*Imagination- Concept*	*Fiction & Non-fiction Stories- II*	*Importance of a Script Breakdown- II*	*How to create & Write a Scene- II*	*Types of Dialogue- II*
S-3	**SLO-1**	*Imagination basics*	*Storytelling- Concept*	*Script Breakdown Sheet- Cast Members, Props & Costumes- I*	*Structure of Scene- I*	*Function of Dialogue- I*
	SLO-2	*Idea- Concept*	*Storytelling basics*	*Script Breakdown Sheet- Cast Members, Props & Costumes- II*	*Structure of Scene- II*	*Function of Dialogue- II*
S-4	**SLO-1**	*Generating & Source for Idea- I*	*Nature of Storytelling & Planning a Story- I*	*Script Breakdown Sheet- Makeup & Special Equipment- I*	*Sequence- Concept*	*Format & Significance of Dialogue- I*
	SLO-2	*Generating & Source for Idea- II*	*Nature of Storytelling & Planning a Story- II*	*Script Breakdown Sheet- Makeup & Special Equipment- II*	*Sequence- Concept*	*Format & Significance of Dialogue- II*
S-5	**SLO-1**	*Visualization- Concept*	*Identifying a Story & Eight Basic Stories- I*	*Three-act-structure- I*	*Important of the Sequence- I*	*Shooting Script- Concept*
	SLO-2	*Visualization basics*	*Identifying a Story & Eight Basic Stories- II*	*Three-act-structure- II*	*Important of the Sequence- II*	*Shooting Script basics*
S-6	**SLO-1**	*Language & Unique Writing Style- I*	*Elements of Story- Characters & Setting- I*	*Plot- Concept*	*Creating a Sequence- I*	*Importance of Shooting Script- I*
	SLO-2	*Language & Unique Writing Style- II*	*Elements of Story- Characters & Setting- II*	*Plot basics*	*Creating a Sequence- II*	*Importance of Shooting Script- II*
S-7	**SLO-1**	*Creative Writing- Concept*	*Elements of Story- Plot, Conflict & Resolution- I*	*Elements & Function of Plot- I*	*Character- Concept*	*How to write Shooting Script- I*
	SLO-2	*Creative Writing basics*	*Elements of Story- Plot, Conflict & Resolution- II*	*Elements & Function of Plot- II*	*Character basics*	*How to write Shooting Script- II*
S-8	**SLO-1**	*Visual Writing- Character Appearance & Action- I*	*Characteristics of Story Telling- I*	*Types of Plots- I*	*Know the Character- I*	*Shooting Script Template- I*
	SLO-2	*Visual Writing- Character Appearance & Action- II*	*Characteristics of Story Telling- II*	*Types of Plots- II*	*Know the Character- II*	*Shooting Script Template- II*

Duration(hour)		12	12	12	12	12
S-9	SLO-1	*Visual Writing- Location Appearance & Scene Action- I*	*Stages of Story Development- I*	*Screenplay- Concept*	*Character Categories- I*	*Elements of Shooting Script- I*
	SLO-2	*Visual Writing- Location Appearance & Scene Action- II*	*Stages of Story Development- II*	*Screenplay basics*	*Character Categories- II*	*Elements of Shooting Script- II*
S-10	SLO-1	*Script Writing- Concept*	*Theme, Concept & Tagline- Concept*	*Types of Screenplays- I*	*Creating Characters- I*	*Fundamentals of Storyboard- I*
	SLO-2	*Script Writing basics*	*Theme, Concept & Tagline- Concept*	*Types of Screenplays- II*	*Creating Characters- II*	*Fundamentals of Storyboard- II*
S-11	SLO-1	*Principles of Script Writing- I*	*Treatment- Title, Logline & Synopsis- I*	*Screenplay Format- I*	*Character Biography- I*	*Speculating Script Vs Shooting Script- I*
	SLO-2	*Principles of Script Writing- II*	*Treatment- Title, Logline & Synopsis- II*	*Screenplay Format- II*	*Character Biography- II*	*Speculating Script Vs Shooting Script- II*
S-12	SLO-1	*Different Script Format- I*	*Elements of Loglines- I*	*First Draft- I*	*Concept & Types of Conflict- I*	*Screenplay Writing Software- I*
	SLO-2	*Different Script Format- II*	*Elements of Loglines- II*	*First Draft- II*	*Concept & Types of Conflict- II*	*Screenplay Writing Software- II*

UNIT I:
Observation- Definition & Concept; Imagination- Definition & Concept; Idea- Definition & Concept; Generating Idea; Source for Idea; Visualization- Definition & Concept; Language Skills; Unique Writing Style; Creative Writing- Definition & Concept; Visual Writing- Character Appearance, Character Action, Location Appearance, Scene Action; Script Writing- Definition & Concept; Principles of Script Writing- Explore & Resources; Different Script Format.

UNIT II:
Story- Definition & Concept; Types of Story- Fiction & Non-fiction Stories; Importance of Story; Storytelling- Definition & Concept; Nature of Storytelling- Potential Donors & Target Audience; Planning a Story; Identifying a Story; Eight Basic Stories; Elements of Story- Characters, Setting, Plot, Conflict & Resolution; Characteristics of Story; Stages of Story Development- Inspiration, Development, Exposition; Theme, Concept & Tagline- Definition & Concept; Treatment- Title, Logline, Synopsis; Elements of Loglines- Protagonist, Antagonist & Goal.

UNIT III:
Script Breakdown- Definition & Concept; Importance of a Script Breakdown; Script Breakdown Sheet- Cast Members, Props, Costumes, Makeup, Special Equipment; Special Effects; Three-act structure- Beginning, Middle & End; Plot- Definition & Concept; Elements in a Plot- Exposition, Rising Action, Climax, Falling Action, Resolution; Function of Plot; Types of Plot- Main Plot & Sub Plot; Screenplay- Definition & Concept; Types of Screenplay- Original & Adapted; Screenplay Format- Scene, Sequence, Character, Dialogue, Parenthetical; First Draft.

UNIT IV:
Scene- Definition & Concept; Scene Slug line; How to create a Scene; How to write a Scene; Structure of Scene- Context & Content; Sequence- Definition & Concept; Important of the Sequence; Creating a Sequence- Beginning, Middle & End; Character- Definition & Concept; Know the Character- Interior & Exterior; Character Categories- Main, Secondary & Minor; Creating Characters- Professional, Personal & Private; Character Biography; Character Conflict- Definition & Concept; Types of Conflict- Interior, Relationship, Situational, Social & Spiritual conflict.

UNIT V:
Dialogue- Definition & Concept; Types of Dialogue- Inner Dialogue & Outer Dialogue; Function of Dialogue; Dialogue Format; Significance of Dialogue; Shooting Script- Definition & Concept; Importance of Shooting Script; How to write Shooting Script; Shooting Script Template; Elements of Shooting Script- Camera Movements & Camera Techniques; Fundamentals of Storyboard; Speculating Script Vs Shooting Script; Screenplay Writing Software- Final Draft, Celtx, Writer Duet, Movie Magic Screenwriter, Fade In, Highland, Scrivener, Screenplay Formatter

Learning Resources	***Theory / Reference books*** 1. "Screenplay: The Foundations of Screenwriting" by Syd Field (1979, Dell Publishing) 2. "Story: Substance, Structure, Style and the Principles of Screenwriting" by Robert McKee (1997, Regan Books)	3. "The Anatomy of Story: 22 Steps to Becoming a Master Storyteller" by John Truby (2008, Farrar, Straus and Giroux) 4. "The Writer's Journey: Mythic Structure for Writers" by Christopher Vogler (1992, Michael Wiese Productions) *5.* "Writing Screenplays That Sell" by Michael Hauge (1988, Collins Reference)

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level 2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level 3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4 can be from any combination of these Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr.K.Hariharan, Film Director	*Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-III

Course Code	UDF23302T	Course Name	ACTING THEORY	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR): *The purpose of learning this course is to:*

CLR-1 :	*To provide the knowledge of Basic Acting*
CLR-2 :	*To know the Purpose of Acting*
CLR-3 :	*To understand Advanced acting techniques*
CLR-4 :	*To impart the fundamentals of Acting sytles and Techniques*
CLR-5 :	*To learn the process of acting preparation*

Course Learning Outcomes (CLO): *At the end of this course, learners will be able to:*

		Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLO-1 :	*Students would learn the knowledge of Basic Acting*	2	75	70	H	H	M	L	L	M	H	H	M	M	H	M	-	-	-
CLO-2 :	*Students would know the Purpose of Acting*	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	*Students would learn the Advanced acting techniques*	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	*Students would know the fundamentals of Acting sytles and Techniques*	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	*Students would learn the process of acting preparation*	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Introduction to Acting*	***Advanced Acting Techniques***	***Acting Style Exploration***	***Specialized acting techniques***	***Acting preparation and integration***
	SLO-2	*Definition and History of acting*	*Meisner technique – 1*	*Realism acting*	*Voiceover acting 1*	*Rehearsal – 1*
S-2	**SLO-1**	*Basic Acting terminology*	*Meisner technique – 2*	*Stylized acting*	*Voiceover acting 2*	*Rehearsal – 2*
	SLO-2	*Monologue*	*Laban movement analysis - 1*	*Comedy acting*	*Motion capture performances 1*	*Character continuity – 1*
S-3	**SLO-1**	*Dialogue*	*Laban movement analysis - 2*	*Tragedy acting*	*Motion capture performances 2*	*Character continuity – 2*
	SLO-2	*Character development*	*The Method Acting – 1*	*Film acting*	*Acting commercials 1*	*Character development – 1*
S-4	**SLO-1**	*Blocking*	*The Method Acting - 2*	*Stage acting*	*Acting commercials 2*	*Character development – 2*
	SLO-2	*Improvisation*	*Character immersion*	*Shakespearean acting*	*sketch comedy*	*Authentic acting – 1*
S-5	**SLO-1**	*Objectives of Acting*	*Character transformation*	*Musical theater*	*Physical theatre techniques - 1*	*Authentic acting – 2*
	SLO-2	*Obstacles of Acting*	*Emotional barriers*	*Period acting*	*Physical theatre techniques - 2*	*Balancing technique with spontaneity – 1*
S-6	**SLO-1**	*Subtext*	*Psychological gestures*	*historical drama*	*Acting in non-mother tongue languages – 1*	*Balancing technique with spontaneity – 2*
	SLO-2	*Motivation*	*Physichal gestures*	*Stunt action*	*Acting in non-other tongue languages - 2*	*Feedback adapting*
S-7	**SLO-1**	*Beat*	*Scene partner dynamics – 1*	*Science fiction*	*Solo performance*	*Finalizing character choices*
	SLO-2	*Cold reading*	*Scene partner dynamics – 2*	*Fantasy*	*Ensemble performance*	*Stage presence and audience engagement*
S-8	**SLO-1**	*Breaking character*	*Scene study*	*Horror*	*Two actor's scenes*	*Performance arc*
	SLO-2	*Emotion memory & Sense memory*	*Backstory*	*Experimental theater acting*	*Three actor's scenes*	*Technical aspects of performance*
S-9	**SLO-1**	*Stanislavski's method – 1*	*Auditions – 1*	*immersive theater acting*	*Multiple actors' performance*	*Dress rehearsals*
	SLO-2	*Stanislavski's method - 2*	*Cold reading*	*interactive theater acting*	*Adaptation and Interpretation of classical texts*	*run-throughs*
S-10	**SLO-1**	*Relaxation and concentration exercises*	*Character physical appearance*	*Character archetypes*	*Collaborating with directors and the crew*	*Acting preparation rituals*
	SLO-2	*Vocal warm-ups & Physical warm-ups exercises*	*Character mind*	*Analyzing multiple top actors – 1*	*Audition reel*	*Coping with unexpected challenges*
S-11	**SLO-1**	*Script analysis*	*Character voice*	*Analyzing multiple top actors – 2*	*Diverse actor*	*Night jitters and excitement*
	SLO-2	*Character Analysis*	*Fictional character analysis*	*Analyzing multiple top actresses 1*	*Fear control*	*Crew response*

Duration(hour)		12	12	12	12	12
S-12	SLO-1	*Staging*	*Exaggerated acting*	*Analyzing multiple top actresses 2*	*Managing anxiety*	*Audience response*
	SLO-2	*Shot blocking.*	*Utilizing personal experiences (real-life character study)*	*Original characters recreating*	*Dialed and accent training*	*Post acting reflection and analysis.*

UNIT - 1 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 exercises - Improvisation - Script analysis - Character Development - Subtext and inner monologue - Staging and blocking.

UNIT - 2 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 physically - Utilizing personal experiences.

UNIT - 3 ACTING STYLE EXPLORATION

Realism vs Stylized acting - Comedy acting - Tragedy acting - Film vs 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 characters recreating.

UNIT - 4 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 - Diverse actor – Managing anxiety - Dialed and accent training.

UNIT - 5 ACTING PREPARATION AND INTEGRATION

Rehearsal - Character continuity - Character development - Authentic acting – Balancing technique with spontaneity - Feedback adapting – Finalizing character choices - Stage presence and audience engagement - Performance arc - Technical aspects of performance (lighting, sound, props) - Dress rehearsals and run-throughs - Acting preparation rituals - Coping with unexpected challenges - Night jitters and excitement - Post acting reflection and analysis.

Learning Resources	**Text books:** 1. "An Actor Prepares" by Constantin Stanislavski (Year: 1936, Publisher: Routledge) 2. "Respect for Acting" by Uta Hagen (Year: 1973, Publisher: Wiley) **Reference books:**	3. "The Actor's Art and Craft: William Esper Teaches the Meisner Technique" by William Esper and Damon DiMarco (Year: 2008, Publisher: Anchor) 4. "The Power of the Actor: The Chubbuck Technique" by Ivana Chubbuck (Year: 2004, Publisher: Gotham Books) 5. "Audition" by Michael Shurtleff (Year: 1978, Publisher: Bantam)

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

CLA–4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf.Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER–III

Course Code	*UDF23303L*	Course Name	SCREENPLAY WRITING PRACTICAL	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*FILM TECHNOLOGY*	DataBook /Codes /Standards		Nil	

Course Learning Rationale (CLR):	*The purpose of learning his course Is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
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*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Screenplay*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Screenplay*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Screenplay*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Screenplay*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Screenplay*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		15
S-1toS-8	**SLO-1**	*Three-Act-Structure*
S-9toS-16	**SLO-1**	*Plot Point, Character Arc, Dialogue, Log line*
S-17toS-24	**SLO-1**	*Study of Conflicts*
S-23toS-32	**SLO-1**	*Climax*
S-33toS-40	**SLO-1**	*Insighting Incidents*
S-41toS-48	**SLO-1**	*Protoganist*
S-49toS-56	**SLO-1**	*Antagonist*
S-57toS-64	**SLO-1**	*Theme*
S-65toS-72	**SLO-1**	*Screenplay Software*
S-73toS-80	**SLO-1**	*Character Biography*
S-81toS-88	**SLO-1**	*Character Development*
S-89toS-96	**SLO-1**	*Back Story*
S-97toS-104	**SLO-1**	*Raising Action*
S-105toS-112	**SLO-1**	*Supporting Characters*
S-113toS-120	**SLO-1**	*Resolution*

CLASS EXERCISE:

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

1. Three-Act-Structure : 1 Week

Minimum 2 class works

2. Plot Point, Character Arc, Dialogue. : 1 Week

Minimum 2 class works :

3. Study of Conflicts : 2 Weeks

Minimum 2 class works

4. Climax : 2 Weeks

Minimum 2 class works

5. Insighting Incidents : 2 Weeks

Minimum 2 class works

6. Protoganist : 1 Week

Minimum 2 class works

7. Antagonist : 1 Weeks

Minimum 2 class works

8. Theme : 1 Weeks

Minimum 2 class works :

9. Screenplay Software : 2 Weeks

Minimum 2 class works

10. Resolution : 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

Learning Resources	***Practical:*** *Submission of hard copy of screenplay of own content* **Reference books:** 1. "Save the Cat! The Last Book on Screenwriting You'll Ever Need" by Blake Snyder (2005, Michael Wiese Productions)	2. "Story: Substance, Structure, Style and the Principles of Screenwriting" by Robert McKee (1997, ReganBooks) 3. "Screenplay: The Foundations of Screenwriting" by Syd Field (1979, Dell Publishing) 4. "Writing Screenplays That Sell" by Michael Hauge (1988, Collins Reference)

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100%		100%		100%		100%		100%	

CLA–4 can be from any combination of these : Assignments, Seminars, TechTalks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf.Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-III

Course Code	ULT23AE1J	Course Name	Applied Tamil- I	Course Category	AE	Ability Enhancement Courses	L	T	P	O	C
							1	0	2	2	2

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	தமிழின் எழுத்து, சொல் வளர்ச்சி வரலாற்றை அறியச் செய்தல்	Level of Thinking	Expected Proficiency	Expected Attainment	Fundamental Knowledge	Application of	Link with Related	Procedura	Skills in Specialization	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-2 :	மொழியைப் பிழையின்றி எழுதும் ஆற்றலை அடையச் செய்தல்																		
CLR-3 :	வாய்மொழி வழக்காறுகளின் நுட்பங்களைத் தெரியச் செய்தல்																		
CLR-4 :	கடிதம் எழுதும் முறை, கட்டுரை வரையும் முறை அறியச் செய்தல்																		
CLR-5 :	படைப்பாற்றல் திறனை வளரச் செய்தல்																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	சொற்களைச் சரியான பொருண்மையில் பயன்படுத்தும் திறன் பெறுதல்	2	75	60	H	L	H	M	H	H	L	M	H	M	L	H	-	-	-
CLO-2 :	மொழியைப் பிழையின்றி எழுதுவதன் வழி மொழி ஆளுமை பெறுதல்	2	80	70	H	M	H	L	M	H	L	H	M	L	H	H	-	-	-
CLO-3 :	வாய்மொழி மரபின் கூறுகள் வழி, மக்களின் வாழ்வியல் விழுமியங்களை அறிந்துகொள்ளுதல்	2	70	65	H	L	H	M	H	H	M	H	L	H	M	H	-	-	-
CLO-4 :	அலுவலகப் பயன்பாடு, திறன் மேம்பாடு ஆகியவற்றை நுட்பமாகத் தெரிந்துகொள்ளுதல்	2	70	70	H	M	H	L	H	M	M	H	H	L	H	H	-	-	-
CLO-5 :	கவிதை, கதை படைக்கும் ஆற்றலை அறிந்துகொள்ளுதல்	2	80	70	H	M	H	H	M	H	L	M	H	L	H	H	-	-	-

Duration (hour)		9	9	9	9	9
S-1	SLO-1	தமிழின் தொன்மை	மெய்யெழுத்துகளின் வகைகள்	வாய்மொழி மரபு, எழுத்து மரபு	தொடர் அமைப்பு	காலந்தோறும் கவிதை
	SLO-2	தமிழின் சிறப்புகள்	மூவினம்	வாய்மொழி மரபில் அனுபவம்	எளிய தொடர்	கவிதை வடிவம்
S-2	SLO-1	கருத்து – பரிமாற்றம்	ஒற்று இடுதல்	வாழ்வியல் தத்துவம்	நெடுந்தொடர்	மரபுக்கவிதை
	SLO-2	பயன்பாட்டுத்தமிழ்	வல்லினம் மிகும் இடங்கள்	பழமொழிகள்	பத்தி எழுதுதல்	வசனகவிதை
S-3	SLO-1	காலந்தோறும் தமிழ்	வல்லினம் மிகா இடங்கள்	பழமொழியும் மனித வாழ்வியலும்	ஒரு பொருளை மையமாகக் கொண்டு எழுதுதல்	புதுக்கவிதை/ புதிய வடிவக் கவிதைகள்
	SLO-2	எழுத்துகள் - அறிமுகம்	எழுத்துப்பிழை நீக்கம்	பழமொழியின் வடிவம்	காலந்தோறும் கடிதங்கள்	கவிதைக் களங்கள்
S-4	SLO-1	தமிழ் எழுத்து வரலாறு	பிழை நீக்கி எழுதுதலின் அவசியம்	வட்டார மொழி	தமிழில் கடித இலக்கியம்	கவிதை உள்ளடக்கம்
	SLO-2	எழுத்துகளின் வரிவடிவம்	பிழைகளும் மொழிச் சிக்கல்களும்	வட்டார மொழியில் சொலவடை	கடித வகைகள்	கவிதை எழுதும் முறை
S-5	SLO-1	எழுத்துகளின் பிறப்பு	எதிர்ச்சொல் வரலாறு	பழமொழியும் சொலவடையும்	கடிதம் எழுதும்முறை	தன்னுணர்ச்சிக் கவிதை / எழுத்துகளின் பிறப்பு
	SLO-2	உயிர் எழுத்துப் பிறப்பு	எதிர்ச்சொல்லின் உருவாக்கம்	பேச்சுநடையும் சொலவடையும்	அலுவல் கடிதம்	இயற்கை/ சமூகம் - கவிதை
S-6	SLO-1	மெய்யெழுத்துப் பிறப்பு	இணைச்சொல்லும் எதிர்ச்சொல்லும்	மரபுத்தொடர்	வாழ்த்து/ பாராட்டுக் / நட்புக் கடிதம்	காலந்தோறும் கதைகள்
	SLO-2	மொழி முதல் எழுத்துகள்	தமிழில் எதிர்ச்சொற்கள்	பழமொழி மரபுத் தொடர் வேறுபாடு	கட்டுரை வகைகள்	கதைகளில் கற்பனையும் உண்மையும்
S-7	SLO-1	மொழி இறுதி எழுத்துகள்	ஒரெழுத்து ஒருமொழி – அறிமுகம்	தமிழில் மரபுத்தொடர் / கட்டுரை எழுதும் முறை	வாய்மொழிக் கதை	மொழி இறுதி எழுத்துகள்
	SLO-2	எழுத்து வேறுபாடும் பொருளும்	ஒரெழுத்து ஒருமொழியும் பொருளும்	விடுகதை	கட்டுரைக் களங்கள்	ஒரு பக்கக் கதை
S-8	SLO-1	ணகர - னகர - நகர வேறுபாடு	சொற்களின் தன்மைகள்	நுண்ணறிவு வெளிப்படுதல்	போட்டிக் கட்டுரை	சிறுகதை
	SLO-2	லகர – ளகர - ழகர வேறுபாடு	ஒரு சொல் பல பொருள்	கதை மரபில் நாட்டுப்புறக் கதைகள்	அனுபவக் கட்டுரை	கதை எழுதும் முறை

Duration (hour)		9	9	9	9	9
S-9	SLO-1	சொல்லும் பொருளும்	ஒரு பொருள் பல சொல்	தமிழில் நாட்டுப்புறக் கதைகள்	பயணக் கட்டுரை	சமூக உணர்வின் வெளிப்பாடு
	SLO-2	காலந்தோறும் சொற்கள்	சொல் உருவாக்கத்தின் பயன்கள்	நாட்டுப்புறக் கதைகளும் சமூக வரலாறும்	இதழியல் கட்டுரைகள்	நிகழ்வைக் கதை வழியே வெளியிடல்

Learning Resources	1. நல்ல தமிழ் எழுத வேண்டுமா?, அ. கி. பரந்தாமனார், பாரி நிலையம், 2010. 2. நாட்டுப்புற இயல் ஆய்வு, சு. சக்திவேல், மணிவாசகர் பதிப்பகம், சென்னை, 2006. 3. படைப்புக்கலை, மு. சுதந்திரமுத்து, அறிவுப் பதிப்பகம், சென்னை, 2008. 4. கதையியல், க. பூரணச்சந்திரன், அடையாளம் பதிப்பகம், சென்னை, 2012. 5. **இணைய வழித் தரவுகள் :** https://tamilheritage.org/	5.

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level 2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level 3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

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

SEMESTER-III

Course Code	ULH23AE1J	Course Name	Applied Hindi-I	Course Category	AE	Ability Enhancement Courses	L	T	P	O	C
							1	0	2	2	2
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	*Hindi*	Data Book/Codes/Standards	Nil								

Course Learning Rationale (CLR):	*The purpose of learning his course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-1 :	*Explain and appreciate the Constant moral values of India*																		
CLR-2 :	*Focus on Evaluating the social changes through prose*																		
CLR-3 :	*To Display moral and social values in the field of religion and communal Unity*																		
CLR-4 :	*To make translation of good literature and any relevant document from the Hindi Language to English and vice–versa*																		
CLR-5 :	*To help the learner stotacle administrative terminology*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Understand the various forms of Prose and different aspects of social issues*	*2*	*75*	*80*	*H*	*H*	*H*	*M*	*L*	*H*	*L*	*M*	*L*	*L*	*H*	*M*	-	-	-
CLO-2 :	*To create an awareness on Ramayana*	*2*	*80*	*90*	*H*	*H*	*H*	*M*	*L*	*H*	*H*	*M*	*L*	*L*	*H*	*M*	-	-	-
CLO-3 :	*To Examine the accuracy in Translation*	*2*	*75*	*95*	*H*	*H*	*M*	*L*	*H*	*H*	*M*	*H*	*M*	*M*	*H*	*H*	-	-	-
CLO-4 :	*To Provide technical writing skills*	*2*	*80*	*90*	*H*	*H*	*L*	*H*	*M*	*H*	*L*	*H*	*H*	*M*	*H*	*H*	-	-	-
CLO-5 :	*To evaluate the nuanceines says*	*2*	*85*	*90*	*M*	*H*	*M*	*H*	*L*	*H*	*H*	*L*	*H*	*M*	*H*	*H*	-	-	-

Duration (hour)		9	9	9	9	9
S-1	**SLO-1**	KAHANI	NIBANDH	BALRAMAYAN	ANUVAD	PARIBHASHIKSHABDAVALI
	SLO-2	AVDHARNA	AVDHARNA	KHATHAVASHTU	AVDHARNA	ARTH
S-2	**SLO-1**	ARTH	ARTH	AVADHPURIMENRAM	ARTH	PARIBHASHA
	SLO-2	SWARUP	SWARUP	RAMKEADARSHKEPRATIPRERITKARNA	SWARUP	SWARUP
S-3	**SLO-1**	PARIBHASHA	PARIBHASHA	RAMAYANKEPRATIRUCHIJAGANA	PARIBHASHA	PRAKAR
	SLO-2	KAHANIKETATVA	AHABHARATKESAMAYKAHARAT-BHALKRISHNABHATT	RAMAYANKASAMAJMENMAHATVA	PRAKAR	AVADHARNA
S-4	**SLO-1**	UDDESHYA	LEKHAKPARICHAYA	LOKJEEVANKEPRATIJAGRUPKARNA	MAHATVA	PRAYOJAN
	SLO-2	UDDESHYA	PATHKAVISLESHAN	JANGALAURJANKPUR	UDDESHYA	UDDESHYA
S-5	**SLO-1**	ANTASHMANKIJAGRITI	UDDESHYA	GURUKEPRATIADARBHAV	ANUBADPRAKRIYA	MAHATVA
	SLO-2	EIDGAH–KAHANIPREMCHAND	SAMAJIKSAMRASTA	VIRTAKEBHAVKOJAGANA	VIVIDHPRAYOG	PRAYOG
S-6	**SLO-1**	KAHANIKAPARICHAYA	PAURANIKKAHANIYOSEAVAGATKARANA	VIDHARMKAPRATIFAL	HINDISEANGREZIANUVAD	UDDESHYA
	SLO-2	KAHANIVISLESHAN	MAHABHARATEVAMRAMAYANKESAMAJKITULNA	VANJEVANSEAVAGATKARANA	ANGREZISEHINDIANUVAD	TAKANIKISHABDAVALIKAMHATVA
S-7	**SLO-1**	BALMANOVIGYAN	BABULAURKAKTASH-RAMDARASHMISHRA	SITAKEADARSHCHARITRASEAVAGATKARANA	ANUVADKAPRAYOJAN	HINDISEANGREZISHABD
	SLO-2	ASMANTAKACHITRAN	LEKHAKPARICHAY	RAMKECHARITRASEAVAGATKARANA	ANUVADKAPRAYOG	ANGREZISEHINDISHABD
S-8	**SLO-1**	DIPSEDIPJALE-USHAYADAV	PATHKAVISLESHAN	VIRTAKEBHAVJAGANA	SHROTBHASHAKAGYAN	EKDINEKSHABD
	SLO-2	SAPNEKELIYESANGHARSH	MANVATAKOJIVITRAKHANEKIPRERNA	PATHKAVISLESHAN	LAKSHYABHASHAKAGYAN	SHABDONKAVISLESHAN
S-9	**SLO-1**	SAMASYAKASMADHANJADMENHOTAHAI	AAJKESANDARBHMEMAHABHARATKIUPYOGITA	PATHPRICHARCHA	ANUVADKADAYITVA	PATHPRICHARCHA
	SLO-2	PRASHNABHAYASH	PRASHNABHAYASH	PRASHNABHAYASH	ANUVADKAABHYASH	PRASHNABHAYASH

Learning Resources	***Theory***: *Edited Book: "PRAYOJANMULOK HINDI",SRI JONLOK P UBLICATION, 2023, New Delhi* *1. Srijanlok Literary Magazine, Ara (Bihar – 802301)* *2. https://hindisamay.com/*	*3. https://ncert.nic.in/textbook.php?fhbr1=0-12* *4. Prayojanmulak Hindi, Dr.Sontakke* *5. https://rajbhasha.gov.in/hi/ol_clause*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
Level2	Apply Analyze	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
Level3	Evaluate Create	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these : Assignments, Seminars, TechTalks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Higher Technical Institutions	Internal Experts
1.Shri. Santosh Kumar, *Editor-Srijanlok Magazine, Vashishth Nagar,* *Agra-802301.*	*1.Prof.(Dr.)S.NarayanRaju, Head,* *Department of Hindi, CUTN, TamilNadu*	*1. Dr.SPreeti.AssociateProfessor&Head,SRMIST.* *2. Dr.Md.S.IslamAssistantProfessor,SRMIST.* *3. Dr.S.RaziaBegum,AssistantProfessor,SRMIST.* *4. Dr.NishaMurlidharanAssistantProfessor,VDP,SRMIST.*

SEMESTER-III

Course Code	ULF23AE1J	Course Name	French for Specific purpose-I	Course Category	AE	Ability Enhancement Courses	L	T	P	O	C
							1	0	2	2	2
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	*French*	Data Book/Codes/Standards	Nil								

Course Learning Rationale (CLR):	*The purpose of learning his course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
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 :	*EnablethestudentstoovercomethefearofspeakingaforeignlanguageandtakepositionasaforeignerspeakingFrench*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To acquire knowledge about French language*	*2*	*75*	*80*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	*L*	*M*	*M*	*H*	*L*	-	-	-
CLO-2 :	*To strengthen the knowledge on concept, culture, civilization, and translation of French*	*2*	*80*	*90*	*M*	*H*	*L*	*H*	*H*	*M*	*H*	*M*	*L*	*L*	*H*	*M*	-	-	-
CLO-3 :	*To develop content using the features in French language*	*2*	*75*	*80*	*H*	*H*	*L*	*M*	*H*	*M*	*L*	*H*	*M*	*M*	*H*	*H*	-	-	-
CLO-4 :	*To interpret & Translate the French language in to other language*	*2*	*75*	*90*	*H*	*L*	*M*	*H*	*M*	*H*	*H*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-5 :	*To improve the communication, inter cultural elements in French language*	*2*	*80*	*75*	*M*	*H*	*H*	*L*	*M*	*M*	*H*	*H*	*M*	*L*	*H*	*M*	-	-	-

Duration(hour)		9	9	9	9	9
S-1	**SLO-1**	*TPdechimie*	*Lejourdesexamens*	*L'impératifnégatif*	*Comprendre une letter demotivation*	*Comprend relastructured'un rapportdestage*
	SLO-2	*Lesexemples*	*Lesactivités*	*-Lepassé composéavecêtre*	*Lesexemples*	*Trouverdesmotsclés-*
S-2	**SLO-1**	*-UnTPaulaboratoire-*	*Lesmsàlafrançaise-*	*Les exemples*	*Repérerleprésent*	*Lesactivités*
	SLO-2	*Lesexemples*	*Lesactivités*	*Lepasséc omposédesverbespronominaux*	*Lesactivités*	*Comprendreuntextetechnique-*
S-3	**SLO-1**	*ComprendreunTP*	*Lesexamens*	*-Larecherchedestage-*	*,lepasséc omposéet*	*Lesactivités*
	SLO-2	*Lesexemples*	*Lesactivités*	*Lesexemples*	*Lesactivités*	*Lesexemples*
S-4	**SLO-1**	*-Suivreunprotocoleexpérimental-*	*-Donnerdesconseils*	*Lesactivités*	*lefuturdansuntexte*	*Releverdesargumentsdansuntexte-*
	SLO-2	*Lesactivités*	*Lesexemples*	*LestageenFrance*	*Lesexemples*	*Lesactivités*
S-5	**SLO-1**	*Liredeséquationschimiques-*	*-Écrireetcomprendreunsms-*	*Lesactivités*	*-Lerapportdestageetledomainedescarburants-*	*Lesexemples*
	SLO-2	*Lesactivités*	*Comprendreuneinterdiction*	*LeCVfrançais*	*Lesactivités*	*Lesactivités*
S-6	**SLO-1**	*Identifierdesformules chimiquesàl'oral*	*Lesactivités*	*Lesexemples*	*Lestage*	*Lesactivités*
	SLO-2	*Lesexemples*	*-Donnezdesconsignes-*	*Lalettredemotivation-*	*Lesexemples*	*LespronomsCOI*
S-7	**SLO-1**	*-L'infinitifpourexprimerun ordreou*	*Lesexemples*	*Comprendreuneoffredestage*	*Laméthodeduplandétaillé-*	*Lesexemples*
	SLO-2	*Lesactivités*	*Comprendre*	*Lesexemples*	*Lesactivités*	*Lesexemples*
S-8	**SLO-1**	*unconseil(danslesconsignes)-*	*Lesexemples*	*Lesactivités*	*Lesexemples*	*Lesactivités*
	SLO-2	*Lesexemples*	*etparlerd'actionspassées-*	*ComprendreetréaliserunCV*	*Lecontenudurapportdestage*	*Quelquesverbesetleurpréposition*
S-9	**SLO-1**	*Lanominalisation*	*Lesexemples*	*Lesactivités*		
	SLO-2	*Lesexemples*	*L'impératifdesverbespronominaux*	*Lesexemples*	*Lesactivités*	*Lesexemples*

Learning Resources

Theory:

1. *"TechFrench"FrenchforScienceandTechnology,IngridLeGargasson,SharivaNaik,Clairechaize,LeséditionsDidier,India,2011*
2. *https://www.fluentu.com/blog/french/french-grammar*
3. *https://www.elearningfrench.com/learn-french-grammar-online-free.html*
4. *https://www.lawlessfrench.com/grammar*
5. *https://blog.gymglish.com/2022/12/15/basic-french-grammar*

Learning Assessment											
Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments, Seminars, TechTalks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf.Paper etc.

Course Designers		
Experts from Industry	**Expert from Higher Technical Institutions**	**Internal Experts**
1.Mr.Kavaskar Danasegarane Process Expert Maersk Global Service Center Pvt. Ltd	1.Dr.C.Thirumurugan Professor, Department of French, Pondicherry University	1. Mr.Kumaravel K. Assistant Professor & Head, SRMIST, KTR
2.Mr.Sharath Raam Prasad Character Designer, Animaker Company Pvt.		2. Mrs.Abigalai, Assistant Professor, SRMIST, VDP

SEMESTER-III

Course Code	UFT23G01T	Course Name	Television Production -I	Course Category	G	Generic Elective Course	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning his course is to:*	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving	Communication	Analytical Skills	PSO-1	PSO-2	PSO-3
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*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics Television Production*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the handling of Equipment*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about recording Setup*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn fundamentals of Television Production*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn about Editing Techniques*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Introduction to Television Production: Early Experiments*	*Introduction to Television Camera Types*	*Introduction to Audio Capture*	*Television Studio Setup*	*Introduction to Video Editing*
	SLO-2	*Evolution of Television Technology: Inventions and Milestones*	*Overview of Broadcast Cameras I*	*Types of Microphones*	*Multi-Camera Production*	*Overview of Editing Software*
S-2	**SLO-1**	*Television Production Roles: Producer, Director, Camera Operator*	*Understanding ENG Cameras*	*Microphone Placement Techniques*	*Live Broadcasting Essentials*	*Basic Editing Techniques*
	SLO-2	*Audio Technician, Production Assistant*	*Exploring Studio Cameras*	*Environmental Considerations for Audio Recording*	*On-screen Graphics and Lower-thirds*	*Advanced Editing Techniques*
S-3	**SLO-1**	*Exploring Television Genres - News Programs, Documentaries*	*Camera Setup and Configuration Basics*	*Basics of Audio Mixing and Monitoring*	*Visual Effects Integration*	*Workflow Considerations in Video Editing*
	SLO-2	*Exploring Television Genres - Dramas, Sitcoms*	*Camera Settings: White Balance Adjustment*	*Audio Mixing Consoles*	*Set Design Principles*	*Introduction to Sound Design*
S-4	**LO-1**	*The Pre-production Process: Scriptwriting Essentials*	*Camera Settings: Exposure Control*	*Monitoring Equipment*	*Camera Placement Strategies*	*Principles of Sound Editing*
	SLO-2	*The Pre-production Process -Casting Procedures*	*Camera Settings: Achieving Sharp Focus*	*Balancing Audio Levels*	*Lighting Grids and Setup*	*Techniques for Sound Mixing and Mastering*
S-5	**SLO-1**	*The Pre-production Process - Location Scouting Techniques*	*Framing and Composition Principles -Rule of Thirds and Golden Ratio*	*Introduction to Lighting Setup*	*Control Room Operations*	*Syncing Audio with Video*
	SLO-2	*The Pre-production Process - Scheduling Strategies*	*Leading Lines and Visual Storytelling*	*Three-Point Lighting Setups*	*Directing Techniques for Multi-Camera Shoots*	*Understanding Delivery Formats*
S-6	**SLO-1**	*Scriptwriting for Television -Techniques and Formats*	*Camera Movement Techniques: Pans*	*Key Light and Fill Light*	*Camera Switching Methods*	*Broadcast Delivery Format*
	SLO-2	*Scriptwriting for Television - Character Development*	*Camera Movement Techniques: Tilts*	*Intensity Adjustment in Lighting*	*Principles of Shot Composition*	*Streaming Delivery Format*

Duration(hour)		12	12	12	12	12
S-7	SLO-1	*Casting and Location Scouting - Auditions and Selection Process*	*Camera Movement Techniques: Zooms*	*Color Temperature Control*	*Time Management in Live Productions*	*On-demand Platform Delivery Format*
	SLO-2	*Casting and Location Scouting - Location Permissions and Permits*	*Camera Movement Techniques: Tracking Shots*	*Managing Shadows in Lighting*	*Cueing Techniques for Smooth Transitions*	*Distribution Strategies for Video Content*
S-8	SLO-1	*Scheduling and Logistics - Equipment Rental and Crew Assignments*	*Advanced Camera Operations: Focus Pulling*	*Advanced Microphone Techniques: Shotgun Microphones*	*Troubleshooting Common Live Production Issues*	*Target Audience Analysis*
	SLO-2	*Scheduling and Logistics - Transportation Planning*	*Advanced Camera Operations: Stabilization Techniques*	*Advanced Microphone Techniques: Lavalier Microphones*	*Incorporating Graphics and Effects in Live Broadcasting*	*Marketing and Promotion Strategies*
S-9	SLO-1	*Television Studio Setup - Infrastructure Overview*	*Depth of Field Management -I*	*Advanced Microphone Techniques: Boom Microphones*	*Designing On-screen Graphics*	*Content Distribution Channels*
	SLO-2	*Television Studio Setup - Lighting Design*	*Low Light Shooting Strategies*	*Understanding Equalization (EQ) in Audio Mixing*	*Lower-thirds Design Principles*	*Video Editing Software: Advanced Features*
S-10	SLO-1	*Multi-camera Production - Directing Techniques*	*High-Speed Shooting and Slow Motion*	*Adding Depth to Sound in Audio Mixing*	*Techniques for Graphics Integration with Live Productions*	*Creative Editing Techniques*
	SLO-2	*Multi-camera Production - Camera Switching*	*Green Screen and Chroma Key Techniques*	*Advanced Audio Mixing Console Features*	*Introduction to Visual Effects in Television Production*	*Sound Design: Advanced Concepts*
S-11	SLO-1	*Live Broadcasting-Challenges and Solutions*	*Interview Setup and Techniques*	*Specialty Lighting Techniques*	*Specialty Lighting Techniques*	*Advanced Delivery Format Considerations*
	SLO-2	*Live Broadcasting - Time Management and Cueing*	*Reality Show Shooting: Handheld Camera Strategies*	*Creative Use of Gels and Diffusion Materials in Lighting*	*Creative Use of Gels and Diffusion Materials*	*Personalized Distribution Strategies*
S-12	SLO-1	*Post-production Process -Editing Principles*	*Multi-Camera Production Coordination*	*Lighting for Different Environments: Indoor vs. Outdoor Settings*	*Lighting for Different Environments: Indoor vs. Outdoor Settings*	*Analyzing Marketing Effectiveness*
	SLO-2	*Post-production Process - Sound Design and Color Grading*	*Live Event Coverage: Strategies and Challenges*	*Integrating Audio Capture and Lighting Setup*	*Integrating Audio Capture and Lighting Setup:*	*Final Project Presentation and Review*

UNIT-I:
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 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 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 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:
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 Recorded Television programmes

Learning Resources	***Theory:***	
	1. Millerson, Gerald. *Television Production*, London,15th Edition, Focal Press,2012.	2. Zettle, Herbert. *Television Production* Handbook, USA, 9th Edition, Cengage Learning, 2005.
		3. Ward, Peter. *Digital Camera Work*, London, Focal Press,2000.

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4can be from any combination of these: Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*1. Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		2. Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-III

Course Code	UDF23S01L	Course Name	FIVE SHOTS EXERCISES	Course Category	S	Skill Enhancement Course	L	T	P	O	C
							0	0	3	2	1

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

Course Learning Rationale (CLR):	*The purpose of learning his course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the mastery of Exploring Contents*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the difference between Multiple Shots takings and Decisive Shots Taking*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the purpose of Images*																		
CLR-4 :	*To impart the fundamentals of Shot list*																		
CLR-5 :	*To learn the process of story telling using only 5 Shots*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Shot division*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Composition*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Camera angles*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Camera movements*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn the basics of Shot division*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		15
S-1&S-3	SLO-1	Introduction to Five Shot Exercise & Content-1 to 5
S-4toS-6	SLO-1	*Different Content Analysis*
S-7toS-9	SLO-1	*Composition*
S-10toS12	SLO-1	*Camera Angle*
S-13toS-15	SLO-1	*Camera Movement*
S-16toS-18	SLO-1	*Shot size*
S-19toS-21	SLO-1	*Precised Stort telling*
S-22toS-24	SLO-1	*Lenses*
S-25toS-27	SLO-1	*Lighting*
S-28toS-30	SLO-1	*Actors' selection*
S-31toS-33	SLO-1	*Staging*
S-34toS-36	SLO-1	*Blocking*
S-37toS-39	SLO-1	*Character Bio*
S-40toS-42	SLO-1	*Character Arc*
S-43toS-45	SLO-1	*Conflict & Resolution*

CLASS EXERCISE:

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

1. Introduction to Five Shot Exercise& Content-1 : 2 Week

Minimum2 class works

2. Content -2 : 1 Week

3. Minimum2 class works :

4. Content -3 : 4 Weeks

Minimum2classworks

5. Content -4 : 4 Weeks

Minimum2classworks

6. Content -5 : 4Weeks

Minimum2classworks

Record Works:

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

(The students must submit the Work Session for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	*Practical / Reference books* *1. "The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age" by Steven Ascher and Edward Pincus (2012, Plume)* *2. "In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch (1995, Silman-James Press)*	*3. "Directing: Film Techniques and Aesthetics" by Michael Rabiger (2013, Focal Press)* *4. "Film Directing Shot by Shot: Visualizing from Concept to Screen" by Steven D. Katz (1991, Michael Wiese Productions)* *5. "The Art of Watching Films" by Dennis Petrie and Joseph Boggs (2013, McGraw-Hill Education)*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total		100%		100%		100%		100%		100%

CLA–4can be from any combination of these: Assignments, Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

Course Designers

Experts from Industry	Experts from Academic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*

SEMESTER-III

Course Code	*UFT23P01L*	Course Name	Internship - I	Course Category	P	Internship/Apprenticeship / Project/Community Outreach	L	T	P	O	C
							0	0	0	0	1
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	*Film Technology*	Data Book/Codes/Standards	Nil								

Course Learning Rationale (CLR):	*The purpose of learning his course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
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*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the Film industry practically*	*3*	*90*	*90*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-2 :	*Students would gain knowledge of Film field circumstances*	*3*	*85*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-3 :	*Students would know various designations and various Film setup*	*3*	*90*	*90*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-4 :	*Students would gain knowledge about film & TV industry*	*3*	*85*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-5 :	*Students would be proficient in the media field*	*3*	*80*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-

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)

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 %

CLA – 4 can be from any combination of these: Assignments, Seminars, TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*

SEMESTER-III

Course Code	UCD23V03T	Course Name	Industry Oriented Employability Skills for Arts	Course Category	V	Value Addition Course	L	T	P	O	C
							2	0	0	2	2

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

Course Learning Rationale (CLR): *The purpose of learning his course is to:*

		Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-1 :	*Demonstrate various principles involved in solving mathematical concepts related to permutation and combination and probability and interpret data*																		
CLR-2 :	*Learn the basic mechanics of Grammar*																		
CLR-3 :	*Develop resume-building practice and presentation skills in students*																		
CLR-4 :	*Prepare students for job interviews*																		
CLR-5 :	*Instill confidence in students and develop the necessary skills to face interview*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Understand the concepts of permutation and combinations, probability, and approach questions in a simpler and innovative method*	3	80	70	M	M	-	M	-	H	-	M	H	M	-	H	-	-	-
CLO-2 :	*Understand the different parts of speech and use the min sentences appropriately*	3	85	75	M	-	-	M	-	H	-	-	-	-	H	-	-	L	H
CLO-3 :	*Understand the importance of resume preparation and building a resume*	3	85	80	H	M	M	M	M	H	L	-	-	-	-	-	M	-	H
CLO-4 :	*Face interviews confidently*	3	85	80	M	M	H	M	M	H	L	-	-	-	-	-	M	-	H
CLO-5 :	*Develop their domain skills*	3	85	80	M	M	H	M	M	H	L	-	-	-	-	-	M	-	H

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Permutation and Combination–Introduction*	*Puzzles Selections–Introduction*	*Resume Writing–Introduction*	*Negotiation Skills-Introduction*	*Blog & Business–Writing–Introduction*
	SLO-2	*Permutation and Combination–Problems*	*Puzzles Selections–Problems*	*Resume Writing–Formats*	*Negotiation Skills–Practise Session*	*Blog & Business–Writing–Steps to follow*
S-2	**SLO-1**	*Probability–Introduction*	*Puzzles Distribution–Introduction*	*Resume Writing–Practise Session I*	*Negotiation Skills-Activity*	*Marketing Writing–Introduction*
	SLO-2	*Probability–Problems*	*Puzzles Distribution–Problems*	*Resume Writing–Practise Session II*	*Negotiation Skills – Feedback Session*	*Marketing Writing–Tips and Resources*
S-3	**SLO-1**	*Data Sufficiency– Introduction*	*Change of Voice–Introduction*	*Presentation–Introduction*	*Prioritising Activities for a Productive Work Day*	*Content Strategy–Introduction*
	SLO-2	*Data Sufficiency–Problems*	*Change of Voice–Rules and conversion*	*Presentation-Do's and Don'ts*	*Prioritising Activities for a Productive Work Day–Feedback Session*	*Content Strategy–How to write and order different types of Content*
S-4	**SLO-1**	*Escalator Problems–Introduction*	*Change of Speech–Introduction*	*Presentation–Types and Rules*	*How to collect, analyse and share Feedback*	*Creative Writing–Introduction*
	SLO-2	*Escalator Problem–Tricky Problems*	*Change of Speech–Rules and Exercises*	*Presentation–Using Visual Elements*	*How to collect, analyse and share Feedback*	*Creative Writing – Elements and Examples*
S-5	**SLO-1**	*Surds and Indices–Introduction*	*Attention to Details–Introduction*	*Presentations – Oral & PPT– Mock Presentation*	*Content Writing-Language Skills – Introduction*	*Copy Writing–Introduction*
	SLO-2	*Surds and Indices– Problems*	*Attention to Details–Benefits and its Importance*	*Suggestions and Tips to improve*	*Language Skills–Importance and Practise Session*	*Copy Writing–Techniques to improve*
S-6	**SLO-1**	*Cubes & Cuboids– Introduction*	*Completing Statements–Introduction*	*Types of Interviews-Group/Stress/HR–Introduction*	*Internet Skills–Introduction*	*Plagiarism-Introduction*
	SLO-2	*Cubes & Cuboid–Problems*	*Completing Statements –Types and Rules*	*Types of Interviews-Mock Interview*	*Internet Skills–Process of Writing, Editing and Publishing in A digital Format*	*Plagiarism–Types and Legal Aspects*

Learning Resources	***Theory:*** *1. Abhijit Guha, Quantitative Aptitude for Competitive Examinations, TataMcGraw Hill,5th Edition* *2. Scott Bennett, The Elements of Resume Style: Essential Rules for Writing Resumes and Cover Letters That Work, AMACOM,2014*	*3. Raymond Murphy, Intermediate English Grammar, Cambridge University Press,2007* *4. Robert W.Bly, The Copywriter's Handbook, St.Martin's Griffin Press,3rd Edition.*

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**
Level1	Remember	10%	10%	30%	30%
	Understand				
Level2	Apply	50%	50%	40%	40%
	Analyze				
Level3	Evaluate	40%	40%	30%	30%
	Create				
	Total	**100%**	**100%**	**100%**	**100%**

CLA-1, CLA-2 and CLA-3 can be from any combination of these: Online Aptitude Tests, Class room Activities, Case Studies, Poster Presentations, Power-point Presentations, Mini Talks, Group Discussions, Mock interviews, etc.
#CLA–4 can be from any combination of these: Assignments, Seminars, Short Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf.Paper etc.,

Course Designers

Experts from Industry	**Experts from Higher Technical Institutions**	**Internal Experts**
Mr.M.Ponmurugan, Executive PMOSS, Cognizant Technology Solutions India Pvt. Limited, Chennai	*Dr.G.Saravana Prabu, Asst.Professor, Department of English, Amrita Vishwa Vidhyapeedam,Coimbatore*	*Dr.Sathish K, HOD, Department of Career Guidance, FSH,SRMIST* *Dr.Muthu Deepa M, Assistant Professor, Department of Career Guidance, FSH,SRMIST*

SEMESTER-IV

Course Code	UDF23401T	Course Name	DOCUMENTARY THEORY	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	*Film Technology*	Data Book/Codes/Standards	Nil								

Course Learning Rationale (CLR):	*The purpose of learning his course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-1 :	*To provide the Knowledge in Documentary Film making*																		
CLR-2 :	*To know the different concepts of Documentary*																		
CLR-3 :	*To understand the purpose Documentary Film Making*																		
CLR-4 :	*To impart the fundamentals of Documentary*																		
CLR-5 :	*To learn different types of Documentaries*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Documentary Film Making*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Documentary*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Documentary Production*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn fundamentals of Documentary*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn the Types of Documentaries*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Introduction to Documentary Filmmaking*	*Documentary Filmmaking Pre-production*	*Interviewing Techniques - Types and Strategies*	*Production in Documentary Filmmaking*	*Introduction to post-production*
	SLO-2	*History and Evolution of Documentary Filmmaking*	*Brainstorming and Research*	*Story Development - Types and Strategies*	*Cinematography in Documentary Filmmaking*	*Distribution in Documentary Filmmaking*
S-2	**SLO-1**	*Documentary Genres and Subgenres*	*Research Methodologies: Archival Research*	*Building Rapport with Interviewees*	*Framing and Composition Basics*	*Overview of the Editing Process*
	SLO-2	*Key Concepts: Truth, Reality, and Subjectivity*	*Research Methodologies: Conducting Interviews*	*Establishing Trust and Comfort*	*Understanding Lighting for Documentaries*	*Assembling Footage*
S-3	**SLO-1**	*Role of the Documentary Filmmaker: Ethics and Responsibilities*	*Research Methodologies: Fieldwork Techniques*	*Eliciting Authentic Responses*	*Planning and Preparation*	*Structuring Scenes: Creating Narrative Flow*
	SLO-2	*Role of the Documentary Filmmaker: Storytelling Techniques*	*Identifying Documentary Subjects*	*Active Listening and Follow-up Questions*	*Techniques for Effective Shots*	*Pacing: Impact and Engagement*
S-4	**SLO-1**	*Role of the Documentary Filmmaker: Achieving Authenticity*	*Exploring Documentary Themes*	*Understanding Narrative Structure*	*Directing Documentary Subjects*	*Incorporating Sound Design: Enhancing Atmosphere and Mood*
	SLO-2	*Seminal Documentaries: Case Study 1*	*Crafting Documentary Narratives*	*Introduction to Storytelling Basics*	*Communicating Vision and Objectives*	*Adding Music: Suitable Tracks*
S-5	**SLO-1**	*Equipment for Documentary Production: Cameras*	*Understanding Documentary Proposal Essentials*	*Narrative Arc: Introduction,*	*Working with Non-professional Actors*	*Graphics and Text: Creating Visual Enhancements*
	SLO-2	*Equipment for Documentary Production: Audio Recording Devices*	*Elements of a Compelling Documentary Treatment*	*Conflict, Climax, and Resolution*	*Establishing Natural Performances*	*Color grading techniques*
S-6	**SLO-1**	*Equipment for Documentary Production: Lighting*	*Developing a Documentary Concept: Storyboarding*	*Creating Tension in Documentaries*	*Balancing Direction and Observation*	*Sound Mixing: Balancing Levels and Enhancing Clarity*
	SLO-2	*Technical Aspects: Camera Settings and Shot Composition*	*Pre-production Planning: Budgeting Basics*	*Building Suspense and Drama*	*Adaptation and Problem-solving*	*Mastering: Preparing the Documentary for Distribution*

Duration(hour)		12	12	12	12	12
S-7	SLO-1	*Technical Aspects: Audio Recording Techniques*	*Pre-production Planning: Scheduling Essentials*	*Character Development*	*Dealing with Unforeseen Obstacles*	*Strategies for Marketing: Identifying Target Audiences*
	SLO-2	*Technical Aspects: Lighting Setup and Control*	*Pre-production Planning: Securing Permissions and Clearances*	*Portraying Subjects in a Compelling Manner*	*Location Scouting and Logistics*	*Distribution Channels: Theatrical, Online, and Broadcast Options*
S-8	SLO-1	*Technical Aspects: Editing Software and Techniques*	*Pre-production Package Overview*	*Storyboarding for Documentaries*	*Equipment Preparation*	*Film Festivals, Screenings, and Events*
	SLO-2	*Short Documentary Concept Pitches*	*Developing Documentary Concepts*	*Planning Visual Sequences and Scenes*	*Shooting Techniques*	*Trailers, Posters, and Press Kits*
S-9	SLO-1	*Short Documentary Concept Selection*	*Crafting a Documentary Proposal*	*Techniques for Effective Storyboarding*	*Lighting Techniques: Creating Mood and Atmosphere*	*Distribution Plan:*
	SLO-2	*Research and Pre-production Planning*	*Pre-production Budgeting*	*Developing Narratives Based on Interviews*	*Conducting On-camera Interviews*	*Identifying Opportunities and Partnerships*
S-10	SLO-1	*Scriptwriting and Storyboarding*	*Permissions and Clearances*	*Scriptwriting Essentials*	*Time Management and Organization*	*Marketing Strategies:*
	SLO-2	*Production: Filming Interviews and B-roll*	*Legal Considerations*	*Crafting Narratives for Documentaries*	*Managing Challenges: Environmental Factors*	*Social Media, Press Releases, and Outreach*
S-11	SLO-1	*Production: Capturing Verité Footage*	*Documentary Concept Refinement*	*Structuring Documentary Scripts*	*Assembling Footage for Visual Storytelling*	*Distribution Logistics*
	SLO-2	*Post-production: Editing and Assembling Footage*	*Feedback Session*	*Enhancing Storytelling with Historical Material*	*Enhancing Sound Quality and Clarity*	*Delivery Formats and Technical Specifications*
S-12	SLO-1	*Post-production: Adding Music and Sound Effects*	*Proposal and Treatment Finalization*	*Using Photographs in Documentaries:*	*Color Grading and Image Adjustment*	*Exhibition Planning*
	SLO-2	*Post-production: Finalizing the Documentary*	*Budget and Schedule Finalization*	*Audio and Visual Enhancements*	*Finalizing the Documentary Scene*	*Organizing Screenings and Events*

UNIT 1:
Introduction to Documentary Filmmaking; Overview of Documentary Filmmaking: history, genres, and Key Concepts; Understanding the role of the Documentary Filmmaker: ethics, storytelling, and Authenticity; Analysis of Seminal Documentaries and their impact on the Genre; Introduction to Equipment and technical aspects of documentary production; Short documentary concept pitches

UNIT 2:
Pre-Production and Research; Research methodologies for documentary filmmaking: archival research, interviews, and fieldwork; Developing a documentary concept: identifying subjects, themes, and narratives; Crafting a compelling documentary proposal and treatment; Pre-production planning: budgeting, scheduling, and securing permissions; Assignment: Pre-production package for a documentary project

UNIT 3:
Interviewing Techniques and Story Development; The art of conducting interviews: techniques for building rapport, asking effective questions, and eliciting authentic responses Understanding narrative structure in documentaries: arc, tension, and character development; Storyboarding and scriptwriting for documentaries: organizing narrative elements and visual sequences; Incorporating archival footage, photographs, and other multimedia elements into storytelling; Assignment: Conducting and editing interview footage for a documentary scene

UNIT 4: PRODUCTION AND CINEMATOGRAPHY
Cinematography techniques for documentary filmmaking: framing, composition, and lighting On-location shooting: capturing compelling visuals and audio in real-world environments Directing documentary subjects: working with non-professional actors and maintaining authenticity; Managing production challenges: adapting to changing conditions and unforeseen obstacles; Assignment: Shooting and editing a documentary scene, focusing on visual storytelling

UNIT 5:
Post-Production and Distribution; Editing techniques for documentary films: assembling footage, structuring scenes, and pacing; Incorporating sound design, music, and graphics to enhance storytelling; Finalizing the documentary: color grading, sound mixing, and mastering; Strategies for marketing, distribution, and exhibition of documentary films; Screening and critique of student documentary projects; Assignment: Final presentation of completed documentary project, along with a distribution plan

Learning Resources	***Theory / Reference books*** 1. "Documentary: A History of the Non-Fiction Film" by Erik Barnouw (1993, Oxford University Press) 2. "The Documentary Film Reader: History, Theory, Criticism" edited by Jonathan Kahana (2016, Oxford University Press)	3. "Reality Fictions: The Films of Frederick Wiseman" by Thomas W. Benson and Carolyn Anderson (2002, Southern Illinois University Press) 4. "Representing Reality: Issues and Concepts in Documentary" edited by Bill Nichols (1991, Indiana University Press) 5. "Visible Evidence: Documentary and the Representation of the Historical" edited by Jane Gaines and Michael Renov (1993, University of Minnesota Press).

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%		20%		20%		30%	-
	Understand										
Level2	Apply	40%		50%		50%		50%		50%	-
	Analyze										
Level3	Evaluate	30%		20%		30%		30%		20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4can be from any combination of these: Assignments, Seminars, TechTalks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf.Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-IV

Course Code	UDF23402T	Course Name	FILM DIRECTION TECHNIQUES	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	The purpose of learning his course is to:	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	To provide the Knowledge of Film direction	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-2 :	To know the concept of Film Scripting																		
CLR-3 :	To gain knowledge about Cinematography and Editing																		
CLR-4 :	To impart the fundamentals of Cinematography and Editing																		
CLR-5 :	To learn the process of Pre-production, Production and Post-production																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1 :	Students would learn the basics of Film direction	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	Students would know the concept of Films scripting	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	Students would gain knowledge about Cinematography and Editing	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	Students would learn fundamentals of Cinematography and Editing	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	Students would learn to process of Pre-production, Production and Post-production	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Introduction to Film Direction	Directing Actors	Cinematography and Visual Style	Pre-production	Post-production
	SLO-2	Role and responsibilities of a film director	Psychology and performance	Basics of cinematography	Fixing Plot and Genre	Post Production process slow
S-2	SLO-1	History and evolution of film direction	Purpose of character sketch	Camera Angels	Story Time line order	Process of Editing
	SLO-2	Introduction of Storytelling	Rapport with Actors	Camera Movements	Screen play order	Dubbing Process
S-3	SLO-1	Process of script analysis	Character Exploration	Lenses (Normal, Tele & wide)	Screen play discussion	Sound effects
	SLO-2	Character development	Shot Blocking	Depth of Field	Actors fixing	Rerecording
S-4	SLO-1	Composition and framing	Staging and composition	Depth of focus	Crew fixing	Sound mix
	SLO-2	Definition and concept of mise-en-scene	Rehearsal Methods	Composition rules	Script book copy right registration	Sound final
S-5	SLO-1	scriptwriters	Rehearsal exercises	Lighting principles 1	Artist breakdown	First copy
	SLO-2	Collaborating with other technicians	Acting styles	Lighting principles 2	Location breakdown	Principles of editing
S-6	SLO-1	Art Direction	Importance of Emotions	Lighting setups 3	Budget planning	Continuity
	SLO-2	Music Direction	Emotional preparation	Mood Lighting	Finance search	Pace
S-7	SLO-1	Lyrics Analysis	Non-professional actors	Atmosphere lighting	Location scouting	Rhythm
	SLO-2	Role of Stunt Master	Professional Actors	Understanding Color Theory	Process of Set design	Timing
S-8	SLO-1	Role of Editor	Consistency in Acting	Impact on color theory on Storytelling	Costume design	Montage
	SLO-2	Importance of Color Graders	Feedback Actors	Visualizing scenes	Wardrobe selection	Foley
S-9	SLO-1	Importance of Graphics	Directing Children	Shot planning	Props selection	Color grading
	SLO-2	Understanding Sound Dubbing	Directing Animals	Action sequences	Legal consideration (Agreements)	Color correction
S-10	SLO-1	Significance of Sound Effects	Director actor collaborations	Visual effects and CGI	Safety Protocols	Special visual effects
	SLO-2	Knowing about Sound Rerecording	Acting practical - 1	Digital Intermediator	Risk management	Stunt scene graphics
S-11	SLO-1	Process of Sound Mixing	Acting Practical - 2	Digital Imaging Technicians	Production meeting	Test screening
	SLO-2	Presenting the First copy	Managing conflicts	Case studies of iconic film 1	Short listing process	Audience feedback
S-12	SLO-1	Pre-Shooting, Shooting and Post Shooting	Knowing about Auditions	Case studies of iconic film 2	Importance of Rehearsals	Marketing and Distributions
	SLO-2	Promotions	Cast Call process	Director and cinematographers' relationships	Production management strategies.	Promotions.

UNIT- I:
Introduction to Film Direction - Role and responsibilities of a film director - History and evolution of film direction – Storytelling – script analysis – Character development – composition and framing – mise-en-scene – scripwriters Collaborating with other technicians – pre-production, production, post production and promotion.

UNIT- II:
Directing Actors – Psychology and performance – character sketch – Blocking and staging – acting styles – Emotional preparation – non-professional actors – feedback actors – Directing children and animals – director-actor collaborations – practical exercises – managing conflicts – auditions.

UNIT- III:
Cinematography and Visual Style – Basics of cinematography – Camera angles and movements – lenses and focal lengths – composition rules - Lighting - color theory – Directing action sequences – visual effects and CGI – director and cinematographers' relationships.

UNIT- IV:
Pre-production and Production Management – Pre-production workflow – Script breakdown and scheduling – Budgeting – Location scouting – Set design – Costume design – Props selection – crew members selection – Production meetings – shot lists and storyboards – rehearsals – production management strategies.

UNIT- V:
Post-production and Editing – Post-production process flow – editing software – principles editing – Continuity – Pace, rhythm and timing in editing – Foley sound – Color grading and correction – visual effects – Test screenings and audience feedback – Marketing and distribution - Promotions.

Learning Resources	**Text books:** 1. "Directing: Film Techniques and Aesthetics" by Michael Rabiger (Year: 2013, Publisher: Focal Press) 2. "On Directing Film" by David Mamet (Year: 1991, Publisher: Penguin Books)	**Reference books:** *3. "The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition" by Gustavo Mercado (Year: 2010, Publisher: Focal Press)* *4. "Film Directing Shot by Shot: Visualizing from Concept to Screen" by Steven D. Katz (Year: 1991, Publisher: Michael Wiese Productions)*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level 2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level 3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf.Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-IV

Course Code	UDF23403L	Course Name	FILM GENRE ANALYSES	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							0	0	7	2	4

Course Learning Rationale (CLR):	The purpose of learning his course is to:	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	To provide the introduction of Film Genres	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	To know the concept of Film Genres	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	To understand the purpose of Film Genres																		
CLR-4 :	To impart the fundamentals of Film Genres																		
CLR-5 :	To learn to process of Film Genres analysis																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1 :	Students would learn Various Film Genres	3	85	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-2 :	Students would know the concept of Film Genres	3	80	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-3 :	Students would gain knowledge Film Genres	3	85	85	H	L	L	M	H	H	M	M	M	H	L	L	-	-	-
CLO-4 :	Students would learn fundamentals of Film Genres	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-
CLO-5 :	Students would learn to process of Film Genres analysis	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-

Duration(hour)		15
S-1toS-7	SLO-1	Analysis of Romance and Action Genres
S-8toS-14	SLO-1	Analysis of Comedy and Crime Genres
S-15toS-21	SLO-1	*Analysis of Adventure and Animation Genres*
S-22toS-28	SLO-1	*Analysis of Biographical and Experimental Genres*
S-29toS-35	SLO-1	*Analysis of Fantasy and Film noir Genres*
S-36toS-42	SLO-1	*Analysis of Historical and Musical Genres*
S-43toS-49	SLO-1	*Analysis of Mystery and Political Genres*
S-50toS-56	SLO-1	*Analysis of Psychological and Supernatural Genres*
S-57toS-63	SLO-1	*Analysis of War and Disaster Genres*
S-64toS-70	SLO-1	*Analysis of Family and Surreal Genres*
S-71toS-77	SLO-1	*Analysis of Teen and time Travel Genres*
S-78toS-84	SLO-1	*Analysis of Urban and Rural Genres*
S-85toS-91	SLO-1	*Analysis of Courtroom and Medical Genres*
S-92toS-98	SLO-1	*Analysis of Biopic and Survival Genres*
S-99toS-105	SLO-1	*Analysis of Sports and Scientific fiction Genres*

CLASS EXERCISE:

(Final Out Put=08 marks & 02 marks for Regularity & Discipline=Total-10 Marks)

1. Exploring Film *Genres* : 1 Week

Minimum 01class works

2. Exploring *Different Types Romantic movies* : 1 Week

Minimum 01classworks

3. Analysing *Types of Action movies* : 1 Week

Minimum 01classworks

4. *Exploring Family Melodramas* : 1 Weeks

Minimum 01classworks

5. *Analysing Comedy Genres* : 2 Weeks

Minimum 01classwork

6. Understanding *the Psychological and Thrillers Genres* : 3 Weeks

Minimum 01classworks

7. Understanding *War and Disaster Genres* : 3 Weeks

Minimum 01classworks :

8. Understanding *Courtroom, Medical and other Genres* : 3 Weeks

Minimum 01classworks :

Record Works:

1. Submission of Any ten films analysis, each one with different Genres

(The students must submit all exercises as Record Work in Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical / Reference Books*** 1. "Film Genre: From Iconography to Ideology" by Barry Keith Grant (2007, Wallflower Press) 2. "Genre and Hollywood" by Steve Neale (2000, Routledge)	3. "Film Genre Reader IV" edited by Barry Keith Grant (2012, University of Texas Press) 4. "Genre and Contemporary Hollywood" by Steve Neale (2002, British Film Institute) 5. "Film Genre: Hollywood and Beyond" by Barry Langford (2005, Edinburgh University Press)

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practical
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf.Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-IV

Course Code	ULT23AE2J	Course Name	Applied Tamil – II	Course Category	AE	Ability Enhancement Courses (AE)	L	T	P	O	C
							1	0	2	2	2

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning		
		1	2	3
CLR-1 :	அகராதி, கலைச்சொல் குறித்த நுட்பங்களை அறியச் செய்தல்	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)
CLR-2 :	நேர்காணல் செய்யும் திறனும் செய்தி வாசிப்பு முறைகளையும் தெரியச் செய்தல்			
CLR-3 :	விமர்சனத்தின் தன்மைகளும் செய்தியறிக்கை தயாரிக்கும் முறையையும் அறியச் செய்தல்			
CLR-4 :	பேச்சுக்கலையின் தனித்துவங்களைப் புரியச் செய்தல்			
CLR-5 :	*கணினித்தமிழின் பல்வேறு நுட்பங்களைத் தெரியச் செய்தல்*			

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*				Program Learning Outcomes (PLO)													
					1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
					Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1 :	அகராதித்துறை, கலைச்சொல்லாக்கத் துறையைத் தெரிந்துகொள்ளுதல்	2	75	60	H	L	H	M	H	H	L	M	H	M	L	H	-	-	-
CLO-2 :	ஊடகங்களில் மொழி ஆளுமையோடு செயல்படும் திறன் பெறுதல்	2	80	70	H	M	H	L	M	H	L	H	M	L	H	H	-	-	-
CLO-3 :	கலை, இலக்கிய விமர்சன முறைகளையும், செய்தியறிக்கை தயாரிக்கும் நுட்பங்களையும் தெரிந்துகொள்ளுதல்	2	70	65	H	L	H	M	H	H	M	H	L	H	M	H	-	-	-
CLO-4 :	*பல்வேறு வடிவங்களைக் கொண்ட பேச்சுக்கலையை அறிவதன்வழி, சிறந்த மேடைப் பேச்சாளராக உருவாகும் தகுதியைப் பெறுதல்*	2	70	70	H	M	H	L	H	M	M	H	H	L	H	H	-	-	-
CLO-5 :	*தமிழைக் கணினி வழி,* இணையம் வழி *கொண்டுசேர்க்கும் உலகளாவிய செயல்பாடுகளை அறிந்துகொள்ளுதல்*	2	80	70	H	M	H	H	M	H	L	M	H	L	H	H	-	-	-

Duration (hour)		9	9	9	9	9
S-1	SLO-1	தமிழில் அகராதிகள்	நேர்காணல் அறிமுகம்	விமர்சனம் – அறிமுகம்	பேச்சுக்கலை	கணினித்தமிழ்
	SLO-2	ஒரு மொழி/ இருமொழி அகராதி	ஆளுமைத்திறன்	விமர்சனத்தின் நோக்கம்	பேச்சின் அடிப்படைகள்	கணினி வழித் தட்டச்சு
S-2	SLO-1	பன்மொழி அகராதி	நோக்கம் – கண்டறிதல்	விமர்சன வகைகள்	தன்னம்பிக்கையும் பேச்சும்	தட்டச்சு செய்யும் மென்பொருட்கள்
	SLO-2	உயிர்/ மெய் எழுத்துகள்	நேர்காணல் முறைகள்	இலக்கிய விமர்சனம்	பேச்சின் வகைகள்	எழுத்துருக்கள்
S-3	SLO-1	உயிர்மெய் எழுத்துகள்	இனிய சொற்கள் பயன்பாடு	திரை விமர்சனம்	மேடைப் பேச்சு	யூனிகோடு எழுத்துருக்கள்/ பிற எழுத்துருக்கள்
	SLO-2	அகராதிக்கான அடிப்படைகள்	நேர்காணல் வகைகள்	கலை விமர்சனம்	பட்டிமன்றப் பேச்சு	குரல் வழி தட்டச்சு
S-4	SLO-1	அகராதி உருவாக்கப் பயிற்சி	நேரடியாக வினா விடை	விமர்சகர் தகுதிகள்	சொற்பொழிவு முறை	எழுத்து வழி தட்டச்சு
	SLO-2	அகராதி உருவாக்கப் பயிற்சி	அச்சு ஊடக நேர்காணல்	தேர்ந்த புலமை	பேச்சின் நுட்பங்கள்	தட்டச்சு செய்யும் பயிற்சி
S-5	SLO-1	கலைச்சொல் அறிமுகம்	காட்சி ஊடக நேர்காணல்	எழுத்துவடிவ விமர்சனம்	பேச்சாளர்களும் பேசும் முறைகளும்	தட்டச்சு செய்யும் பயிற்சி
	SLO-2	பிறமொழிச் சொற்களும் தமிழில்	கேட்பு ஊடக நேர்காணல்	காட்சி வடிவ விமர்சனம்	பேச்சு - எடுத்துரைப்பும்	பிழை திருத்திகள்

Duration (hour)		9	9	9	9	9
		கலைச் சொற்களும்			உடல்மொழியும்	
S-6	SLO-1	கலைச்சொல்லாக்க நெறிமுறைகள்	கள ஆய்வில் நேர்காணல்	விமர்சனம் செய்யும் பயிற்சி	நவீன தொழில்நுட்பங்களில் பேச்சு முறைகள்	தமிழில் பிழை திருத்தம் செய்யும் மென்பொருட்கள்
	SLO-2	கலைச்சொல் உருவாக்க உத்திகள்	நேர்காணல் செய்யும் பயிற்சி	விமர்சனம் செய்யும் பயிற்சி	பேச்சாளர்க்குரிய தகுதிகள்	வலைப்பூ உருவாக்கம்
S-7	SLO-1	துறைசார் சொற்கள்	நேர்காணல் செய்யும் பயிற்சி	செய்தியறிக்கை	பேச்சுப் பயிற்சி	வலைப்பூவில் எழுதும் முறைகள்
	SLO-2	புதிய கண்டுபிடிப்புகளும் கலைச்சொற்களும்	செய்தி வாசிப்பு முறைகள்	சமூக நிகழ்வை எழுதுதல்	பேச்சுப் பயிற்சி	வலைப்பூவின் பயன்கள்
S-8	SLO-1	பயன்பாட்டுச் சொற்கள்	செய்தி வாசிப்பு நுட்பங்கள்	செய்தியாளர்க்குரிய தகுதிகள்	கலந்துரையாடலின் நோக்கம்	தமிழ் இணைய நூலகங்கள்
	SLO-2	கலைச்சொல்லாக்கப் பயன்பாடுகள்	உச்சரித்தல்	உற்றுநோக்குதல்	கலந்துரையாடலின் தனித்தன்மைகள்	இணைய நூலகப் பயன்பாடுகள்
S-9	SLO-1	கலைச்சொல் உருவாக்கப் பயிற்சி	பிழையின்றி வாசித்தல்	சமநிலையில் எழுதுதல்	தம் கருத்தைத் தெளிவாக உரைத்தல்	தமிழ்த் தொடரடைவுகள்
	SLO-2	கலைச்சொல் உருவாக்கப் பயிற்சி	வாசித்தலும் உணர்வும்	செய்தியறிக்கை தயாரித்தல்	கலந்துரையாடல் பயிற்சி	தொடரடைவின் பயன்பாடுகள்

Learning Resources	
	1. அகராதியியல், பெ. மாதையன், தமிழ்ப் பல்கலைக்கழகம், தஞ்சாவூர், 1997. 2. பேச்சுக்கலை, ம. திருமலை, மீனாட்சி புத்தக நிலையம், மயூராவளாகம், மதுரை, 2009. 3. பேச்சாளராக, அ.கி.பரந்தாமனார், பாரி நிலையம், சென்னை, 1961 4. **இணையத் தமிழ், சந்திரிகா சுப்பிரமணியன், சந்திரோதயம் பதிப்பகம், மதுரை, 2020.** 5. **நேர்காணல், மின்னூலகம், தமிழ் இணையக் கல்விக் கழகம்,** https://www.tamilvu.org/

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level 2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level 3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.,

Course Designers

Experts from Industry	Expert from Higher Technical Institutions	Internal Experts
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.

SEMESTER-IV

Course Code	ULH23AE2J	Course Name	APPLIED HINDI-II	Course Category	AE	Ability Enhancement Courses	L	T	P	O	C
							1	0	2	2	2

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

Course Learning Rationale (CLR): *The purpose of learning this course is to:*

		Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-1 :	*To find and analyze different types of Cinemas*																		
CLR-2 :	*To Discover the print Media in the present World*																		
CLR-3 :	*Writing report for Employability*																		
CLR-4 :	*Writing Reviews and Create Job Oriented learning*																		
CLR-5 :	*To Acquire technical words for various job Prospects*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To Understand the History and Documentary in Hindi Cinema*	*2*	*75*	*80*	*H*	*H*	*H*	*M*	*L*	*H*	*L*	*M*	*L*	*L*	*H*	*M*	-	-	-
CLO-2 :	*To Comprehend Media Studies*	*2*	*80*	*90*	*H*	*H*	*H*	*M*	*L*	*H*	*H*	*M*	*L*	*L*	*H*	*M*	-	-	-
CLO-3 :	*To Evaluate report Writing*	*2*	*75*	*95*	*H*	*H*	*M*	*L*	*H*	*H*	*M*	*H*	*M*	*M*	*H*	*H*	-	-	-
CLO-4 :	*Enhance their Writing Skills in Media Studies*	*2*	*80*	*90*	*H*	*H*	*L*	*H*	*M*	*H*	*L*	*H*	*H*	*M*	*H*	*H*	-	-	-
CLO-5 :	*To Understand and usage of technical words in Hindi*	*2*	*85*	*90*	*M*	*H*	*M*	*H*	*L*	*H*	*H*	*L*	*H*	*M*	*H*	*H*	-	-	-

Duration(hour)		9	9	9	9	9
S-1	**SLO-1**	*HINDI CINEMA*	*MEDIA AURHINDI BHASHA*	*REPORT ARJLEKHAN*	*FILM REVIEW & VIGYAPAN*	*PARIBHASHIKSHABDAVALI*
	SLO-2	*CINEMAKIAVDHARNA*	*AVDHARNA*	*AVDHARNA*	*ARTH*	*ARTH*
S-2	**SLO-1**	*UDBHAV*	*SWARUP*	*SWARUP*	*PARIBHASHA*	*PARIBHASHA*
	SLO-2	*VIKASH*	*MAHATVA*	*UDDESHYA*	*SWARUP*	*SWARUP*
S-3	**SLO-1**	*DOCUMENT RIMOVEKIAVDHARNA*	*MEDIA MENBHASHAKAPRAYOG*	*MAHATVA*	*AWADHARNA*	*PRAKAR*
	SLO-2	*COMERCIAL MOVEKIAVDHARNA*	*UTTARDAYITVA*	*REPORT ARJLEKHANKEPRATIRUCHIJAGANA*	*FILM REVIEW KAMAHATTVA*	*AVADHARNA*
S-4	**SLO-1**	*PRAYOJAN*	*PRINT MEDIA*	*REPORT AJKIBHUMIKA*	*VIGYAPANAURBAZAR*	*PRAYOJAN*
	SLO-2	*UDDESHYA*	*ELECTRONICMEDIA*	*PRAYOJAN*	*VIGYAPANAURROZGAR*	*UDDESHYA*
S-5	**SLO-1**	*MAHATVA*	*MEDIA KIJIMMEDARI*	*PRAYOG*	*PRINT VIGYAPAN*	*MAHATVA*
	SLO-2	*PRAKAR*	*SMACHARLEKHAN*	*UTTARDAYITVA*	*VIGYAPANKIBHASHA*	*PRAYOG*
S-6	**SLO-1**	*PRISHTHBHUMI*	*REPORT ERKEGUN*	*RIPOTARJLEKHAN*	*AWADHARNA*	*UDDESHYA*
	SLO-2	*KARYASHALA*	*SAHAJTA*	*PUNRIKSHAN*	*ARTH*	*TAKANIKISHABDAVALIKAMHATVA*
S-7	**SLO-1**	*DOCUMENT RYKIVIDHI*	*NISPAKSHTA*	*LEKHANVIDHI*	*PARIBHASHA*	*HINDI SEANGREZISHABD*
	SLO-2	*DOCUMENT RYAUR COMERCIAL MOVE MENANTAR*	*PEETPATRAKARITA*	*SAMAJIKDAYRA*	*SWARUP*	*ANGREZISEHINDISHABD*
S-8	**SLO-1**	*COMERCIAL KIVIDHI*	*UTTARDAYITVA*	*SAHITYA MERIPOTARJLEKHAN*	*VIGYAPANKEPRAKAR*	*EKDINEKSHABD*
	SLO-2	*MOVEVI SLESHAN*	*BHASHAGYAN*	*PARIYOJNAKARYA*	*VIGYAPANKIVISHESHTAYEN*	*SHABDONKAVISLESHAN*
S-9	**SLO-1**	*PARICHARCHA*	*PARICHARCHA*	*PARICHARCHA*	*VIGYAPANMANG*	*PATHPRICHARCHA*
	SLO-2	*PRASHNABHYASH*	*PRASHNABHYASH*	*PRASHNABHYASH*	*VIGYAPANKAPRABHAV*	*PRASHNABHAYASH*

Learning Resources

Theory:

Edited Book:"PRAYOJANMULOK HINDI",SRIJONLOKPUBLICATION,2023, New Delhi

1. *Srijanlok Literary Magazine, Ara(Bihar–802301)*
2. *https://hindisamay.com/*
3. *https://ncert.nic.in/textbook.php?fhbr1=0-12*
4. *Prayojanmulak Hindi, Dr.Sontakke*
5. *https://rajbhasha.gov.in/hi/ol_clause*

Learning Assessment											
Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level 1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level 2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level 3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Higher Technical Institutions**	**Internal Experts**
1.Shri.SantoshKumar, Editor Srijanlok Magazine, Vashishth Nagar,Agra-802301.	*1.Prof.(Dr.)S.Narayan Raju, Head, Department o fHindi, CUTN, TamilNadu*	*1. Dr.SPreeti. Associate Professor & Head, SRMIST.*
		2. Dr.Md.S.Islam Assistant Professor, SRMIST.
		3. Dr.S.Razia Begum, Assistant Professor, SRMIST.
		4. Dr.Nisha Murlidharan Assistant Professor, VDP, SRMIST.

SEMESTER-IV

Course Code	ULF23AE2J	Course Name	FRENCH FOR SPECIFIC PURPOSE-II	Course Category	AE	Ability Enhancement Courses	L	T	P	O	C
							1	0	2	2	2

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
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*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Enable the students to overcome the fear of speaking a foreign language and take position as a foreigner speaking French*	*2*	*75*	*80*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	*L*	*M*	*M*	*H*	*L*	-	-	-
CLO-2 :	*To strengthen the knowledge on concept, culture, civilization, and translation of French*	*2*	*80*	*90*	*M*	*H*	*L*	*H*	*H*	*M*	*H*	*M*	*L*	*L*	*H*	*M*	-	-	-
CLO-3 :	*To develop content using the features in French language*	*2*	*75*	*80*	*H*	*H*	*L*	*M*	*H*	*M*	*L*	*H*	*M*	*M*	*H*	*H*	-	-	-
CLO-4 :	*To interpret the French language in to other language*	*2*	*75*	*90*	*H*	*L*	*M*	*H*	*M*	*H*	*H*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-5 :	*To improve the communication, intercultural elements in French language*	*2*	*80*	*75*	*M*	*H*	*H*	*L*	*M*	*M*	*H*	*H*	*M*	*L*	*H*	*M*	-	-	-

Duration(hour)		9	9	9	9	9
S-1	**SLO-1**	TOEIC	Lesquantificateurs	Lesprépositionsdelieu	Lesverbesirréguliers	Lanégation
	SLO-2	Qu'est-cequec'est/	legénitif	Lesactivités	lefuturet	l'interrogation
S-2	**SLO-1**	Aquiest-ildestiné?	Lesadjectifs	Lesprépositionsdetemps-	leconditionnel	Lesactivités
	SLO-2	Lescompétencesévaluées	etpronomspossessifs	Lesactivités	lesmodaux	l'exclamation
S-3	**SLO-1**	Lenom	lespronoms	lestempset	Lasuggestion	Lesactivités
	SLO-2	Leplurieldesnoms	Lespronomspersonnels	Lesactivités	leconseil	l'emphase
S-4	**SLO-1**	Lesindénombrables	lespronomscompléments	lesaspects-	Lesexemples	Lesexemples
	SLO-2	Lesnomscomposés	Lesactivités	Lesactivités	lereproche	Lesactivités
S-5	**SLO-1**	L'adjectif	pronomsréfléchis	Leprésentsimple	Lesactivités	l'impératif
	SLO-2	Lescomparatifs	Lesactivités	Lesactivités	L'obligation	Lesactivités
S-6	**SLO-1**	lessuperlatifs	lesadverbes	Leprésentbe+ing	lapermission	avoixpassive
	SLO-2	lesarticlesdéfinis(the)	Lesactivités	Lesactivités	l'interdiction	Lesexemples
S-7	**SLO-1**	lesarticlesindéfinis(a,an)	Laplacedel' adverbedansla Phrase	Lesexemples	Lacapacité	essubordonnéesrelatives
	SLO-2	Les exemples	Lesactivités	Leprétéritsimple-Leprétéritbe+V-ing	l'incapacité	Lesactivités
S-8	**SLO-1**	Lesadjectifs	L'ordredesadverbes	Lesexemples	lesverbesàparticule	Lessubordonnéescirconstancielles
	SLO-2	Lesexemples	Lesactivités	-Leprésentperfectbe+ing	lesverbessuivisdeV-ing	Lesactivités
S-9	**SLO-1**	pronomspossessifs(thisetthat)	lesprépositions-	Lepastperfectsimple-	d'uninfinitifavecsansto	Anepasconfondre
	SLO-2	Lesactivités	Lesexemples	Lepastperfectbe+ving-	Lesexemples	Lesactivités

Learning Resources	***Theory***:	
	1. "*RéussirlenoueauTOEIC*"Détailsdesépreuves, méthodologie,grammaire,etvocabulaire,Studyrama.	3. *https://www.elearningfrench.com/learn-french-grammar-online-free.html*
	2. *https://www.fluentu.com/blog/french/french-grammar*	4. *https://www.lawlessfrench.com/grammar*
		5. *https://blog.gymglish.com/2022/12/15/basic-french-grammar*

	Learning Assessment										
Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level 2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level 3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Expert from Higher Technical Institutions**	**Internal Experts**
1. Mr.Kavaskar Danasegarane Process Expert Maersk Global Service Center Pvt. Ltd	1.Dr.C.Thirumurugan Professor, Department of French, Pondicherry University	1.Mr.Kumaravel K. Assistant Professor & Head, SRMIST,KTR
2.Mr.Sharath Raam Prasad Character Designer ,Animaker Company Pvt.		2.Mrs.Abigalai Assistant Professor, SRMIST, VDP

SEMESTER-IV

Course Code	UFT23G02L	Course Name	TELEVISION PRODUCTION PRACTICAL	Course Category	G	Generic Elective Course	L	T	P	O	C
							0	0	8	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
CLR-1 :	*To provide the fundamentals of Television Production*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the different concept of Studio Lighting Techniques*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the purpose of News Reading Programme Technique*																		
CLR-4 :	*To impart the fundamentals of Framing Techniques*																		
CLR-5 :	*To learn the process Fiction and Non-Fiction*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Television Production*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Studio Lighting Techniques*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Outdoor Lighting Techniques*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Framing Techniques*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Fiction and Non-Fiction*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)	15	
S-1 to S-7	SLO-1	*Study of Television Equipment installed in a Professional Television Studio-I*
S-8 to S-14	SLO-1	*Study of Television Equipment installed in a Professional Television Studio-II*
S-15 to S-21	SLO-1	*Study of Television Equipment installed in a Professional Television Studio-III*
S-22 toS-28	SLO-1	*Study of E.N.G. Video Shooting Equipment. -I*
S-29 toS-35	SLO-1	*Study of E.F.P. Video Shooting Equipment. -I*
S-36 to S-42	SLO-1	*Study of multi-Camera production set-up.*
S-43toS-49	SLO-1	*Study and demonstration of DV Camcorder*
S-50toS-56	SLO-1	*Practice in using DV Camcorder.*
S-57toS-63	SLO-1	*Study of professional SD Camcorders-I*
S-64toS-70	SLO-1	*Study of professional SD Camcorders-II*
S-71toS-77	SLO-1	*Practice in using HD Camcorders.*
S-78toS-84	SLO-1	*Study of Studio Multi Camera Set-up.*
S-85toS-91	SLO-1	*Outdoor Lighting Techniques-I*
S-92toS-98	SLO-1	*Practice in setting-up Lighting-i*
S-99toS-105	SLO-1	*Practice in setting-up Lighting. -II*

CLASS EXERCISE:

(OUTPUT = 40 marks &10 marks for Regularity & Discipline -Total – 50 Marks)

1. Different Equipment Analyzing : 1 Week

Minimum 2 class works

2. Study of E.N.G/E.F.P : 2 Week

Minimum 2 class works

3. Practice DV Camcorder : 3 Week

Minimum 2 class works :

4. Study of Studio Multi Camera Set-up. : 3 Week

Minimum 2 class works

5. Outdoor Lighting Techniques : 6 Weeks

Minimum 4 class works

Record Works:

Submission of Video content in Mobile containing Achoring or Talk Show for 5 Minutes

(The students must submit all the exercises as Record Work for the Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:***	2. Zettle, Herbert. *Television Production* Handbook, USA, 9th Edition, Cengage Learning, 2005.
	1. Millerson, Gerald. *Television Production*, London, 15th Edition, Focal Press, 2012.	3. Ward, Peter. *Digital Camera Work*, London, Focal Press,2000.

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S & H, RMP*
		Mr.V.Gajendran, Assistant Professor, SRMIST, S & H, RMP

SEMESTER-IV

Course Code	UDF23S02L	Course Name	AUDITION AND REHEARSALS	Course Category	S	Skill Enhancement Courses	L	T	P	O	C
							0	0	3	2	2

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
CLR-1 :	*To provide the mastery in basics Audition*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the different Film Characters Audition Process*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the Process of Rehearsal*																		
CLR-4 :	*To impart the fundamentals of Acting*																		
CLR-5 :	*To learn the process precise acting Extraction*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Audition*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Audition process*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Rehearsal*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Character biography*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of precise acting Extraction*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		15
S -1 & S - 3	SLO-1	*Introduction to Audition Rehearsals*
S - 4 to S - 6	SLO-1	*Acting for theatre, film and tv media*
S – 7 to S - 9	SLO-1	*Creating expressive Scenes and Auditing*
S -10 to S - 12	SLO-1	*Learning about Auditions in casting*
S -13 to S - 15	SLO-1	*Learning about Rehearsal Etiquette*
S – 16 to S - 18	SLO-1	*Learning about Character analysis*
S – 19 to S - 21	SLO-1	*The Process of Creating cast chemistry*
S – 22 to S - 24	SLO-1	*The Process of Creating Improvisation*
S – 25 to S - 27	SLO-1	*The Process of Creating different Genres acting styles*
S – 28 to S - 30	SLO-1	*The Process of Managing Frame Fright*
S – 31 to S - 33	SLO-1	*Studying the Feedback*
S – 34 to S - 36	SLO-1	*Studying the Art of cold reading*
S – 37 to S - 39	SLO-1	*Studying the Body language, Mind and voice control for a specific character*
S – 40 to S - 42	SLO-1	*Studying the resource of Costume and Makeup*
S – 43 to S - 45	SLO-1	*Creating Scene Rehearsal*

CLASS EXERCISE:

(Output = 40 marks &10 marks for Regularity & Discipline -Total – 50 Marks)

1. 1.*Creating expressive emotions* : 3 Week

Minimum 2 classworks

2. *Learning about the Auditions process* : 3 Week

Minimum 2 classworks

3. *Process of Creating Rehearsal* : 4 Week

Minimum 2 classworks

4. *Studying the resource for the Scene* : 4 Week

Minimum 2 class works

5. *Creating Final Scene Act output* : 1 Weeks

Minimum 4 class works

Record Works:

1. Creating Scene output after Audition and Reherasal

(The students must submit all the exercises as Record Work for the Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical / Reference Books*** *1. "Audition" by Michael Shurtleff (1978, Bantam Books)* *2. "The Actor's Art and Craft: William Esper Teaches the Meisner Technique" by William Esper and Damon DiMarco (2008, Anchor Books)*	*3. "Auditioning: An Actor-Friendly Guide" by Joanna Merlin (2001, Vintage)* *4. "The Actor's Guide to Auditions and Interviews" by Margo Annett (2005, Allworth Press)* *5. "How to Audition for Movies: A Step-by-Step Guide to Effective Auditioning for Actors" by Richard Hatch and Joanne Siegel (2012, R&D Books)*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-IV

Course Code	UCD23V06T	Course Name	CAREER READINESS AND LEADERSHIP MANAGEMENT	Course Category	V	Value Addition Course	L	T	P	O	C
							2	0	0	2	2

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*Enable students to understand reasoning skills and mathematical concepts*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Prepare students for job interviews*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Help learners to develop the vocabulary of a general kind by developing their reading skill*																		
CLR-4 :	*Nurture a creative and professional mind set*																		
CLR-5 :	*Develop life – long skills students can use to seek jobs, internships and make career changes*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Solve the problems on reasoning*	*3*	*80*	*75*	*H*	*M*	*-*	*-*	*-*	*M*	*-*	*H*	*-*	*H*	*-*	*H*	*M*	*-*	*-*
CLO-2 :	*Face interviews confidently*	*3*	*80*	*75*	*-*	*-*	*M*	*-*	*M*	*-*	*-*	*-*	*L*	*-*	*H*	*-*	*-*	*H*	*H*
CLO-3 :	*Develop comprehension and interpretation skills*	*3*	*75*	*70*	*H*	*M*	*-*	*M*	*H*	*-*	*M*	*-*	*-*	*-*	*-*	*M*	*-*	*H*	*M*
CLO-4 :	*Used esign thinking as a strategy*	*3*	*75*	*70*	*H*	*-*	*M*	*M*	*-*	*H*	*-*	*-*	*-*	*M*	*-*	*H*	*-*	*H*	*M*
CLO-5 :	*Assist students in choosing a career path during their course*	*3*	*75*	*70*	*-*	*M*	*M*	*-*	*H*	*-*	*M*	*-*	*-*	*-*	*H*	*-*	*-*	*H*	*H*

Duration (hour)		12	12	12	12	12
S-1	SLO-1	*Partnership*	*Self- Image and Self - Presentation*	*Extempore Practice Session*	*Entrepreneurship - Introduction*	*Decision Making*
	SLO-2	*Partnership related solving problems*	*Etiquettes*	*Extempore Practice Session*	*Entrepreneurship - Vision, Value Proposition*	*Decision Making–Activity*
S-2	SLO-1	*Cryptarithmetic*	*Interview Skills – Introduction*	*How to approach Virtual & In Person Interviews*	*Entrepreneurship - Business Model*	*Leadership Skills-Ethics & Ethical Decision Making*
	SLO-2	*Cryptarithmetic–solving problems*	*Do's and Don'ts During Interview*	*Tips & Tricks to Crash Interview*	*Entrepreneurship – Revenue Streams*	*Leadership Skills – Decision Making–Case Study*
S-3	SLO-1	*Ordering, Ranking*	*Mock Interview – Session1*	*Types of Paragraphs*	*Entrepreneurship - Sales*	*Management – Definition*
	SLO-2	*Grouping*	*Mock Interview – Session2*	*Paragraph Forming Questions*	*Entrepreneurship- Marketing Channels*	*Manager – Traits*
S-4	SLO-1	*Venn Diagrams*	*Mock Interview–Session3*	*Types of Sentences*	*Entrepreneurship – Quality Control*	*Leadership Skills -Management Challenges*
	SLO-2	*Venn Diagrams solved questions*	*Mock Interview–Session4*	*Ordering of Sentences*	*Entrepreneurship – Customer Feedback*	*Change Management*
S-5	SLO-1	*Races and Games*	*HR Round – Practice Session*	*Skimming & Scanning*	*Leadership Skills*	*Nove l Ways to Manage Energy in Work Place – activity*
	SLO-2	*Problems on Ages*	*HR personal Interview - Session*	*Reading Comprehension*	*Leadership Skills Strategy*	*Energy Management*
S-6	SLO-1	*Clocks & Calendars*	*Email Etiquettes*	*Restatement*	*Leadership Skills–Planning*	*Work Force management*
	SLO-2	*Identification of Cross Variable Relation*	*Email Drafting–Do's and Don'ts*	*Most Appropriate Restatement*	*Types of Leadership*	*Grievance Redressal Policy in Organizations*

Learning Resources

Theory:

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. *Edgar Thrope,Test of Reasoning for Competitive Examinations, Tata McGraw Hill,6th Edition*
4. *Bhatnagar RP,English for Competitive Examinations, Trinity Press,2016.*
5. *Craig E Johnson, Meeting the ethical challenges of leadership, Sage publications,2018*
6. *Allan R Cohen, David L Bradford, Influence without authority, Wiley,2018*
7. *TV Rao, Managers who make a difference: Sharpening your management skill, Random House India,2016.*

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	10%	10%	30%	30%
	Understand				
Level 2	Apply	50%	50%	40%	40%
	Analyze				
Level 3	Evaluate	40%	40%	30%	30%
	Create				
	Total	**100%**	**100%**	**100%**	**100%**

CLA-1, CLA – 2 and CLA – 3 can be from any combination of these: Online Aptitude Tests, Classroom Activities, Case Studies, Poster Presentations, Power-point Presentations, Mini Talks, Group Discussions, Mock interviews, etc.

#CLA – 4 can be from any combination of these: Assignments, Seminars, Short Talks, Mini - Projects, Case-Studies, Self - Study, MOOCs, Certifications, Conf.Paper etc.,

Course Designers		
Experts from Industry	**Experts from Higher Technical Institutions**	**Internal Experts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-IV

Course Code	*UMI23M01L*	Course Name	My India Project	Course Category	G	Generic Elective Course	L	T	P	O	C
							0	0	0	2	0

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Film Technology*	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	UDF23501T	Course Name	FILM MOVEMENTS	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	*Film Technology*	Data Book/Codes/Standards	Nil								

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-1 :	*To provide the Knowledge on Various Film movements*																		
CLR-2 :	*To know the concepts of Film movements*																		
CLR-3 :	*To understand the purpose of Film movements*																		
CLR-4 :	*To impart the fundamentals of Film movements*																		
CLR-5 :	*To learn the purpose of Film movements*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Film movements*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Film movements*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Film movements*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn fundamentals of Film movements*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn to purpose of Film movements*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Introduction to Silent Cinema and Early Movements*	*Classical Hollywood and Post-War Movements*	*Introduction to Global Movements and Art Cinema*	*Introduction to Postmodernism in Film*	*Streaming Services and Future Distribution*
	SLO-2	*Lumière Brothers and the Invention of Cinematography*	*Structure and Conventions*	*Third Cinema: Origins and Manifesto*	*Quentin Tarantino: Postmodern Auteurism*	*Virtual Reality and Immersive Cinema*
S-2	**SLO-1**	*Georges Méliès and Narrative Filmmaking*	*Film Noir: Stylistic Elements and Themes*	*Brazilian Cinema Novo*	*The Coen Brothers: Genre Subversion in Contemporary Cinema*	*Representation and Diversity in Film*
	SLO-2	*D.W. Griffith and the Birth of Modern Cinematic Language*	*Italian Neorealism:*	*New German Cinema*	*Neo-Noir: Evolution and Revival in Modern Film*	*Environmentalism in Cinema*
S-3	**SLO-1**	*German Expressionism in Cinema*	*French New Wave*	*Iranian New Wave Czechoslovak New Wave*	*Hong Kong New Wave: Influence on Global Cinema*	*Indigenous Filmmaking*
	SLO-2	*Soviet Montage Theory and Techniques*	*Japanese Golden Age Cinema*	*Australian New Wave*	*Pixar Animation Studios: Innovation in Animation*	*Afrofuturism in Film*
S-4	**SLO-1**	*French Impressionism in Film*	*Masters of Japanese Cinema*	*Taiwanese New Wave*	*The Digital Revolution: Impact on Filmmaking*	*Post-COVID Cinema*
	SLO-2	*Italian Futurism and Avant-Garde Surrealism*	*Swedish Cinema: Ingmar Bergman and Beyond*	*New Queer Cinema*	*Contemporary French Cinema: Auteurism and Diversity*	*Disability Representation in Film*
S-5	**SLO-1**	*Pre-Code Hollywood: Freedom and Censorship*	*German New Wave*	*South Korean New Wave*	*New Turkish Cinema: Cultural Identity and Emergence*	*AI in Films*
	SLO-2	*The Impact of the Hayes Code on Hollywood Cinema*	*Social Realism in British Cinema*	*Mumblecore: Origins and Characteristics*	*Contemporary Chinese Cinema: Globalization and Cultural Expression*	*Slow Cinema*
S-6	**SLO-1**	*French Poetic Realism: Aesthetic and Themes*	*The Transformation of American Filmmaking*	*Romanian New Wave*	*Latin American Cinema: Social Realism and Political Commentary*	*Low Budget Productions*
	SLO-2	*The British Documentary Movement: Social Realism in Cinema*	*The Impact of World War II on International Cinema*	*African Cinema*	*Nigerian Nollywood: Rapid Growth and Cultural Influence*	*Pan Globe Cinema*

Duration(hour)		12	12	12	12	12
S-7	SLO-1	*The Rise of Silent Comedy: Charlie Chaplin, Buster Keaton, and Harold Lloyd*	*Post-War Realities in Hollywood*	*New Argentine Cinema*	*Bollywood: Global Reach and Cultural Significance*	*Pan Indian Cinema*
	SLO-2	*Early Women Filmmakers: Alice Guy-Blaché, Lois Weber, and Dorothy Arzner*	*Noir Influences in Post-War Hollywood Cinema*	*Thai New Wave*	*South Indian Cinema: Tamil Industry*	*Future of Film: Predictions*
S-8	SLO-1	*Japanese Silent Cinema: Yasujirō Ozu and Kenji Mizoguchi*	*Neorealism and Its Influence on Global Cinema*	*Indian New Wave*	*South Indian Cinema: Telugu Industry*	*Gender Equality in Film Industry*
	SLO-2	*The Birth of Animation: Winsor McCay and Walt Disney*	*The French New Wave Movement*	*Mexican New Cinema*	*South Indian Cinema: Kerala Industry*	*Transmedia Storytelling*
S-9	SLO-1	*Russian Avant-Garde Cinema: Sergei Eisenstein and Dziga Vertov*	*Japanese Cinema after World War II*	*Spanish New Cinema*	*South Indian Cinema: Kannada Industry*	*Sustainability in Film Production*
	SLO-2	*Surrealist Cinema: Luis Buñuel and Salvador Dalí*	*Ingmar Bergman and the Swedish Film Renaissance*	*Greek New Wave*	*Female Filmmakers in Contemporary Cinema*	*Interactive Cinema*
S-10	SLO-1	*Experimental Filmmaking: Maya Deren and Stan Brakhage*	*New German Cinema Directors*	*Israeli New Cinema*	*LGBTQ+ Representation in Contemporary Cinema*	*Globalization and Localization in Film*
	SLO-2	*Indian Silent Cinema: Dadasaheb Phalke and the Beginnings of Bollywood*	*British New Wave Directors*	*Danish New Wave*	*Environmental Issues in Contemporary Cinema: Eco-Criticism and Activism*	*Audience Engagement and Participation*
S-11	SLO-1	*African-American Cinema Pioneers: Oscar Micheaux and Spencer Williams*	*Francis Ford Coppola, Martin Scorsese, and Steven Spielberg*	*Canadian New Cinema*	*Globalization and Diversity in Film Festivals*	*Ethical Dilemmas in Film Production*
	SLO-2	*Silent Cinema in Latin America: Gabriel García Moreno and Humberto Mauro*	*Gender and Sexuality in Post-War Cinema*	*New Zealand Cinema*	*Future of Cinema*	*Digital Influences on Storytelling*
S-12	SLO-1	*Scandinavian Silent Cinema: Victor Sjöström and Carl Theodor Dreyer*	*Changing Norms and Representations*	*British Kitchen Sink Realism*	*South Indian Cinema: Tamil Industry*	*Cultural Exchange through Cinema*
	LO-2	*Australian Silent Cinema: Raymond Longford and Louise Lovely*	*Noir Influences in Post-War Hollywood Cinema*	*Thai New Wave*	*South Indian Cinema: Telugu Industry*	*Future Preditions and Speculatiuons*

UNIT1:

Silent Cinema and Early Movements - Lumière Brothers - Georges Méliès - D.W. Griffith- German Expressionism: - Soviet Montage- French Impressionism - Italian Futurism and Avant -Garde Surrealism- Pre-Code Hollywood and the Hayes Code - French Poetic Realism - British Documentary Movement

UNIT-II:

Classical Hollywood and Post-War Movements - Classical Hollywood Narrative-. Film Noir- Italian Neorealism - French New Wave- Japanese Golden Age Cinema - Swedish Cinema - German New Wave - . British New Wave - New Hollywood Cinema -

UNIT- III:

Global Movements and Art Cinema - Third Cinema: Origins and Manifesto -. Brazilian Cinema Novo: - Glauber Rocha and Black God, White Devil - New German Cinema: Werner Herzog and Aguirre, the Wrath of God-. Iranian New Wave: Abbas Kiarostami and Close-Up- Czechoslovak New Wave- Australian New Wave- Taiwanese New Wave- New Queer Cinema- South Korean New Wave- Mumblecore: Origins and Characteristics- Romanian New Wave- African Cinema- New Argentine Cinema: - Thai New Wave- Indian New wave

UNIT- IV:

Postmodernism and Contemporary Cinema - Postmodernism in Film- Quentin Tarantino- The Coen Brothers- Neo-Noir: - Hong Kong New Wave- - Pixar Animation Studios- Digital Revolution- Contemporary French Cinema - New Turkish Cinema-Contemporary Chinese Cinema-Latin American Cinema-Nigerian Nollywood – Bollywood – South Indian Contemporary cinema Tamil, Telugu, Kerala and Kannada

UNIT-V

Emerging Trends and Future Directions - Streaming Services and the Future of Distribution - Virtual Reality and Immersive Cinema -Representation and Diversity - Environmentalism in Cinema: - Indigenous Filmmaking – Afrofuturism in Film - Post-COVID Cinema – Disability Representation in Film - AI In Films – Slow cinema - Low Budget Productions – Pan globe cinema – Pan Indian cinema - The Future of Film:
Predictions and Speculations

Learning Resources	1. "Film History: An Introduction" by Kristin Thompson and David Bordwell (2009, McGraw-Hill Education) 2. "A Short History of Film" by Wheeler Winston Dixon and Gwendolyn Audrey Foster (2008, Rutgers University Press) 3. "American Film History: Selected Readings, 1960 to the Present" edited by Cynthia Lucia, Roy Grundmann, and Art Simon (2015, Wiley-Blackwell)	4. "The Oxford History of World Cinema" edited by Geoffrey Nowell-Smith (1997, Oxford University Press) **5.** "Film History: Theory and Practice" by Robert C. Allen and Douglas Gomery (1985, Alfred A. Knopf)

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination (50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-V

Course Code	UDF23502T	Course Name	STUDY OF MASTER DIRECTORS	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-1 :	*To provide the mastery in Studying Film Directors*																		
CLR-2 :	*To know the different Styles of Film Directions*																		
CLR-3 :	*To understand the purpose of Film Directions*																		
CLR-4 :	*To impart the Information about Master Directors*																		
CLR-5 :	*To learn the Film Directions through Top Directors Creations*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the Top Directors creation process*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know about the Global Film Directions*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Indian Film Directors*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn the Tamil Directors Film Making Craft*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn the Nuances of Film Directions*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Alfred Hitchcock: Master of Suspense*	*Sergei Eisenstein: Montage Theory and Revolutionary Filmmaking*	*Satyajit Ray: Realism and Auteurship in Indian Cinema*	*C.V. Sridhar: Classic Narratives and Emotional Storytelling*	*Adoor Gopalakrishnan: Minimalist Narratives and Realistic Portrayals*
	SLO-2	*Akira Kurosawa: Japanese Cinema Influence*	*Pudovkin: Emotional Realism in Soviet Cinema*	*Ritwik Ghatak: Expressionism and Socio-Political Commentary*	*K. Balachander: Social Realism and Progressive Themes*	*G. Aravindan: Poetic Realism and Socio-Political Commentary*
S-2	**SLO-1**	*Francois Truffaut: French New Wave Pioneer*	*Andrei Tarkovsky: Spiritual Themes and Visual Poetry*	*Mrinal Sen: Political Cinema and New Wave Movements*	*Bharathi Rajaa: Family Dramas and Rural Settings*	*Fazil: Commercial Entertainers and Family Dramas in Malayalam Cinema*
	SLO-2	*Jean-Luc Godard: Avant-Garde Narrative*	*Steven Spielberg: Blockbuster Storytelling and Emotional Impact*	*Shyam Benegal: Parallel Cinema and Social Realism*	*Mahendran: Artistic Expression and Subtle Symbolism*	*Sibi Malayil: Melodramatic Narratives and Emotional Depth*
S-3	**SLO-1**	*Federico Fellini: Surreal Italian Aesthetics*	*James Cameron: Technological Innovation in Epic Filmmaking*	*Bimal Roy: Melodrama and Social Commentary in Hindi Cinema*	*Balu Mahendra: Visual Poetry and Cinematic Aesthetics*	*Jeethu Joseph: Psychological Thrillers and Intricate Plotlines*
	SLO-2	*Ingmar Bergman: Existential Exploration*	*Martin Scorsese: Urban Morality and Cinematic Legacy*	*Guru Dutt: Poetic Realism and Romantic Tragedy*	*Maniratnam: Modern Storytelling and Urban Realism*	*Lijo Jose Pellissery: Experimental Filmmaking and Genre Subversion*
S-4	**SLO-1**	*Stanley Kubrick: Technical Innovation*	*Quentin Tarantino: Postmodern Homage and Stylistic Violence*	*Govind Nihalani: Social Critique and Realistic Portrayal*	*Aabavaanan: Rural Realism and Cultural Identity*	*K. Viswanath: Musical Dramas and Cultural Representation in Telugu Cinema*
	SLO-2	*D.W. Griffith: Narrative Structure Innovator*	*Christopher Nolan: Mind-Bending Narratives and Technical Mastery*	*Raj Kapoor: Iconic Bollywood Romance and Social Messaging*	*R.K.Selvamani: Action-packed Narratives and Political Commentary*	*SS Rajamouli: Epic Narratives and Visual Spectacle in Indian Cinema*
S-5	**SLO-1**	*Orson Welles: Auteurship and Legacy*	*Kim Ki Duk: Minimalism and Social Commentary*	*Ramesh Sippy: Cultural Phenomenon of "Sholay" and Filmmaking Techniques*	*R.V.Udhayakumar: Melodramatic Storylines and Musical Integration*	*Sukumar: Complex Characters and Innovative Storytelling Techniques*
	SLO-2	*Charlie Chaplin: Silent Comedy Icon*	*Majid Majidi: Humanism and Cultural Identity in Iranian Cinema*	*Bhesh But: Regional Cinema and Cultural Representation*	*Vikraman: Sentimental Dramas and Moral Values*	*Puri Jagannadh: Action-packed Narratives and Stylistic Filmmaking*
S-6	**SLO-1**	*Yasujiro Ozu: Minimalist Family Dynamics*	*Eisenstein's Montage Techniques*	*Sanjay Leela Bhansali: Visual Grandeur and Historical Dramas*	*K.S. Ravikumar: Commercial Entertainers and Masala Films*	*Trivikram: Quirky Dialogues and Family-oriented Dramas*
	SLO-2	*Satyajit Ray: Realism in Indian Cinema*	*Pudovkin's Emotional Realism*	*Anurag Kashyap: Experimental Narratives and Subversive Cinema*	*Cheran: Intimate Narratives and Emotional Depth*	*Sekhar Kammula: Slice-of-Life Narratives and Naturalistic Performances*

Duration(hour)		12	12	12	12	12
S-7	SLO-1	*Martin Scorsese: Urban Morality Tales*	*Tarkovsky's Spiritual Aesthetics*	*Rajkumar Hirani: Social Satire and Contemporary Indian Values*	*Mysskin: Psychological Thrillers and Dark Themes*	*Puttanna Kanagal: Artistic Vision and Social Realism in Kannada Cinema*
	SLO-2	*Steven Spielberg: Emotional Blockbusters*	*Spielberg's Emotional Blockbusters*	*Karan Johar: Romantic Escapism and Bollywood Spectacle*	*Vetrimaran: Gritty Realism and Social Commentary*	*Vittalacharya: Mythological Epics and Visual Effects in Telugu Cinema*
S-8	SLO-1	*Ingmar Bergman: Psychological Symbolism*	*Cameron's Technological Advancements*	*Ram Gopal Varma: Bold Storytelling and Genre Experimentation*	*Manikandan: Poetic Realism and Slice-of-Life Portrayals*	*Upendra: Experimental Narratives and Political Satire*
	SLO-2	*Wong Kar-wai: Visual Romanticism*	*Scorsese's Urban Morality Tales*	*Ashutosh Gowariker: Historical Epics and Cultural Identity*	*Raju Murugan: Political Satire and Social Justice Themes*	*Prashanth Neel: Action-packed Blockbusters and Masala Films*
S-9	SLO-1	*Andrei Tarkovsky: Spiritual Themes*	*Tarantino's Postmodern Style*	*Cinematographic Innovations of Satyajit Ray's Films*	*Pa. Ranjith: Empowerment Narratives and Cultural Representation*	*Rishab Shetty: Unique Storytelling and Regional Cultural Themes*
	SLO-2	*Werner Herzog: Cinematic Visionary*	*Nolan's Narrative Complexity*	*Use of Symbolism in Ritwik Ghatak's Cinematic Style*	*Mari Selvaraj: Dalit Empowerment and Subaltern Perspectives*	*Exploring Adoor Gopalakrishnan's Narrative Structures*
S-10	SLO-1	*Pedro Almodovar: Bold Aesthetic Choices*	*Kim Ki Duk's Minimalist Approach*	*Mrinal Sen's Impact on Indian New Wave Cinema*	*Exploration of C.V. Sridhar's Storytelling Techniques*	*G. Aravindan's Influence on Artistic Filmmaking*
	SLO-2	*Abbas Kiarostami: Poetic Iranian Realism*	*Majidi's Humanistic Themes*	*Shyam Benegal's Contribution to Parallel Cinema Movement*	*K. Balachander's Impact on Tamil Cinema*	*Fazil's Contribution to Commercial Malayalam Cinema*
S-11	SLO-1	*Jane Campion: Feminist Storytelling*	*Comparative Montage Analysis: Eisenstein vs. Pudovkin*	*Bimal Roy's Influence on Hindi Melodrama*	*Bharathi Rajaa's Contribution to Rural Narratives*	*Sibi Malayil's Visual Aesthetics and Cinematic Style*
	SLO-2	*Hayao Miyazaki: Animated Environmentalism*	*Tarkovsky vs. Spielberg: Contrasting Styles*	*Guru Dutt's Artistic Vision and Tragic Narratives*	*Mahendran's Influence on Artistic Filmmaking*	*Jeethu Joseph's Psychological Thriller Techniques*
S-12	SLO-1	*Christopher Nolan: Mind-Bending Narratives*	*Scorsese vs. Tarantino: Urban Morality Perspectives*	*Govind Nihalani's Realism in Portraying Social Issues*	*Balu Mahendra's Visual Aesthetics and Cinematography*	*Lijo Jose Pellissery's Genre Subversion and Experimental Filmmaking*
	SLO-2	*Sofia Coppola: Intimate Feminine Perspectives*	*Technological Innovation: Cameron vs. Nolan*	*Exploration of Visual Storytelling in Sanjay Leela Bhansali's Films*	*Maniratnam's Evolution as a Modern Filmmaker*	*Regional Cinematic Influence of K. Viswanath in Telugu Cinema*

UNIT 1 – 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 2 – 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 3 – 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 4 - 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 5 - 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.

Learning Resources	1. "A History of Film" by Virginia Wright Wexman (2010, Pearson) 2. "The Oxford History of World Cinema" edited by Geoffrey Nowell-Smith (1997, Oxford University Press) 3. "World Directors and Their Films: Essays on African, Asian, Latin American, and Middle Eastern Cinema" edited by Bert Cardullo (2012, Scarecrow Press)	4. "Directors Close Up: Interviews with Directors Nominated for Best Film by the Directors Guild of America" edited by Jeremy Kagan (2006, Scarecrow Press) 5. "The Film Director: A Practical Guide to Motivating Actors" by Richard L. Bare (1992, Michael Wiese Productions)

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-V

Course Code	UFT23501L	Course Name	SILENT FILM MAKING	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							0	0	7	2	4

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

Course Learning 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*

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Learning 1 (Level of Thinking (Bloom))	Learning 2 (Expected Proficiency (%))	Learning 3 (Expected Attainment (%))	PLO 1 (Fundamental Knowledge)	PLO 2 (Application of Concepts)	PLO 3 (Link with Related Disciplines)	PLO 4 (Procedural)	PLO 5 (Skills in Specialization)	PLO 6 (Ability to Utilize Knowledge)	PLO 7 (Skills in Modeling)	PLO 8 (Analyze, Interpret Data)	PLO 9 (Investigative Skills)	PLO 10 (Problem Solving Skills)	PLO 11 (Communication Skills)	PLO 12 (Analytical Skills)	PLO 13 (PSO-1)	PLO 14 (PSO-2)	PLO 15 (PSO-3)
CLO-1 :	*Students would learn the basics of Silent Film Making*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Visual*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Visual*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Preparing Visual*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Working with Visual*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		15
S-1 to S-7	SLO-1	Visual Expression
S-8 to S-14	SLO-1	Exaggerated Acting Styles
S-15 to S-21	SLO-1	Symbolism in Set Design
S-22 to S-28	SLO-1	Use of Props and Costumes
S-29 to S-35	SLO-1	Significance of Lighting and Shadows
S-36 to S-42	SLO-1	Composition and Framing Techniques
S-43 to S-49	SLO-1	Visual Storyboarding Process
S-50 toS-56	SLO-1	Impact of Visual Effects in Silent Films
S-57 to S-62	SLO-1	Narrative Techniques
S-63 to S-69	SLO-1	Narrative Structure in Silent Films
S-70 to S-76	SLO-1	Parallel Storylines and Subplots
S-77 to S-83	SLO-1	Depiction of Time and Chronology
S-85 to S-91	SLO-1	Character Development without Dialogue
S-92 to S-98	SLO-1	Visual Representation of Conflict
S-99 to S-105	SLO-1	Technological Advances in Silent Filmmaking

CLASS EXERCISE:

(OUTPUT = 08 marks & 02 marks for Regularity & Discipline = Total -10Marks)

1. Visual Expression : 3 Weeks

Minimum 2 class Works

2. Exaggerated Acting Styles : 3 Weeks

Minimum 2 class works

3. Use of Props and Costumes : 3 Weeks

Minimum 2 class works :

4. Visual Story boarding Process : 3 Weeks

Minimum 2 class works

5. Narrative Techniques in Silent Film : 3 Weeks

Minimum 2 class works

RECORD WORK:

1. Silent Film Making on any Genre(maximum5mins)

Learning Resources	***Practical:*** 1. *Barry Hampe (2007). Making Documentary Films and Videos :A Practical Guide to Planning, Filming, and Editing Documentaries, Second Edition, Holt Paperback, NewYork.* 2. *Betsy Chasse (2019). Documentary Film making Master Class : Tell Your Story from Concept to Distribution, First Edition, Allworth Press, NewYork*	3. *Rustin Thompson (2019). Get Close:Lean Team Documentary Film making, Illustrated Edition, Oxford University Press, NewYork.* 4. *Sheila Curran Bernard (2007). Documentary Story telling : Making Stronger and More Dramatic Nonfiction Films, Second Edition, Focal Press,UK* 5. *Genevieve Jolliffe and Andrew Zinnes (2012).The Documentary Film Makers Hand book:The Ultimate Guide to Documentary Film making, Second Edition, Continuum International Publishing, NewYork.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-V

Course Code	UFT23D01L	Course Name	VIDEO SONG PROJECT	Course Category	D	Discipline Specific Elective Courses	L	T	P	O	C
							0	0	8	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-1 :	*To provide the mastery in Visualizing a Concept for Musical Note*																		
CLR-2 :	*To know the concept of Conceiving the Camera angles, Movements and Editing*																		
CLR-3 :	*To understand the purpose of enhancing the Mood as Conceived the Director*																		
CLR-4 :	*To impart the fundamentals of Lighting, Camera & Animation*																		
CLR-5 :	*To learn the process the Song in film and Television*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Visualizing a Concept for Musical Note*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Conceiving the Camera angles ,Movements and Editing*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge of enhancing the Mood as Conceived the Director*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Lighting, Camera & Animation*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process the Song in film and Television*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		15
S-1 to S-7	**SLO-1**	*Discussing of the Song to be Pictured-I*
S-8 to S-14	**SLO-1**	*Discussing of the Song to be Pictured-II*
S-15 to S-21	**SLO-1**	*Discussing of the Song to be Pictured-III*
S-22 to S-28	**SLO-1**	*Discussing of the Song to be Pictured-IV*
S-29 to S-35	**SLO-1**	*Script Developing-I*
S-36 to S-42	**SLO-1**	*Script Developing-II*
S-43 to S-49	**SLO-1**	*Script Developing-III*
S-50 to S-56	**SLO-1**	*Location Fixing-I*
S-57 to S-63	**SLO-1**	*Location Fixing -II*
S-64 to S-70	**SLO-1**	*Location Fixing-III*
S-71 to S-77	**SLO-1**	*Conducting Rehearsals-I*
S-78 to S-84	**SLO-1**	*Conducting Rehearsals-II*
S-85 to S-91	**SLO-1**	*Conducting Rehearsals-I-III*
S-92 to S-98	**SLO-1**	*Shooting-I*
S-99 toS-105	**SLO-1**	*Shooting-II*

CLASS EXERCISE :

(Output = 40 marks & Regularity & Discipline = Total – 10 Marks) 50 Marks

1. *Discussing of the Song to be Picturized* : 6 Weeks

Minimum 1 class works

2. *Script Developing* : 3 Weeks

Minimum 1 class works

3. *Location Fixing* : 3 Weeks

Minimum 1 class works

4. *Conducting Rehersals* : 1 Weeks

Minimum 1 class works :

5. *Shooting* : 2 Weeks

Minimum 1 class works

Record Works:

Submission of 4 to 5 Minutes duration of the Song by using all the department Students of Direction, Camera, Editing, Sound and Graphics

(The students must submit all the exercises as Record Work in the Digital form for Practical exam, which will be evaluated by the External Examiner

Learning Resources	***Practical:*** *1.* Video Production Handbook by Gerald Millerson,Jim Owens	*2.* Practical Videography by Heidi Muller

Learning Assessment											
Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment(50%weightage)**								**Final Examination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-V

Course Code	UFT23D02L	Course Name	ACTUALITY EXERCISE	Course Category	D	Discipline Specific Elective Courses	L	T	P	O	C
							0	0	8	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the mastery in Actual Content*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the difference between the Real and Unreal events*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
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*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Real and Unreal events*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Human Experience and Ethics*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Realistic film making*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Authentic Sources*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Actual state Film making*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		15
S-1 to S-7	SLO-1	*Urban Life Contents-City Streets*
S-8 to S-14	SLO-1	*Railway Station and Sub Way*
S-15 to S-21	SLO-1	*Night Life in Chennai*
S-22 to S-28	SLO-1	*City Scape Transformation*
S-29 to S-35	SLO-1	*Down Town Districts*
S-36 toS-42	SLO-1	*Natural Wonders-Mountain Views*
S-43 to S-49	SLO-1	*Rivers and Lakes View*
S-50 to S-56	SLO-1	*Forest View*
S-57 to S-63	SLO-1	*SeaShore View*
S-64 to S-70	SLO-1	*Wild Life Observation*
S-71 toS-77	SLO-1	*Cultural Studies –Traditional Celebration*
S-78 toS-84	SLO-1	*Rituals of Ethnicity*
S-85 toS-91	SLO-1	*Music Form*
S-92 toS-98	SLO-1	*Dance Form*
S-99 toS-105	SLO-1	*Routine Life Shoot*

CLASS EXERCISE:

(Output = 40 marks &10 marks for Regularity & Discipline=Total-50Marks)

1. *Urban Life Contents* : 3 Weeks

Minimum 1 class works

2. *City Scape Transformation* : 3 Weeks

Minimum1classworks

3. *Down Town Districts* : 3 Weeks

Minimum 1 class works

4. *Natural Wonders-Mountain Views* : 3 Weeks

Minimum 1 class works

5. *Rituals of Ethnicity* : 3 Weeks

Minimum 1 class works :

Record Works:

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

(The students must submit all the exercises as Record Work in the Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** 1. *"Actuality: The Historical Encounter with Actual Film"* (2002) by Bill Nichols - Published by Rutgers University Press. 2. *"Practical Cinematography"* (2018) by Paul Wheeler - Published by Routledge.	3. *"Exercises in the Art of Helping: Student Workbook"* (2015) by Mark E. Young - Published by Routledge. 4. *"Practical Film Making: A Handbook for the Real World"* (2018) by Chris Jones and Genevieve Jolliffe - Published by Routledge. 5. *"The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age"* (2019) by Steven Ascher and Edward Pincus - Published by Plume.

Learning Assessment											
Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment(50%weightage)**								**Final Examination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level 1	Remember Understand	-	*30%*	-	*30%*	-	*30%*	-	*30%*	-	*30%*
Level 2	Apply Analyze	-	*40%*	-	*40%*	-	*40%*	-	*40%*	-	*40%*
Level 3	Evaluate Create	-	*30%*	-	*30%*	-	*30%*	-	*30%*	-	*30%*
	Total	*100%*		*100%*		*100%*		*100%*		*100%*	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-V

Course Code	UFT23G03T	Course Name	TELEVISION PRODUCTION-II	Course Category	G	Generic Elective Course	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the mastery in Television Production*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the various stages in Television Production*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the purpose of Television Production*																		
CLR-4 :	*To impart in gaining Knowledge of functioning of a Television Studio*																		
CLR-5 :	*To learn the process of Television Production*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Television Production*	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	*Students would know the various stages in Television Production*	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	*Students would gain knowledge about purpose of Television Production*	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	*Students would gain the Knowledge of functioning of a Television Studio*	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	*Students would learn the process of Television Production*	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	*Introduction to Analog and Digital Camera Principles*	*Introduction to Sound Recording Techniques for Television*	*Introduction to Television Production Stages*	*Introduction to Post-production Techniques*	*Overview of Television Program Types*
	SLO-2	*Digital Signal Processing in Cameras*	*Analog and Digital Audio Principles: Understanding Signal Processing*	*Planning Meetings and Pre-production Processes*	*Online vs. Offline Editing Setups*	*Scriptwriting Fundamentals for Television*
S-2	SLO-1	*Camera Adjustments and Settings:*	*Audio Mixing Basics: Levels, Panning, and EQ*	*Storyboarding and Scripting*	*Professional Video Switchers: Features and Functions*	*Talent Selection and Audition Process*
	SLO-2	*Exposure, White Balance, and Focus*	*Sweetening and Equalization Techniques in Audio Production*	*Rehearsals and Blocking Techniques in Television Production*	*Digital Video Effects and Keying Signals*	*Programme Presentation Techniques*
S-3	SLO-1	*Camera Control Unit Operations*	*Audio Layering and Dubbing Methods*	*Single-Camera Production Techniques*	*Importance of Timecode in Television Production*	*Marketing Strategies for Television Programs*
	SLO-2	*Television Studio Chain: Camera to Control Room*	*Communication Protocols in TV Studios*	*Multi-Camera Production Techniques*	*Voice Editing and Dubbing Techniques*	*Understanding Feedback Analysis*
S-4	SLO-1	*Framing and Composition Techniques in Cinematography*	*Intercom Systems and Directives*	*Indoor and Outdoor Production Environments: ENG, EFP, and OB Production*	*Basic Editing Techniques Workshop*	*Importance of TRP Ratings in Television*
	SLO-2	*Professional Camera Features and Functions*	*Types of Microphones: Dynamic, Condenser, and Lavalier*	*Overview of Television Production Crew Roles and Responsibilities*	*Advanced Editing Features Exploration*	*Contract Negotiation with Television Networks*
S-5	SLO-1	*Exploring Professional Camera Accessories*	*Overview of Indoor and Outdoor Lighting Setups*	*Importance of Logging and Cue Sheets in Television Production*	*Understanding Video Switcher Functions*	*Developing a Television Program Proposal*
	SLO-2	*Camera Operation and Control*	*Understanding Lighting Consoles and Their Features*	*Live Television Studio Setup and Facilities*	*Implementing Digital Video Effects*	*Scriptwriting Workshop: Crafting a TV Script*

Duration(hour)		12	12	12	12	12
S-6	SLO-1	*Understanding Camera Movement and Shot Types*	*Latest Developments in Lighting Technology: LED and RGB Lighting*	*Role-Playing: Simulating Television Production Crew Duties*	*Timecode Management in Post-production Workshop*	*Talent Selection Exercise: Conducting Auditions*
	SLO-2	*Introduction to Camera Blocking and Scene Composition*	*Lighting and Floor Plan Considerations in Television Production*	*Live Television Studio Setup*	*Professional Video Server Applications*	*Programme Presentation Practice Sessions*
S-7	SLO-1	*Advanced Camera Techniques: Seadicam and Handheld Operation*	*Practical Exercise: Setting Up Indoor Lighting for Different Scenes*	*Logging and Cue Sheet Creation*	*Voice Editing and Dubbing Practice*	*Marketing Plan Development Exercise*
	SLO-2	*Framing and Composition Practice*	*Techniques for Outdoor Lighting and Location Shoots*	*Exploring Multicamera Live Coverage Strategies*	*Audio Post-production Tools Introduction*	*Feedback Analysis Case Studies*
S-8	SLO-1	*Camera Control in Live Broadcasting*	*Introduction to Lighting Design Principles: Key, Fill, and Backlighting*	*Successful Television Productions*	*Advanced Editing Techniques Workshop*	*TRP Ratings Analysis*
	SLO-2	*Specialized Camera Functions: Slow Motion and Time-lapse*	*Exploring Advanced Lighting Techniques: Gobos, Diffusion, and Reflectors*	*Location Scouting and Preparing for Production*	*Special Effects in Post-production Exploration*	*Contract Negotiation Simulation*
S-9	SLO-1	*Introduction to Virtual Cameras and CGI Integration*	*Lighting in Television Shows and Films*	*Importance of Planning in Television Production*	*Implementing Keying Signals Hands-on Exercise*	*Television Program Proposals*
	SLO-2	*Innovative Camera Techniques*	*Lighting a Mock TV Studio Setup*	*Challenges and Considerations in Television Production*	*Timecode Management Practice Session*	*Script Review and Revision Session*
S-10	SLO-1	*Understanding Camera Movement: Dolly, Crane, and Jib Shots*	*Audio Mixing in Live Broadcasting: Challenges and Solutions*	*Advanced Techniques for Multicamera Live Production*	*Voice Editing and Dubbing Masterclass*	*Refining Programme Presentation Techniques*
	SLO-2	*Advanced Camera Control Techniques: Focus Pulling and Zooming*	*Audio Sweetening Techniques for Post-Production*	*Planning and Preparing for a Live Multicamera TV Production*	*Audio Post-production Techniques*	*Marketing Strategy Refinement*
S-11	SLO-1	*Camera Rigging and Setup*	*Layering and Dubbing Methods: Creating Atmosphere in Sound*	*Finalizing Production Plans and Rehearsing*	*Advanced Video Server Features Workshop*	*TRP Ratings Review and Strategy Adjustment*
	SLO-2	*Multi-Camera Setup and Control*	*Communication Strategies for Effective Collaboration in TV Studios*	*Dress Rehearsal and Final Preparations*	*Post-production Workflows*	*Script Finalization and Handover*
S-12	SLO-1	*Role of the Camera Person in Single-Camera Setups*	*Lighting Console Operation and Programming*	*Live Multicamera TV Production Day*	*Project Work: Editing and Sound Design*	*Contracts Signing*
	SLO-2	*Role of the Camera Person in Multi-Camera Setups*	*Advanced Lighting Design Techniques: Color Temperature and Mood*	*Execution and Management*	*Color Correction and Grading*	*Marketing Plan Implementation*

UNIT I:

Camera Operations and Control: Analog and digital camera principles; Digital signal processing in cameras; Camera adjustments and settings; Camera control unit operations; Television studio chain overview; Framing, composition, and professional camera features; Professional camera accessories and commands; Role of the camera person in single-camera and multicamera setups.

UNIT II

Audio and Lighting in Television Production: Sound recording techniques for television; Analog and digital audio principles; Audio mixing, sweetening, and equalization; Audio layering and dubbing methods; Communication in TV studios; Types of microphones and their uses Indoor and outdoor lighting setups; Lighting consoles and their features; Latest developments in lighting technology; Lighting and floor plan considerations

UNIT III:

Television Production Stages and Crew Roles: Different stages of television production; Planning meetings, storyboarding, rehearsals, and blocking; Single-camera and multicamera production techniques; Indoor, outdoor, ENG, EFP, and OB production; Television production crew duties and responsibilities; Importance of logging and cue sheets; Live television studio setup and facilities; Multicamera live coverage and location scouting; Planning for live multicamera TV production

UNIT IV:

Post Post-production Techniques: Online and offline editing setups; Professional video switchers and their features; Digital video effects and keying signals; Importance of timecode in television production; Professional video servers and their features; Voice editing, dubbing, and audio post-production

UNIT V:
Television Programme Development and Marketing: Different types of television programs; Scripting for television; Talent selection and auditions; Programme presentation and marketing strategies; Feedback analysis and TRP ratings; Entering contracts with various television networks

Learning Resources	***Theory:***	
	1. Millerson, Gerald. *Television Production*,London,15th Edition, Focal Press, 2012.	2. Zettle, Herbert. *Television Production* Handbook, USA, 9th Edition, Cengage Learning, 2005
		3. Ward, Peter. *Digital Camera Work*, London, Focal Press, 2000

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination (50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

COURSE DESIGNERS

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-V

Course Code	UDF23S03L	Course Name	BIO-PIC PRACTICAL	Course Category	S	Skill Enhancement Courses	L	T	P	O	C
							0	0	3	2	1

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*
CLR-1 :	*To provide the mastery in Biopic practical*
CLR-2 :	*To know the different contents of Biopic practical*
CLR-3 :	*To understand the research methodology*
CLR-4 :	*To impart the fundamentals of Biopic contents*
CLR-5 :	*To learn the process of Biopic practical*

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Learning 1 (Level of Thinking (Bloom))	Learning 2 (Expected Proficiency (%))	Learning 3 (Expected Attainment (%))	PLO 1 (Fundamental Knowledge)	PLO 2 (Application of Concepts)	PLO 3 (Link with Related Disciplines)	PLO 4 (Procedural Knowledge)	PLO 5 (Skills in Specialization)	PLO 6 (Ability to Utilize Knowledge)	PLO 7 (Skills in Modeling)	PLO 8 (Analyze, Interpret Data)	PLO 9 (Investigative Skills)	PLO 10 (Problem Solving Skills)	PLO 11 (Communication Skills)	PLO 12 (Analytical Skills)	PLO 13 (PSO-1)	PLO 14 (PSO-2)	PLO 15 (PSO-3)
CLO-1 :	*Students would learn the basics of Biopic practical*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Biopic practical*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain the Benefits of Biopic practical*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Biopic practical*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Biopic practical*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		15
S-1 to S-3	SLO-1	Research and Selection and choosing subject
S-4 to S-6	SLO-1	*Sources and legal issues*
S-7 to S-9	SLO-1	*Story focus and historical context*
S-10 to S-12	SLO-1	*Target audience and market analysis*
S-13 to S-15	SLO-1	*Script development and narrative structure*
S-16 to S-18	SLO-1	*Dialogue and theme exploration*
S-19 to S-21	SLO-1	*Research integration and sub plots*
S-22 to S-24	SLO-1	*Voice over narration and collaboration with the crew*
S-17 to S-18	SLO-1	*Final draft*
S-19 to S-20	SLO-1	*Pre-production planning, budgeting and financing*
S-21 to S-22	SLO-1	*Auditions and rehearsals*
S-23 to S-24	SLO-1	*Location scouting, production design and production meetings*
S-25 to S-27	SLO-1	*Production execution*
S-28 to S-30	SLO-1	*Shooting stage and directorial version*
S-31 to S-33	SLO-1	*Time management and prob lem solving*
S-34 to S-36	SLO-1	*Creativity under pressure*
S-37 to S-39	SLO-1	*Post production and distribution*
S-40 to S-42	SLO-1	*Sound, colour and visual effects fixing*
S-43 to S-45	SLO-1	*Publicity and release*

(OUTPUT =40marks&10marksforRegularity&Discipline-Total-50Marks)

1. *Research and Selection of content* : 2Week

Minimum 2 class works .

2. *Script development* : 3 Weeks

Minimum 2 class works

3. *Pre production planning* : 3 Weeks

Minimum 2 class works

4. *Production execution of biopic practical* : 3 Weeks

Minimum 2 class works

5. *Post production, publicity and marketing* : 4 Weeks

Minimum 2 class works :

Record Works:

Submission of 5 Minutes Bio Pic Practical work in visual format.

(The students must submit above exercise as visual format and record Work for the Practical exam, which will be evaluated by the External Examiner

Learning Resources	***Practical / Reference books*** *1. "Biographical Film: Approaches to a Cinematic Genre" by Tom Brown (2012, Columbia University Press)* *2. "Biopics: A Life in Pictures" by George Perry (2007, Pavilion Books)*	*3. "American Biographies: American Biography Series" edited by Charles F. Faber (1999, Oxford University Press)* *4. "Film Biographies" by Vincent LoBrutto (1998, ABC-CLIO)* *5. "The Biopic in Contemporary Film Culture" edited by Tom Brown and Belén Vidal (2014, Routledge)*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S & H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S & H, RMP*

SEMESTER-V

Course Code	UFT23P02L	Course Name	INTERNSHIP-II	Course Category	IAPC	Internship / Apprenticeship/ Project/ Community Outreach	L	T	P	O	C
							0	0	0	0	1

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
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*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the media industry practically*	*3*	*90*	*90*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-2 :	*Students would gain knowledge of media field circumstances*	*3*	*85*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-3 :	*Students would know various designations and various media setup*	*3*	*90*	*90*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-4 :	*Students would gain knowledge about film & TV industry*	*3*	*85*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-5 :	*Students would be proficient in the media field*	*3*	*80*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-

The student will undergo a two-week internship during the summer vacation after the end of the IV 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 IV 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 %

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VI

Course Code	UDF23601T	Course Name	FILM PRODUCTION MANAGEMENT	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	*Film Technology*	Data Book/Codes/Standards	Nil								

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-1 :	*To provide the mastery of Film production management*																		
CLR-2 :	*To know the need of pre-production preparation*																		
CLR-3 :	*To understand the purpose of shoot stage preparation*																		
CLR-4 :	*To impart the fundamentals of post-production readiness*																		
CLR-5 :	*To learn the whole process of film production management*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Film production management*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the need of Pre shoot preparation*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about the shooting management*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn fundamentals of post-production management*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn to know the need of promotional strategies*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Film Production Process Overview*	*Fundamentals of Budgeting for Film Projects*	*Importance of Crew Management*	*Techniques for Scouting Filming Locations*	*Introduction to Post-Production Processes and Workflows*
	SLO-2	*Production Managers' Roles*	*Importance of Budgeting for Film Projects*	*Effective Communication Strategies*	*Location Suitability and Accessibility*	*Overview of Editing, Sound Design, and Visual Effects*
S-2	**SLO-1**	*Importance of Production Process*	*Understanding Production Budgets*	*Team Dynamics and Leadership Skills*	*Researching Potential Filming Locations*	*Role of Post-Production in Film*
	SLO-2	*Efficient Management in Film production*	*Managing Production Budgets*	*Hiring and Managing Crew Members*	*Location Surveys and Assessments*	*Post-Production Schedules and Deadlines*
S-3	**SLO-1**	*Budgeting Fundamentals*	*Introduction to Scheduling Techniques*	*Conflict Resolution on Set*	*Securing Permits for Filming Locations*	*Allocating Resources for Post-Production*
	SLO-2	*Elements of Budgeting*	*Introduction to Scheduling Software*	*Crisis Management and Prevention*	*Understanding Legal Considerations and Regulations*	*Collaboration with Editors: Roles and Responsibilities*
S-4	**SLO-1**	*Managing Production Budgets*	*Budgeting for Film Projects of Varying Scales*	*Maintaining Crew Morale and Well-being*	*Negotiating Contracts with Property Owners*	*Techniques for Effective Communication with Editors*
	SLO-2	*Scheduling Techniques Introduction*	*Scheduling for Film Projects of Varying Scales*	*Encouraging Collaboration and Teamwork*	*Environmental Challenges in Location Filming*	*Sound Designers: Roles and Responsibilities*
S-5	**SLO-1**	*Introduction to Scheduling Software*	*Budgeting Challenges and Solutions*	*Celebrating Achievements and Recognizing Contributions*	*Minimizing Environmental Impact During Filming*	*Techniques for Effective Communication with Sound Designers*
	SLO-2	*Importance of Scheduling Software*	*Scheduling Challenges and Solutions*	*Recruitment Strategies for Building a Production Team*	*Logistical Challenges in Location Filming*	*Visual Effects Artists: Roles and Responsibilities*
S-6	**SLO-1**	*Budgeting for Varying Scales*	*Production Budget for a Given Scenario*	*Interview Techniques for Selecting Crew Members*	*Planning for Equipment Transportation and Setup*	*Techniques for Effective Communication with Visual Effects Artists*
	SLO-2	*Budgeting strategies for Varying Scales*	*Advanced Budgeting and Scheduling Techniques*	*Onboarding and Training New Crew Members*	*Addressing Power and Infrastructure Needs on Location*	*Reviewing Post-Production Workflows in Feature Films*

Duration(hour)		12	12	12	12	12
S-7	SLO-1	*Scheduling for Varying Scales*	*Advanced Budgeting Strategies*	*Identifying Common Sources of Conflict on Set*	*Successful Location Management in a Feature Film*	*Post-Production Workflows in Short Films*
	SLO-2	*Importance of Scheduling for Varying Scales*	*Advanced Scheduling Techniques*	*Strategies for Resolving Conflicts Among Crew Members*	*Analyzing Location Scouting and Management in Independent Films*	*Post-Production Workflows in Documentary Films*
S-8	SLO-1	*Importance of Crew Management*	*Budgeting and Scheduling in Practice*	*Case Studies: Effective Conflict Resolution*	*Reviewing Location Management Practices in Television Productions*	*Managing Post-Production Budgets and Expenses*
	SLO-2	*Team Dynamics and Leadership*	*Real-World Budgeting: Guest Speaker Session*	*Preparing for and Preventing Potential Crises on Set*	*Incorporating Historical Locations into Film Productions*	*Identifying Common Challenges in Post-Production*
S-9	SLO-1	*Hiring and Managing Crew*	*Real-World Scheduling: Guest Speaker Session*	*Crisis Management Protocols and Procedures*	*Collaborating with Location Scouts and Managers*	*Strategies for Troubleshooting Post-Production Issues*
	SLO-2	*Conflict Resolution on Set*	*Budget and Schedule Management*	*Handling Emergencies During Production*	*Utilizing Location Databases and Resources*	*Formats for Theatrical Release*
S-10	SLO-1	*Filming Locations Techniques*	*Managing Budgets Throughout Production*	*Supporting Crew Members' Well-being*	*Working with Location Agencies and Services*	*Requirements for Television Broadcast*
	SLO-2	*Permits, Contracts, Legalities*	*Managing Schedules Throughout Production*	*Strategies for Maintaining a Positive Work Environment*	*Managing Budgets for Location Expenses*	*Formats for Streaming Platforms*
S-11	SLO-1	*Location Filming Challenges*	*Adaptations in Budgeting and Scheduling*	*Encouraging Open Communication*	*Negotiating Location Fees and Expenses*	*Understanding Compression and Encoding for Online Distribution*
	SLO-2	*Successful Location Management Cases*	*Budget Adjustments During Production*	*Collecting and Utilizing Feedback from Crew Members*	*Coordinating with Local Authorities and Communities*	*Quality Control and Testing for Delivery*
S-12	SLO-1	*Post-Production Processes Overview*	*Schedule Adjustments During Production*	*Reflecting on Lessons Learned*	*Addressing Noise and Traffic Concerns During Filming*	*Ensuring Compliance with Distribution Platform Standards*
	SLO-2	*Managing Post-Production Resources*	*Crisis Management and Contingency Planning*	*Implementing Improvements for Future Productions*	*Implementing Safety Measures on Location*	*Delivering Subtitles and Closed Captions*

UNIT I

Introduction to Film Production Management - Overview of the film production process; Roles and responsibilities of production managers; Importance of film production process; Understanding efficient management in film production; Introduction to industry-standard software; Tools for production management.

UNIT II

Budgeting and Scheduling -Fundamentals, Importance of budgeting for film projects; Creating production budgets; Managing production budgets Introduction to scheduling techniques; Introduction of Scheduling software; Budgeting for film projects of varying scales; Scheduling for film projects of varying scales; Practical exercises in budgeting and scheduling.

UNIT III

Crew Management and Communication - Importance of Crew management; Effective communication strategies for film production teams; Team dynamics and leadership skills; Hiring and managing crew members; Conflict resolution and crisis management on set.

UNIT IV

Location Scouting and Management - Techniques for scouting and securing filming locations;
Understanding permits, contracts, and legal considerations; Environmental and logistical challenges in location filming; Case studies of successful location management in film productions.

UNIT V

Post-Production Workflow and Delivery - Overview of post-production processes and workflows; Managing post-production schedules and resources; Collaboration with editors, sound designers, and visual effects artists; Delivery formats and requirements for various distribution platforms.

Learning Resources	***Theory:*** 1. "Film Production Management 101: Management and Coordination in a Digital Age" by Deborah S. Patz (2012, Michael Wiese Productions) 2. "Film Production Management" by Bastian Clevé (2010, Springer)	3. "Film Production Management: How to Budget, Organize and Successfully Shoot Your Film" by Bastian Clevé (2005, Lone Eagle Publishing Company) 4. "The Business of Indian Cinema" by Rachel Dwyer (1999, Universities Press) 5. "Producing Bollywood: Inside the Contemporary Hindi Film Industry" by Tejaswini Ganti (2012, Duke University Press)

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination (50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S & H, RMP*
		Mr.V.Gajendran, Assistant Professor, SRMIST, S & H, RMP

SEMESTER-VI

Course Code	UDF23602T	Course Name	FILM AND DOCUMENTARY APPRECIATION	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-1 :	*To provide the Basics of Film and Documentary*																		
CLR-2 :	*To know the difference between fiction and non-fiction*																		
CLR-3 :	*To understand the purpose of gaining knowledge through appreciation*																		
CLR-4 :	*To impart the fundamentals of Film and Documentary appreciation*																		
CLR-5 :	*To learn the process of Film and Documentary appreciation*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Film and Documentary*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the concepts of Film and Documentary*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge in Fiction and non-fiction*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn fundamentals of Film and Documentary*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn to process of Film and Documentary*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Understanding Cinema as an Art Form*	*Introduction to Film Language*	*Introduction to Film Movements*	*Documentary Film Essentials; Definitions and Significance*	*Cinema and Society: Mutual Influences and Interactions*
	SLO-2	*Origins and Early Influences*	*Basic Concepts and Terminology*	*Definition and Importance*	*Styles of Documentary Filmmaking: Observational, Expository, Participatory, Reflexive*	*Cinema as a Reflection of Societal Norms and Values*
S-2	**SLO-1**	*Historical Development of World Cinema*	*Elements of Film Language*	*Historical Overview of Film Movements*	*Techniques of Documentary Filmmaking*	*Social, Cultural, and Political Themes in Indian Cinema*
	SLO-2	*Evolution and Global Impact*	*Cinematography, Editing, Sound, and Mise-en-Scène*	*Overview of Film Movements in Various Cultures*	*Interviews, Voiceover, Archive Footage, Reenactments*	*Social, Cultural, and Political Themes in World Cinema*
S-3	**SLO-1**	*Exploration of Regional Indian Cinema*	*Cinematography: Visual Storytelling through Camera Techniques*	*Key Movements and Periods in Indian Cinema History*	*Indian Documentary Film Evolution and Key Contributors*	*Exploring Identity in Film: Gender Representations*
	SLO-2	*Tollywood, Kollywood, and Beyond*	*Editing: Manipulating Time and Space in Film*	*Key Movements and Periods in World Cinema History*	*Global Documentary Traditions: Comparing Styles and Themes*	*Exploring Identity in Film: Race Representations*
S-4	**SLO-1**	*Major Film Industries Around the World*	*Sound Design: Creating Atmosphere and Emotion in Film*	*Influential Filmmakers in Indian Cinema and Their Contributions*	*Documentaries on Social Issues: Poverty, Gender, Environment*	*Exploring Identity in Film: Class Representations*
	SLO-2	*Overview of the American Film Industry*	*Mise-en-Scène: Composition and Visual Elements in Film*	*Influential Filmmakers in World Cinema and Their Impact*	*Exploring Cultural Diversity in Documentaries: Identity, Tradition, Heritage*	*Exploring Identity in Film: Ethnicity Representations*
S-5	**SLO-1**	*Rise of the Indian Film Industry*	*Analysis of Film Language Elements in Indian Cinema*	*Parallel Cinema Movement in India*	*Documentaries on Political Subjects: Activism, Human Rights, Conflict*	*Representation of Gender in Indian Cinema*
	SLO-2	*Exploring Other Global Cinema Hubs*	*Analysis of Film Language Elements in World Cinema*	*Origins and Characteristics*	*Environmental Documentaries: Conservation, Climate Change*	*Representation of Gender in World Cinema*
S-6	**SLO-1**	*Cultural Influences in Indian Cinema: Traditions, Myths, and Folklore*	*Cinematography in Indian and World Cinema*	*French New Wave Movement*	*Biographical Documentaries: Profiles of Remarkable Individuals*	*Representation of diversity in Indian Cinema*

Duration(hour)		12	12	12	12	12
	SLO-2	*Cultural Influences in World Cinema: Diversity and Representation*	*Editing in Indian and World Cinema*	*Innovations and Legacy*	*Historical Documentaries: Retelling Significant Events and Movements*	*Representation of in World Cinema*
S-7	SLO-1	*Social Contexts Shaping Indian Film Production*	*Sound Design in Indian and World Cinema*	*German Expressionism Movement*	*Wildlife Documentaries: Exploring the Natural World*	*Representation of Ethnicity in Indian Cinema*
	SLO-2	*Social Contexts Shaping World Film Production*	*Mise-en-Scène in Indian and World Cinema*	*Aesthetic Features and Influence*	*Ethical Considerations in Documentary Filmmaking: Authenticity, Representation*	*Representation of Ethnicity in World Cinema*
S-8	SLO-1	*Political Influences on Indian Cinema*	*Introduction to Various Film Genres*	*Italian Neorealism Movement*	*Aesthetic Considerations in Documentaries: Visual Composition, Sound Design*	*Introduction to Film Criticism:*
	SLO-2	*Political Influences on World Cinema*	*Drama, Comedy, Thriller, etc.*	*Social Realism in Cinema*	*Documentary Filmmaker's Role: Subjectivity, Objectivity, Perspective*	*Approaches and Methods*
S-9	SLO-1	*Film Industry Structures*	*Variations of Film Genres Across Different Cinematic Traditions*	*Modernization and Experimentation*	*Documentary Ethics: Informed Consent, Privacy, Respect for Subjects*	*Understanding Film Theory:*
	SLO-2	*Studio System vs. Independent Filmmaking*	*Understanding Sub genres and hybrid genres*	*American Independent Cinema Movement*	*Funding and Production Challenges in Documentaries*	*Key Concepts and Schools of Thought*
S-10	SLO-1	*Film Financing Models*	*Exploring Regional Film Genres:*	*New Hollywood Movement: Changes in American Cinema Landscape*	*Distribution and Exhibition of Documentaries: Theatrical, Broadcast, Streaming*	*Analyzing Societal Themes in Indian Cinema*
	SLO-2	*Public Funding, Private Investment, and Crowdfunding*	*Bollywood, Hollywood, European Cinema, etc.*	*New German Cinema Movement: Political Filmmaking Post-War*	*Documentary Impact: Education, Advocacy, Awareness*	*Analyzing Societal Themes in World Cinema*
S-11	SLO-1	*Distribution and Exhibition Practices*	*Contemporary Trends in Film Language:*	*Iranian New Wave Movement*	*Critiquing Documentary Films: Structure, Narrative, Message Analysis*	*Evaluating Gender Representations in Films*
	SLO-2	*Theatrical Releases, Streaming Platforms, and Film Festivals*	*Digital Filmmaking, Experimental Techniques*	*Cultural Resilience and Artistic Innovation*	*Contemporary Trends in Documentary Filmmaking*	*Evaluating Ethnicity Representations in Films*
S-12	SLO-1	*Marketing Strategies in Indian Cinema*	*Critically Analyzing Films:*	*Cultural and Stylistic Diversity in Film Movements*	*Future of Documentary Film: Technology, Platforms, Audiences*	*The Intersection of Film, Documentary, and Society:*
	SLO-2	*Marketing Strategies in World Cinema*	*Applying Film Language Concepts to Film Viewing*	*Evolution of Film Movements in the Digital Age*	*Documentary Film Festivals: Promoting Nonfiction Cinema*	*Discussion and Reflection*

UNIT I

Introduction to Indian and World Cinema; Overview of the historical development; Indian and world cinema; Comparison of major film industries, Hollywood, Bollywood and other global cinema hubs; Exploration of cultural, social, and political contexts shaping film production in different regions.

UNIT II

Understanding Film Language and Analysis; Film Language; Elements of Film Language; Analysis of film language elements - both Indian and world cinema;Comparative study of cinematography, editing, sound, and mise-en-scène in films from different cultures; Introduction to various film genres and their variations across different cinematic traditions.

UNIT III

Film movements; History of Film movement in various cultures; Key movements and periods in Indian and world cinema history; Influential filmmakers and their contributions to their respective industries; Case studies of landmark films from India and around the world, highlighting cultural and stylistic diversity.

UNIT IV

Exploring Documentary Film: Styles and Techniques; Study of documentary filmmaking styles and techniques across Indian and global contexts; Analysis of notable documentaries addressing diverse subjects and perspectives; Discussion of the ethical and aesthetic considerations in documentary filmmaking.

UNIT V

Film, Documentary, and Society; Role of cinema in reflecting and shaping societal norms and values; Analysis of social, cultural, and political themes in Indian and world cinema; Exploration of representations of identity, including gender, race, class, and ethnicity, in films and documentaries; Introduction to film criticism and film theory.

Learning Resources	***Theory:*** 1. "Film Art: An Introduction" by David Bordwell and Kristin Thompson 2. "Understanding Movies" by Louis Giannetti	3. "Documentary: A History of the Non-Fiction Film" by Erik Barnouw 4. "The Visual Story: Creating the Visual Structure of Film, TV and Digital Media" by Bruce Block 5. "In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level 2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level 3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

CLA –4 can be from any combination of these : Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VI

Course Code	UDF23603T	Course Name	STUDY OF POPULAR INDIAN FILMS	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*FILM TECHNOLOGY*	Data Book/Codes/Standards		Nil	

Course Learning Rationale (CLR): *The purpose of learning this course is to:*

		Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-1 :	*To provide the mastery of popular Indian films*																		
CLR-2 :	*To know about popular films*																		
CLR-3 :	*To understand the purpose of popular films and revenue*																		
CLR-4 :	*To impart the fundamentals of popular films*																		
CLR-5 :	*To learn the process of popular formula films*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of commercial Indian films*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the concept of popular films*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about popular films*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn fundamentals of popular films*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn to process of popular film making*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration (hour)		12	12	12	12	12
S-1	**SLO-1**	*Introduction to Indian Cinema*	*Introduction to Themes and Motifs in Indian Films*	*Introduction to Filmmaking Techniques in Indian Cinema*	*Acting and Performances in Indian Films*	*Impact of Indian Films*
	SLO-2	*Bollywood, regional cinema, and emerging trends*	*Recurring Themes in Popular Indian Films: Love*	*Overview of Cinematography in Indian Films*	*Overview of Acting Traditions in Indian Cinema*	*Reception of Indian Films*
S-2	**SLO-1**	*Evolution of Indian cinema: Silent era to contemporary times*	*Recurring Themes in Popular Indian Films: Family*	*Techniques of Lighting and Composition in Indian Cinema*	*Classical to Contemporary*	*Global Reach of Indian Films*
	SLO-2	*Key figures and milestones in Indian film history*	*Recurring Themes in Popular Indian Films: Identity*	*Cinematography in Indian Classic Films*	*Method Acting vs. Traditional Approaches*	*Distribution and Exhibition*
S-3	**SLO-1**	*Introduction to major film genres in Indian cinema*	*Recurring Themes in Popular Indian Films: Social Justice*	*Introduction to Film Editing in Indian Cinema*	*Understanding the Spectrum*	*Successful Indian Films in International Markets*
	SLO-2	*Bollywood: The Heart of Indian Cinema*	*Cultural Motifs and Symbols in Indian Cinema*	*Principles of Editing: Continuity and Montage*	*Notable Actors and Actresses in Indian Cinema*	*Indian Films that Have Won International Awards*
S-4	**SLO-1**	*Regional Cinema: Diverse Voices and Perspectives*	*Iconic Indian Films: Love Theme*	*Editing Techniques in Indian Blockbusters*	*Exploration of Character Development in Indian Film Acting*	*Film Festivals as Platforms for Indian Cinema*
	SLO-2	*Emerging Trends in Indian Cinema*	*Iconic Indian Films: Family Theme*	*Introduction to Sound Design in Indian Films*	*Techniques for Creating Memorable Characters*	*Cannes, Berlin, Toronto, etc.*
S-5	**SLO-1**	*Bollywood Musical Extravaganza*	*Iconic Indian Films: Identity Theme*	*Sound Recording and Mixing Techniques*	*Iconic Characters in Indian Film History*	*Significance of Film Festivals for Indian Filmmakers*
	SLO-2	*Regional Cinema Spotlight*	*Iconic Indian Films: Social Justice Theme*	*Sound Design in Indian Art Films*	*Emotional Expression in Indian Film Acting*	*Awards and Recognition for Indian Cinema: Oscars, Golden Globes, etc.*
S-6	**SLO-1**	*Influence of Indian Cinema on Global Film Industry*	*Cultural Significance of Love in Indian Society*	*Narrative Structures in Indian Cinema: Linear vs. Non-linear*	*Physicality in Indian Film Acting*	*Influence of Indian Films on Diaspora Communities*
	SLO-2	*Indian Cinema's Impact on Society and Culture*	*Cultural Significance of Family in Indian Society*	*Plot Devices and Storytelling Techniques in Indian Films*	*Movement, Gesture, and Body Language*	*Cross-Cultural Exchanges Through Indian Cinema*

Duration (hour)		12	12	12	12	12
S-7	SLO-1	*The Role of Indian Cinema in Shaping National Identity*	*Cultural Significance of Identity in Indian Society*	*Narrative Structures in Parallel Cinema*	*Improvisation and Spontaneity*	*Cultural Impact of Indian Films on Global Audiences*
	SLO-2	*Challenges and Opportunities in the Indian Film Industry*	*Cultural Significance of Social Justice in Indian Society*	*Signature Filmmaking Styles of Renowned Indian Directors*	*Enhancing Performances on Screen*	*Perception of India and Its Culture Through Indian Cinema*
S-8	SLO-1	*Indian Film Festivals: Celebrating Diversity and Creativity*	*Impact of Love Themes on Indian Society*	*Filmmaking Style of Satyajit Ray*	*Challenges Faced by Actors in the Indian Film Industry*	*Representation of India in International Films*
	SLO-2	*Representation in Indian Cinema: Gender, Caste, and Ethnicity*	*Impact of Family Themes on Indian Society*	*Filmmaking Style of Mani Ratnam*	*Typecasting and Stereotypes: Breaking Barriers in Indian Cinema*	*Stereotypes vs. Realities*
S-9	SLO-1	*Indian Cinema and Politics: Reflections of Society*	*Impact of Identity Themes on Indian Society*	*Visual Storytelling in Indian Films*	*Gender Dynamics in Indian Film Industry: Roles and Representation*	*Bollywood's Role in Shaping Global Perceptions of India*
	SLO-2	*The Economics of Indian Cinema: Box Office, Budgets, and Revenue Streams*	*Impact of Social Justice Themes on Indian Society*	*Emotional Impact and Character Development*	*Diversity and Inclusivity: Opportunities for Actors in Indian Cinema*	*Parallel Cinema and Art House Films: Portraying the Real India*
S-10	SLO-1	*Indian Film Awards: Recognition and Critique*	*Bollywood Romance Films*	*Symbolism and Motifs in Indian Cinema*	*Renowned Indian Actor/Actress*	*Indian Cinema's Influence on Fashion and Music*
	SLO-2	*Film Preservation and Restoration: Preserving India's Cinematic Heritage*	*Indian Family Dramas*	*Shot Composition and Framing Techniques*	*Acting Techniques and Methodologies in Indian Cinema*	*Popular Culture Worldwide*
S-11	SLO-1	*Future Directions of Indian Cinema*	*Films on Identity Crisis*	*Creating Mood with Lighting and Color*	*Emotional Range and Vulnerability in Acting*	*Bollywood's Influence on Hollywood and Vice Versa*
	SLO-2	*Technology and Innovation*	*Socially Relevant Indian Films*	*Editing a Scene from an Indian Film*	*Physical Transformation and Characterization*	*Indian Films with Cultural and Social Impact*
S-12	SLO-1	*Cinema and Social Media: Digital Marketing in Indian Film Industry*	*Ethical Dilemmas in Indian Films*	*Challenges and Innovations in Indian Film Production*	*Films with Standout Performances by Indian Actors/Actresses*	*Exploring Themes of Identity, Diversity,*
	SLO-2	*Indian Cinema in the Digital Age*	*Taboo Topics in Indian Cinema*	*Influence of Technology on Indian Filmmaking*	*Impact of Method Acting on Indian Film Industry*	*Representation in Indian Films*

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.

Learning Resources	***Reference books*** ***Popular Indian Cinema:*** *1. "Bollywood: A Guidebook to Popular Hindi Cinema" by Tejaswini Ganti (2020, Routledge)* *2. "Indian Cinema: A Very Short Introduction" by Ashish Rajadhyaksha (2016, Oxford University Press)* *3. "Indian Cinema: Beyond Bollywood" by Rachel Dwyer (2011, Reaktion Books)*	***South Indian Cinema:*** *1. "Cinema of South India: Culture, Aesthetics and Politics" by S. Theodore Baskaran (2010, Oxford University Press)* *2. "Regional Indian Cinema: A Reader" edited by K. Moti Gokulsing and Wimal Dissanayake (2013, Edinburgh University Press)* *3. "The Cinema of India" edited by Lalitha Gopalan (2002, Wallflower Press)*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination (50% weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level 2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level 3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VI

Course Code	UFT23D03L	Course Name	SHORT FILM MAKING-I	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							0	0	8	2	4
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	*Film Technology*	Data Book/Codes/Standards	Nil								

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
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*																		
Course Learning 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*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Budget for Short Film*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Shooting Script for Short Film*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Non-linear Video Editing*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Dubbing, Sound Effects & Mixing*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		15
S-1 to S-8	**SLO-1**	*Writing a Synopsis for Short Film*
S-9 to S-16	**SLO-1**	*Create your own understanding for a short film story-I*
S-17 to S-24	**SLO-1**	*Create your own understanding for a short film story-II*
S-23 to S-32	**SLO-1**	*Writing Scene for Short Film-I*
S-33 to S-40	**SLO-1**	*Writing Scene for Short Film-II*
S-41 to S-48	**SLO-1**	*Preparing with Final Budget for Short Film-I*
S-49 to S-56	**SLO-1**	*Preparing with Final Budget for Short Film-II*
S-57 to S-64	**SLO-1**	*Draft a Dialogue for Short Film-I*
S-65 to S-72	**SLO-1**	*Draft a Dialogue for Short Film-II*
S-73 to S-80	**SLO-1**	*Write an original shooting script for short film-I*
S-81 to S-88	**SLO-1**	*Write an original shooting script for short film-II*
S-89 toS-96	**SLO-1**	*Working with the Non-linear Video Editing-I*
S-97 to S-104	**SLO-1**	*Working with the Non – linear Video Editing-II*
S-105 to S-112	**SLO-1**	*Write a draft on Dubbing, Sound Effects & Mixing - I*
S-113 to S-120	**SLO-1**	*Write a draft on Dubbing, Sound Effects & Mixing - II*

CLASS EXERCISE:

(Final Output 40 marks &10 marks for Regularity & Discipline -Total – 50 Marks)

1. Writing a Synopsis for Short Film : 1 Weeks

Minimum1class Works

2. Create your own understanding for a short film story : 2 Weeks

Minimum 1 class Works :

3. Writing Scene for Short Film : 2 Weeks

Minimum 1 class Works

4. Preparing with Final Budget for Short Film : 2 Weeks

Minimum 1 class Works

5. Draft a Dialogue for Short Film : 2 Weeks

Minimum 1 class Works :

6. Write a originals hooting script for short film : 2 Weeks

Minimum 1 class Works

7. Working with the Non-linear Video Editing : 2 Weeks

Minimum 1 class Works

8. Write a draft on Dubbing, Sound Effects, Mixing and Final Output : 2 Weeks

Minimum 1 class Works

Record Works:

1. Students must make ONE Short Film on any concept of their choice (Maximum15min)

(The students must submit a group project (maximum 5 in a group) in the digital form for the Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** 1. *Kim Adelman (2017).Making it Bigin Shorts:Shorter,Faster,Cheaper:TheUltimateFilmmaker'sGuidetoShortFilms,ThirdEdition,MichaelWiesaProductions,USA* 2. *Clifford Thurlow and Max Thurlow(2013).Making Short Films : The Complete Guide from Script to Screen, Third Edition, Blooms bury Academic, USA*	3. *Sonja Schenk and Ben Long (2021).The Digital Film making Hand book : Seventh Edition, Seventh Edition, Foreign Films Publishing, USA* 4. *Edmond Levy(1994).Making a Winning Short : How to Write, Direct, Edit, and Produce a Short Film, First Edition, Holt Paperbacks, New York* 5. *Steven Ascher and Edward Pincus(2012).The Filmmaker's Hand book : A Comprehensive Guide for the Digital Age, Fifth Edition, Plume, USA.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination (50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3 (20%)		CLA–4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	*30%*	-	*30%*	-	*30%*	-	*30%*	-	*30%*
Level 2	Apply Analyze	-	*40%*	-	*40%*	-	*40%*	-	*40%*	-	*40%*
Level 3	Evaluate Create	-	*30%*	-	*30%*	-	*30%*	-	*30%*	-	*30%*
	Total	*100%*		*100%*		*100%*		*100%*		*100%*	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VI

Course Code	UFT23D04L	Course Name	DOCUMENTARY FILM MAKING-I	Course Category	D	Discipline Specific Elective Courses	L	T	P	O	C
							0	0	8	2	4
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	*Film Technology*	Data Book/Codes/Standards		Nil							

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-1 :	*To provide the mastery in Documentary Making*																		
CLR-2 :	*To know the different Methodology in Documentary Film Making*																		
CLR-3 :	*To understand the purpose of Skills and Knowledge for Documentary Film making*																		
CLR-4 :	*To impart the fundamentals of Coordination with Various fellow technician*																		
CLR-5 :	*To learn the importance of the documentary for the welfare of Society*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics in Documentary Making*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the Methodology in Documentary Film Making*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain Skills and Knowledge for Documentary Film making*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Co ordination with Various fellow technician*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of the documentary for the welfare of Society*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		**15**
S-1 to S-8	**SLO-1**	*Research-I*
S-9 to S-16	**SLO-1**	*Research-II*
S-17 to S-24	**SLO-1**	*Narration Style (Interview, Presenter , Observation, Narration Led)-I*
S-23 to S-32	**SLO-1**	*Narration Style (Interview, Presenter ,Observation, Narration Led)-II*
S-33 toS-40	**SLO-1**	*Three Act Structure (Setup, Development, Climax or resolution)-I*
S-41 toS-48	**SLO-1**	*Three Act Structure (Setup, Development, Climax or resolution)-II*
S-49 toS-56	**SLO-1**	*Three Act Structure (Setup, Development, Climax or resolution)-III*
S-57 toS-64	**SLO-1**	*Find your Crew-I*
S-65 toS-72	**SLO-1**	*Find your Crew-II*
S-73 toS-80	**SLO-1**	*Create Treatment-I*
S-81 toS-88	**SLO-1**	*Create Treatment-II*
S-89 toS-96	**SLO-1**	*Choose Camera Equipment*
S-97 toS-104	**SLO-1**	*Write a Paper Edit*
S-105 toS-112	**SLO-1**	*Start Shoot*
S-113 toS-120	**SLO-1**	*Market and Distribute*

CLASS EXERCISE:

(Final Output 40 marks & Regularity/ Discipline = Total – 10 Marks) Total = 50

1. *Research- I* : 3 Weeks

Minimum 1 class works :

2. *Naraation Style (Intreview, Presentor, Observation, Narration Led)* : 3 Weeks

Minimum1class works :

3. *Three Act Structure (Setup, Development, Climax or resolution)* : 3 Weeks

Minimum 1 class works :

4. *Create Treatment* : 3 Weeks

Minimum 1 class works :

5. *Write a Paper Edit* : 3 Weeks

Minimum1classworks :

Record Works:

1. Submission of Documentary Film for 10 Minutes, Students Should Use only the Film Department Students for the Technical Skills

(The students must submit all the exercises as Record Work in the Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** *1.* Wolverton, Mike. How to make Documentary for Video and Film, United States,Gulf Pub. Co., Book Division, 1983.	*2.* Anthony Q. Artis, The Shut Up & Shoot Documentary Guide, Routledge, 2014 *3.* Barry Hampe, Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries, Holt Paperbacks, 2007

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these : Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VI

Course Code	UFT23G04L	Course Name	FILM PRODUCTION MANUAL	Course Category	G	Generic Elective Courses	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*FILM TECHNOLOGY*	Data Book/Codes/Standards		Nil	

Course Learning Rationale (CLR): *The purpose of learning this course is to:*

CLR-1 :	*To provide the Concept of creating manual*
CLR-2 :	*To enable the students to Practices of Writing manual*
CLR-3 :	*To understand the purpose of Manual*
CLR-4 :	*To impart the fundamentals of Manual*
CLR-5 :	*To learn the process of executing Manual*

Course Learning Outcomes (CLO): *At the end of this course, learners will be able to:*

		Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLO-1 :	*Students would learn the Concept of creating manual*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Manual*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge of Creative Manual*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Manual*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Manual*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		15
S-1 to S-8	**SLO-1**	*Location Details*
S-9 to S-16	**SLO-1**	*Artist List*
S-17 to S-24	**SLO-1**	*Technicians List*
S-23 to S-32	**SLO-1**	*Synopsis*
S-33 to S-40	**SLO-1**	*Cinematography Style*
S-41 to S-48	**SLO-1**	*Equipment List*
S-49 to S-56	**SLO-1**	*Editing Software needed*
S-57 to S-64	**SLO-1**	*Editing Style*
S-65 to S-72	**SLO-1**	*Sound –Location recording, Different Mics Used*
S-73 to S-80	**SLO-1**	*Sound- Dubbing, Foley, Music*
S-81 to S-88	**SLO-1**	*Sound Design*
S-89 to S-96	**SLO-1**	*Mixing*
S-97 to S-104	**SLO-1**	*Titles creations*
S-105 to S-112	**SLO-1**	*Visual Effects software*
S-113 to S-120	**SLO-1**	*Virtual Production details*

CLASS EXERCISE:

Manual = 40 marks & Regularity & Discipline = Total – 50 Marks

1. *Plot, Content* : 3 Weeks

Minimum 1 class works

2. *Cinematography Style* : 3 Weeks

Minimum 1 class works

3. *Editing Style* : 3 Weeks

Minimum 1 class works

4. *Location recording,* : 3 Weeks

Minimum 1 class works

5. *Titles creations* : 3 Weeks

Minimum 1 class works :

Record Works:

Manual contains the Technical Details of the Short Film or Documentary that was Shot should be Submitted with all the Technical Crew Members

(The students must submit all in the Book Format, which will be evaluated by the External Examiner)

Learning Resources	***Theory*** *1. Steal Like an Artist by Austin Kleon*	*2. Making Movies by Sidney Lumet* *3. On Directing Film by David Mamet*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	*30%*	-	*30%*	-	*30%*	-	*30%*	-	*30%*
Level 2	Apply Analyze	-	*40%*	-	*40%*	-	*40%*	-	*40%*	-	*40%*
Level 3	Evaluate Create	-	*30%*	-	*30%*	-	*30%*	-	*30%*	-	*30%*
	Total	*100%*		*100%*		*100%*		*100%*		*100%*	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VI

Course Code	UFT23P03T	Course Name	AD FILM MAKING THEORY	Course Category	IAPC	Community Outreach	L	T	P	O	C
							2	0	0	2	2
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	*FILM TECHNOLOGY*	Data Book/Codes/Standards	Nil								

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-1 :	*To provide the mastery in basics of Ad Film making*																		
CLR-2 :	*To know the different concept of Ad Film making*																		
CLR-3 :	*To understand the purpose of Ad Film making*																		
CLR-4 :	*To impart the fundamentals of Ad Film making*																		
CLR-5 :	*To learn the process of Understanding Ad Film making*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Ad Film making*	*2*	*75*	*70*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Ad Script Writing*	*2*	*70*	*70*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Ad Film making*	*2*	*75*	*75*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Writing Film Reviews*	*2*	*70*	*70*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Understanding AD Industrial Format*	*2*	*70*	*70*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		6	6	6	6	6
S-1	**SLO-1**	*Overview of the advertising industry*	*Scriptwriting and Storyboarding for Ads*	*Editing and Post-Production Strategies*	*Leveraging Social Media Platforms*	*Ad Film Awards and Recognition*
	SLO-2	*Structure of the advertising industry*	*Scriptwriting and Storyboarding for Ads*	*Editing and Post-Production Strategies*	*Leveraging Social Media Platforms*	*Ad Film Awards and Recognition*
S-2	**SLO-1**	*Key players in the advertising ecosystem*	*The Role of Emotion in Advertisements*	*Digital Effects and CGI in Advertisements*	*Viral Marketing Strategies*	*Brand Consistency Across Media*
	S LO-2	*Trends in the advertising industry*	*The Role of Emotion in Advertisements*	*Digital Effects and CGI in Advertisements*	*Viral Marketing Strategies*	*Brand Consistency Across Media*
S-3	**SLO-1**	*Role of ad films in marketing*	*Utilizing Music and Sound Design*	*Legal and Ethical Considerations in Ad Film Making*	*Cross-Cultural Advertising Adaptations*	*Creating Memorable Taglines and Slogans*
	SLO-2	*History of advertising mediums*	*Utilizing Music and Sound Design*	*Legal and Ethical Considerations in Ad Film Making*	*Cross-Cultural Advertising Adaptations*	*Creating Memorable Taglines and Slogans*
S-4	**SLO-1**	*Impact of digitalization on advertising*	*Product Integration and Placement*	*Research and Market Analysis for Ads*	*Mobile Advertising Trends*	*Personalization and Customization in Ads*
	SLO-2	*Rise of social media in advertising*	*Product Integration and Placement*	*Research and Market Analysis for Ads*	*Trends and Innovations in Advertising*	*Personalization and Customization in Ads*
S-5	**SLO-1**	*Ethical considerations in advertising*	*Directing Talent in Ad Films*	*Ad Film Budgeting and Financing*	*Trends and Innovations in Advertising*	*Trend jacking and Real-Time Marketing*
	SLO-2	*Introduction to ad film making*	*Directing Talent in Ad Films*	*Ad Film Budgeting and Financing*	*Environmental Sustainability in Ads*	*Trend jacking and Real-Time Marketing*
S-6	**SLO-1**	*Elements of a successful ad film*	*Cinematography Techniques for Ads*	*Measuring Ad Campaign Effectiveness*	*Environmental Sustainability in Ads*	*Future Trends in Ad Film Making*
	SLO-2	*Understanding target audience*	*Cinematography Techniques for Ads*	*Measuring Ad Campaign Effectiveness*	*Adaptive Advertising Strategies*	*Future Trends in Ad Film Making*

UNIT-I

Introduction to Advertising and Ad Film Making - Overview of the advertising industry: structure, key players, and trends; Role of ad films in marketing: creating brand awareness, promoting products/services; Evolution of advertising mediums: from print to digital, and the rise of social media; Ethical considerations in advertising: truth in advertising, social responsibility

UNIT-II

Creative Concept Development - Understanding client briefs: interpreting requirements, identifying target audience; Creative brainstorming techniques: mind mapping, role-playing, storyboarding; Crafting compelling narratives: story arcs, character development, emotional hooks; Incorporating brand identity: brand messaging, visual aesthetics, brand recall

UNIT-III

Pre-production Planning for Ad Films- Budgeting for ad film productions: cost estimation, resource allocation; Scheduling and production timelines: pre-production, production, post-production phases; Casting strategies: audition processes, casting directors, talent selection; Location scouting and set design: finding the right locations, set construction, props

UNIT-IV

Production Techniques for Ad Films - Directing talent and crew: working with actors, communicating vision to crew members; Cinematography techniques: lighting setups, camera movements, shot composition; Sound design: capturing high-quality audio, using sound to enhance storytelling; Creating visual effects and animations: CGI, motion graphics, practical effects

UNIT-V

Post-production and Distribution of Ad Films - Editing strategies for ad films: pacing, montage, transitions; Color grading and visual enhancement: enhancing visual appeal, maintaining brand consistency; Distribution strategies: TV commercials, online platforms, social media advertising, evaluating ad campaign effectiveness: measuring reach, engagement, ROI

Learning Resources	***Theory:*** 1. "Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan 2. "The Advertising Concept Book: Think Now, Design Later" by Pete Barry	3. "Truth, Lies, and Advertising: The Art of Account Planning" by Jon Steel 4. "The Art of Client Service: The Classic Guide, Updated for Today's Marketers and Advertisers" by Robert Solomon 5. "Ogilvy on Advertising" by David Ogilvy

Learning Assessment

Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment(50%weightage)**								**Final Examination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level 1	Remember Understand	*30%*	-	*30%*	-	*20%*	-	*20%*	-	*30%*	-
Level 2	Apply Analyze	*40%*	-	*50%*	-	*50%*	-	*50%*	-	*50%*	-
Level 3	Evaluate Create	*30%*	-	*20%*	-	*30%*	-	*30%*	-	*20%*	-
	Total	*100%*		*100%*		*100%*		*100%*		*100%*	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf.Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VII

Course Code	UFT23701T	Course Name	DIGITAL FILM MAKING	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*
CLR-1 :	*To provide the mastery in Advanced Digital Film Making*
CLR-2 :	*To know the different concept of Advanced Digital Film Making*
CLR-3 :	*To understand the purpose of Advanced Digital Film Making*
CLR-4 :	*To impart the fundamentals of Advanced Digital Film Making*
CLR-5 :	*To learn the process of Advanced Digital Film Making*

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLO-1 :	*Students would learn the basics of Advanced Digital Film Making*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Advanced Digital Film Making*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Advanced Digital Film Making*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn fundamentals of Advanced Digital Film Making*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn to process of Advanced Digital Film Making*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	*Digital Filmmaking- Definition & Concept*	*Digital Camera- Definition &Concept*	*Tripod- Definition & Concept*	*Film Editing- Definition & Concept*	*Sound & Noise- Definition & Concept*
	SLO-2	*Digital filmmaking basics*	*Digital Camera basics*	*Tripod basics*	*Film editing basics*	*Sound & Noise basics*
S-2	SLO-1	*Film Production- Definition & Concept*	*Types of Digital Camera*	*Types of Tripods- Regular, MonoPod & Mini Tripod*	*Purpose & Stages of Film Editing*	*Sound & Human Ear*
	SLO-2	*Film production basics*	*Various digital camera*	*Various tripod*	*Function & phases of film editing*	*Human ear basics*
S-3	SLO-1	*Stages Film Production*	*Parts of Digital Camcorde*	*Tripod Heads- Definition & Concept*	*Techniques of Film Editing*	*Sound Wave & Types- Definition & Concept*
	SLO-2	*Phases of film production*	*Components of digital camcorder*	*Tripod head basics*	*Methods of film editing*	*Sound wave basics*
S-4	SLO-1	*Film Pre-Production- Definition & Concept*	*Camera Image Sensor- Definition & Concept*	*Types of Tripod Heads*	*Linear Video Editing- Definition & Concept*	*Characteristics & Properties of Sound Wave*
	SLO-2	*Film pre-production basics*	*Camera image sensor*	*Various tripod heads*	*Linear video editing basics*	*Uniqueness of sound wave*
S-5	SLO-1	*Importance of Film Pre-Production*	*Types of Camera Image Sensor- CCD & CMOS Sensor*	*Tripod Accessories- Definition & Concept*	*Principles of Linear Video Editing Assemble & Insert Edit*	*Cinema Sound & Elements- Definition & Concept*
	SLO-2	*Cinema Sound & Elements- Definition & Concept*	*Various camera image sensor*	*Tripod accessories basics*	*Values of linear video editing*	*Cinema sound basics*
S-6	SLO-1	*Stages of Film Pre-Production*	*CCD Sensor- Definition & Concept*	*Different Tripod Accessories*	*Non-Linear Editing- Definition & Concept*	*Sound Recording & Types- Definition & Concept*
	SLO-2	*Phases of film pre-production*	*CCD Sensor basics*	*Various tripod accessories*	*Non-linear editing basics*	*Sound recording basics*
S-7	SLO-1	*Film Scripting- Definition & Concept*	*CMOS Sensor- Definition & Concept*	*Jib Crane- Definition & Concept*	*Principles of Non-Linear Editing- Capture, Editing, Rendering, Output*	*Storage of Sound Technology*
	SLO-2	*Film scripting basics*	*CMOS sensor basics*	*Jib crane basics*	*Values of non-linear editing*	*Storing sound concept*

Duration(hour)		12	12	12	12	12
S-8	SLO-1	*Film Production Team- Definition & Concept*	*Image Resolution- Definition & Concept*	*Types of Jib Cranes*	*Film Splicing Editing- Definition & Concept*	*Monaural Sound- Definition & Concept*
	SLO-2	*Film production team basics*	*Image resolution basics*	*Various jib cranes*	*Film splicing editing basics*	*Monaural sound basics*
S-9	SLO-1	*Types of Film Production Team- I*	*Types of Image Resolution- UHD, SD, HD*	*Dolly Device- Definition & Concept*	*Principles of Film Splicing Editing- Tape Splicer, Cement Splicer*	*Stereo Sound- Definition & Concept*
	SLO-2	*Various of film production team- I*	*Various image resolution*	*Dolly device basics*	*Values of film splicing editing*	*Stereo sound basics*
S-10	SLO-1	*Types of Film Production Team- II*	*Digital Video File Formats- Definition & Concept*	*Types of Dolly Device*	*Color Correction- Definition & Concept*	*Dolby Digital Surround- Definition & Concept*
	SLO-2	*Various of film production team- II*	*Digital video film format basics*	*Various dolly device*	*Color correction basics*	*Dolby digital surround basics*
S-11	SLO-1	*Film Location Scouting- Definition & Concept*	*Codec- Definition & Concept*	*Non-Traditional Dolly Device*	*Process of Color Correction- Exposure, White Balance, ISO Noise, Contrast*	*Digital Theatre Systems (DTS)- Definition & Concept*
	SLO-2	*Film location scouting basics*	*Codec basics*	*Unusual dolly device*	*Procedure of color correction*	*Digital theatre system basics*
S-12	SLO-1	*Importance of Location Scouting*	*Types of Codec- H.264/AVC, Apple ProRes*	*Camera Stabilizer- Definition & Concept*	*Color Grading- Definition & Concept*	*Sony Dynamic Digital Sound- Definition & Concept*
	SLO-2	*Significant of location scouting*	*Various codec*	*Camera stabilizer basics*	*Color grading basics*	*Sony dynamic digital sound basics*

UNIT- I:

Digital Filmmaking- Definition & Concept; Film Production- Definition & Concept; Stages Film Production- Pre-Production, Production, Post-Production; Film Pre Production- Definition & Concept; Importance of Film Pre-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; Importance of Location Scouting; Process of Film Location Scouting; Film Budgeting- Definition & Concept; Importance of Film Budgeting; 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 Body, Camera Lens, Camera Lens Aperture, Camera Shutter, Image Sensor, Image Processor, Viewfinder, LCD Screen, Microphone Port, Menu Controls, Flash, Memory Card, Tripod Mount; Camera Image Sensor- Definition & Concept; Types of Camera Image Sensor- CCD & CMOS Sensor; CCD Sensor- Definition & Concept; CMOS Sensor- Definition & Concept; Image Resolution- Definition & Concept; Types of Image Resolution- UHD, SD, HD; Digital Video File Formats- Definition & Concept; Codec- Definition & Concept; Types of Codec- H.264/AVC, Apple ProRes; Video Compression- Definition & Concept; Types of Video Compression- Lossy Files, Lossless Files; Aspect Ratio- Definition & Concept; Understanding Aspect Ratio; Types of Aspect Ratio; Camera Accessories- Definition & Concept; Different Camera Accessories; Camera Cleaning Accessories Kit

UNIT- III:

Tripod- Definition & Concept; Types of Tripod- Regular, MonoPod & Mini Tripod; Tripod Heads- Definition & Concept; Types of Tripod Heads- Pistol Grip, Pan & Tilt, Ball and Gimbal Tripod Heads; Tripod Accessories- Definition & Concept; Different Tripod Accessories; 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- Wheelchair, Vehicle, Roller Skates, Onewheel, PVC Pipe Dolly, Butt/Pedestal Dolly, Tennis Ball Dolly; Camera stabilizer Definition & Concept; Types of Camera Stabilizers- Handheld Stabilizers, 3-Axis Gimbal, Vest Stabilizer System; Choosing Camera Stabilizer; Steadicam- Definition & Concept; Operation of Steadicam; Drone Camera- Definition & Concept; Types of Drone Cameras- Multi Rotor Drones, Fixed Wing Drones, Single Rotor Helicopter, Fixed Wing Hybrid VTOL; Impact of Drone Camera; Spidercam- Definition & Concept; Technical Aspects of Spidercam- Flying area, Winches, Pulleys, Control Station, Camera; Working Process of Spidercam.

UNIT- IV:

Film Editing- Definition & Concept; Purpose of Film Editing; Stages of Film Editing- Logging, First Assembly, Rough Cut, First Cut, Fine Cut, Final Cut; Techniques of Film Editing- Continuity, Relational, Analytic, Montage; Types of Film Editing- Linear Video Editing, Non-Linear Video Editing, Film Splicing Editing; Linear Video Editing- Definition & Concept; Principles of Linear Video Editing- Assemble & Insert Edit; Non-Linear Editing- Definition & Concept; Principles of Non-Linear Editing- Capture, Editing, Rendering, Output; Film Splicing Editing- Definition & Concept; Principles of Film Splicing Editing- Tape Splicer, Cement Splicer; Color Correction- Definition & Concept; Process of Color Correction- Exposure, White Balance, ISO Noise, Contrast; Color Grading- Definition & Concept; Process of Color Grading- Shot Matching, Removing Objects, Shape Masks, Cinematic Looks; Computer Animation- Definition & Concept; Types of Animation- Traditional, 2D & 3D Animation; Computer-Generated Imagery (CGI)- Definition & Concept; Special Effects (SFX)- Definition & Concept; Compositing - Definition & Concept; Rotoscoping- Definition & Concept.

UNIT- V:

Sound- Definition & Concept; Noise- Definition & Concept; Sound & Human Ear; How sound travels; Sound Wave- Definition & Concept; Types of Sound Wave- Transverse and Longitudinal Wave; Characteristics of Sound Wave Wavelength, Amplitude, Time-Period, Frequency and Velocity or Speed; Properties of Sound Wave- Pitch, Loudness, Tone; Cinema Sound- Definition & Concept; Elements of Cinema Sound- Music, Dialogue, Sound Effects, Ambient Noise, Soundtrack; Sound Recording- Definition & Concept; Types of Sound Recording- Mechanical, Magnetic, Optical System; Storage of Sound Technology- Analogue & Digital Signals; Evolution of Cinema Sound; Monaural Sound Definition & Concept; Stereo Sound- Definition & Concept; Dolby Digital Surround- Definition & Concept; Digital Theater Systems (DTS)- Definition & Concept; Sony Dynamic Digital Sound (SDDS)- Definition & Concept; Audio File Definition & Concept; Types of Audio File- M4A Audio File Type, FLAC, MP3, MP4, WAV, WMA, AAC; Studio Acoustic- Definition & Concept; Microphones- Definition & Concept; Types of Microphones- Dynamic, Condenser, Ribbon microphones; Patterns of Microphones- Cardioid, Bi-directional, Omni-directional; Types of On-Screen Sound- Human Voice, Music & Sound Effects; Dubbing- Definition & Concept; Sound Editing & Mixing

Learning Resources	*Theory:* *1." The Ultimate Ai Reference Guide for Music"Bobby Owsinski. "*	*2. The Musician"s AI Book by Bobby Owsinski.* 3. Artificial Intelligence by example by Denis Rothman

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	*30%*	-	*30%*	-	*20%*	-	*20%*	-	*30%*	-
Level 2	Apply Analyze	*40%*	-	*50%*	-	*50%*	-	*50%*	-	*50%*	-
Level 3	Evaluate Create	*30%*	-	*20%*	-	*30%*	-	*30%*	-	*20%*	-
	Total	*100%*		*100%*		*100%*		*100%*		*100%*	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VII

Course Code	UDF23D05L	Course Name	PRE-VISUAL TECHNIQUE	Course Category		Discipline Specific Elective Courses	L	T	P	O	C
							0	0	8	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*
CLR-1 :	*To provide the knowledge on Pre-Visualization (PRE-VIS) techniques*
CLR-2 :	*To know the importance of PRE-VIS*
CLR-3 :	*To understand the purpose of PRE-VIS*
CLR-4 :	*To impart the Advanced PRE-VIS Techniques*
CLR-5 :	*To learn the process of PRE-VIS*

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Learning 1 (Level of Thinking (Bloom))	Learning 2 (Expected Proficiency (%))	Learning 3 (Expected Attainment (%))	PLO 1 (Fundamental Knowledge)	PLO 2 (Application of Concepts)	PLO 3 (Link with Related Disciplines)	PLO 4 (Procedural Knowledge)	PLO 5 (Skills in Specialization)	PLO 6 (Ability to Utilize Knowledge)	PLO 7 (Skills in Modeling)	PLO 8 (Analyze, Interpret Data)	PLO 9 (Investigative Skills)	PLO 10 (Problem Solving Skills)	PLO 11 (Communication Skills)	PLO 12 (Analytical Skills)	PLO 13 (PSO-1)	PLO 14 (PSO-2)	PLO 15 (PSO-3)
CLO-1 :	*Students would learn the basics of PRE-VIS*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the importance of PRE-VIS*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge of PRE-VIS*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn the Advanced PRE-VIS Techniques*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would know the process of PRE-VIS applications*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		15
S-1 to S-8	SLO-1	Introduction to PRE-Visualization (PRE-VIS) and its importance
S-9 to S-16	SLO-1	Evaluation of PRE-VIS
S-17 to S-24	SLO-1	PRE-VIS software and tools
S-23 to S-32	SLO-1	Advantages of PRE-VIS
S-33 to S-40	SLO-1	PRE-VIS Vs Story Boarding
S-41 to S-48	SLO-1	PRE-VIS in live action and animation
S-49 to S-56	SLO-1	PRE-VIS industry trends and developments
S-57 to S-64	SLO-1	Limitation and challenges of PRE-VIS
S-65 to S-72	SLO-1	PRE-VIS planning and process, marketing and pitching
S-73 to S-80	SLO-1	PRE-VIS techniques and tools
S-81 to S-88	SLO-1	3D modeling, texturing, lighting, rigging, animation, motion picture and virtual camera
S-89 to S-96	SLO-1	Virtual Reality VR
S-97 to S-104	SLO-1	Augmented Reality AR
S-105 to S-112	SLO-1	PRE-VIS case studies
S-113 to S-120	SLO-1	PRE-VIS applications

CLASS EXERCISE:

(OUTPUT = 40 marks & Regularity & Discipline = Total - 10 Marks)

1. Know when to use PRE-VIS : 3 Weeks

Minimum 1 class works

2. PRE-VIS planning and process : 3 Weeks

Minimum 1 class works

3. Experiment with PRE-VIS : 3 Weeks

Minimum 1 class works

4. PRE-VIS techniques and tools : 3 Weeks

Minimum 1 class works

5. PRE-VIS case studies and applications : 3 Weeks

Minimum 1 class works

Record Works:

1. Students Should Submit their individual Working Session of PRE-VIS output for 5 Minutes

(The students must submit all the exercises as Record Work in the Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Reference Books:*** *1. "PRE-VISualization: Preparing Films for Visual Effects" by Steve Wright (2011, Focal Press)* *2. "Pre-Vis: The Art of Pre-Visualization of Films, Games, and Animation" by Steven Lewis (2006, Titan Books)*	*3. "PRE-VIS for Film and Video Production: The Art of PRE-VISualizing a Story" by Michael D. Wagner (2015, Routledge)* *4. "The Pre-Visualization Process for Video, Film, and Media Production" by Weynand Wasserman (2010, Cengage Learning)* *5. "PRE-VISualization in Film and Animation" by Ron Ganbar (2011, Wiley)*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
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SEMESTER-VII

Course Code	UDF23D06L	Course Name	LITERARY SOURCE SCRIPTING	Course Category	D	Discipline Specific Elective Courses	L	T	P	O	C
							0	0	8	2	4

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

Course Learning 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*

Course Learning Outcomes (CLO): *At the end of this course, learners will be able to:*

		Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLO-1 :	*Students would learn various literary sources*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would be Exploring various forms of fiction*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge of culture and tradition*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn values of social ethics*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would be able to identify genuine source for scripting*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		**15**
S-1 to S-8	**SLO-1**	*Various forms of literary sources*
S-9 to S-16	**SLO-1**	*Short stories*
S-17 to S-24	**SLO-1**	*novels*
S-23 toS-32	**SLO-1**	*Poetry*
S-33 toS-40	**SLO-1**	*Mythology*
S-41 to S-48	**SLO-1**	*Literary researches*
S-49 to S-56	**SLO-1**	*Global literature*
S-57 to S-64	**SLO-1**	*Indian literature*
S-65 to S-72	**SLO-1**	*Regional literature - Tamil*
S-73 to S-80	**SLO-1**	*Historical inscriptions*
S-81 to S-88	**SLO-1**	*Folktale stories*
S-89 to S-96	**SLO-1**	*Films based on true events*
S-97 to S-104	**SLO-1**	*Films based on literary sources – global*
S-105 to S-112	**SLO-1**	*Films based on literary sources – Indian*
S-113 to S-120	**SLO-1**	*Film based on literary sources - Tamil*

CLASS EXERCISE:

(OUTPUT = 40 marks & Regularity & Discipline = Total – 10 Marks) Total = 50

1. *Generate a content from Novel* : 3 Weeks

Minimum1classworks

2. *Write down an adaptation from a short story* : 3 Weeks

Minimum 1 class works

Compose a write up based on true incident : 3 Weeks

Minimum 1 class works :

3. *Create character biography from historical novel* : 3 Weeks

Minimum 1 class works :

4. *Create a content using a popular mythology* : 3 Weeks

Minimum1class works :

Record Works:

1. Students Should Submit individually the script record for a feature film

(The students must submit as a hard copy for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Reference Books:*** *1. "Adaptations: From Text to Screen, Screen to Text" by Deborah Cartmell and Imelda Whelehan (1999, Routledge)* *2. "The Art of Adaptation: Turning Fact And Fiction into Film" by Linda Seger (1992, Henry Holt & Co)*	*3. "Adaptation and Appropriation" by Julie Sanders (2006, Routledge)* *4. "Adapting Fiction into Film: Reimagining the Book in Contemporary Cinema" by Simone Murray (2011, Bloomsbury Academic)* *5. "From Book to Screen: Modern Japanese Literature in Films" by Keiko I. McDonald (2000, Routledge)*

Learning Assessment

Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment(50%weightage)**								**Final Examination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level 1	Remember Understand	-	*30%*	-	*30%*	-	*30%*	-	*30%*	-	*30%*
Level 2	Apply Analyze	-	*40%*	-	*40%*	-	*40%*	-	*40%*	-	*40%*
Level 3	Evaluate Create	-	*30%*	-	*30%*	-	*30%*	-	*30%*	-	*30%*
	Total	*100%*		*100%*		*100%*		*100%*		*100%*	

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SEMESTER-VII

Course Code	UFT23G05T	Course Name	STORY PITCHING	Course Category	G	Generic Elective Course	L	T	P	O	C
							4	0	0	2	4
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	*Film Technology*	Data Book/Codes/Standards	Nil								

Course Learning Rationale (CLR): *The purpose of learning this course is to:*

		Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-1 :	*To provide the mastery in Story pitching*																		
CLR-2 :	*To know the different ways of story telling*																		
CLR-3 :	*To understand the process of story telling*																		
CLR-4 :	*To analyze the authenticity of the story*																		
CLR-5 :	*To learn the nuances of Narration*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the story telling craft*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the various elements of story telling*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about convincing the listener*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn to analyze depth of the plot*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn to develop story pitching skills*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Introduction to Idea Generation in Filmmaking*	*Introduction to Character Development*	*Plot Structure: Foundations of Storytelling*	*Immersive Settings: Creating Worlds That Engage Audiences*	
	SLO-2	*Effective Brainstorming Techniques for Film Ideas*	*Crafting Protagonist Profiles*	*Central Conflict: Driving the Narrative Forward*	*Setting Boundaries for the Narrative*	*Crafting Compelling Pitch Decks*
S-2	**SLO-1**	*Finding Inspiration: Sources and Strategies*	*Character Goals and Desires*	*Rising Action: Building Tension and Momentum*	*Cultural and Historical Contexts*	*Visual Strategies for Effective Presentations*
	SLO-2	*Exploring Themes in Film Conceptualization*	*Backstories for Depth*	*Twists and Surprises: Keeping Audiences Engaged*	*Designing the Physical Landscape of the World*	*Mastering Elevator Pitches*
S-3	**SLO-1**	*Adapting Existing Stories or Myths for Film*	*Character Arcs and Growth*	*Subplots: Adding Depth to the Story*	*Using Setting to Enhance Narrative Depth*	*The Art of Storytelling in Pitching*
	SLO-2	*Experimenting with Genre in Film Concepts*	*Complex Antagonists*	*Parallel Storylines: Creating Narrative Complexity*	*Balancing Realism and Fantasy*	*Adapting Pitches for Different Audiences*
S-4	**SLO-1**	*Crafting Elevator Pitches for Film Projects*	*Supporting Characters*	*Effective Pacing: Controlling the Flow of the Plot*	*Developing Believable Societies and Cultures*	*Incorporating Multimedia Elements*
	SLO-2	*Developing Loglines and Taglines for Films*	*Relationships and Dynamics*	*Exposition: Introducing Key Information*	*Political Systems and Power Structures*	*Creating Memorable Openings and Hooks*
S-5	**SLO-1**	*Understanding Market Trends in the Film Industry*	*Character Motivations*	*Action: Advancing the Plot Through Events*	*Exploring Different Time Periods or Eras*	*Navigating Q&A Sessions with Confidence*
	SLO-2	*Identifying Target Audiences for Film Projects*	*Flaws and Strengths*	*Climactic Moments: Resolving Tension and Drama*	*Incorporating Cultural Heritage into Stories*	*Iterating Pitches Based on Feedback*
S-6	**SLO-1**	*Defining the Core Message in Film Conceptualization*	*Diversity and Representation*	*Narrative Coherence: Ensuring Logical Progression*	*Evoking Mood and Atmosphere Through Setting*	*Building Confidence in Public Speaking*
	SLO-2	*Navigating Creative Constraints in Filmmaking*	*Internal Conflicts*	*Foreshadowing: Hinting at Future Events*	*Creating Realistic Built Environments*	*Networking Strategies for Filmmakers*

Duration(hour)		12	12	12	12	12
S-7	SLO-1	*Collaborative Storytelling Methods in Film Production*	*External Conflicts*	*Callbacks: Referencing Previous Plot Points*	*Reflecting Societal Structures Within the World*	*Pitching to Producers: Dos and Don'ts*
	SLO-2	*Harnessing Personal Experiences in Film Ideas*	*Archetypes and Tropes*	*Inciting Incidents: Setting the Story in Motion*	*Impacting Characters' Lives and Choices*	*Pitching to Actors and Talent*
S-8	SLO-1	*Incorporating Social Commentary in Film Conceptualization*	*Moral Dilemmas*	*Resolving Conflicts: Bringing Closure to Storylines*	*Adding Depth and Authenticity to Worldbuilding*	*Leveraging Online Platforms for Pitching*
	SLO-2	*Crafting Unique Premises for Film Projects*	*Memorable Traits*	*Non-linear Narrative Techniques: Playing with Chronology*	*Technology and Advancements*	*Learning from Rejection and Failure*
S-9	SLO-1	*Leveraging Cultural Influences in Film Conceptualization*	*Foils and Mirrors*	*Flashbacks: Exploring Characters' Past Experiences*	*Influencing the Mood and Tone of the Story*	*Celebrating Successes and Milestones*
	SLO-2	*Using Archetypes and Symbols in Film Ideas*	*Character Consistency*	*Flash-forwards: Hinting at Future Developments*	*Cultural Traditions and Customs*	*Developing a Personal Brand as a Filmmaker*
S-10	SLO-1	*Incorporating Technology Trends in Film Concepts*	*Growth vs. Change*	*Narrative Voice Perspective: Choosing the Right Point of View*	*Magical Systems and Supernatural Elements*	*Effective Communication with Crew and Collaborators*
	SLO-2	*Exploring Environmental Themes in Film Ideas*	*Transformational Moments*	*Red Herrings: Introducing False Leads and Clues*	*Enriching the World with Diverse Life Forms*	*Negotiation Skills for Filmmakers*
S-11	SLO-1	*Understanding Narrative Structures and Devices*	*Empathy and Relatability*	*Turning Points: Shifting the Direction of the Plot*	*Connecting Different Parts of the World*	*Pitching in High-pressure Environments*
	SLO-2	*Incorporating Emotional Resonance in Film Concepts*	*Across Genres*	*Subversion: Breaking Traditional Storytelling Conventions*	*Social and Cultural Evolution: Showing Changes Over Time*	*Creating Impactful Presentation Materials*
S-12	SLO-1	*Exploring the Psychological Depths of Characters*	*Ensemble Casts*	*Closure: Wrapping Up Loose Ends*	*Shaping the World's Political Landscape*	*The Role of Body Language in Pitching*
	SLO-2	*Crafting Memorable Endings for Film Projects*	*Crafting Unforgettable Characters*	*Impact: Creating Memorable Endings*	*Exploring the Impact of the Past on the Present*	*The Importance of Persistence and Resilience*

UNIT 1 IDEA GENERATION AND CONCEPTUALIZATION

Brainstorming techniques – Finding inspiration – Exploring themes – Adapting existing stories or myths – Experimenting with genre – Elevator pitches – Loglines and taglines – Market trends – Target Audience – Core message – Creative constraints – Collaborative storytelling methods – Harnessing personal experiences – social commentary – Crafting unique premises.

UNIT 2 CHARACTER DEVELOPMENT

Protagonist profiles – Character goals / desires – Backstories – Character arts and growth – complex antagonists – supporting actors – relationships and dynamics – character motivations – character flaws and strengths – ensuring diversity and representation – Internal and external conflicts – Archetypes and tropes – moral dilemmas – memorable character traits.

UNIT 3 PLOT CONSTRUCTION

Outlining plot structure – Central conflict – Rising action and tension – Twists and surprises – subplots and parallel storylines – effective pacing – exposition and action - climactic moments – Narrative coherence – foreshadowing and callbacks – inciting incidents – resolving conflicts – exploring non-linear narrative techniques – Flashback and Flash-forward – narrative voice perspective.

UNIT 4 WORLDBUILDING AND SETTING

Immersive settings – Creating rules and laws of the world – Cultural and historical contexts – Geographical mapping – Environmental storytelling – realism and fantasy – believable societies and cultures – Political systems and Power systems – time periods or eras – Folklore and mythology – Atmospheric descriptions.

UNIT 5 PRESENTATION AND DELIVERY

Pitch decks and Presentation materials – Visual aids – Elevator pitches – Storytelling techniques – Pitches to specific audiences – Multimedia elements – Hooks and openings – Handling Q&A sessions – Adjusting pitches based on feedback – Building confidence in public speaking – Networking and building connections – Pitching to different stakeholders (Producers, Actors, etc.,) – Online platforms for pitching – Celebrating and learning from rejections – Developing a successful personal brand as a storyteller.

Learning Resources	***Reference Books:*** *1. "PRE-VISualization: Preparing Films for Visual Effects" by Steve Wright (2011, Focal Press)* *2. "Pre-Vis: The Art of Pre-Visualization of Films, Games, and Animation" by Steven Lewis (2006, Titan Books)*	*3. "PRE-VIS for Film and Video Production: The Art of PRE-VISualizing a Story" by Michael D. Wagner (2015, Routledge)* *4. "The Pre-Visualization Process for Video, Film, and Media Production" by Weynand Wasserman (2010, Cengage Learning)* *5. "PRE-VISualization in Film and Animation" by Ron Ganbar (2011, Wiley)*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination (50% weightage)	
		CLA–1 (10%)		CLA–2 (10%)		CLA–3 (20%)		CLA–4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level 2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level 3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER - VII

Course Code	UDF23G06L	Course Name	FILM PRODUCTION SOFTWARE	Course Category	G	Generic Elective Course	L	T	P	O	C
							0	0	7	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-1 :	*To provide the mastery in using film production Software*																		
CLR-2 :	*To know the different concepts of film production Software*																		
CLR-3 :	*To understand the purpose of film production Software*																		
CLR-4 :	*To impart the fundamentals of film production Software*																		
CLR-5 :	*To learn the process of film production Software*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn various film production Software*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concepts of film production Software*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about the film production Software*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn to handle the film production Software*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn the process of film production Software*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		**15**
S-1 to S-7	**SLO-1**	*Film direction Software Intro*
S-8 to S-14	**SLO-1**	*Role and features of film Software*
S-15 to S-21	**SLO-1**	*Role of AI in film direction Software*
S-22 to S-28	**SLO-1**	*Scripting software*
S-29 to S-35	**SLO-1**	*Creating, formatting screenplays using scripting Software*
S-36 to S-42	**SLO-1**	*Legal Software for script writers*
S-43 to S-49	**SLO-1**	*Elixxier for cinematography*
S-50 to S-56	**SLO-1**	*Film budgeting Software*
S-57 to S-63	**SLO-1**	*Celtx and Final draft for screen writing*
S-64 to S-70	**SLO-1**	*Studio binder for scheduling and budgeting*
S-71 to S-77	**SLO-1**	*Movie magic for budgeting*
S-78 to S-84	**SLO-1**	*Shotpro for PRE-VIS*
S-85 to S-91	**SLO-1**	*AVID & FCP for Editing*
S-92 to S-98	**SLO-1**	*Pro tools for sound*
S-99 to S-105	**SLO-1**	*Davinci resolve for colour correction and grading*

CLASS EXERCISE:

OUTPUT = 40 marks & 10 marks for Regularity & Discipline = Total – 50 Marks)

1. *Introduction to film Software* : 1Week

Minimum 1 class works

2. *Script writing exercise using software* : 2 Weeks

Minimum 1 class works

3. *Film budgeting using software* : 2 Weeks

Minimum 1 class works :

4. *Exploring the lighting setup using software* : 2Weeks

Minimum 1 class works

5. *PRE-VIS using software* : 2 Weeks

Minimum 1 class works

6. Editing using software : 2 Weeks

Minimum 1 class works

7. Sound designing using software : 2 Weeks

Minimum1classworks :

8. *Colour correction & grading using software* : 2 Weeks

Minimum 1 class works

Record Works:

1. Students must make ONE hard copy of their own script using film software (Maximum5min)

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

Learning Resources	***Practical / Reference books*** 1. "***Digital Filmmaking for Beginners: A Practical Guide to Video Production****" by Michael Hughes (2012, Skyhorse Publishing) - This beginner-friendly guide covers various aspects of digital film making, including discussions on software tools for editing, visual effects, and post-production.*	2. ***"The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age"*** *Author: Steven Ascher and Edward Pincus Year: 2012 Publications: Plume* 3. ***"The Budget Book for Film and Television"*** *by Robert S. Birchard (1994, Lone Eagle Publishing Company) - This book provides guidance on creating and managing budgets for film and television productions, including discussions on budgeting software tools.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	*30%*	-	*30%*	-	*30%*	-	*30%*	-	*30%*
Level 2	Apply Analyze	-	*40%*	-	*40%*	-	*40%*	-	*40%*	-	*40%*
Level 3	Evaluate Create	-	*30%*	-	*30%*	-	*30%*	-	*30%*	-	*30%*
	Total	*100%*		*100%*		*100%*		*100%*		*100%*	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VII

Course Code	UFT23P04L	Course Name	INTERNSHIP-III	Course Category	IAPC	Internship / Apprenticeship / Project / Community Outreach	L	T	P	O	C
							0	0	0	0	2
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	*Film Technology*	Data Book/Codes/Standards	Nil								

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
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 training the film & TV industry as an intern in various field*																		
CLR-5 :	*To get the mastery skills from the media field through intern training*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the media industry practically*	*3*	*90*	*90*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-2 :	*Students would gain knowledge of media field circumstances*	*3*	*85*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-3 :	*Students would know various designations and various media setup*	*3*	*90*	*90*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-4 :	*Students would gain knowledge about film & TV industry*	*3*	*85*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-5 :	*Students would be proficient in the media field*	*3*	*80*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-

The student will undergo a two-week internship during the summer vacation after the end of the VI 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 VI 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 the 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 %

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, R

SEMESTER-VII

Course Code	*UFT23P05L*	Course Name	AD FILM MAKING PRACTICAL	Course Category	IAPC	Project Phase-I	L	T	P	O	C
							0	0	8	2	4
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	*Film Technology*	Data Book/Codes/Standards	Nil								

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret	Investigative Skills	Problem Solving	Communication	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-1 :	*To provide the mastery in basics of AD Film*																		
CLR-2 :	*To know the different concept of Visual Communication*																		
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*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of AD Film*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Visual Communication*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Perception and Illusion*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Symbolism*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Ideation, Creativity, and Innovation*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		**15**
S-1 to S-8	**SLO-1**	*Writing a concept for AD Film*
S-9 to S-16	**SLO-1**	*Create your own understanding for a short film story-I*
S-17 to S-24	**SLO-1**	*Create your own understanding for a short film story-II*
S-23 to S-32	**SLO-1**	*Writing Scene for Short Film-I*
S-33 to S-40	**SLO-1**	*Writing Scene for Short Film-II*
S-41 to S-48	**SLO-1**	*Preparing with Final Budget for Short Film-I*
S-49 to S-56	**SLO-1**	*Preparing with Final Budget for Short Film-II*
S-57 to S-64	**SLO-1**	*Draft a Dialogue for Short Film-I*
S-65 to S-72	**SLO-1**	*Draft a Dialogue for Short Film-II*
S-73 to S-80	**SLO-1**	*Write an original shooting script for short film-I*
S-81 to S-88	**SLO-1**	*Write an original shooting script for short film-II*
S-89 to S-96	**SLO-1**	*Working with the Non-linear Video Editing-I*
S-97 to S-104	**SLO-1**	*Working with the Non-linear Video Editing-II*
S-105 to S-112	**SLO-1**	*Write a draft on Dubbing, Sound Effects & Mixing-I*
S-113 to S-120	**SLO-1**	*Write a draft on Dubbing, Sound Effects & Mixing-II*

CLASS EXERCISE:

(Final Output=40marks&10marksforRegularity / Discipline-Total-50Marks)

1. Writing a Synopsis for Short Film : 1 Week

Minimum1 class Works :

2. Create your own understanding for a short film story : 2 Weeks

Minimum1class Works

3. Writing Scene for Short Film : 2 Weeks

Minimum1class Works

4. Preparing with Final Budget for Short Film : 2 Weeks

Minimum 1 class Works

5. Draft a Dialogue for Short Film : 2 Weeks

Minimum1classWorks :

6. Write an original shooting script for short film : 2 Weeks

Minimum 1 class Works

7. Working with the Non-linear Video Editing : 2 Weeks

Minimum 1 class Works

8. Write a draft on Dubbing, Sound Effects & Mixing : 2 Weeks

Minimum 1 class Works :

Record Works:

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

(The students must submit the group project (maximum 5 in a group) in the digital form for the Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** 1. *Kim Adelman(2017).Making it Bigin Shorts : Shorter, Faster, Cheaper : The Ultimate Filmmaker's Guide to Short Films, Third Edition, Michael Wiese Productions, USA* 2. *Clifford Thurlow and Max Thurlow (2013).Making Short Films: The CompleteGuidefromScripttoScreen,ThirdEdition,BloomsburyAcademic,USA*	3. *Sonja Schenk and Ben Long (2021).The Digital Film making Handbook: Seventh Edition, Seventh Edition, Foreign Films Publishing, USA* 4. *Edmond Levy (1994).Making a Winning Short : How to Write, Direct, Edit, and Produce a Short Film, First Edition, Holt Paper backs, New York* 5. *Steven Ascher and Edward Pincus (2012).The Filmmaker's Handbook : A Comprehensive Guide for the Digital Age, Fifth Edition, Plume, USA.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	*30%*	-	*30%*	-	*30%*	-	*30%*	-	*30%*
	Understand										
Level 2	Apply	-	*40%*	-	*40%*	-	*40%*	-	*40%*	-	*40%*
	Analyze										
Level 3	Evaluate	-	*30%*	-	*30%*	-	*30%*	-	*30%*	-	*30%*
	Create										
	Total	*100%*		*100%*		*100%*		*100%*		*100%*	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VIII

Course Code	UDF23801T	Course Name	FILM AESTHETICS	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	To provide the mastery in basics of Film Aesthetics	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret	Investigative	Problem Solving	Communication	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-2 :	To know the different concepts of Film Aesthetics																		
CLR-3 :	To understand the delivering of Film Aesthetic values																		
CLR-4 :	To impart the fundamentals of Film Aesthetics																		
CLR-5 :	To learn the process of Film Aesthetics																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1 :	Students would learn the basics of Film Aesthetics	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	Students would know the concepts of Film Aesthetics	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	Students would gain knowledge Film Aesthetical values	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	Students would learn fundamentals of Film Aesthetics	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	Students would learn to process of Film Aesthetics	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Aesthetics Intro	Visual Composition 1	Sound Diegetic vs Non-Diegetic Sound Aesthetics 1	Narrative Aesthetics: Linear vs Non-Linear Storytelling 1	Cultural Aesthetics 1
	SLO-2	Definitions and Approaches 1	Visual Composition 2	Sound Diegetic vs Non-Diegetic Sound Aesthetics 2	Narrative Aesthetics: Linear vs Non-Linear Storytelling 2	Cultural Aesthetics 2
S-2	SLO-1	Definitions and Approaches 2	Color Aesthetics 1	Dialogue Aesthetics 1	Character Aesthetics 1	Feminist Aesthetics 1
	SLO-2	Semiotics and Film 1	Color Aesthetics 2	Dialogue Aesthetics 2	Character Aesthetics 2	Feminist Aesthetics 2
S-3	SLO-1	Semiotics and Film 2	Lighting Aesthetics 1	Foley Aesthetics 1	Subjectivity and Objectivity Aesthetics 1	Postcolonial Aesthetics 1
	SLO-2	Semiotic Theory 1	Lighting Aesthetics 2	Foley Aesthetics 2	Subjectivity and Objectivity Aesthetics 2	Postcolonial Aesthetics 2
S-4	SLO-1	Semiotic Theory 2	Cinematography Styles 1	Ambient Sound Aesthetics 1	Plot Aesthetics 1	Queer Aesthetics 1
	SLO-2	Sign, Signifier and Signified 1	Cinematography Styles 2	Ambient Sound Aesthetics 2	Plot Aesthetics 2	Queer Aesthetics 2
S-5	SLO-1	Sign, Signifier and Signified 2	Kinetic Aesthetics 1	Music Aesthetics 1	Dialogue Aesthetics 1	Disability Aesthetics 1
	SLO-2	Symbols and icons 1	Kinetic Aesthetics 2	Music Aesthetics 2	Dialogue Aesthetics 2	Disability Aesthetics 2
S-6	SLO-1	Symbols and icons 2	Architectural Aesthetics 1	Classical music and Popular Music Aesthetics 1	Genre and Sub Genre Aesthetics 1	Race and Ethnicity in Film Aesthetics 1
	SLO-2	Structuralism 1	Architectural Aesthetics 2	Classical music and Popular Music Aesthetics 2	Genre and Sub Genre Aesthetics 2	Race and Ethnicity in Film Aesthetics 2
S-7	SLO-1	Film Form	Costume Aesthetics 1	Cultural Music 1	Aesthetics of Realism 1	Globalization and Hybridity Aesthetics 1
	SLO-2	Post-structuralism	Costume Aesthetics 2	Cultural Music 2	Aesthetics of Realism 2	Globalization and Hybridity Aesthetics 2
S-8	SLO-1	Narrative Structures	Makeup and Hairstyling Aesthetics 1	Soundlessness Aesthetics 1	Aesthetics of Imagination and Fantasy Film 1	Psychanalytic Aesthetics 1

	SLO-2	Iconic Codes in Cinema	Makeup and Hairstyling Aesthetics 2	Soundlessness Aesthetics 2	Aesthetics of Imagination and Fantasy Film 2	Psychanalytic Aesthetics 2
S-9	**SLO-1**	Indexical Codes in Cinema	Prop Aesthetics	Musical Motifs and Leitmotifs in Film Scores 1	Horror Aesthetics 1	Marxist Aesthetics 1
	SLO-2	Cultural Connotations	Visual Effects Aesthetics	Musical Motifs and Leitmotifs in Film Scores 2	Horror Aesthetics 2	Marxist Aesthetics 2
S-10	**SLO-1**	Plot Story and Discourse	Montage Aesthetics	Environmental and Abstract Sounds 1	Comedy Aesthetics 1	Postmodern Aesthetics 1
	SLO-2	Genre Semiotics	Symbolism	Environmental and Abstract Sounds 2	Comedy Aesthetics 2	Postmodern Aesthetics 2
S-11	**SLO-1**	Character Semiotics	Aspect Ratios and Aesthetics impact	Voiceover Aesthetics 1	Action, Drama Aesthetics 1	Eco-Aesthetics 1
	SLO-2	Stereotypes and Chronotype Analysis	Aesthetic Evolution from film to digital	Voiceover Aesthetics 2	Action, Drama Aesthetics 2	Eco-Aesthetics 2
S-12	**SLO-1**	Sound Semiotics	Avant-Garde	Spatialization in Film	Science Fiction and Documentary Aesthetics 1	Aesthetics of Resistance
	SLO-2	Analyzing Film Scenes	Film Aesthetics	Non-linear sound Aesthetics	Science Fiction and Documentary Aesthetics 2	Future of Film Aesthetics

UNIT -1 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 - 2 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 - 3 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 - 4 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 - 5 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.

Learning Resources	***Theory / Reference books*** *1. "Film as Art" by Rudolf Arnheim (1957, University of California Press)* *2. "Film Theory and Criticism: Introductory Readings" edited by Leo Braudy and Marshall Cohen (2016, Oxford University Press)*	*3. "Aesthetic Theory" by Theodor W. Adorno (1970, University of Minnesota Press)* *4. "The Film Sense" by Sergei Eisenstein (1947, Faber & Faber)* *5. "The Cinema of Poetry" by Philip John Bossant (2015, Oxford University Press)*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	*30%*	-	*30%*	-	*20%*	-	*20%*	-	*30%*	-
Level 2	Apply Analyze	*40%*	-	*50%*	-	*50%*	-	*50%*	-	*50%*	-
Level 3	Evaluate Create	*30%*	-	*20%*	-	*30%*	-	*30%*	-	*20%*	-
	Total	*100%*		*100%*		*100%*		*100%*		*100%*	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VIII

Course Code	UFT23D07L	Course Name	DOCUMENTARY FILM MAKING - II	Course Category	D	Discipline Specific Elective Courses	L	T	P	O	C
							0	0	16	2	8

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

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	To provide the mastery in Documentary Making	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret	Investigative Skills	Problem Solving	Communication	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-2 :	To know the different Methodology in Documentary Film Making																		
CLR-3 :	To understand the purpose of Skills and Knowledge for Documentary Film making																		
CLR-4 :	To impart the fundamentals of Coordination with Various fellow technician																		
CLR-5 :	To learn the importance of the documentary for the welfare of Society																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	Students would learn the basics in Documentary Making	3	85	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-2 :	Students would know the Methodology in Documentary Film Making	3	80	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-3 :	Students would gain Skills and Knowledge for Documentary Film making	3	85	85	H	L	L	M	H	H	M	M	M	H	L	L	-	-	-
CLO-4 :	Students would learn fundamentals of Coordination with Various fellow technician	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-
CLO-5 :	Students would learn to process of the documentary for the welfare of Society	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-

Duration(hour)		15
S-1 to S-16	SLO-1	*Research-I*
S-17 to S-31	SLO-1	*Research-II*
S-32 to S-47	SLO-1	*Narration Style (Interview, Presenter, Observation, Narration Led)-I*
S-48 to S-63	SLO-1	*Narration Style (Interview, Presenter, Observation, Narration Led)-II*
S-64 to S-79	SLO-1	*Three Act Structure (Setup, Development, Climax or resolution)-I*
S-80 to S-96	SLO-1	*Three Act Structure (Setup, Development, Climax or resolution)-II*
S-97 to S-112	SLO-1	*Three Act Structure (Setup, Development, Climax or resolution)-III*
S-113 to S-128	SLO-1	*Find your Crew-I*
S-129 to S-144	SLO-1	*Find your Crew-II*
S-145 to S-160	SLO-1	*Create Treatment-I*
S-161 to S-176	SLO-1	*Create Treatment-II*
S-177 to S-193	SLO-1	*Choose Camera Equipment*
S-194 to S-209	SLO-1	*Write a Paper Edit*
S-210 to S-225	SLO-1	*Start Shoot*
S-226 to S-240	SLO-1	*Market and Distribute*

CLASS EXERCISE:

Final Output 40 marks & Regularity / Discipline = Total -10 Marks) Total = 50

1. Research-I : 3 Weeks

Minimum 1 classworks :

2. *Naraation Style (Intreview, Presenter, Observation, Narration Led)* : 3 Weeks

Minimum1classworks :

3. *Three Act Structure (Setup, Development, Climax or resolution)* : 3 Weeks

Minimum1classworks

4. *Create Treatment* : 3 Weeks

Minimum1classworks

5. *Write a Paper Edit* : 3 Weeks

Minimum1classworks

Record Works:

1. Submission of Documentary Film for 15 Minutes, Students Should Use only the Film Department Students for the Technical Skills

(The students must submit all the exercises as Record Work in the Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** 1. Wolverton, Mike. How to make Documentary for Video and Film, United States,Gulf Pub. Co., Book Division, 1983.	2. Anthony Q. Artis, The Shut Up & Shoot Documentary Guide, Routledge, 2014 3. Barry Hampe, Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries, Holt Paperbacks, 2007

Learning Assessment											
Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	-	*30%*	-	*30%*	-	*30%*	-	*30%*	-	*30%*
	Understand										
Level2	Apply	-	*40%*	-	*40%*	-	*40%*	-	*40%*	-	*40%*
	Analyze										
Level3	Evaluate	-	*30%*	-	*30%*	-	*30%*	-	*30%*	-	*30%*
	Create										
	Total	*100%*		*100%*		*100%*		*100%*		*100%*	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VIII

Course Code	UFT23D08L	Course Name	SHORT FILM MAKING-II	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							0	0	16	2	8

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
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*																		
Course Learning 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*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Budget for Short Film*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Shooting Script for Short Film*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Non-linear Video Editing*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Dubbing, Sound Effects & Mixing*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		15
S-1 to S-16	**SLO-1**	*Writing a Synopsis for Short Film*
S-17 to S-31	**SLO-1**	*Create your own understanding for a short film story-I*
S-32 to S-47	**SLO-1**	*Create your own understanding for a short film story-II*
S-48 to S-63	**SLO-1**	*Writing Scene for Short Film-I*
S-64 to S-79	**SLO-1**	*Writing Scene for Short Film - II*
S-80 to S-96	**SLO-1**	*Preparing with Final Budget for Short Film-I*
S-97 to S-112	**SLO-1**	*Preparing with Final Budget for Short Film - II*
S-113 to S-128	**SLO-1**	*Draft a Dialogue for Short Film-I*
S-129 to S-144	**SLO-1**	*Draft a Dialogue for Short Film - II*
S-145 to S-160	**SLO-1**	*Write an original shooting script for short film - I*
S-161 to S-176	**SLO-1**	*Write an original shooting script for short film - II*
S-177 to S-193	**SLO-1**	*Working with the Non – linear Video Editing - I*
S-194 to S-209	**SLO-1**	*Working with the Non-linear Video Editing - II*
S-210 to S-225	**SLO-1**	*Write a draft on Dubbing, Sound Effects & Mixing-I*
S-226 to S-240	**SLO-1**	*Write a draft on Dubbing, Sound Effects & Mixing - II*

CLASS EXERCISE:

(Final Output 40marks&10marksforRegularity&Discipline-Total-50Marks)

1. Writing a Synopsis for Short Film : 1 Weeks

Minimum1classWorks

2. Create your own understanding for a short film story : 2 Weeks

Minimum1classWorks

3. Writing Scene for Short Film : 2 Weeks

Minimum 1 classWorks

4. Preparing with Final Budget for Short Film : 2 Weeks

Minimum 1 class Works :

5. Draft a Dialogue for Short Film : 2 Weeks

Minimum1class Works

6. Write a original shooting script for short film : 2 Weeks

Minimum1classWorks

7. Working with the Non-linear Video Editing : 2 Weeks

Minimum 1 classWorks :

8. Write a draft on Dubbing, Sound Effects, Mixing and Final Output : 2 Weeks

Minimum1classWorks :

Record Works:

1. **Students must make ONE Short Film on any concept of their choice (Maximum20min)**

(The students must submit a group project (maximum 5 in a group) in the digital form for the Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** 1. *Kim Adelman (2017).Making it Bigin Shorts : Shorter, Faster, Cheaper :The Ultimate Filmmaker's Guide to Short Films, Third Edition, Michael Wiese Productions, USA* 2. *Clifford Thurlow and Max Thurlow (2013).Making Short Films : The Complete Guide from Scriptto Screen,Third Edition, Bloomsbury Academic, USA*	3. *Sonja Schenk and Ben Long(2021).The Digital Film making Hand book : Seventh Edition, Seventh Edition, Foreign Films Publishing, USA* 4. *Edmond Levy(1994).Making a Winning Short : How to Write, Direct, Edit, and Produce a Short Film, First Edition, Holt Paperbacks, New York* 5. *Steven Ascher and Edward Pincus(2012).The Film maker's Hand book : A Comprehensive Guide for the Digital Age, Fifth Edition, Plume, USA.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	*30%*	-	*30%*	-	*30%*	-	*30%*	-	*30%*
Level 2	Apply Analyze	-	*40%*	-	*40%*	-	*40%*	-	*40%*	-	*40%*
Level 3	Evaluate Create	-	*30%*	-	*30%*	-	*30%*	-	*30%*	-	*30%*
	Total	*100%*		*100%*		*100%*		*100%*		*100%*	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VIII

Course Code	UFT23G07T	Course Name	FILM FESTIVALS AND AWARDS	Course Category	G	Generic Elective Courses	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-2 :	To provide the mastery in basics of Aesthetics																		
CLR-3 :	To know the different concept of Beauty																		
CLR-4 :	To understand the purpose of Media Aesthetics																		
CLR-5 :	To impart the fundamentals of Two Dimension Space																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1 :	Students would learn the basics of Aesthetics	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	Students would know the concept of Beauty	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	Students would gain knowledge about Media Aesthetics	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	Students would learn fundamentals of Two Dimension Space	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	Students would learn to process Fourth Dimension Space & Staging	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Introduction to Film Festivals: Definition and Significance	Introduction to International Film Festivals	Introduction to Indian Film Festivals	Introduction to International Film Awards	Introduction to Indian Film Awards
	SLO-2	Historical Overview of Film Festivals	Overview of Major International Film Festivals	Overview of Prominent Indian Film Festivals	Major International Film Awards: Academy Awards	Major Indian Film Awards: National Film Awards
S-2	SLO-1	Impact of Film Festivals on the Film Industry	Cannes Film Festival: History and Significance	History of International Film Festival of India	Major International Film Awards: Golden Globe Awards	Major Indian Film Awards: Filmfare Awards
	SLO-2	Evolution of Film Festivals in the Digital Age	Berlin International Film Festival: History and Significance	Significance of International Film Festival of India	Major International Film Awards: BAFTA Awards	Major Indian Film Awards: IIFA Awards
S-3	SLO-1	Economic Impact of Film Festivals on Host Cities	Venice Film Festival: History and Significance	Mumbai Film Festival: History and Significance	Analysis of Award Categories and Nomination Processes	Award Categories and Winners in Indian Film Awards
	SLO-2	Cultural Impact of Film Festivals on Host Cities	Selection Criteria for International Film Festivals	Kerala Film Festival: History and Significance	Impact of International Film Awards on Filmmakers and Industry	Cultural Significance of Indian Film Awards
S-4	SLO-1	Role of Film Festivals in Promoting Independent Cinema	Categories of International Film Festivals	Regional Film Festivals in India	Controversies and Criticisms Surrounding International Film Awards	Social Relevance of Indian Film Awards
	SLO-2	Role of Film Festivals in Promoting International Cinema	Films Premiered at International Film Festivals	Significance of Regional Film Festivals in Promoting Local Cinema	Evolution and Trends in International Film Awards	Films that have Won Prestigious Indian Film Awards-II
S-5	SLO-1	Introduction to Film Awards: Definition and Significance	Trends in International Film Festivals: Diversity and Inclusion	Role of Short Film Festivals in Promoting Emerging Filmmakers	Economic and Cultural Significance of International Film Awards	Analysis of the Evolution of Indian Film Awards
	SLO-2	Historical Overview of Film Awards	Trends in International Film Festivals: Emerging Filmmaking Styles	Impact of Short Film Festivals on the Indian Film Industry	Future Directions in International Film Awards	Impact of Indian Film Awards on Indian Cinema
S-6	SLO-1	Impact of Film Awards on the Film Industry	Themes Explored in International Film Festivals	Challenges Faced by Indian Film Festivals	Strategies for Filmmakers in Navigating International Film Awards	Comparing Major Indian Film Awards
	SLO-2	Evolution of Film Awards in the Digital Age	Exploration of Cannes Film Festival's Influence	Opportunities for Growth in Indian Film Festivals	Role of Public Relations in Award Nominations	Influence of Indian Film Awards on Audience Perception

Duration(hour)		12	12	12	12	12
S-7	SLO-1	*Trends in Film Festival Programming*	*Exploration of Berlin International Film Festival's Influence*	*Influence of Globalization on Indian Film Festivals*	*Influence of Social Media on International Film Awards*	*Economic Impact of Winning Indian Film Awards*
	SLO-2	*Trends in Film Awards Categories*	*Exploration of Venice Film Festival's Influence*	*Adaptation of Indian Film Festivals to Global Trends*	*Addressing Diversity and Inclusion in International Film Awards*	*Representation and Diversity in Indian Film Awards*
S-8	SLO-1	*Influence of Film Festivals on Distribution Deals*	*Impact of International Film Festivals on Filmmakers*	*Unique Features of Each Indian Film Festival*	*Engaging with Controversies and Criticisms*	*Role of Public Relations in Indian Film Awards*
	SLO-2	*Influence of Film Awards on Box Office Success*	*Impact of International Film Festivals on Audience Perception*	*Importance of Networking at Indian Film Festivals*	*Promoting Gender Equality in International Film Awards*	*Addressing Controversies in Indian Film Awards*
S-9	SLO-1	*Diversity and Inclusion in Film Festivals and Awards*	*International Film Festivals and Global Film Industry*	*Economic Impact of Indian Film Festivals*	*Historical Context of International Film Awards*	*Promoting Gender Equality in Indian Film Awards*
	SLO-2	*Challenges Facing Film Festivals in the Digital Age*	*Economic Impact of International Film Festivals*	*Cultural Exchange and Diversity Promotion in Indian Film Festivals*	*Recognition of Diversity and Representation*	*Impact of Social Media on Indian Film Awards*
S-10	SLO-1	*Challenges Facing Film Awards in the Digital Age*	*Social and Cultural Impact of International Film Festivals*	*Social Impact of Indian Film Festivals*	*Impact of International Film Awards on Audience Perception*	*Historical Context of Indian Film Awards*
	SLO-2	*Emerging Technologies Impacting Film Festivals and Awards*	*Challenges Facing International Film Festivals*	*Future Directions of Indian Film Festivals*	*Cultural Significance of Winning International Film Awards*	*Future Directions of Indian Film Awards*
S-11	SLO-1	*Marketing and Promotion Strategies for Film Festivals*	*Future Directions of International Film Festivals*	*Strategies for Filmmakers to Navigate Indian Film Festivals*	*Social Implications of International Film Awards*	*Strategies for Filmmakers to Navigate Indian Film Awards*
	SLO-2	*Marketing and Promotion Strategies for Film Awards*	*Reflections on Attending International Film Festivals*	*Promoting Gender Equality in Indian Film Festivals*	*Analyzing Economic Benefits of Winning Awards*	*Engaging with Critics and Criticism in Indian Film Awards*
S-12	SLO-1	*Ethics and Integrity in Film Festivals and Awards*	*Strategies for Submitting Films to International Film Festivals*	*Engaging with International Partnerships in Indian Film Festivals*	*Strategies for Improving Transparency in Award Selections*	*Cultural and Social Implications of Winning Awards*
	SLO-2	*Future Directions in Film Festivals and Awards*	*Networking Opportunities at International Film Festivals*	*Digitalization and Indian Film Festivals*	*Celebrating the Legacy of International Film Awards*	*Significance of Indian Film Awards*

UNIT- I:

Introduction to Film Festivals; Definition and significance of film festivals; Historical overview of film festivals; Impact of film festivals on the film industry; Evolution of film festivals in the digital age; Economic and cultural impact of film festivals on host cities; Role of film festivals in promoting independent and international cinema; Introduction to film Awards; Definition and significance of film awards; Historical overview of film awards; Impact of film awards on the film industry; Evolution of film awards in the digital age; Role of film awards in promoting independent and international cinema.

UNIT- II:

International Film Festivals; Overview of major international film festivals; Cannes Film Festival; Berlin International Film Festival; Venice Film Festival; Selection criteria and categories;
Discussion on Films that have premiered or received awards at international film festivals;
Role of international film festivals in promoting cultural exchange and diversity; Trends and themes in international film festivals.

UNIT- III:

Indian Film Festivals; Overview of prominent Indian film festivals; International Film Festival of India; Mumbai Film Festival; Kerala Film Festival. Exploration of regional film festivals and their significance; Short film festivals and their role in promoting emerging filmmakers; Challenges and opportunities faced by Indian film festivals; Impact of globalization on Indian film festivals.

UNIT- IV:

International Film Awards; Major international film awards- Academy Awards; Golden Globe Awards; BAFTA Awards; Analysis of award categories and nomination process; Impact of international film awards on filmmakers and the film industry; Comparison of different international film awards and their influence on global cinema; Controversies and criticisms surrounding international film awards.

UNIT- V:

Indian Film Awards; Overview of major Indian film awards- National Film Awards, Filmfare Awards, IIFA Awards. Award categories and winners; Cultural and social relevance of Indian film awards; Films that have won prestigious Indian film awards; Analysis of the evolution of Indian film awards and their impact on Indian cinema.

Learning Resources	***Theory:*** 1. *Jill Bennett (2012) Practical Aesthetics, First Edition, IB Tauris & Co Ltd, USA* 2. *Jean Mitry (2011) The Aesthetics and Psychology of the Cinema, Third Edition, Indiana University Press, USA*	3. *Herbert Zettl (2009).Sight, Sound, Motion : Applied Media Aesthetics, Fifth Edition, Wadsworth,USA* 4. *Liv Hausken(2013).Thinking Media Aesthetics : Media Studies, Film Studies and the Arts, Spl. Edition, Peter LangAG, USA* 5. *HelenGrace(2017).Culture, Aesthetics and Affect in Ubiquitous Media:The Prosaic Image (Media,Culture and Socia lChange in Asia),First Edition, Routledge, India*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level 2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level 3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VIII

Course Code	UFT23P06T	Course Name	FILM MARKETING AND DISTRIBUTION	Course Category	D	Discipline Specific Elective Courses	L	T	P	O	C
							6	0	0	2	6

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book/Codes/Standards	Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:
CLR-1 :	To provide the mastery in basics of New Media
CLR-2 :	To know the different concept of social media
CLR-3 :	To understand the purpose of Podcasting
CLR-4 :	To impart the fundamentals of Mobile Technology
CLR-5 :	To learn the process of Artificial Intelligence

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Learning 1 Level of Thinking (Bloom)	Learning 2 Expected Proficiency (%)	Learning 3 Expected Attainment (%)	PLO 1 Fundamental Knowledge	PLO 2 Application of Concepts	PLO 3 Link with Related Disciplines	PLO 4 Procedural	PLO 5 Skills in Specialization	PLO 6 Ability to Utilize Knowledge	PLO 7 Skills in Modeling	PLO 8 Analyze, Interpret	PLO 9 Investigative Skills	PLO 10 Problem Solving	PLO 11 Communication	PLO 12 Analytical Skills	PSO-1	PSO-2	PSO-3
CLO-1 :	Students would learn the basics of New Media	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	Students would know the concept of social media	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	Students would gain knowledge about Podcasting	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	Students would learn fundamentals of Mobile Technology	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	Students would learn to process of Artificial Intelligence	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	*Introduction to Film Marketing and Distribution*	*Market Research and Audience Analysis for Film Marketing*	*Types of Film Distribution Channels*	*Role of Film Festivals in Film Marketing and Distribution*	*Impact of Digital Technology on Film Distribution*
	SLO-2	*Definition and Scope of Film Marketing and Distribution*	*Understanding Target Audiences: Demographics, Psychographics, and Behavior*	*Theatrical Distribution: Pros and Cons*	*Importance of Film Festivals as Marketing Platforms*	*Evolution of Film Distribution in the Digital Age*
S-2	SLO-1	*Historical Overview of Film Marketing and Distribution Practices*	*Conducting Market Surveys and Focus Groups*	*Digital Distribution: Streaming Platforms and Online Rentals*	*Leveraging Film Festivals for Distribution Opportunities*	*Online Distribution Platforms and Streaming Services*
	SLO-2	*Role of Marketing and Distribution in Film Success*	*Analyzing Box Office Trends and Competitor Analysis*	*DVD/Blu-ray Distribution: Physical Media Distribution*	*Major International Film Festivals and Markets*	*Key Players in Digital Film Distribution: Netflix, Amazon Prime, Hulu, etc.*
S-3	SLO-1	*Key Concepts and Terminology in Film Marketing and Distribution*	*Developing a Marketing Plan for a Film*	*Television Distribution: Broadcast, Cable, and Satellite*	*Cannes Film Festival: Prestige and Industry Impact*	*Digital Rights Management and Anti-Piracy Measures*
	SLO-2	*Understanding the Film Distribution Process*	*Setting Marketing Objectives and Goals*	*Overview of Streaming Platforms: Netflix, Amazon Prime, Hulu, etc*	*Berlin International Film Festival: European Hub for Filmmakers*	*Strategies for Protecting Films from Piracy*
S-4	SLO-1	*Understanding the Film Marketing Process*	*Creating a Budget Allocation Plan*	*Distribution Strategies for Different Types of Films*	*Toronto International Film Festival: North American Showcase*	*Leveraging Social Media for Film Marketing*
	SLO-2	*Marketing Strategies for Different Types of Films*	*Defining Key Messaging and Unique Selling Proposition*	*Independent Film Distribution: Challenges and Opportunities*	*Strategies for Promoting Films at Festivals and Markets*	*Online Marketing Strategies for Films*
S-5	SLO-1	*Distribution Channels in the Film Industry*	*Advertising and Promotional Strategies for Films*	*Mainstream Film Distribution: Studio-backed Releases*	*Creating Compelling Festival Marketing Materials*	*Engaging Audiences Through Social Media Platforms*
	SLO-2	*Digital Distribution and Its Impact on the Industry*	*Traditional Advertising Channels: TV, Radio, Print*	*International Film Distribution: Cross-Border Considerations*	*Maximizing Exposure Through Festival Screenings and Events*	*Trends in Online Film Marketing*

Duration(hour)		12	12	12	12	12
S-6	SLO-1	*Theatrical Release vs. Digital Distribution: Pros and Cons*	*Outdoor Advertising: Billboards, Posters, Bus Wraps*	*Distribution Agreements and Contracts*	*Utilizing Festival Platforms for Press and Publicity*	*Future Innovations in Film Distribution*
	SLO-2	*Marketing Budget Allocation and ROI Analysis*	*Online Advertising: Display Ads, Search Engine Marketing*	*Understanding Distribution Contracts: Rights, Territories, and Terms*	*Networking and Deal-Making at Film Festivals and Markets*	*Emerging Technologies in Film Distribution*
S-7	SLO-1	*Utilizing social media and Online Platforms for Film Promotion*	*Social Media Advertising: Facebook, Instagram, Twitter*	*Negotiating Distribution Deals: Revenue Sharing and Royalties*	*Importance of Networking for Filmmakers and Distributors*	*The Role of Virtual Reality (VR) in Film Distribution*
	SLO-2	*Building and Engaging with the Audience*	*Influencer Marketing: Collaborations with Social Media Influencers*	*Film Distribution Logistics and Operations*	*Building Relationships with Industry Professionals*	*Augmented Reality (AR) and Its Impact on Film Marketing*
S-8	SLO-1	*Building Partnerships with Distributors and Exhibitors*	*Publicity and Media Relations for Film Promotion*	*The Distribution Process: From Manufacturing to Delivery*	*Negotiating Distribution Deals and Sales Agreements*	*Blockchain Technology and Its Potential in Film Distribution*
	SLO-2	*Role in Marketing and Distribution*	*Crafting Press Releases and Media Kits*	*Distribution Costs and Budgeting*	*The Impact of Film Festival Awards on Film Distribution*	*Data Analytics and Personalized Content Delivery*
S-9	SLO-1	*Challenges in Film Marketing and Distribution*	*Building Relationships with Journalists and Film Critics*	*Digital Distribution Platforms: Uploading and encoding*	*Significance of Festival Awards in Attracting Distributors*	*The Rise of Direct-to-Consumer Distribution Models*
	SLO-2	*Piracy and Its Impact on Film Distribution*	*Organizing Press Junkets and Screenings*	*Physical Distribution: Shipping and Inventory Management*	*Securing Distribution Deals Based on Festival Success*	*Challenges and Opportunities in Digital Film Distribution*
S-10	SLO-1	*Emerging Trends in Film Marketing and Distribution*	*Leveraging Red Carpet Events and Premieres*	*Success Stories in Theatrical Distribution*	*Identifying Effective Marketing Tactics Deployed at Festivals*	*Adapting to Changing Consumer Behavior*
	SLO-2	*Innovations in Distribution Models*	*Digital Marketing Techniques for Film Promotion*	*Successful Strategies in Digital Distribution*	*Understanding the Role of Timing in Festival Strategies*	*Regulatory and Legal Considerations in Digital Distribution*
S-11	SLO-1	*International Distribution Strategies*	*Creating Engaging Content: Trailers, Teasers, Behind-the-Scenes*	*Lessons Learned from DVD/Blu-ray Distribution*	*Addressing Challenges and Obstacles at Festivals and Markets*	*Successful Digital Film Distribution Strategies*
	SLO-2	*Sustainable Marketing Practices in the Film Industry*	*Building a Strong Online Presence: Official Website, social media Pages*	*Television Distribution Successes*	*Overcoming Rejection and Persistence in Festival Submissions*	*Failed Digital Distribution Attempts*
S-12	SLO-1	*The Future of Film Marketing and Distribution*	*Email Marketing Campaigns: Newsletters, Exclusive Content*	*Unsuccessful Distribution Strategies*	*Dealing with Competition and Standout Strategies*	*Ethical Considerations in Digital Film Distribution*
	SLO-2	*Changing Landscape of Film Marketing and Distribution*	*Search Engine Optimization (SEO) for Film Websites*	*Factors Contributing to Distribution Failures*	*Reflections and Planning for Future Market*	*Future of Film Distribution in the Digital Age*

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

Learning Resources	***Theory:*** 1. *Andrew Dewdney and Peter Ride (2006).The New Media Hand book, First Edition, Routledge, India* 2. *Guy Kawasaki and Peg Fitz Patrick (2014).Art of Social Media : Power Tips for Pow, First Edition, Penguin Books Ltd, UK*	3. *Bhargavi Swami and Cyrus Broacha (2021). P for Podcast : Learn A to P of Podcasting, First Edition, Write Order Publications, India* 4. *Lavika Goel (2021).Artificial Intelligence : Concepts and Applications, First Edition, Wiley India Pvt Ltd., India* 5. *Allison Druin (2009). Mobile Technology for Children : Designing for Inter action and Learning, Illustrated Edition, India*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level 2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level 3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

COURSES FOR EARNING ADDITIONAL CREDITS

SEMESTER II

Course Code	UCD23P01L	Course Name	INTERNSHIP REPORT-I	Course Category	IAPC	Internship/Apprenticeship/Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
CLR-1 :	*Demonstrate skills learnt in the realtime environment.*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Explore the different industries that are using IT*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
CLR-5 :	*Applying the skills in problem solving*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization / company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

Students can choose a company of their own interest for internship for a period of minimum TEN weeks (Part-time) to learn about the application of their related field in real time environment. All students must give a presentation about their observations made by them in internship as per the schedule given. At the end of the internship period, every student shall submit a structured internship report within15 days from the date of the completion of the internship period.

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

Course Code	UCD23P02L	Course Name	PROJECT WORK-I	Course Category	IAPC	Internship/Apprenticeship/Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-1 :	*Demonstrate skills learnt in the realtime environment.*																		
CLR-2 :	*Explore the different industries that are using IT*																		
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
CLR-5 :	*Applying the skills in problem solving*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization / company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

Note: The students must submit all exercises related to Camera/ Editing/ Sound/ Photography/ Graphics/ Drawing as Record Work in the digital form for Practical exam, which will be evaluated by the External Examiner.

Learning Assessment		
Internship	**Continuous Learning Assessment(50%weightage)**	**FinalEvaluation(50%weightage)**

Course Code	UCD23P03L	Course Name	APPRENTICESHIP-I	Course Category	IAPC	Internship/ Apprenticeship/Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*Demonstrate skills learnt in there altime environment.*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Explore the different industries that are using IT*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
CLR-5 :	*Applying the skills in problem solving*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization / company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

Students can choose a company of their own interest for Apprenticeship for a period of minimum TEN weeks (Part-time) to learn about the application of their related field in realtime environment. All students must give a presentation about their observations made by them in internship as per the schedule given. At the end of the internship period, every student shall submit a structured internship report within15 days from the date of the completion of the internship period.

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

SEMESTER IV

Course Code	UCD23P04L	Course Name	INTERNSHIP REPORT-II	Course Category	IAPC	Internship/Apprenticeship/Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*Demonstrate skills learnt in the realtime environment.*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Explore the different industries that are using IT*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
CLR-5 :	*Applying the skills in problem solving*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization/company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

Students can choose a company of their own interest for internship for a period of minimum TEN weeks (Part-time) to learn about the application of their related field in real time environment. All students must give a presentation about their observations made by them in internship as per the schedule given. At the end of the internship period, every student shall submit a structured internship report within15 days from the date of the completion of the internship period.

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

Course Code	UCD23P05L	Course Name	PROJECT WORK-II	Course Category	IAPC	Internship/Apprenticeship/Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*Demonstrate skills learnt in there altime environment.*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Explore the different industries that are using IT*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
CLR-5 :	*Applying the skills in problem solving*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization/company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

Note: The students must submit all exercises related to Camera/ Editing/ Sound/ Photography/ Graphics/ Drawing as Record Work in the digital form for Practical exam, which will be evaluated by the External Examiner.

Learning Assessment				
Internship	Continuous Learning Assessment(50%weightage)		FinalEvaluation(50%weightage)	
	Review–1	Review–2	ProjectReport	Viva-Voce
	20%	30%	30%	20%

F industry

Course Code	UCD23P06L	Course Name	APPRENTICESHIP-II	Course Category	IAPC	Internship/Apprenticeship/Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Demonstrate skills learnt in there altime environment.*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Explore the different industries that are using IT*																		
CLR-4 :	*Enhance the skills in the system aspects*																		
CLR-5 :	*Understanding the professional connections with the knowledge learnt*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization/company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

Students can choose a company of their own interest for Apprenticeship for a period of minimum TEN weeks(Part-time)to learn about the application of the irrelated field in realtime environment. All students must give a presentation about their observations made by them in internship as per the schedule given. At the end of the internship period, every student shall submit a structured internship report within15days from the date of the completion of the internship period.

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

Cinematography

SEMESTER-III

CourseCode	*UFC23301T*	CourseName	MOTION PICTURE CAMERA AND LENSES - I	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							4	0	0	2	4
Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil						
CourseOfferingDepartment	*VisualCommunication*	DataBook/Codes/Standards	Nil								

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	To enhance students' communication skills through reading, writing, speaking, and listening activities, enabling them to express their ideas fluently and coherently.																		
CLR-2:	Critical Thinking and Analysis																		
CLR-3:	To develop a deeper understanding of cultural contexts, social issues, and human experiences.																		
CLR-4:	Through writing exercises and assignments, students learn to express their thoughts clearly, develop logical arguments, and enhance their overall written communication skills.																		
CLR-5:	Language Competence																		
CLO-1:	Develop an understanding of the major literary periods in English literature.	2	75	60	H	M	M	L	-	M	-	M	H	L	H	L	-	-	-
CLO-2:	Analyze and interpret literary texts from different historical periods.	2	80	70	M	H	L	-	-	-	-	M	M	H	H	M	-	-	-
CLO-3:	Apply principles of style and clarity in writing assignments.	2	70	65	M	M	M	-	L	L	-	H	M	H	H	L	-	-	-
CLO-4:	Develop academic writing skills, including essay structure and argumentation.	2	70	70	H	M	L	-	M	H	-	-	-	-	H	L	-	-	-
CLO-5:	Apply critical thinking skills to analyze and respond to academic texts.	2	80	70	H	H	-	M	-	M	-	L	L	M	H	M	-	-	-

Course Learning Outcomes (CLO): At the end of this course, learners will be able to:

Duration (hour)		12	12	12	12	12
S-1	**SLO-1**	Introduction of motion picture cameras	Understanding the basics of lenses	Introduction to Cinematography Principles	Overview of image capturing methods	Introduction to the significance of lens quality
	SLO-2	History of motion picture cameras	Focal length, aperture, and depth of field	Definition and significance	Digital sensors vs. traditional film	Digital photography and cinematography.
S-2	**SLO-1**	Early motion picture devices	Types of lenses: prime lenses vs. zoom lenses	Basic principles	Understanding the differences in image acquisition	Understanding how lens quality impacts
	SLO-2	Zoetrope, phenakistoscope, and kinetoscope	Lens construction: elements, groups, and coatings	Lighting, composition, framing, and camera movement	Digital and film cameras	Sharpness, contrast, and color reproduction
S-3	**SLO-1**	Introduction of early cameras	Introduction to lens distortion and aberrations	Role of cinematographers in visual storytelling	Introduction to frame rates	Role of lens coatings in reducing flare
	SLO-2	Introduction of early cameras	Overview of lens systems	Advantages and limitationsfor Cinematography	The impact on motion portrayal	Role of lens coatings inimproving image clarity
S-4	**SLO-1**	Introduction to Modern digital cinema cameras	Prime lens systems	Essential tools	Explanation of frame rates	Overview of lens construction
	SLO-2	Modern digital cinema cameras	Advantages and limitations	Lenses, filters, tripods, and stabilizers	Standard frame rates vs. high frame rates	Lens elements and groups
S-5	**SLO-1**	Components of a Motion Picture Camera	Relation between film format and lens systems	Understanding camera settings	Standard frame rates vs. high frame rates	Types of lens elements
	SLO-2	Types of lens mounts and compatibility	Flexibility vs. image quality	Aperture, shutter speed, ISO, and white balance	Frame rate for achieving natural motion blur	Spherical, aspherical, and low-dispersion elements.
S-6	**SLO-1**	Understanding different sensor sizes and types (CCD, CMOS)	Specialty lens systems	Essential Components of DSLR Camera	Introduction to shutter angle	Function of each lens element

	SLO-2	Difference between optical vs. electronic viewfinders	Fisheye, tilt-shift, anamorphic, etc	Detailed exploration of DSLR camera components	Shutter speed in film cameras	Lens element and optical aberrations
S-7	SLO-1	Types of Motion Picture Cameras.	Relation between lens formats and film formats	Functionality of each component	Calculation of shutter speed	Image Formation with Positive Lenses
	SLO-2	16mm cameras, 35mm format cameras, 70mm cameras	Introduction to lens formats	Image capture and recording	Shutter speeds for different shooting scenarios	Converging light rays and focal points
S-8	SLO-1	Study of 16mm cameras	Study of film formats	Working algorithm of DSLR camera	Impact of shutter speed on exposure	Understanding the positive lenses
	SLO-2	Historical significance, applications, and limitations of 16mm cameras	16mm, 35mm, 70mm, and digital sensor sizes	Operational flow of a DSLR camera	Impact of shutter speed on motion blur	Real and virtual images
S-9	SLO-1	Introduction to 35mm format cameras	Understanding the importance of shutter systems	Introduction to the camera's internal algorithms	Study of various types of motors	Practical Practices
	SLO-2	Anamorphic system	Various types of shutters	Understanding the camera's workflow	Understanding the role of motors	Observing image formation with positive lenses
S-10	SLO-1	Wide screen systems	*Working principles of shutters*	Overview of mechanical parts in digital cameras	Comparison of motor types	Image Formation with Negative Lenses
	SLO-2	Introduction to 70mm cameras	Impact of shutter speed on image aesthetics and storytelling	Shutter mechanism, mirror mechanism, and focusing mechanism	Speed, precision, and noise level	Diverging light rays and virtual focal points
S-11	SLO-1	Super 35mm system	Cranking speed: understanding its significance	Mechanical component in image capture	Explanation of filter mosaics	Image Formation with Cinematographic Lens
	SLO-2	ARRI Alexa: overview of features	Evolution of lens mounts: from mechanical mounts to electronic mounts.	Study of shutter mechanism and its types	Understanding interpolation algorithms	Importance of cinematographic lenses
S-12	SLO-1	Introduction to RED camera and Blackmagic cameras	Introduction to matte boxes	Mirror mechanism in DSLRs	Exploring the concept of aliasing	Introduction to prime lenses
	SLO-2	Comparison of digital cinema cameras	Types of matte boxes: clip-on vs. rod-mounted matte boxes.	Focusing mechanisms: autofocus vs. manual focus	Comparison Between Human Eye and Brain Combination	Advantages of prime lenses

UNIT: I - DIGITAL FORMATS

History of Motion Picture Cameras – Evolution from early cameras to modern digital cinema cameras – Components of a Motion Picture Camera – Overview of camera body – lens mount, sensor, viewfinder, and controls – Types of Cameras – Study of 16mm cameras - 35mm format cameras - Anamorphic system – wide screen system – 70mm cameras – Super 35mm system. ARRI Alexa – RED camera – Blackmagic – GH5

UNIT: II - INTRODUCTION TO LENS AND CAMERA ACCESSORIES

Study of lens – Study of lens systems – study of lens formats – Relation between film format and lens systems – study of film format and lens systems- Shutter system – Working principles of various types of shutters – Cranking Speed – Types of lens mounts – Matte Box

UNIT: III - INTRODUCTION TO MOTION PICTURE CAMERA

Introduction to the Principles of Cinematography – Tools of DSLR Camera work – Essential Components of DSLR Camera – Working algorithm of DSLR camera – Introduction to mechanical parts of digital camera – Functions of various mechanisms

UNIT: IV - DIGITAL MECHANISM

MethodofImageCapturing-Framerates – Shutterspeedcalculation – Shutterangle – Varioustypesofmotors – Filter mosaics, interpolation, and aliasing; Comparison between human eye and brain combination – Digital and Camera Combination –Factors responsible for the visual attention of the audience

UNIT: V - CINEMATOGRAPHIC LENS SYSTEMS

Importance of the quality of a digital picture camera lens – Lens elements – Image formation with positive lens –Negative lenses – Image formation with cinematographic lens – Prime & Ultra Prime lenses – Variable focal length lenses – Breating effect – Advantages and Disadvantages of the Block Lens and the Zoom Lens

Text books:

1. Malkiewicz, Kris, Mullen, David. M. Cinematography, USA, Touchstone Press, 2nd Edition. 2005.
2. Wheeler, Paul. Practical Cinematography. London. Focal Press 3rd Edition 1999.

Reference books:

1. Zettle, Herbert. Sight Sound and Motion: Applied Media Aesthetics, USA
2. Wordsworth Publishing Company 3rd Edition 1998

LearningAssessment											
Level	Bloom's Level of Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4can be done with Practical Exercise, Work Submissionetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-III

Course Code	UFC23302T	CourseName	GLORY OF LIGHT AND IMAGING TECHNIQUES OF CINEMATOGRAPHY – I	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Corequisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book/ Codes/ Standards	Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)															
CLR-1:	To provide the knowledge of Lighting	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
CLR-2:	To know the Light Intensity	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3	
CLR-3:	To understand the Natural light sources – Artificial light sources																			
CLR-4:	To impart the fundamentals of Soft light and hard light																			
CLR-5:	To learn the Exposure meters																			
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																			
CLO-1:	Students would learn about lighting	3	80	75	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-	
CLO-2:	Students would know the Light Intensity	3	75	75	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-	
CLO-3:	Students would gain knowledge about Natural light sources – Artificial light sources	3	80	80	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-	
CLO-4:	Students would learn fundamentals of Soft light and hard light	3	75	75	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-	
CLO-5:	Students would learn Exposure meters	3	75	75	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-	

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Introduction to the glory of light	Introduction to the nature of light	Introduction of natural light sources and artificial light sources	Definition of exposure in filmmaking	ntroduction to light intensity
	SLO-2	Introduction to the glory of light	Understanding the electromagnetic spectrum	Understanding the characteristics of natural and artificial light sources	Understanding the basics of setting exposure	Measuring the intensity of lights
S-2	SLO-1	Introduction to the glory of light	Light behavior and light interaction with objects and surface	Photographic light sources	Overexposure in filmmaking	Significance of light intensity
	SLO-2	Understanding the glory of light	Understanding luminous flux and illuminance.	The role of Photographic light sources in illuminating subjects	underexposure in filmmaking.	Light exposure in filmmaking.
S-3	SLO-1	Exploration of how light shapes mood, atmosphere	Exploration of color quality	Continuous and discontinuous spectrum light sources.	Exposure and color rendition in filmmaking.	Overview of exposure meters
	SLO-2	Exploration of how light shapes narrative in visual storytelling	Measuring light intensity and assessing color quality.	Advantages and limitations of various photographic light sources	Understanding the exposure effects	Measuring light intensity and calculating exposure.
S-4	SLO-1	Roles of light in cinematography	Introduction to light dispersion	Study of incandescent lights	Practical exercises in adjusting exposure	Introduction to incident light meters
	SLO-2	Highlightingsubjects, creating shadows, and defining shapes	Phenomenon of light passes through a medium.	Principles of operation and color temperature characteristics.	Practical exercises to achieve desired color effects.	Introduction to reflected light meters.
S-5	SLO-1	Contribution of light to the emotional impact	Importance of controlling light direction in cinematography.	Application of tungsten lights in filmmaking	Exposure and camera speed (frame rate) in filmmaking.	Advantages of incident and reflected light metering
	SLO-2	Contribution of light in visual dynamics of a scene	Practical demonstrations to control light dispersion and direction.	Introduction to halogen light sources	Understanding the impact of shutter angle on exposure	Disadvantages of incident and reflected light metering
S-6	SLO-1	Analyze the ionic scene to understand the use of light	Overview of units used to measure light intensity	Concept of small and large light sources	Understanding the impact of shutter angle on motion blur.	Exploration of incident light metering

	SLO-2	Analyze the ionic scene to understand the use of light	Lumens, lux, and foot-candles	Study of Fresnel spot lamps	Practical demonstrations on exposure.	measuring the light falling on the subject.
S-7	**SLO-1**	Study of the propagation of light	Introduction to color temperature	Overview of open face lamps	Understanding adjusting camera speed	Understanding the incident light meters
	SLO-2	How light travels through space and interacts with surfaces	Practical exercises in measuring light intensity using different units	Understanding lighting setups.	Understanding shutter angle for desired	Uses of various lighting conditions.
S-8	**SLO-1**	Understandinglight propagation in controlling exposure	Differentiating between soft light and hard light	Introduction to gas discharge lamps	Exploring the exposure affects	Study of reflected light metering
	SLO-2	Light propagation increating desired lighting effects	characteristics and visual effects.	Operation and color rendering properties	Exploring the exposure on portrayal of movement	Light reflected off the subject
S-9	**SLO-1**	Practical exercises indifferent environments.	Advantages of soft light sources	Understanding HMI lamps in filmmaking.	Understanding exposure and contrast	Light metering in different shooting scenarios.
	SLO-2	Practical exercises indifferent environments.	Advantages of hard light sources	Importance of ballast in HMI lamps	the relationship between the dynamic range of the scene	Advantages and disadvantages
S-10	**SLO-1**	Introduction to reflection	Limitations and drawbacks of soft light sources.	Study of carbon arc lamps	Understanding the H&D (Hurst & Driffield) curve	Introduction to the grey card
	SLO-2	Phenomenon of light bouncing off surfaces	Limitations and drawbacks of hard light sources,	Overview of PAR (parabolic aluminized reflector) lamps	Characteristic curve of film response to light	Role in providing a neutral reference
S-11	**SLO-1**	Exploration of refractionBlack body	Understanding light fall-off	Modern technology lamps	Motion picture films, orthochromatic, and panchromatic films.	Exploring different metering methods
	SLO-2	Image formation and optical effects	Practical exercises in creating and controlling light fall-off	Introduction to lighting accessories	Understanding the differences between daylight and tungsten balanced films.	Spot metering, center-weighted metering, and evaluative metering.
S-12	**SLO-1**	Exploring the properties of black, white, and black body materials	Exploration of shadows	Role of diffusers in softening light and reducing harsh shadows.	Exploration of photographic emulsions	Calculating a correct exposure using light meters and metering techniques.
	SLO-2	Understanding the psychological effects of different attributes of light	Introduction to color temperature and its significance	Practical exercises on using lighting accessories	Understanding the special sensitivity of different films	Metering a scene and adjusting camera settings for proper exposure

UNIT: I - INTRODUCTION TO GLORY OF LIGHT

Introduction to the glory of light – Light is more than mere illumination – What light does – Propagation of light and its importance in Cinematography–Reflection - Refraction – Reflection factors of various material – Black – White- Black body – Attributes of light

UNIT: II - NATURE OF LIGHT

Nature of light – Light Intensity – The color quality – The light dispersion – light direction – Units of light Intensity – Soft light and hard light – Advantages of hard and soft lights – Disadvantages of hard and soft lights – Sudden fall off – Gradual fall off – Direction of light – Diffusing a hard light – Shadows – shadows in relation to hard and soft light sources – Introduction to color temperature.

UNIT: III - INTRODUCTION TO THE LIGHT SOURCES

Natural light sources – Artificial light sources – Characteristics of natural and artificial light sources – Photographic light sources – Electromagnetic spectrum – Continuous and discontinuous spectrum – Incandescent lights – Tungsten lights – Halogen light sources – The concept of small and large light sources – Fresnel spot lamps – Open face lamps – Gas discharge lamps – The concepts of metal Iodide lamps – HMI lamps – Importance of ballast in HMI lamps – HMI lamps and filming speed – Carbon arc lamps – Clusters – PAR lamps – Modern technology lamps – Lighting accessories – Diffusers – Nets – Gauss – Barn doors – Reflectors – Dimmers – Scrims.

UNIT: IV - STUDY OF EXPOSURE

Exposure – Setting exposure – Over and under exposure – Exposure and color – Exposure and Camera speed – Exposure and shutter angle – Exposure and movement – Exposure and contrast – The concept of flashing – Exposure latitude – H & D curve – The law of reciprocity failure – Density – Camera – Types of films available – Day light and Tungsten balanced films – Working with Day lights on Tungsten balanced film – Working with Tungsten lights on Daylight balanced film – Photographic emulsions – Cross section of a film – Different types of films – Motion picture films – Ortho-chromatic – Panchromatic – Image formation – Silver Halide – Electromagnetic spectrum – special sensitivity of different films and human eye.

UNIT: V - METERING AND EXPOSURE CALCULATION

Intensity of light – Foot candle – Lu**x** – Measuring the intensity of the lights – Exposure meters – Incident light meter – Reflected light meter – Advantages and disadvantages of incident light metering – Advantages and disadvantages reflected light metering – Grey card – Metering methods – Calculating a correct exposure using light meters.

Text books:

1. Alton, John. Painting with light – USA - University of California Press – 1995.
2. Berger, Benjamin. Reflections – ASC Holding Corporation – 2002
3. Blain Brown, Motion Picture & Video Lighting, Focal Press, 2012
4. **Blain, Brown. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Focal Press, 2017**

Reference books:

1. Viera, Dave. Viera, Maria. Lighting for film & Electronic Cinematography – USA Cengage learning – 2nd Edition – 2004.

LearningResources	**Theory:** 1. James Curran (2013). The Photography Handbook, First Edition, Routledge, USA 2. Ben Long (2010). Complete DigitalPhotography, First Edition, Course Technology PTR, USA	3. Linda Good (2009). Teaching and Learning with Digital Photography, First Edition, Sage Publications, NewDelhi 4. IanJeffrey (2000). The Photography Book, First Edition, Focal Press, UK 5. Michael Langford (2000). Basic Photography, First Edition, Focal Press, UK

LearningAssessment

Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practical**
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-III

CourseCode	*UFC23303L*	CourseName	Cinematography Specialization Exercises - I	CourseCategory	C	ComputerGraphics	L	T	P	C	C
							0	0	8	2	4
Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil						
CourseOfferingDepartment	*VisualCommunication*	DataBook/Codes/Standards	Nil								

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)															
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	To learn the nuances of 16mm & 35mm cameras																		
CLR-2:	To learn about lights and lighting techniques																		
CLR-3:	To learn about practical difficulties of lighting for a situation																		
CLR-4:	To learn about Exposure triangle																		
CLR-5:	Tolearn about depth of field factors																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	Studentswouldlearnthebasicsof16mm & 35mm cameras	*3*	*85*	*80*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	Students would know the concept of lights and lighting techniques	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	Students would gain knowledge about practical difficulties of lighting for a situation	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	Students would learn fundamentals of Exposure triangle	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	Students would learn the depth of field factors	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		15
S-1toS-8	**SLO-1**	Study of the essential features of a Digital Camera
S-9toS-16	**SLO-1**	Demonstration of the essential features of Arri Aexa RED, Blackmagic, GH5 camera.
S-17toS-24	**SLO-1**	Study of different types of reports, labels, power supply, batteries, charging process, and shooting accessories.
S-23toS-32	**SLO-1**	Study of Basic camera movements and practice in panning and tilting movements with an Arri Alexa, RED, Blackmagic, GH5 camera.
S-33toS-40	**SLO-1**	Practice in panning and tilting movements following a moving objects
S-41toS-48	**SLO-1**	Study of different types of shots
S-49toS-56	**SLO-1**	Study of the placement of reflectors and the importance of background.
S-57toS-64	**SLO-1**	Study of exposure meter and exposure practice with a steady object with a normal lens
S-65toS-72	**SLO-1**	Exposure practice with a steady object with a wide angle lens
S-73toS-80	**SLO-1**	Exposure practice with a steady object with a telephoto lens
S-81toS-88	**SLO-1**	Study of effect of lenses and exposure practice with the use of different lenses for close-up
S-89toS-96	**SLO-1**	Study of effect of lenses and exposure practice with the use of different lenses for different shots
S-97toS-104	**SLO-1**	Exposure practice of different complexion of the artiste with different backgrounds to study the effect of background
S-105toS-112	**SLO-1**	Exposure practice of a fair object against dark, normal and bright background
S-113toS-120	**SLO-1**	Exposure practice in linear perspective with different lenses

CLASSEXERCISE:

(Studentsmustpracticeallexercises)(EachexercisecarriesFOURmarks)

(TENexercisesx04marks=40marks&10marksforRegularity&Discipline=Total-50Marks)

1. Study of the essential features of a Digital Camera : 1Week
   Minimum2classworks **Recordworks-2no.**
2. Demonstration of the essential features of Arri Aexa RED, Blackmagic, GH5 camera. : 1Week
   Minimum2classworks **Recordworks-2no.**
3. Practice in panning and tilting movements following a moving objects : 2Weeks

	Minimum2classworks			**Recordworks-2no.**
4.	Study of different types of shots	:	2Weeks	
	Minimum2classworks			**Recordworks-2no.**
5.	Exposure practice with a steady object with a wide angle lens	:	2Weeks	
	Minimum2classworks			**Recordworks-2no.**
6.	Exposure practice with a steady object with a telephoto lens	:	1Week	
	Minimum2classworks			**Recordworks-2no.**
7.	Exposure practice of a fair object against dark, normal and bright background	:	1Weeks	
	Minimum2classworks			**Recordworks-2no.**
8.	Study of the placement of reflectors and the importance of background.	:	1Weeks	
	Minimum2classworks			**Recordworks-2no.**
9.	Exposure practice of a fair object against dark, normal and bright background	:	2Weeks	
	Minimum2classworks			**Recordworks-2no.**
10.	Exposure practice in linear perspective with different lenses	:	2Weeks	
	Minimum2classworks			**Recordworks-2no.**

RECORDWORK:

I. CINEMATOGRAPHY AND LIGHTING EXERCISES:

1. **To compose a shoot and suitable lighting**

(The students must submit all exercises in Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** 1. Alton, John. Painting with Light – USA - University of California Press – 1995. 2. Berger, Benjamin. Reflections, USA. ASC Holding Corporation, 2002.	3. Blain Brown, Motion Picture & Video Lighting, Focal Press, 2012 4. Blain, Brown. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Focal Press, 2017

Reference books:

1. Viera, Dave. Viera, Maria. *Lighting for film & Electronic cinematography* – USA Cengage learning – 2nd Edition – 2004.

LearningAssessment

Level	Bloom's Leve lof Thinking	Continuous Learning Assessment (50% weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-III

Course Code	ULT23AE1J	Course Name	Applied Tamil- I	CourseCategory	AE	Ability Enhancement Courses	L	T	P	O	C
							1	0	2	2	2
Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil						
Course OfferingDepartment	*Tamil*	Data Book / Codes/Standards	Nil								

Course Learning Rationale (CLR):	The purpose of learning this courseis to:	Learning			Program Learning Outcomes (PLO)													
CLR-1 :	தமிழின் எழுத்து, சொல் வளர்ச்சி வரலாற்றை அறியச் செய்தல்	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	மொழியைப் பிழையின்றி எழுதும் ஆற்றலை அடையச் செய்தல்	Level of Thinking(Bloom)	Expected Proficiency (%)	Expected Attainment (%)	FundamentalKnowledge	ApplicationofConcepts	LinkwithRelatedDisciplines	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowledge	SkillsinModeling	Analyze,InterpretData	InvestigativeSkills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	PSO-1	PSO-2	PSO-3
CLR-3 :	வாய்மொழி வழக்காறுகளின் நுட்பங்களைத் தெரியச் செய்தல்																		
CLR-4 :	கடிதம் எழுதும் முறை, கட்டுரை வரையும் முறை அறியச் செய்தல்																		
CLR-5 :	படைப்பாற்றல் திறனை வளரச் செய்தல்																		
Course Learning Outcomes (CLO):	*At* the end of this course,learners will be able to:																		
CLO-1 :	சொற்களைச் சரியான பொருண்மையில் பயன்படுத்தும் திறன் பெறுதல்	*3*	*85*	*80*	*H*	*L*	*H*	*M*	*H*	*H*	*L*	*M*	*H*	*M*	*L*	*H*	-	-	-
CLO-2 :	மொழியைப் பிழையின்றி எழுதுவதன் வழி மொழி ஆளுமை பெறுதல்	*3*	*80*	*80*	*H*	*M*	*H*	*L*	*M*	*H*	*L*	*H*	*M*	*L*	*H*	*H*	-	-	-
CLO-3 :	வாய்மொழி மரபின் கூறுகள் வழி, மக்களின் வாழ்வியல் விழுமியங்களை அறிந்துகொள்ளுதல்	*3*	*85*	*85*	*H*	*L*	*H*	*M*	*H*	*H*	*M*	*H*	*L*	*H*	*M*	*H*	-	-	-
CLO-4 :	அலுவலகப் பயன்பாடு, திறன் மேம்பாடு ஆகியவற்றை நுட்பமாகத் தெரிந்துகொள்ளுதல்	*3*	*80*	*80*	*H*	*M*	*H*	*L*	*H*	*M*	*M*	*H*	*H*	*L*	*H*	*H*	-	-	-
CLO-5 :	கவிதை, கதை படைக்கும் ஆற்றலை அறிந்துகொள்ளுதல்	*3*	*80*	*80*	*H*	*M*	*H*	*H*	*M*	*H*	*L*	*M*	*H*	*L*	*H*	*H*	-	-	-

Duration(hour)		9	9	9	9	9
S-1	SLO-1	தமிழின் தொன்மை	மெய்யெழுத்துகளின் வகைகள்	வாய்மொழி மரபு, எழுத்து மரபு	தொடர் அமைப்பு	காலந்தோறும் கவிதை
	SLO-2	தமிழின் சிறப்புகள்	மூவினம்	வாய்மொழி மரபில் அனுபவம்	எளிய தொடர்	கவிதை வடிவம்
S-2	SLO-1	கருத்து – பரிமாற்றம்	ஒற்று இடுதல்	வாழ்வியல் தத்துவம்	நெடுந்தொடர்	மரபுக்கவிதை
	SLO-2	பயன்பாட்டுத்தமிழ்	வல்லினம் மிகும் இடங்கள்	பழமொழிகள்	பத்தி எழுதுதல்	வசனகவிதை
S-3	SLO-1	காலந்தோறும் தமிழ்	வல்லினம் மிகா இடங்கள்	பழமொழியும் மனித வாழ்வியலும்	ஒரு பொருளை மையமாகக் கொண்டு எழுதுதல்	புதுக்கவிதை/ புதிய வடிவக் கவிதைகள்
	SLO-2	எழுத்துகள் - அறிமுகம்	எழுத்துப்பிழை நீக்கம்	பழமொழியின் வடிவம்	காலந்தோறும் கடிதங்கள்	கவிதைக் களங்கள்
S-4	SLO-1	தமிழ் எழுத்து வரலாறு	பிழை நீக்கி எழுதுதலின் அவசியம்	வட்டார மொழி	தமிழில் கடித இலக்கியம்	கவிதை உள்ளடக்கம்
	SLO-2	எழுத்துகளின் வரிவடிவம்	பிழைகளும் மொழிச் சிக்கல்களும்	வட்டார மொழியில் சொலவடை	கடித வகைகள்	கவிதை எழுதும் முறை
S-5	SLO-1	எழுத்துகளின் பிறப்பு	எதிர்ச்சொல் வரலாறு	பழமொழியும் சொலவடையும்	கடிதம் எழுதும்முறை	தன்னுணர்ச்சிக் கவிதை

	SLO-2	உயிர் எழுத்துப் பிறப்பு	எதிர்ச்சொல்லின் உருவாக்கம்	பேச்சுநடையும் சொலவடையும்	அலுவல் கடிதம்	இயற்கை/ சமூகம் - கவிதை
S-6	SLO-1	மெய்யெழுத்துப் பிறப்பு	இணைச்சொல்லும் எதிர்ச்சொல்லும்	மரபுத்தொடர்	வாழ்த்து/ பாராட்டுக் / நட்புக் கடிதம்	காலந்தோறும் கதைகள்
	SLO-2	மொழி முதல் எழுத்துகள்	தமிழில் எதிர்ச்சொற்கள்	பழமொழி மரபுத் தொடர் வேறுபாடு	கட்டுரை வகைகள்	கதைகளில் கற்பனையும் உண்மையும்
S-7	SLO-1	மொழி இறுதி எழுத்துகள்	ஒரெழுத்து ஒருமொழி – அறிமுகம்	தமிழில் மரபுத்தொடர்	கட்டுரை எழுதும் முறை	வாய்மொழிக் கதை
	SLO-2	எழுத்து வேறுபாடும் பொருளும்	ஒரெழுத்து ஒருமொழியும் பொருளும்	விடுகதை	கட்டுரைக் களங்கள்	ஒரு பக்கக் கதை
S-8	SLO-1	ணகர - னகர - நகர வேறுபாடு	சொற்களின் தன்மைகள்	நுண்ணறிவு வெளிப்படுதல்	போட்டிக் கட்டுரை	சிறுகதை
	SLO-2	லகர – ளகர - ழகர வேறுபாடு	ஒரு சொல் பல பொருள்	கதை மரபில் நாட்டுப்புறக் கதைகள்	அனுபவக் கட்டுரை	கதை எழுதும் முறை
S-9	SLO-1	சொல்லும் பொருளும்	ஒரு பொருள் பல சொல்	தமிழில் நாட்டுப்புறக் கதைகள்	பயணக் கட்டுரை	சமூக உணர்வின் வெளிப்பாடு
	SLO-2	காலந்தோறும் சொற்கள்	சொல் உருவாக்கத்தின் பயன்கள்	நாட்டுப்புறக் கதைகளும் சமூக வரலாறும்	இதழியல் கட்டுரைகள்	நிகழ்வைக் கதை வழியே வெளியிடல்

Learning Resources

Theory:

1. நல்ல தமிழ் எழுத வேண்டுமா?, அ. கி. பரந்தாமனார், பாரி நிலையம், 2010.
2. நாட்டுப்புற இயல் ஆய்வு, சு. சக்திவேல், மணிவாசகர் பதிப்பகம், சென்னை, 2006.
3. படைப்புக்கலை, மு. சுதந்திரமுத்து, அறிவுப் பதிப்பகம், சென்னை, 2008.
4. கதையியல், க. பூரணச்சந்திரன், அடையாளம் பதிப்பகம், சென்னை, 2012.
5. **இணைய வழித் தரவுகள் :** https://tamilheritage.org/

Learning Assessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromHigherTechnicalInstitutions	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-III

CourseCode	ULH23AE1J	CourseName	Applied Hindi-I	CourseCategory	AE	AbilityEnhancementCourses	L	T	P	C	C
							1	0	2	2	2

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Hindi*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving	Communication	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	ExplainandappreciatetheConstantmoralvaluesofIndia																		
CLR-2:	FocusonEvaluatingthesocialchangesthroughprose																		
CLR-3:	ToDisplaymoralandsocialvaluesinthefieldofreligionandcommunalUnity																		
CLR-4:	TomaketranslationofgoodliteratureandanyrelevantdocumentfromtheHindiLanguagetoEnglishandvice–versa																		
CLR-5:	Tohelpthelearnerstotackleadministrativeterminology																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	ExplainandappreciatetheConstantmoralvaluesofIndia	2	75	80	H	H	M	L	M	H	H	M	M	H	M	-	-	-
CLO-2:	FocusonEvaluatingthesocialchangesthroughprose	2	80	90	H	M	L	L	M	H	H	M	M	H	M	-	-	-
CLO-3:	ToDisplaymoralandsocialvaluesinthefieldofreligionandcommunalUnity	2	75	95	H	L	M	M	H	H	H	M	M	M	H	-	-	-
CLO-4:	TomaketranslationofgoodliteratureandanyrelevantdocumentfromtheHindiLanguagetoEnglishandvice–versa	2	80	90	H	L	M	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	Tohelpthelearnerstotackleadministrativeterminology	2	85	90	H	L	M	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		9	9	9	9	9
S-1	SLO-1	*KAHANI*	*NIBANDH*	*BALRAMAYAN*	*ANUVAD*	*PARIBHASHIKSHABDAVALI*
	SLO-2	*AVDHARNA*	*AVDHARNA*	*KHATHAVASHTU*	*AVDHARNA*	*ARTH*
S-2	SLO-1	*ARTH*	*ARTH*	*AVADHPURIMENRAM*	*ARTH*	*PARIBHASHA*
	SLO-2	*SWARUP*	*SWARUP*	*RAMKEADARSHKEPRATIPRERITKARNA*	*SWARUP*	*SWARUP*
S-3	SLO-1	*PARIBHASHA*	*PARIBHASHA*	*RAMAYANKEPRATIRUCHIJAGANA*	*PARIBHASHA*	*PRAKAR*
	SLO-2	*KAHANIKETATVA*	*AHABHARATKESAMAYKAHARAT-BHALKRISHNABHATT*	*RAMAYANKASAMAJMENMAHATVA*	*PRAKAR*	*AVADHARNA*
S-4	SLO-1	*UDDESHYA*	*LEKHAKPARICHAYA*	*LOKJEEVANKEPRATIJAGRUPKARNA*	*MAHATVA*	*PRAYOJAN*
	SLO-2	*UDDESHYA*	*PATHKAVISLESHAN*	*JANGALAURJANKPUR*	*UDDESHYA*	*UDDESHYA*
S-5	SLO-1	*ANTASHMANKIJAGRITI*	*UDDESHYA*	*GURUKEPRATIADARBHAV*	*ANUBADPRAKRIYA*	*MAHATVA*
	SLO-2	*EIDGAH–KAHANIPREMCHAND*	*SAMAJIKSAMRASTA*	*VIRTAKEBHAVKOJAGANA*	*VIVIDHPRAYOG*	*PRAYOG*
S-6	SLO-1	*KAHANIKAPARICHAYA*	*PAURANIKKAHANIYOSEAVAGATKARANA*	*VIDHARMKAPRATIFAL*	*HINDISEANGREZIANUVAD*	*UDDESHYA*
	SLO-2	*KAHANIVISLESHAN*	*MAHABHARATEVAMRAMAYANKESAMAJKITULNA*	*VANJEVANSEAVAGATKARANA*	*ANGREZISEHINDIANUVAD*	*TAKANIKISHABDAVALIKAMHATVA*
S-7	SLO-1	*BALMANOVIGYAN*	*BABULAURKAKTASH-RAMDARASHMISHRA*	*SITAKEADARSHCHARITRASEAVAGATKARANA*	*ANUVADKAPRAYOJAN*	*HINDISEANGREZISHABD*
	SLO-2	*ASMANTAKACHITRAN*	*LEKHAKPARICHAY*	*RAMKECHARITRASEAVAGATKARANA*	*ANUVADKAPRAYOG*	*ANGREZISEHINDISHABD*
S-8	SLO-1	*DIPSEDIPJALE-USHAYADAV*	*PATHKAVISLESHAN*	*VIRTAKEBHAVJAGANA*	*SHROTBHASHAKAGYAN*	*EKDINEKSHABD*
	SLO-2	*SAPNEKELIYESANGHARSH*	*MANVATAKOJIVITRAKHANEKIPRERNA*	*PATHKAVISLESHAN*	*LAKSHYABHASHAKAGYAN*	*SHABDONKAVISLESHAN*
S-9	SLO-1	*SAMASYAKASMADHANJADMENHOTAHAI*	*AAJKESANDARBHMEMAHABHARATKIUPYOGITA*	*PATHPRICHARCHA*	*ANUVADKADAYITVA*	*PATHPRICHARCHA*
	SLO-2	*PRASHNABHAYASH*	*PRASHNABHAYASH*	*PRASHNABHAYASH*	*ANUVADKAABHYASH*	*PRASHNABHAYASH*

Learning Resources	***Theory**:* *EditedBook:"PRAYOJANMULOKHINDI",SRIJONLOKPUBLICATION,2023,NewDelhi* 1. *SrijanlokLiteraryMagazine,Ara(Bihar–802301)* 2. *https://hindisamay.com/* 3. *https://ncert.nic.in/textbook.php?fhbr1=0-12* 4. *PrayojanmulakHindi,Dr.Sontakke* 5. *https://rajbhasha.gov.in/hi/ol_clause*

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromHigherTechnicalInstitutions	InternalExperts
1. *Shri.SantoshKumar,Editor-SrijanlokMagazine,VashishthNagar,Agra-802301.*	1. *.Prof.(Dr.)S.NarayanRaju,Head,DepartmentofHindi,CUTN,TamilNadu*	1. *.Dr.SPreeti.AssociateProfessor&Head,SRMIST.* 2. *.Dr.Md.S.IslamAssistantProfessor,SRMIST.* 3. *Dr.S.RaziaBegum,AssistantProfessor,SRMIST.* 4. *Dr.NishaMurlidharanAssistantProfessor,VDP,SRMIST.*

SEMESTER-III

CourseCode	ULF23AE1J	CourseName	French for Specific purpose-I	Course Category	AE	AbilityEnhancementCourses	L	T	P	O	C
							1	0	2	2	2
Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	Progressive Courses	Nil						
CourseOfferingDepartment	*French*	DataBook/Codes/Standards	Nil								

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative	Problem Solving Skills	Communication	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	Strengthenthelanguageofthestudentsbothinoralandwritten																		
CLR-2:	Expresstheirsentiments,emotions,andopinions,reactingtoinformation,situations																		
CLR-3:	MakethemlearnthebasicrulesofFrenchGrammar.																		
CLR-4:	Developstrategiesofcomprehensionoftextsofdifferentorigin																		
CLR-5:	Enablethestudentstoovercomethefearofspeakingaforeignlanguageandtakepositionasaforeignerspeaking French																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	ToacquireknowledgeaboutFrenchlanguage	2	75	80	H	H	M	L	L	M	H	H	M	M	H	M	-	-	-
CLO-2:	Tostrengthentheknowledgeonconcept,culture,civilization,andtranslationofFrench	2	80	90	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	TodevelopcontentusingthefeaturesinFrenchlanguage	2	75	80	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	Tointerpret&TranslatetheFrenchlanguageintootherlanguage	2	75	90	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	Toimprovethecommunication,interculturalelementsinFrenchlanguage	2	80	75	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		9	9	9	9	9
S-1	SLO-1	TPdechimie	Lejourdesexamens	L'impératifnégatif	Comprendreunlettre demotivation	Comprendrelastructured'un rapportdestage
	SLO-2	Lesexemples	Lesactivités	-Lepassécomposéavecêtre	Lesexemples	Trouverdesmotsclés-
S-2	SLO-1	-UnTPaulaboratoire-	Lesmsàlafrançaise-	Lesexemples	Repérerleprésent	Lesactivités
	SLO-2	Lesexemples	Lesactivités	Lepassécomposédesverbespronominaux	Lesactivités	Comprendreuntextetechnique-
S-3	SLO-1	ComprendreunTP	Lesexamens	-Larecherchedestage-	,lepassécomposéet	Lesactivités
	SLO-2	Lesexemples	Lesactivités	Lesexemples	Lesactivités	Lesexemples
S-4	SLO-1	-Suivreunprotocoleexpérimental-	-Donnerdesconseils	Lesactivités	lefuturdansuntexte	Releverdesargumentsdansuntexte-
	SLO-2	Lesactivités	Lesexemples	LestageenFrance	Lesexemples	Lesactivités
S-5	SLO-1	Liredeséquationschimiques-	-Écrireetcomprendreunsms-	Lesactivités	Lerapportdestageetledomainedescarburants-	Lesexemples
	SLO-2	Lesactivités	Comprendreuneinterdiction	LeCVfrançais	Lesactivités	Lesactivités
S-6	SLO-1	Identifierdesformules chimiquesàl'oral	Lesactivités	Lesexemples	Lestage	Lesactivités
	SLO-2	Lesexemples	Donnezdesconsignes-	Lalettredemotivation-	Lesexemples	LespronomsCOI
S-7	SLO-1	-L'infinitifpourexprimerunordreou	Lesexemples	Comprendreuneoffredestage	Laméthodeduplandétaillé-	Lesexemples
	SLO-2	Lesactivités	Comprendre	Lesexemples	Lesactivités	Lesexemples
S-8	SLO-1	unconseil(danslesconsignes)-	Lesexemples	Lesactivités	Lesexemples	Lesactivités
	SLO-2	Lesexemples	etparlerd'actionspassées-	ComprendreetréaliserunCV	Lecontenudurapportdestage	Quelquesverbesetleurpréposition
S-9	SLO-1	Lanominalisation	Lesexemples	Lesactivités	Lesexemples	Lesactivités
	SLO-2	Lesexemples	L'impératifdesverbespronominaux	Lesexemples	Lesactivités	Lesexemples

Learning Resources	***Theory:*** 1. "TechFrench"FrenchforScienceandTechnology,IngridLeGargasson,SharivaNaik,Clairechaize,LeséditionsDidier,India,2011 2. https://www.fluentu.com/blog/french/french-grammar 3. https://www.elearningfrench.com/learn-french-grammar-online-free.html 4. https://www.lawlessfrench.com/grammar 5. https://blog.gymglish.com/2022/12/15/basic-french-grammar

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertfromHigherTechnicalInstitutions	InternalExperts
1. Mr.KavaskarDanasegaraneProcessExpert MaerskGlobalServiceCenterPvt.Ltd	1. .Dr.C.ThirumuruganProfessor,DepartmentofFrench,PondicherryUniversity	1. Mr.KumaravelK.AssistantProfessor&Head,SRMIST,KTR
2. .Mr.SharathRaamPrasad CharacterDesigner,AnimakerCompanyPvt.		2. Mrs.AbigalaiAssistantProfessor,SRMIST,VDP

SEMESTER-III

Course Code	UFT23G01T	CourseName	Television Production – I	CourseCategory	G	GenericElectiveCourse	L	T	P	O	C
							4	0	0	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Film Technology*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

		Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To provide the Knowledge in Television Production	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	To know the difference of Film Production and Television Production																		
CLR-3:	To understand the functioning of Television Production																		
CLR-4:	To impart the Knowledge of Handling the Microphone																		
CLR-5:	TolearntheCurrentHollywood																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	To provide the Knowledge in Television Production	2	75	70	H	H	M	L	L	M	H	H	M	M	H	M	-	-	-
CLO-2:	To know the difference of Film Production and Television Production	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	To understand the functioning of Television Production	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	To impart the Knowledge of Handling the Microphone	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	TolearntheCurrentHollywood	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	Introduction to Television Production: Early Experiments	Introduction to Television Camera Types	Introduction to Audio Capture	Television Studio Setup	*Introduction to Video Editing*
	SLO-2	Evolution of Television Technology: Inventions and Milestones	Overview of Broadcast Cameras I	Types of Microphones	Multi-Camera Production	*Overview of Editing Software*
S-2	**SLO-1**	Television Production Roles: Producer, Director, Camera Operator	Understanding ENG Cameras	Microphone Placement Techniques	Live Broadcasting Essentials	Basic Editing Techniques
	SLO-2	Audio Technician, Production Assistant	Exploring Studio Cameras	Environmental Considerations for Audio Recording	On-screen Graphics and Lower-thirds	Advanced Editing Techniques
S-3	**SLO-1**	Exploring Television Genres - News Programs, Documentaries	Camera Setup and Configuration Basics	Basics of Audio Mixing and Monitoring	Visual Effects Integration	Workflow Considerations in Video Editing
	SLO-2	Exploring Television Genres - Dramas, Sitcoms	Camera Settings: White Balance Adjustment	Audio Mixing Consoles	Set Design Principles	Introduction to Sound Design
S-4	**SLO-1**	The Pre-production Process: Scriptwriting Essentials	Camera Settings: Exposure Control	Monitoring Equipment	Camera Placement Strategies	Principles of Sound Editing
	SLO-2	The Pre-production Process -Casting Procedures	Camera Settings: Achieving Sharp Focus	Balancing Audio Levels	Lighting Grids and Setup	Techniques for Sound Mixing and Mastering
S-5	**SLO-1**	The Pre-production Process - Location Scouting Techniques	Framing and Composition Principles -Rule of Thirds and Golden Ratio	Introduction to Lighting Setup	Control Room Operations	Syncing Audio with Video
	SLO-2	The Pre-production Process - Scheduling Strategies	Leading Lines and Visual Storytelling	Three-Point Lighting Setups	Directing Techniques for Multi-Camera Shoots	Understanding Delivery Formats

S-6	**SLO-1**	Scriptwriting for Television - Techniques and Formats	Camera Movement Techniques: Pans	Key Light and Fill Light	Camera Switching Methods	Broadcast Delivery Format
	SLO-2	Scriptwriting for Television - Character Development	Camera Movement Techniques: Tilts	Intensity Adjustment in Lighting	Principles of Shot Composition	Streaming Delivery Format
S-7	**SLO-1**	Casting and Location Scouting - Auditions and Selection Process	Camera Movement Techniques: Zooms	Color Temperature Control	Time Management in Live Productions	On-demand Platform Delivery Format
	SLO-2	Casting and Location Scouting - Location Permissions and Permits	Camera Movement Techniques: Tracking Shots	Managing Shadows in Lighting	Cueing Techniques for Smooth Transitions	Distribution Strategies for Video Content
S-8	**SLO-1**	Scheduling and Logistics - Equipment Rental and Crew Assignments	Advanced Camera Operations: Focus Pulling	Advanced Microphone Techniques: Shotgun Microphones	Troubleshooting Common Live Production Issues	Target Audience Analysis
	SLO-2	Scheduling and Logistics - Transportation Planning	Advanced Camera Operations: Stabilization Techniques	Advanced Microphone Techniques: Lavalier Microphones	Incorporating Graphics and Effects in Live Broadcasting	Marketing and Promotion Strategies
S-9	**SLO-1**	Television Studio Setup - Infrastructure Overview	Depth of Field Management -I	Advanced Microphone Techniques: Boom Microphones	Designing On-screen Graphics	Content Distribution Channels
	SLO-2	Television Studio Setup - Lighting Design	Low Light Shooting Strategies	Understanding Equalization (EQ) in Audio Mixing	Lower-thirds Design Principles	Video Editing Software: Advanced Features
S-10	**SLO-1**	Multi-camera Production - Directing Techniques	High-Speed Shooting and Slow Motion	Adding Depth to Sound in Audio Mixing	Techniques for Graphics Integration with Live Productions	Creative Editing Techniques
	SLO-2	Multi-camera Production - Camera Switching	Green Screen and Chroma Key Techniques	Advanced Audio Mixing Console Features	Introduction to Visual Effects in Television Production	Sound Design: Advanced Concepts
S-11	**LO-1**	Live Broadcasting-Challenges and Solutions	**Interview Setup and Techniques**	Specialty Lighting Techniques	Specialty Lighting Techniques	Advanced Delivery Format Considerations
	SLO-2	Live Broadcasting - Time Management and Cueing	**Reality Show Shooting: Handheld Camera Strategies**	Creative Use of Gels and Diffusion Materials in Lighting	Creative Use of Gels and Diffusion Materials	**Personalized Distribution Strategies**
S-12	**SLO-1**	Post-production Process -Editing Principles	Multi-Camera Production Coordination	**Lighting for Different Environments: Indoor vs. Outdoor Settings**	Lighting for Different Environments: Indoor vs. Outdoor Settings	Analyzing Marketing Effectiveness
	SLO-2	Post-production Process - Sound Design and Color Grading	Live Event Coverage: Strategies and Challenges	**Integrating Audio Capture and Lighting Setup**	Integrating Audio Capture and Lighting Setup:	Final Project Presentation and Review

UNIT:-I - 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 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 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 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 - 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 Recorded Television programmes

Learning Resources	***Theory:*** 1. Millerson, Gerald. *Television Production*,London,15th Edition, Focal Press,2012. 2. Zettle, Herbert. *Television Production* Handbook, USA, 9th Edition, Cengage Learning, 2005. 3. Ward, Peter. *Digital Camera Work*, London, Focal Press,2000.

LearningAssessment											
Level	**Bloom's Level of Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	Mr.K.Hariharan, Film Director	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP
		Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-III

Course Code	UFC23S01L	CourseName	PRODUCT PHOTOGRAPHY	CourseCategory	G	GenericElectiveCourse	L	T	P	O	C
							0	0	3	2	1
Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil						
Course Offering Department	*Visual/Communication*	DataBook/Codes/Standards	Nil								

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	1	2	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	To provide the mastery of Lighting																		
CLR-2:	To gain the knowledge of Background																		
CLR-3:	To understand the Props and Stylling																		
CLR-4:	To understand the Camera and Equipment																		
CLR-5:	To learn the Editing and Post Processing																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*Students would learn the Lighting*	*3*	*85*	*80*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Students would know the Background*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Students would gain knowledge about Props and Stylling*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Students would learn fundamentals of Camera and Equipment*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Students would learn Brand Consistency*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12
S-1&S-2	**SLO-1**	*Study of Lighting*
S-3toS-4	**SLO-1**	*Study of Lighting*
S-5toS-6	**SLO-1**	*Study of the Background*
S-7toS-8	**SLO-1**	*Study of the Background*
S-9toS-10	**SLO-1**	*Study of Composition*
S-11toS-12	**SLO-1**	*Study of Composition*
S-13toS-14	**SLO-1**	*Study of Props and Stylling*
S-15toS-16	**SLO-1**	*Study of Props and Stylling*
S-17toS-18	**SLO-1**	*Study of Camera and Equipment*
S-19toS-20	**SLO-1**	*Study of Camera and Equipment*
S-21toS-22	**SLO-1**	*Study of Editing and Post Processing*
S-23toS-24	**SLO-1**	*Study of Editing and Post Processing*
S-25toS-26	**SLO-1**	*Study of Brand Consistency*
S-27toS-28	**SLO-1**	*Study of Brand Consistency*
S-29toS-30	**SLO-1**	*Study of E Commerce Considerations*

CLASSEXERCISE:

(Studentsmustpracticeallexercises)(EachexercisecarriesFOURmarks)

(TENexercisesx04marks=40marks&10marksforRegularity&Discipline=Total-50Marks)

1. Study of Lighting : 1Week

   Minimum2classworks **Recordworks-Nil.**

2. Study of the Background : 1 Week

   Minimum2classworks **Recordworks-Nil.**

3. Study of Composition : 2 Weeks
Minimum2classworks **Recordworks-Nil.**
4. Study of Props and Stylling : 4 Weeks
Minimum2classworks **Recordworks-Nil.**
5. Study of Camera and Equipment : 4 Weeks
Minimum2classworks **Recordworks-Nil.**
6. Study of Editing and Post Processing : 1 Week
Minimum2classworks **Recordworks-Nil.**
7. Study of Brand Consistency : 1 Week
Minimum2classworks **Recordworks-Nil.**
8. Study of E Commerce Considerations : 1 Week
Minimum2classworks **Recordworks-Nil.**

RecordWorks:

1. To take a Photo of a Product

(The students must submitall the exercises as Record Work fo rPractical exam ,which will beevaluated by the External Examiner)

Learning Resources	***Practical:*** 1. Alton, John. Painting with Light – USA - University of California Press – 1995. 2. Berger, Benjamin. Reflections, USA. ASC Holding Corporation, 2002. 3. Blain Brown, Motion Picture & Video Lighting, Focal Press, 2012 4. **Blain, Brown. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Focal Press, 2017** **Reference books:** 10. Viera, Dave. Viera, Maria. *Lighting for film & Electronic cinematography* – USA Cengage learning – 2nd Edition – 2004.

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-III

CourseCode	UFT23P01L	CourseName	Internship-I	Course Category	P	Internship/ Apprenticeship /Project/ Community Outreach	L	T	P	O	C
							0	0	0	0	1

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*VisualCommunication*		DataBook/Codes/Standards	Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative	Problem Solving	Communication	Analytical Skills	PSO -1	PSO -2	PSO-3
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*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*Studentswouldlearnthe practical knoweledge*	*3*	*90*	*90*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Studentswouldgainknowledgeofmediafieldcircumstances*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Studentswouldknowvariousdesignationsandvariousmediasetup*	*3*	*90*	*90*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Studentswouldgainknowledgeaboutfilm&TVindustry*	*3*	*85*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Studentswouldbeproficientinthemediafield*	*3*	*90*	*90*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Thestudentwillundergoatwo-weekinternshipduringthesummervacationaftertheendofthellSemesterinanymediaorganizationandmustsubmitanactivityreport.Thestudentwillbemonitoredbythefacultyandwillbeguidedbythemediaorganizationincompletingtheinternship.

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 base don't the area of specialization by the student in the media industry. Emphasis will be given toget trained of professional quality that will help students to en ter the media industry with an evaluated port folio.The internship training activities willbepresentedbythestudentsandthevivavocewillcompletetheprocessofevaluationforawardinggrades.

ThetrainingworkcanbecarriedoutinanyMediaHouse/PrintMedia/AdvertisingAgency/MediaProfessional/FilmIndustryforthreemonths.

RecordWork:

StudentsmustpreparetheDay-to-Day activities of the irinternship training period, that will be monitored by Internship Coordinator of the Mediaorganization.

(The students must submit thel nternship report in the Record form for Practical Exam, which will be evaluated by the Externa lExaminer)

Learning Assessment

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

#CLA–4 can be from any combination of these:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-III

CourseCode	UCD23V03T	CourseName	Industry Oriented Employability Skills for Arts	CourseCategory	V	ValueAdditionCourse	L	T	P	O	C
							2	0	0	2	2

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*CareerGuidanceCell*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

		Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	*Demonstrate various principles involved in solving mathematical concepts related to permutation and combination and probability and interpret data*																		
CLR-2:	*Learn the basic mechanics of Grammar*																		
CLR-3:	*Develop resume-building practice and presentation skills in students*																		
CLR-4:	*Prepare students for job interviews*																		
CLR-5:	*Instill confidence in students and develop the necessary skills to face interview*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*Understandtheconceptsofpermutationandcombinations,probability,andapproachquestionsinasimplerandinnovativemethod*	3	80	70	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Understandthedifferentpartsofspeechandusetheminsentencesappropriately*	3	85	75	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Understandtheimportanceofresumepreparationandbuildingaresume*	3	85	80	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Faceinterviewsconfidently*	3	85	80	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Developtheirdomainskills*	3	85	80	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Permutation andCombination–Introduction*	*PuzzlesSelections–Introduction*	*ResumeWriting–Introduction*	*NegotiationSkills-Introduction*	*Blog&Business–Writing–Introduction*
	SLO-2	*PermutationandCombination–Problems*	*PuzzlesSelections–Problems*	*ResumeWriting–Formats*	*NegotiationSkills–PractiseSession*	*Blog&Business–Writing–Stepstofollow*
S-2	**SLO-1**	*Probability–Introduction*	*PuzzlesDistribution–Introduction*	*ResumeWriting–PractiseSessionI*	*NegotiationSkills-Activity*	*MarketingWriting–Introduction*
	SLO-2	*Probability–Problems*	*PuzzlesDistribution–Problems*	*ResumeWriting–PractiseSessionII*	*NegotiationSkills–FeedbackSession*	*MarketingWriting–TipsandResources*
S-3	**SLO-1**	*DataSufficiency–Introduction*	*ChangeofVoice–Introduction*	*Presentation–Introduction*	*PrioritisingActivitiesforaProductiveWorkDay*	*ContentStrategy–Introduction*
	SLO-2	*DataSufficiency–Problems*	*ChangeofVoice–Rulesandconversion*	*Presentation-Do'sandDon'ts*	*PrioritisingActivitiesforaProductiveWorkDay–FeedbackSession*	*ContentStrategy–Howtowriteandorderdifferenttypesof Content*
S-4	**SLO-1**	*EscalatorProblems–Introduction*	*ChangeofSpeech–Introduction*	*Presentation–TypesandRules*	*Howtocollect,analyseandshareFeedback*	*CreativeWriting–Introduction*
	SLO-2	*EscalatorProblem–TrickyProblems*	*ChangeofSpeech–RulesandExercises*	*Presentation–UsingVisualElements*	*Howtocollect,analyseandshareFeedback*	*CreativeWriting–ElementsandExamples*
S-5	**SLO-1**	*SurdsandIndices–Introduction*	*AttentiontoDetails–Introduction*	*Presentations–Oral&PPT–MockPresentation*	*ContentWriting-LanguageSkills–Introduction*	*CopyWriting–Introduction*
	SLO-2	*SurdsandIndices–Problems*	*AttentiontoDetails–BenefitsanditsImportance*	*SuggestionsandTipstoimprove*	*LanguageSkills–ImportanceandPractiseSession*	*CopyWriting–Techniquestoimprove*
S-6	**SLO-1**	*Cubes&Cuboids–Introduction*	*CompletingStatements–Introduction*	*TypesofInterviews-Group/Stress/HR–Introduction*	*InternetSkills–Introduction*	*Plagiarism-Introduction*
	SLO-2	*Cubes&Cuboid–Problems*	*CompletingStatements–TypesandRules*	*TypesofInterviews-MockInterview*	*InternetSkills–ProcessofWriting,EditingandPublishingin adigitalFormat*	*Plagiarism–TypesandLegalAspects*

Learning Resources	***Theory:*** *3. Abhijit Guha, Quantitative Aptitude for Competitive Examinations, TataMcGraw Hill,5th Edition* *4. Scott Bennett, The Elements of Resume Style: Essential Rules for Writing Resumes and Cover Letters That Work, AMACOM,2014*	*5. Raymond Murphy, Intermediate English Grammar, Cambridge University Press,2007* *6. Robert W.Bly, The Copywriter's Handbook, St.Martin's Griffin Press,3rd Edition.*

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
Level1	Remember	10%	10%	30%	30%
	Understand				
Level2	Apply	50%	50%	40%	40%
	Analyze				
Level3	Evaluate	40%	40%	30%	30%
	Create				
	Total	**100%**	**100%**	**100%**	**100%**

CLA-1,CLA-2andCLA-3canbefromanycombinationofthese:OnlineAptitudeTests,ClassroomActivities,CaseStudies,PosterPresentations,Power-pointPresentations,MiniTalks,GroupDiscussions,Mockinterviews,etc.
#CLA–4can be from any combination of these: Assignments,Seminars,ShortTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.,

CourseDesigners

Experts from Industry	Experts from Higher Technical Institutions	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

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SEMESTER-IV

Course Code	UFC23401T	CourseName	MOTION PICTURE CAMERA AND LENSES - II	Course Category	C	Discipline Specific Core - Courses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	\Nil
Course Offering Department	*VisualCommunication*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
	To provide the mastery in attributes of lens	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative	Problem Solving Skills	Communication	Analytical Skills	PSO -1	PSO -2	PSO-3
	To know the different types of lenses used in Cinematography																		
	To understand special purpose lenses																		
	To impart the fundamentals of anamorphic lenses																		
	To learn the lens design and lens technology																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*Students would learn the attributes of lens*	*2*	*75*	*70*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Students would know the different types of lenses used in Cinematography*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Students would gain knowledge about special purpose lenses*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Students would learn fundamentals of anamorphic lenses*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Students would learn the lens design and lens technology*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Introduction to Lens Technology	Introduction to Cinematography Lenses	Introduction to Cinematography Lenses	Introduction to Image Reproduction Quality	Lens Usage in Cinema
	SLO-2	Key Attributes and Technical Aspects of Lenses	Different Lens Types	Construction and Complications of Zoom Lenses	Factors Responsible for Image Reproduction Quality	Depth of Field Importance
S-2	SLO-1	Color Coating in Lenses:	Exploring Normal Lenses: Characteristics and Applications	*Psychological Effects of Lenses on Audience Perception*	Understanding Resolution in Lens Systems	Depth of Field Manipulation
	SLO-2	Impact on Image Quality	Effects of Wide-Angle Lenses on Perspective	Special Purpose Lenses: Fish-eye and Diopter	Exploring Contrast in Lens Systems	Visual Depth in Cinematography
S-3	SLO-1	Understanding Lens Glare and Flare	Study of Telephoto Lenses: Advantages and Limitations	Anamorphic Lenses: Characteristics and Applications	Sharpness and Definition of High-Quality Lenses	Lens Distortion, Vignetting, Bokeh
	SLO-2	Magnification of Lenses: Principles and Applications	Depth of Field in Relation to Different Lenses	Overcoming Lens Defects and Challenges	Characteristics of High-Quality Lenses	Lens Design Principles
S-4	SLO-1	Factors Influencing Magnification and Image Size	Perspective and Its Role in Cinematography	Prime Lenses Pros and Cons	Color Reproduction Capabilities of Lens Systems	Lens Characteristics in Film
	SLO-2	Object Distance and its Relation to Magnification	Applications of Normal Lenses	Zoom Lenses: Pros and Cons	Lens Mounting Techniques for Stability and Precision	Evolution of Lens Technology
S-5	SLO-1	Exploring Focal Length and its Impact on Magnification	Applications of Wide-Angle Lenses	Variable Prime Lenses: Features and Benefits	Calibration Techniques for Lens Optimization	Lens Technology Impact
	SLO-2	Understanding Depth of Field in Lens Photography	Applications of Telephoto Lenses	Testing and Evaluating Lens Performance	Adjusting Focus for Maximum Sharpness	Lens Characteristics in Storytelling
S-6	SLO-1	Depth of Focus: Definition and	Creative Techniques with Normal	Overview of Modern Lens Systems	Adjusting focus, aperture,	Types of Cinematic Lenses

		Importance	Lenses			
	SLO-2	Focal plane and flange focal distance	Creative Techniques with Wide-Angle Lenses	Understanding Lens Manufacturers and Their Offerings	Optimizing Aperture Settings for Desired Effects	Lens Selection Techniques
S-7	**SLO-1**	Factors Affecting Depth of Field	Creative Techniques with Telephoto Lenses	Exploring the Evolution of Cinematography Lenses	Understanding Image Reproduction Quality	Case Studies on Lens Usage
	SLO-2	Exploring Hyperfocal Distance	Using Lenses to Convey Emotion and Mood	Zoom Lens Construction	Factors Affecting Image Quality in Cinematography	*Creative Lens Techniques*
S-8	**SLO-1**	Focal Length and its Relativity in Lens Photography	Capturing Action and Movement with Different Lenses	Psychological Effects through Lens Selection	Resolution and Contrast	Impact of Lens Advancements
	SLO-2	Understanding Lens Speed	Exploring Documentary Filmmaking with Various Lenses	Applications of Fish-eye and Diopter Lenses	Sharpness: Definition in Practical Scenarios	Current Lens Trends
S-9	**SLO-1**	Circle of Confusion: Definition and concept	Utilizing Lens Distortion for Artistic Effect	Creative Techniques with Anamorphic Lenses	Color Reproduction Techniques and Color Grading	Lens Characteristics by Genre
	SLO-2	Circle of Confusion: Significance	Experimenting with Bokeh and Background Blur	Troubleshooting Lens Defects in Practical Scenarios	Proper Lens Mounting and Calibration Demonstrations	Understanding Lens Aberrations
S-10	**SLO-1**	Angle of View in Lens Photography	Architectural Photography Techniques with Lenses	Comparing Prime and Zoom Lenses through Case Studies	Focus Adjustment Techniques for Different Shooting Situations	Optical Formulas in Cinematography
	SLO-2	Angle of Coverage	Portrait Photography with Different Focal Lengths	Exploring Variable Prime Lenses in Cinematography Projects	Aperture Control Techniques for Creative Expression	Lens Design Aesthetics
S-11	**SLO-1**	Principles of Lens Design	Landscape Photography with Wide-Angle Lenses	Conducting Lens Tests and Evaluations	Zoom controls for optimal performance.	Historical Lens Significance
	SLO-2	Principles of Optical Formulas	Wildlife Photography with Telephoto Lenses	Understanding Modern Lens Systems	Utilizing Zoom Controls for Versatility	Ethical Lens Usage
S-12	**SLO-1**	Lens Technology in Cinematography.	Macro Photography with Close-Up Lenses	Lens Performance and Manufacturer Reputation	Zoom Controls and Lens Manipulation	Future Lens Innovations
	SLO-2	Lens Innovations and Future Trends.	Night Photography with Fast Lenses	Lens Utilization in Films	Fine-Tuning Image Reproduction Quality in Post-Production	Lens Critique in Film Analysis

UNIT: I - LENS ATTRIBUTES

Understanding the key attributes and technical aspects—Color Coating in a Lens—Lens Glare and Flare—Magnification of Lens—Factors Responsible for Magnification and Image Size—Object Distance and Magnification—Focal Length and Magnification—Depth of Field—Depth of Focus—Focal Plane and Flange Focal Distance—Factors Responsible for Depth of Field—Hyperfocal Distance—Focal Length and its Relativity—Speed of a Lens— Circle of Confusion—Angle of View—Angle of Coverage

UNIT :II - PRACTICAL APPLICATIONS OF VARIOUS LENSES

Exploration of different types of lenses used in cinematography — practical applications, including normal lenses—wide-angle lenses—telephoto lenses—Study of Normal Lens—Effects of Wide-Angle Lens—Study of Telephoto Lens—Depth of Field in Relation to Different Lenses—Perspective and Applications of Different Lenses

UNIT: III - TYPES OF LENSES

Understanding the construction, complications, and psychological effects of various lenses used in cinematography, including zoom lenses, special-purpose lenses, and prime lenses.Construction and Complications of Zoom Lenses; Psychological Effect of Lenses; Special Purpose Lenses (e.g., Fish-eye, Diopter); Anamorphic Lenses; Lens Defects and Overcoming Challenges; Prime Lenses vs. Zoom Lenses; Variable Prime Lenses; Testing and Evaluating a Lens; Modern Lens Systems and Manufacturers

UNIT: IV - IMAGE REPRODUCTION OF A LENS SYSTEM

Quality image reproduction of a lens system; Factors Responsible for Image Reproduction Quality; Resolution of a Lens System; Contrast of a Lens System; Sharpness and Definition of a Lens System; Color Reproduction of a Lens System; Lens mounting and calibration techniques; Adjusting focus, aperture, and zoom controls for optimal performance.

UNIT: V - LENS DESIGN AND LENS TECHNOLOGY

Lens Usage in Cinematic Productions; Depth of field manipulation techniques; visual depth and separation; Identifying lens: distortion, vignetting, and bokeh in film clips; Understanding the principles of lens design and optical formulas; Lens Characteristics in Film Scenes; Lens technology and its impact on cinematography.

Text books:

1. Malkiewicz, Kris, Mullen, David.M. *Cinematography*, USA, Touchstone Press, 2nd Edition 2005.
2. Taylor, Traill.J. *The optics of Photography lenses*. USA.Hard Press Publishing.2012.

Reference books:

1. Frampton, Hollis. *Circles of Confusions*. USA. Visual Studies Workshop Publishes. 1983
2. Wildi, Ernest. *Photographic Lenses*. USA. Amherst Media 2001.

LearningAssessment

Level	Bloom's Level of Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%		20%		20%		30%	-
	Understand										
Level2	Apply	40%		50%		50%		50%		50%	-
	Analyze										
Level3	Evaluate	30%		20%		30%		30%		20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chenna	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-IV

CourseCode	UFC23402T	CourseName	GLORY OF LIGHT AND IMAGING TECHNIQUES OF CINEMATOGRAPHY – II	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

		Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking	Expected Proficiency	Expected Attainment	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specializatio n	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative	Problem Solving Skills	Communicati on Skills	Analytical	PSO -1	PSO -2	PSO-3
CLR-1:	*To provide the foundations of Cinematography*																		
CLR-2:	*To understand the light and color in cinematography*																		
CLR-3:	*To understand the camera operations and techniques*																		
CLR-4:	*To impart the fundamentals of lighting techniques*																		
CLR-5:	*To learn the* practical applications of lighting																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*Students would learn the foundations of Cinematography*	*2*	*75*	*70*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Students would know the light and color in cinematography*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Students would gain knowledge about camera operations and techniques*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Students would learn fundamentals of lighting techniques*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Students would learn the* practical applications of lighting	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	Definition and significance of cinematography	Introduction to Light Properties	Anatomy of a Camera: Lens, Sensor, Aperture, and Shutter	Understanding Three-Point Lighting Setup	Role of Electricity in Cinematography
	SLO-2	Overview of creative and technical aspects in cinematography	Behavior of Light in Different Environments	Understanding Camera Settings and Controls for Exposure	Exploring High-Key vs. Low-Key Lighting Techniques	Basics of Electrical Components in Film Lighting
S-2	**SLO-1**	Evolution of cinematography techniques throughout history	Understanding Color Temperature	Exploring Camera Settings and Controls for Focus	Creative Lighting Techniques for Mood and Storytelling	Utilizing Electricity in Cinematography
	SLO-2	Key technological advancements in cinematography	Effecs of Color Temperature on Mood and Atmosphere	Introduction to Different Camera Movements	Introduction to Grip and Electric Equipment on Set	Electrical Equipment in Cinematography
S-3	**SLO-1**	Responsibilities and duties of a cinematographer on set	Techniques for Manipulating Natural Light Sources	Exploring Various Camera Angles	Roles and Responsibilities of Grip and Electric Crew	Electricity in Lighting Setup
	SLO-2	Collaboration with other crew members, such as directors and production designers	Techniques for Manipulating Artificial Light Sources	Hands-On Practice with Camera Operation	Cinematic Techniques: Depth of Field and Camera Movement	Electrical Equipment for Lighting Setup
S-4	**SLO-1**	Importance of framing and perspective in cinematography	Introduction to Lighting Equipment	Hands-On Practice with Shot Composition	Analysis of Lighting in Film Scenes	Integrating Cinematography Techniques
	SLO-2	Techniques for enhancing storytelling through visual elements	Overview of Lighting Accessories	Introduction to Specialty Camera Equipment	Introduction to Different Types of Filters	Implementing Cinematography Techniques
S-5	**SLO-1**	Types of cameras: film, digital, DSLR, cinema	Principles of Lighting Setup	Overview of Camera Accessories	Glass Filters: Advantages and Disadvantages	Introduction to Collaborative Project Work:
	SLO-2	Explanation of camera terminology: lens, sensor, aperture, shutter speed, ISO	Basic Lighting Setups for Different Scenes	Principles of Exposure in Photography	Gelatin Filters: Advantages and Disadvantages	Planning, Shooting, and Editing
S-6	**SLO-1**	Introduction to essential	Advanced Lighting Techniques and	Techniques for Achieving Proper	Sandwich Filter: Advantages and	Cinematography Techniques in Film

		camera accessories and their functions	Concepts	Exposure	Disadvantages	Scene Planning
	SLO-2	Camera settings for exposure and focus	Practical Exercises in Lighting Setup	Understanding Depth of Field and its Applications	Understanding Filter Factor and Exposure Compensation	Post-Production Techniques for Cinematic Impact
S-7	SLO-1	Understanding depth of field and its creative applications	Understanding the Basics of Color Grading	Exploring Focus Techniques and Strategies	Creative Applications of Filters in Cinematography	Cinematographers from Various Countries: Global Perspectives
	SLO-2	Techniques for achieving shallow and deep depth of field	Introduction to Color Theory and Color Grading Tools	Creative Applications of Camera Movements	Practical Exercises with Three-Point Lighting Setup	Overview of Hollywood Cinematographers
S-8	SLO-1	Properties of light and its behavior in various environments	Techniques for Basic Color Correction	Utilizing Camera Angles for Visual Impact	High-Key vs. Low-Key Lighting	European Cinematographers and Their Styles
	SLO-2	Introduction to lighting equipment and accessories	Techniques for Creative Color Grading	Advanced Camera Operations and Techniques	Experimentation with Creative Lighting Techniques	Hollywood Cinematographers' Styles and Techniques
S-9	SLO-1	Basics of lighting setups for achieving cinematic effects	Applying Color Grading to Enhance Mood and Atmosphere	Advanced Shot Composition Strategies	Grip and Electric Equipment	Introduction to Contemporary Indian Cinematographers
	SLO-2	Fundamentals of color theory and its role in cinematography	Practical Exercises in Color Grading	Specialty Camera Equipment and Its Applications	Application of Cinematic Techniques	Indian Cinematographers and Their Works
S-10	SLO-1	Exploring color temperature and its impact on mood	Combining Lighting and Color Grading for Visual Impact	Practical Exercises with Specialty Camera Equipment	Lighting in Film Scenes Using Filters	European Cinematographers' Visual Aesthetics
	SLO-2	Techniques for manipulating color for visual storytelling	Advanced Applications of Lighting and Color Grading	Understanding the Role of Filters in Photography	Comparative Study of Different Types of Filters	Cinematographers from Different Countries
S-11	SLO-1	Three-point lighting setup: key, fill, and backlight	Analyzing Lighting and Color Grading in Film Scenes	Exploring Stabilization Equipment	Understanding Filter Factor and Its Role in Exposure	Contemporary Indian Cinematographers
	SLO-2	Understanding high-key vs. low-key lighting styles	Case Studies on Lighting and Color Grading in Cinematography	Exploring Remote Camera Operation	Creatve Use of Filters to Achieve Desired Effects.	Unique Elements of Indian Cinematography
S-12	SLO-1	Exploration of various camera movements: pan, tilt, dolly, crane	Lighting and Color Grading Projects	Introduction to Aerial Photography and Drones	Advanced Lighting and Filter Techniques	Advancement of Cinematography Skills
	SLO-2	Importance of camera movement	Synthesis of Lighting and Color Grading Knowledge	Camera Anatomy and Techniques	Future Applications of Advanced Lighting and Filter	Future Applications of Cinematography Skills

UNIT: I - Foundations of Cinematography

Introduction to the art and science of cinematography; Historical overview of cinematography techniques and technologies; Understanding the role of the cinematographer in filmmaking
Basic principles of composition, framing, and visual storytelling; Overview of camera equipment and terminology

UNIT: II - Light and Color in Cinematography

Properties of light and its behavior in different environments; Understanding color temperature and its effect on mood and atmosphere; Techniques for manipulating natural and artificial light sources; Introduction to lighting equipment and accessories; Practical exercises in lighting setups and color grading

UNIT: III - Camera Operation and Techniques

Anatomy of a camera: lens, sensor, aperture, and shutter; Camera settings and controls for exposure and focus; Exploring different camera movements and angles; Hands-on practice with camera operation and shot composition; Introduction to specialty camera equipment and accessories

UNIT: IV - Advanced Lighting and Cinematic Techniques

Advanced lighting setups: three-point lighting, high-key vs. low-key lighting; Creative lighting techniques for mood and storytelling; Introduction to grip and electric equipment and their roles on set; Exploring cinematic techniques such as depth of field and camera movement; Case studies and analysis of lighting in film scenes; Types of filters: Glass filters, gelatin filters, sandwich filters; Advantages and disadvantages of each type of filter over another Filter factor exposure compensation; Creative use of filters

UNIT: V - Practical Projects and Portfolio Development

Collaborative project work: planning, shooting, and editing short film scenes; Application of cinematography techniques learned in previous units; Peer critique and feedback sessions to refine skills and techniques; Hollywood cinematographers; European cinematographers Cinematographers of other countries; Contemporary Indian cinematographers; Elements of Electricity in Cinematography

Text books:

1. Alton, John. *Painting with light* – USA - University of California Press – 1995.
2. Berger, Benjamin. *Reflections* – ASC Holding Corporation – 2002.

Reference books:

1. Viera, Dave. Viera, Maria. *Lighting for film & Electronic cinematography*– USA Cengage learning – 2nd Edition – 2004.

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-IV

Course Code	UFC23403L	Course Name	CINEMATOGRAPHY SPECIALIZATION EXERCISE - II	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
CourseOfferingDepartment	*VisualCommunication*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in	Analyze, Interpret Data	Investigative	Problem	Communication	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	*To learn about features of a Digital Camera*																		
CLR-2:	*To learn about Arri Aexa RED, Blackmagic, GH5 camera*																		
CLR-3:	*To learn about exposure practice*																		
CLR-4:	*To learn about the different lenses for close-up*																		
CLR-5:	*To learn the exposure practice in linear perspective*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthefeaturesofaDigitalCamera.*	*3*	*85*	*80*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldknowtheArri Aexa RED, Blackmagic, GH5 camera*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutExposure practice.*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Studentswouldlearn aboutdifferent lenses for close-up*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntheExposure practice in linear perspective*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		15
S-1toS-8	SLO-1	*Study of the essential features of a Digital Camera*
S-9toS-16	SLO-1	*Demonstration of the essential features of Arri Aexa RED, Blackmagic, GH5 camera.*
S-17toS-24	SLO-1	*Study of different types of reports, labels, power supply, batteries, charging process, and shooting accessories.*
S-23toS-32	SLO-1	*Study of Basic camera movements and practice in panning and tilting movements with an Arri Alexa, RED, Blackmagic, GH5 camera.*
S-33toS-40	SLO-1	*Practice in panning and tilting movements following a moving objects*
S-41toS-48	SLO-1	*Study of different types of shots*
S-49toS-56	SLO-1	*Study of the placement of reflectors and the importance of background.*
S-57toS-64	SLO-1	*Study of exposure meter and exposure practice with a steady object with a normal lens*
S-65toS-72	SLO-1	*Exposure practice with a steady object with a wide angle lens*
S-73toS-80	SLO-1	*Exposure practice with a steady object with a telephoto lens*
S-81toS-88	SLO-1	*Study of effect of lenses and exposure practice with the use of different lenses for close-up*
S-89toS-96	SLO-1	*Study of effect of lenses and exposure practice with the use of different lenses for different shots*
S-97toS-104	SLO-1	*Exposure practice of different complexion of the artiste with different backgrounds to study the effect of background*
S-105toS-112	SLO-1	*Exposure practice of a fair object against dark, normal and bright background*
S-113toS-120	SLO-1	*Exposure practice in linear perspective with different lenses.*

CLASS EXERCISE:

(Studentsmustpracticeallexercises)(EachexercisecarriesTWOmarks)
(FOURexercisesx02marks=08marks&02marksforRegularity&Discipline=Total-10Marks)

1. Exploringthedigital cameras camera's and 35mm cameras — 1Week
   Minimum01classworks — **Recordworks-1no.**
2. Exploringlighting techniques for movies and video — 1Week
   Minimum01classworks — **Recordworks-1no.**

3. Manipulatingpractical difficulties of lighting for a interior and exterior 1Week
Minimum01classworks **Recordworks-1no.**
4. ManipulatingAnimation 2Weeks
Minimum01classworks **Recordworks-1no.**
5. Basicsoflenses 4Weeks
Minimum01classworks **Recordworks-1no.**
6. Understandingshot making process 2Weeks
Minimum01classworks **Recordworks-1no.**
7. Arri Aexa RED, Blackmagic, GH5 camera 2Weeks
Minimum01classworks **Recordworks-1no.**
8. Understandingperspective with different lenses. 2Weeks
Minimum01classworks **Recordworks-1no.**

I. CINEMATOGRAPHY AND LIGHTING EXERCISES:

1. To compose a shoot and suitable lighting

(The students must submit all exercises as Record Workin Digital form for Practical exam, which will be evaluated by the Externa lExaminer)

Learning Resources	***Practical:*** *1. Alton, John. Painting with Light – USA - University of California Press – 1995.* *2. Berger, Benjamin. Reflections, USA. ASC Holding Corporation, 2002.*

LearningAssessment

Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4can be from any combination of these Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-IV

Course Code	ULT23AE2J	Course Name	Applied Tamil – II	Course Category	AE	Ability Enhancement Courses (AE)	L	T	P	O	C
							1	0	2	2	2

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning		
		1	2	3
CLR-1 :	அகராதி, கலைச்சொல் குறித்த நுட்பங்களை அறியச் செய்தல்	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)
CLR-2 :	நேர்காணல் செய்யும் திறனும் செய்தி வாசிப்பு முறைகளையும் தெரியச் செய்தல்			
CLR-3 :	விமர்சனத்தின் தன்மைகளும் செய்தியறிக்கை தயாரிக்கும் முறையையும் அறியச் செய்தல்			
CLR-4 :	பேச்சுக்கலையின் தனித்துவங்களைப் புரியச் செய்தல்			
CLR-5 :	*கணினித்தமிழின் பல்வேறு நுட்பங்களைத் தெரியச் செய்தல்*			

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)
CLO-1 :	அகராதித்துறை, கலைச்சொல்லாக்கத் துறையைத் தெரிந்துகொள்ளுதல்	2	75	60
CLO-2 :	ஊடகங்களில் மொழி ஆளுமையோடு செயல்படும் திறன் பெறுதல்	2	80	70
CLO-3 :	கலை, இலக்கிய விமர்சன முறைகளையும், செய்தியறிக்கை தயாரிக்கும் நுட்பங்களையும் தெரிந்துகொள்ளுதல்	2	70	65
CLO-4 :	*பல்வேறு வடிவங்களைக் கொண்ட பேச்சுக்கலையை அறிவதன்வழி, சிறந்த மேடைப் பேச்சாளராக உருவாகும் தகுதியைப் பெறுதல்*	2	70	70
CLO-5 :	*தமிழைக் கணினி வழி, இணையம் வழி கொண்டுசேர்க்கும் உலகளாவிய செயல்பாடுகளை அறிந்துகொள்ளுதல்*	2	80	70

Program Learning Outcomes (PLO)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1 :	*H*	*L*	*H*	*M*	*H*	*H*	*L*	*M*	*H*	*M*	*L*	*H*	-	-	-
CLO-2 :	*H*	*M*	*H*	*L*	*M*	*H*	*L*	*H*	*M*	*L*	*H*	*H*	-	-	-
CLO-3 :	*H*	*L*	*H*	*M*	*H*	*H*	*M*	*H*	*L*	*H*	*M*	*H*	-	-	-
CLO-4 :	*H*	*M*	*H*	*L*	*H*	*M*	*M*	*H*	*H*	*L*	*H*	*H*	-	-	-
CLO-5 :	*H*	*M*	*H*	*H*	*M*	*H*	*L*	*M*	*H*	*L*	*H*	*H*	-	-	-

Duration (hour)		9	9	9	9	9
S-1	SLO-1	தமிழில் அகராதிகள்	நேர்காணல் அறிமுகம்	விமர்சனம் – அறிமுகம்	பேச்சுக்கலை	கணினித்தமிழ்
	SLO-2	ஒரு மொழி/ இருமொழி அகராதி	ஆளுமைத்திறன்	விமர்சனத்தின் நோக்கம்	பேச்சின் அடிப்படைகள்	கணினி வழித் தட்டச்சு
S-2	SLO-1	பன்மொழி அகராதி	நோக்கம் – கண்டறிதல்	விமர்சன வகைகள்	தன்னம்பிக்கையும் பேச்சும்	தட்டச்சு செய்யும் மென்பொருட்கள்
	SLO-2	உயிர்/ மெய் எழுத்துகள்	நேர்காணல் முறைகள்	இலக்கிய விமர்சனம்	பேச்சின் வகைகள்	எழுத்துருக்கள்
S-3	SLO-1	உயிர்மெய் எழுத்துகள்	இனிய சொற்கள் பயன்பாடு	திரை விமர்சனம்	மேடைப் பேச்சு	யூனிகோடு எழுத்துருக்கள்/ பிற எழுத்துருக்கள்
	SLO-2	அகராதிக்கான அடிப்படைகள்	நேர்காணல் வகைகள்	கலை விமர்சனம்	பட்டிமன்றப் பேச்சு	குரல் வழி தட்டச்சு
S-4	SLO-1	அகராதி உருவாக்கப் பயிற்சி	நேரடியாக வினா விடை	விமர்சகர் தகுதிகள்	சொற்பொழிவு முறை	எழுத்து வழி தட்டச்சு
	SLO-2	அகராதி உருவாக்கப் பயிற்சி	அச்சு ஊடக நேர்காணல்	தேர்ந்த புலமை	பேச்சின் நுட்பங்கள்	தட்டச்சு செய்யும் பயிற்சி
S-5	SLO-1	கலைச்சொல் அறிமுகம்	காட்சி ஊடக நேர்காணல்	எழுத்துவடிவ விமர்சனம்	பேச்சாளர்களும் பேசும் முறைகளும்	தட்டச்சு செய்யும் பயிற்சி
	SLO-2	பிறமொழிச் சொற்களும் தமிழில் கலைச் சொற்களும்	கேட்பு ஊடக நேர்காணல்	காட்சி வடிவ விமர்சனம்	பேச்சு - எடுத்துரைப்பும் உடல்மொழியும்	பிழை திருத்திகள்

Duration (hour)		9	9	9	9	9
S-6	SLO-1	கலைச்சொல்லாக்க நெறிமுறைகள்	கள ஆய்வில் நேர்காணல்	விமர்சனம் செய்யும் பயிற்சி	நவீன தொழில்நுட்பங்களில் பேச்சு முறைகள்	தமிழில் பிழை திருத்தம் செய்யும் மென்பொருட்கள்
	SLO-2	கலைச்சொல் உருவாக்க உத்திகள்	நேர்காணல் செய்யும் பயிற்சி	விமர்சனம் செய்யும் பயிற்சி	பேச்சாளர்க்குரிய தகுதிகள்	வலைப்பூ உருவாக்கம்
S-7	SLO-1	துறைசார் சொற்கள்	நேர்காணல் செய்யும் பயிற்சி	செய்தியறிக்கை	பேச்சுப் பயிற்சி	வலைப்பூவில் எழுதும் முறைகள்
	SLO-2	புதிய கண்டுபிடிப்புகளும் கலைச்சொற்களும்	செய்தி வாசிப்பு முறைகள்	சமூக நிகழ்வை எழுதுதல்	பேச்சுப் பயிற்சி	வலைப்பூவின் பயன்கள்
S-8	SLO-1	பயன்பாட்டுச் சொற்கள்	செய்தி வாசிப்பு நுட்பங்கள்	செய்தியாளர்க்குரிய தகுதிகள்	கலந்துரையாடலின் நோக்கம்	தமிழ் இணைய நூலகங்கள்
	SLO-2	கலைச்சொல்லாக்கப் பயன்பாடுகள்	உச்சரித்தல்	உற்றுநோக்குதல்	கலந்துரையாடலின் தனித்தன்மைகள்	இணைய நூலகப் பயன்பாடுகள்
S-9	SLO-1	கலைச்சொல் உருவாக்கப் பயிற்சி	பிழையின்றி வாசித்தல்	சமநிலையில் எழுதுதல்	தம் கருத்தைத் தெளிவாக உரைத்தல்	தமிழ்த் தொடரடைவுகள்
	SLO-2	கலைச்சொல் உருவாக்கப் பயிற்சி	வாசித்தலும் உணர்வும்	செய்தியறிக்கை தயாரித்தல்	கலந்துரையாடல் பயிற்சி	தொடரடைவின் பயன்பாடுகள்

Learning Resources	
	6. அகராதியியல், பெ. மாதையன், தமிழ்ப் பல்கலைக்கழகம், தஞ்சாவூர், 1997. 7. பேச்சுக்கலை, ம. திருமலை, மீனாட்சி புத்தக நிலையம், மயூராவளாகம், மதுரை, 2009. 8. பேச்சாளராக, அ.கி.பரந்தாமனார், பாரி நிலையம், சென்னை, 1961 9. **இணையத் தமிழ், சந்திரிகா சுப்பிரமணியன், சந்திரோதயம் பதிப்பகம், மதுரை, 2020.** 10. **நேர்காணல், மின்னூலகம், தமிழ் இணையக் கல்விக் கழகம்,** https://www.tamilvu.org/

Learning Assessment											
Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level 2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level 3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.,

Course Designers		
Experts from Industry	**Expert from Higher Technical Institutions**	**Internal Experts**
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*	*6. Dr. B.Jaiganesh, Associate Professor & Head, Dept. of Tamil, FSH, SRMIST, KTR*
		7. Dr. R. Ravi, Assistant Professor and Head, Dept. of Tamil, FSH, SRMIST, VDP.
		8. Mr. G. Ganesh, Assistant Professor, Dept. of Tamil, FSH, SRMIST, RMP.
		9. Dr. T.R.Hebzibah beulah Suganthi, Assistant Professor, Dept. of Tamil, FSH, SRMIST, KTR.
		10. Dr. S.Saraswathy, Assistant Professor, Dept. of Tamil, FSH, SRMIST, KTR.

SEMESTER-IV

CourseCode	ULH23AE2J	CourseName	Applied Hindi-II	CourseCategory	AE	AbilityEnhancementCourses	L	T	P	O	C
							1	0	2	2	2

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Hindi*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

		Learning			Program Learning Outcomes (PLO)														
CLR-1:	*Tofindandanalyzedifferenttypesof Cinemas*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2:	*ToDiscovertheprintMediainthepresentWorld*	Level of Thinking	Expected Proficiency	Expected Attainment	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specializatio	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communicati on Skills	Analytical	PSO -1	PSO -2	PSO-3
CLR-3:	*WritingreportforEmployability*																		
CLR-4:	*WritingReviewsandCreateJobOrientedlearning*																		
CLR-5:	*ToAcquiretechnicalwordsforvariousjobProspects*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*ToUnderstandtheHistoryandDocumentaryinHindiCinema*	*3*	*85*	*80*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*ToComprehendMediaStudies*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*ToEvaluatereportWriting*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*EnhancetheirWritingSkillsinMediaStudies*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*ToUnderstandandusageoftechnicalwordsinHindi*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		9	9	9	9	9
S-1	**SLO-1**	*HINDICINEMA*	*MEDIAAURHINDIBHASHA*	*REPORTARJLEKHAN*	*FILMREVIEW&VIGYAPAN*	*PARIBHASHIKSHABDAVALI*
	SLO-2	*CINEMAKIAVDHARNA*	*AVDHARNA*	*AVDHARNA*	*ARTH*	*ARTH*
S-2	**SLO-1**	*UDBHAV*	*SWARUP*	*SWARUP*	*PARIBHASHA*	*PARIBHASHA*
	SLO-2	*VIKASH*	*MAHATVA*	*UDDESHYA*	*SWARUP*	*SWARUP*
S-3	**SLO-1**	*DOCUMENTRIMOVEKIAVDHARNA*	*MEDIAMENBHASHAKAPRAYOG*	*MAHATVA*	*AWADHARNA*	*PRAKAR*
	SLO-2	*COMERCIALMOVEKIAVDHARNA*	*UTTARDAYITVA*	*REPORTARJLEKHANKEPRATIRUCHIJAGANA*	*FILMREVIEWKAMAHATTVA*	*AVADHARNA*
S-4	**SLO-1**	*PRAYOJAN*	*PRINTMEDIA*	*REPORTAJKIBHUMIKA*	*VIGYAPANAURBAZAR*	*PRAYOJAN*
	SLO-2	*UDDESHYA*	*ELECTRONICMEDIA*	*PRAYOJAN*	*VIGYAPANAURROZGAR*	*UDDESHYA*
S-5	**SLO-1**	*MAHATVA*	*MEDIAKIJIMMEDARI*	*PRAYOG*	*PRINTVIGYAPAN*	*MAHATVA*
	SLO-2	*PRAKAR*	*SMACHARLEKHAN*	*UTTARDAYITVA*	*VIGYAPANKIBHASHA*	*PRAYOG*
S-6	**SLO-1**	*PRISHTHBHUMI*	*REPORTERKEGUN*	*RIPOTARJLEKHAN*	*AWADHARNA*	*UDDESHYA*
	SLO-2	*KARYASHALA*	*SAHAJTA*	*PUNRIKSHAN*	*ARTH*	*TAKANIKISHABDAVALIKAMHATVA*
S-7	**SLO-1**	*DOCUMENTRYKIVIDHI*	*NISPAKSHTA*	*LEKHANVIDHI*	*PARIBHASHA*	*HINDISEANGREZISHABD*
	SLO-2	*DOCUMENTRYAUR COMERCIAL MOVEMENANTAR*	*PEETPATRAKARITA*	*SAMAJIKDAYRA*	*SWARUP*	*ANGREZISEHINDISHABD*
S-8	**SLO-1**	*COMERCIALKIVIDHI*	*UTTARDAYITVA*	*SAHITYAMERIPOTARJLEKHAN*	*VIGYAPANKEPRAKAR*	*EKDINEKSHABD*
	SLO-2	*MOVEVISLESHAN*	*BHASHAGYAN*	*PARIYOJNAKARYA*	*VIGYAPANKIVISHESHTAYEN*	*SHABDONKAVISLESHAN*
S-9	**SLO-1**	*PARICHARCHA*	*PARICHARCHA*	*PARICHARCHA*	*VIGYAPANMANG*	*PATHPRICHARCHA*
	SLO-2	*PRASHNABHYASH*	*PRASHNABHYASH*	*PRASHNABHYASH*	*VIGYAPANKAPRABHAV*	*PRASHNABHAYASH*

Learning Resources	***Theory:*** *EditedBook:"PRAYOJANMULOKHINDI",SRIJONLOKPUBLICATION,2023,NewDelhi* 1. *SrijanlokLiteraryMagazine,Ara(Bihar–802301)* 2. *https://hindisamay.com/* 3. *https://ncert.nic.in/textbook.php?fhbr1=0-12* 4. *PrayojanmulakHindi,Dr.Sontakke https://rajbhasha.gov.in/hi/ol_clause*

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromHigherTechnicalInstitutions	InternalExperts
Shri.SantoshKumar,Editor-SrijanlokMagazine,VashishthNagar,Agra-802301.	*Prof.(Dr.)S.NarayanRaju,Head,DepartmentofHindi,CUTN,TamilNadu*	*1.Dr.SPreeti.AssociateProfessor&Head,SRMIST.*
		2.Dr.Md.S. Islam Assistant Professor, SRMIST.
		3.Dr.S.RaziaBegum,AssistantProfessor,SRMIST.
		4.Dr.NishaMurlidharanAssistantProfessor,VDP,SRMIST.

SEMESTER-IV

CourseCode	ULF23AE2J	CourseName	French for Specific purpose-II	Course Category	AE	Ability Enhancement Courses	L	T	P	O	C
							1	0	2	2	2
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses		Nil					
Course Offering Department	*French*	DataBook/Codes/Standards		Nil							

Course Learning Rationale (CLR): The purpose of learning this course is to:

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 themlearnthebasicrulesofFrenchGrammar.*
CLR-4:	*Developstrategiesofcomprehensionoftextsofdifferentorigin*
CLR-5:	*EnablethestudentstoovercomethefearofspeakingaforeignlanguageandtakepositionasaforeignerspeakingFrench*

Course Learning Outcomes (CLO): At the end of this course, learners will be able to:

		Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative	Problem Solving	Communication	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1:	*EnablethestudentstoovercomethefearofspeakingaforeignlanguageandtakepositionasaforeignerspeakingFrench*	*2*	*75*	*80*	*H*	*H*	*M*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Tostrengthentheknowledgeonconcept,culture,civilization,andtranslationofFrench*	*2*	*80*	*90*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Todevelopcontentusingthefeaturesin Frenchlanguage*	*2*	*75*	*80*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*TointerprettheFrenchlanguageintootherlanguage*	*2*	*75*	*90*	*H*	*L*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Toimprovethecommunication,interculturalelementsinFrenchlanguage*	*2*	*80*	*75*	*H*	*L*	*M*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration (hour)		9	9	9	9	9
S-1	**SLO-1**	TOEIC	Lesquantificateurs	Lesprépositionsdelieu	Lesverbesirréguliers	Lanégation
	SLO-2	Qu'est-cequec'est/	legénitif	Lesactivités	lefuturet	l'interrogation
S-2	**SLO-1**	Aquiest-ildestiné?	Lesadjectifs	Lesprépositionsdetemps-	leconditionnel	Lesactivités
	SLO-2	Lescompétencesévaluées	etpronomspossessifs	Lesactivités	lesmodaux	l'exclamation
S-3	**SLO-1**	Lenom	lespronoms	lestempset	Lasuggestion	Lesactivités
	SLO-2	Leplurieldesnoms	Lespronomspersonnels	Lesactivités	leconseil	l'emphase
S-4	**SLO-1**	Lesindénombrables	lespronomscompléments	lesaspects-	Lesexemples	Lesexemples
	SLO-2	Lesnomscomposés	Lesactivités	Lesactivités	lereproche	Lesactivités
S-5	**SLO-1**	L'adjectif	pronomsréfléchis	Leprésentsimple	Lesactivités	l'impératif
	SLO-2	Lescomparatifs	Lesactivités	Lesactivités	L'obligation	esactivités
S-6	**SLO-1**	lessuperlatifs	lesadverbes	Leprésentbe+ing	lapermission	Lavoixpassive
	SLO-2	lesarticlesdéfinis(the)	Lesactivités	Lesactivités	l'interdiction	Lesexemples
S-7	**SLO-1**	lesarticlesindéfinis(a,an)	Laplacedel'adverbedansla phrase	*Lesexemples*	Lacapacité	Lessubordonnéesrelatives
	SLO-2	Lesexemples	Lesactivités	Leprétéritsimple-Leprétéritbe+V-ing	l'incapacité	Lesactivités
S-8	**SLO-1**	Lesadjectifs	L'ordredesadverbes	Lesexemples	lesverbesàparticule	Lessubordonnéescirconstancielles
	SLO-2	Lesexemples	Lesactivités	Leprésentperfectbe+ing	lesverbessuivisdeV-ing	Lesactivités
S-9	**SLO-1**	pronomspossessifs(thisetthat)	lesprépositions-	Lepastperfectsimple-	d'uninfinitifavecsansto	Anepasconfondre
	SLO-2	Lesactivités	Lesexemples	Lepastperfectbe+ving-	Lesexemples	Lesactivités

Learning Resources	***Theory:*** 1. "*RéussirlenoueauTOEIC*"Détails desépreuves ,méthodologie, grammaire,etvocabulaire,Studyrama. 2. *https://www.fluentu.com/blog/french/french-grammar* 3. *https://www.elearningfrench.com/learn-french-grammar-online-free.html* 4. *https://www.lawlessfrench.com/grammarhttps://blog.gymglish*

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertfromHigherTechnicalInstitutions**	**InternalExperts**
Mr.KavaskarDanasegaraneProcessExpertMaerskGlobalServiceCenterPvt.Ltd	Dr.C.ThirumuruganProfessor,DepartmentofFrench,PondicherryUniversity	Mr.KumaravelK.AssistantProfessor&Head,SRMIST,KTR
Mr.SharathRaamPrasad CharacterDesigner,AnimakerCompanyPvt.		Mrs.AbigalaiAssistantProfessor,SRMIST,VDP

SEMESTER-IV

CourseCode	*UFT23G02L*	CourseName	Television Production Practical	Course Category	G	Generic Elective Course	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Film Technology*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR): The purpose of learning this course is to:

CLR-1:	*To provide the knowledge of television production*
CLR-2:	*To know the concept of studio lighting technique*
CLR-3:	*To gain the knowledge of outdoor lighting techniques*
CLR-4:	*To impart the fundamentals of Framing Techniques*
CLR-5:	*To learn the process* multi-camera production set-up

Course Learning Outcomes (CLO): At the end of this course, learners will be able to:

		Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem	Communication	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1:	*Students would learn the basics of Television Production*	*3*	*85*	*80*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Students would know the concept of Studio Lighting Techniques*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Students would gain knowledge about outdoor lighting techniques*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Students would learn fundamentals of Framing Techniques*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Students would learn to process of* multi-camera production set-up	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		15
S-1toS-7	**SLO-1**	Study of Television Equipment installed in a Professional Television Studio-I
S-8toS-14	**SLO-1**	Study of Television Equipment installed in a Professional Television Studio-II
S-15toS-21	**SLO-1**	Study of Television Equipment installed in a Professional Television Studio-III
S-22toS-28	**SLO-1**	Study of E.N.G. Video Shooting Equipment. –I
S-29toS-35	**SLO-1**	Study of E.F.P. Video Shooting Equipment. –I
S-36toS-42	**SLO-1**	Study of Multi-Camera production set-up.
S-43toS-49	**SLO-1**	Study and demonstration of DV Camcorder
S-50toS-56	**SLO-1**	Practice in using DV Camcorder.
S-57toS-63	**SLO-1**	Study of professional SD Camcorders-I
S-64toS-70	**SLO-1**	Study of professional SD Camcorders-II
S-71toS-77	**SLO-1**	Practice in using HD Camcorders.
S-78toS-84	**SLO-1**	Study of Studio Multi Camera Set-up.
S-85toS-91	**SLO-1**	*OutdoorLightingTechniques-I*
S-92toS-98	**SLO-1**	Practice in setting-up Lighting-i
S-99toS-105	**SLO-1**	Practice in setting-up Lighting. -II

CLASSEXERCISE:

(OUTPUT=40marks&10marksforRegularity&Discipline-Total-50Marks)

1. Different Equipment Analysing : 1Week
   Minimum2classworks **:**
2. Study of E.N.G/E.F.P : 2Week
   Minimum2classworks **:**

3. Practice DV Camcorder : 3Week
Minimum2classworks **:**
4. Study of Studio Multi Camera Set-up. : 3Week
Minimum2classworks **:**
5. *OutdoorLightingTechniques* : 6Weeks
Minimum4classworks **:**

RecordWorks:

Submission of Video content in Mobile containing Achoring or Talk Show for 5 Minutes

(The students must submit all the exercises as Record Work for the Practical exam, which wil lbe evaluated by the External Examiner)

Learning Resources	***Practical:*** 1. Millerson, Gerald. *Television Production*, London, 15th Edition, Focal Press, 2012. 2. Zettle, Herbert. *Television Production* Handbook, USA, 9th Edition, Cengage Learning, 2005. 3. Ward,Peter. *Digital Camera Work*,London,Focal Press,2000.

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-IV

CourseCode	UFC23S02L	CourseName	MODELING PHOTOGRAPHY	Course Category	S	SkillEnhancementCourses	L	T	P	O	C
							0	0	3	2	2

Pre-requisiteCourses	Nil	Co- requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*VisualCommunication*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR): The purpose of learning this course is to:

		Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving	Communication	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	*To provide the knowledge of television production*																		
CLR-2:	*To know the concept of studio lighting technique*																		
CLR-3:	*To gain the knowledge of outdoor lighting techniques*																		
CLR-4:	*To impart the fundamentals of Framing Techniques*																		
CLR-5:	*To learn the process* multi-camera production set-up																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*Students would learn the basics of Television Production*	*3*	*85*	*80*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Students would know the concept of Studio Lighting Techniques*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Students would gain knowledge about outdoor lighting techniques*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Students would learn fundamentals of Framing Techniques*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Students would learn to process of* multi-camera production set-up	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		15
S-1toS-4	**SLO-1**	*Modeling Photography*
S-5toS-8	**SLO-1**	*Modeling Photography*
S-8toS-12	**SLO-1**	*Lighting*
S-13toS-16	**SLO-1**	*Lighting*
S-17toS-20	**SLO-1**	*Posing*
S-21toS-24	**SLO-1**	*Posing*
S-25toS-28	**SLO-1**	*Composition*
S-29toS-32	**SLO-1**	*Camera Settings*
S-33toS-36	**SLO-1**	*Styling and grooming*
S-37toS-40	**SLO-1**	*Styling and grooming*
S-41toS-45	**SLO-1**	*Post Prossing*

CLASSEXERCISE:

(StudentsmustpracticesallTENexercises)(EachexercisecarriesFIVEmarks)

(EIGHTexercisesx5marks=40marks&10marksforRegularity&Discipline-Total-50Marks)

1. Modeling Photography — 1 Week
   Minimum2classworks — **Recordworks-1no.**
2. Lighting — 2 Week
   Minimum2classworks — **Recordworks-1no.**
3. Posing — 2 Week
   Minimum2classworks — **Recordworks-1no.**
4. Composition — 1 Week
   Minimum2classworks — **Recordworks-1no.**

5.	Camera Settings	3 Weeks	
	Minimum4classworks		**Recordworks-2nos.**
6.	Styling and groomin	3 Weeks	
	Minimum2classworks		**Recordworks-1no.**
7.	Post Prossing	3 Weeks	
	Minimum2classworks		**Recordworks-1no.**

To take a ModelPhotography
(The students must submit all th eexercises as Recor dWork for the Practical exam, which will be evaluated by the External Ex aminer)

LearningResources	***Practical:*** 1. *JamesCurran(2013).ThePhotographyHandbook,FirstEdition,Routledge,USA* 2. *BenLong(2010).CompleteDigitalPhotography,FirstEdition,CourseTechnologyPTR,USA* 3. *LindaGood(2009).TeachingandLearningwithDigitalPhotography,FirstEdition,SagePublications,NewDelhi* 4. *IanJeffrey(2000).ThePhotographyBook,FirstEdition,FocalPress,UK* 5. *MichaelLangford(2000).BasicPhotography,FirstEdition,FocalPress,UK.*

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-IV

CourseCode	UCD23V06T	CourseName	Career Readiness and Leadership Management	CourseCategory	V	ValueAdditionCourse	L	T	P	O	C
							2	0	0	2	2

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	Progressive Courses	Nil
Course Offering epartment	*CareerGuidanceCell*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:
CLR-1:	*Enablestudentstounderstandreasoningskillsandmathematicalconcepts*
CLR-2:	*Preparestudentsforjobinterviews*
CLR-3:	*Helplearnerstodevelopthevocabularyofageneralkindbydevelopingtheirreadingskill*
CLR-4:	*Nurtureacreativeandprofessionalmindset*
CLR-5:	*Developlife-long skills students canuse to seek jobs, Internships and make career changes*

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving	Communication	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1:	*Solvetheproblemsonreasoning*	*3*	*80*	*75*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Faceinterviewsconfidently*	*3*	*80*	*75*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Developcomprehensionandinterpretationskills*	*3*	*75*	*70*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Usedesignthinkingasastrategy*	*3*	*75*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Assiststudentsinchoosingacareerpathduringtheircourse*	*3*	*75*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	*Partnership*	*Self-ImageandSelf-Presentation*	*ExtemporePracticeSession*	*Entrepreneurship-Introduction*	*DecisionMaking*
	SLO-2	*Partnershiprelatedsolvingproblems*	*Etiquettes*	*ExtemporePracticeSession*	*Entrepreneurship-Vision,ValueProposition*	*DecisionMaking–Activity*
S-2	SLO-1	*Cryptarithmetic*	*InterviewSkills–Introduction*	*HowtoapproachVirtual&InPersonInterviews*	*Entrepreneurship-BusinessModel*	*LeadershipSkills-Ethics&EthicalDecisionMaking*
	SLO-2	*Cryptarithmetic–solvingproblems*	*Do'sandDon'tsDuringInterview*	*Tips&TrickstoCrashInterview*	*Entrepreneurship–RevenueStreams*	*LeadershipSkills-DecisionMaking–CaseStudy*
S-3	SLO-1	*Ordering,Ranking*	*MockInterview–Session1*	*TypesofParagraphs*	*Entrepreneurship-Sales*	*Management–Definition*
	SLO-2	*Grouping*	*MockInterview–Session2*	*ParagraphFormingQuestions*	*Entrepreneurship- MarketingChannels*	*Manager–Traits*
S-4	SLO-1	*VennDiagrams*	*MockInterview–Session3*	*TypesofSentences*	*Entrepreneurship-QualityControl*	*LeadershipSkills-ManagementChallenges*
	SLO-2	*VennDiagramssolvedquestions*	*MockInterview–Session4*	*OrderingofSentences*	*Entrepreneurship-CustomerFeedback*	*ChangeManagement*
S-5	SLO-1	*RacesandGames*	*HRRound–PracticeSession*	*Skimming&Scanning*	*LeadershipSkills*	*NovelWaystoManageEnergyinWorkPlace–activity*
	SLO-2	*ProblemsonAges*	*HRpersonalInterview-Session*	*ReadingComprehension*	*LeadershipSkillsStrategy*	*EnergyManagement*
S-6	SLO-1	*Clocks&Calendars*	*EmailEtiquettes*	*Restatement*	*LeadershipSkills–Planning*	*WorkForcemanagement*
	SLO-2	*IdentificationofCrossVariableRelation*	*EmailDrafting–Do'sandDon'ts*	*MostAppropriateRestatement*	*TypesofLeadership*	*GrievanceRedressalPolicyinOrganizations*

LearningResources	***Practical:*** 1. *AbhijitGuha,QuantitativeAptitudeforCompetitiveExaminations,TataMcGrawHill,5thEdition* 2. *Dr.Agarwal.R.S,QuantitativeAptitudeforCompetitiveExaminations,S.ChandandCompanyLimited,2018Edition* 3. *EdgarThrope,TestofReasoningforCompetitiveExaminations,TataMcGrawHill,6thEdition* 4. *BhatnagarRP,EnglishforCompetitiveExaminations,TrinityPress,2016.* 5. *CraigEJohnson,Meetingtheethicalchallengesofleadership,Sagepublications,2018* 6. *AllanRCohen,DavidLBradford,Influencewithoutauthority,Wiley,2018* 7. *TVRao,Managerswhomakeadifference (2000).BasicPhotography,FirstEdition,FocalPress,UK.*

LearningAssessment					
Level	**Bloom'sLevelofThinking**	**ContinuousLearningAssessment(100%weightage)**			
		CLA-1(20%)	**CLA-2(20%)**	**CLA-3(30%)**	**CLA-4(30%)#**
		Theory	**Theory**	**Theory**	**Theory**
Level1	Remember	10%	10%	30%	30%
	Understand				
Level2	Apply	50%	50%	40%	40%
	Analyze				
Level3	Evaluate	40%	40%	30%	30%
	Create				
	Total	**100%**	**100%**	**100%**	**100%**

CLA-1,CLA-2andCLA-3canbefromanycombinationofthese:OnlineAptitudeTests,ClassroomActivities,CaseStudies,PosterPresentations,Power-pointPresentations,MiniTalks,GroupDiscussions,Mockinterviews,etc.
#CLA–4canbefromanycombinationofthese:Assignments,Seminars,ShortTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.,

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromHigherTechnicalInstitutions**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-IV

CourseCode	UMI23M01L	CourseName	My India Project	CourseCategory	G	GenericElectiveCourse	L	T	P	O	C
							0	0	0	2	0

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course Offering Department	*VisualCommunication*	DataBook/Codes/Standards	Nil		

Assessment Tools (FullyInternal)	Marks
Review–I(Activities)	*50*
Review–II(ProjectreportandPresentation)	*50*
Total	*100*

****

SEMESTER-V

CourseCode	UFT23501L	CourseName	Silent Film Making	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							0	0	7	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course Offering Department	*FilmTechnology*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*ToprovidethemasteryinConstitution*	Level of Thinking (Bloom)	Expected Proficiency	Expected Attainment	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specializatio n	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative	Problem Solving Skills	Communicati on Skills	Analytical	PSO -1	PSO -2	PSO-3
CLR-2:	*ToknowthedifferentconceptofUnionGovernment*																		
CLR-3:	*TounderstandthepurposeofIndianJudiciarySystem*																		
CLR-4:	*ToimpartthefundamentalsofMediaLaws*																		
CLR-5:	*TolearntheprocessofRegulatingtheMediaIndustry*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofSilent Film Making*	*3*	*85*	*80*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldknowtheconceptofVisual*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutVisual*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofPreparingVisual*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofWorkingwithVisual*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		15
S-1toS-7	**SLO-1**	Visual Expression
S-8toS-14	**SLO-1**	Exaggerated Acting Styles
S-15toS-21	**SLO-1**	Symbolism in Set Design
S-22toS-28	**SLO-1**	Use of Props and Costumes
S-29toS-35	**SLO-1**	Significance of Lighting and Shadows
S-36toS-42	**SLO-1**	Composition and Framing Techniques
S-43toS-49	**SLO-1**	Visual Storyboarding Process
S-50toS-56	**SLO-1**	Impact of Visual Effects in Silent Films
S-57toS-62	**SLO-1**	Narrative Techniques
S-63toS-69	**SLO-1**	Narrative Structure in Silent Films
S-70toS-76	**SLO-1**	Parallel Storylines and Subplots
S-77toS-83	**SLO-1**	Depiction of Time and Chronology
S-85toS-91	**SLO-1**	Character Development without Dialogue
S-92toS-98	**SLO-1**	Visual Representation of Conflict
S-99toS-105	**SLO-1**	Technological Advances in Silent Filmmaking

CLASSEXERCISE:

(OUTPUT =08marks&02marksforRegularity&Discipline=Total-10Marks)

1. Visual Expression — 3 Weeks
   Minimum2classWorks
2. Exaggerated Acting Styles — 3 Weeks
   Minimum2classworks
3. Use of Props and Costumes — 3 Weeks
   Minimum2classworks

4. Visual Storyboarding Process 3 Weeks
   Minimum2classworks
5. Narrative Techniques in Silent Film :3 Weeks
   Minimum2classworks

RECORD WORK:

1. Silent Film Makingonany Genre (maximum5mins)

(ThestudentsmustsubmitaboveexerciseintheDigital Film Format forPracticalexam,whichwillbeevaluatedbytheExternalExaminer)

LearningResources	***Practical:*** 1. *BarryHampe(2007).MakingDocumentaryFilmsandVideos:APracticalGuidetoPlanning,Filming,andEditingDocumentaries,SecondEdition,HoltPaperback,NewYork.* 2. *BetsyChasse(2019).DocumentaryFilmmakingMasterClass:TellYourStoryfromConcepttoDistribution,FirstEdition,AllworthPress,NewYork* 3. *RustinThompson(2019).GetClose:LeanTeamDocumentaryFilmmaking,IllustratedEdition,OxfordUniversityPress,NewYork.* 4. *SheilaCurranBernard(2007).DocumentaryStorytelling:MakingStrongerandMoreDramaticNonfictionFilms,SecondEdition,FocalPress,UK* 5. *GenevieveJolliffeandAndrewZinnes(2012).TheDocumentaryFilmMakersHandbook:TheUltimateGuidetoDocumentaryFilmmaking,SecondEdition,ContinuumInternationalPublishing,NewYork.* 6. *,Meetingtheethicalchallengesofleadership,Sagepublications,2018*

LearningAssessment

Level	Bloom'sLevelofThinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-V

CourseCode	UFC23502T	CourseName	CREATIVE COMPONENTS OF VISUAL DESIGN	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course Offering Department	*VisualCommunication*		DataBook/Codes/Standards	Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

		Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	3	14	5
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	*ToprovidethemasteryinPrinciples of creative imaging*																		
CLR-2:	*ToknowtheBasic rules of Composition*																		
CLR-3:	*TounderstandtheCreative use of lenses*																		
CLR-4:	*Toimpartthefundamentalsofcamera movements*																		
CLR-5:	*TolearntheBasic of Computer*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthePrinciples of creative imaging*	2	75	70	H	H	M	L	L	M	H	H	M	M	H	M	-	-	-
CLO-2:	*StudentswouldknowtheBasic rules of Composition*	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutCreative use of lenses*	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	*Studentswouldlearnfundamentalsofcamera movements*	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	*StudentswouldlearntoprocessofBasic of Computer*	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Mechanics of Preconception	Understanding Composition in Visual Arts	Introduction to Lens Selection and Creativity	Types of Camera Movements and Their Purposes	Types of Digital Sensors
	SLO-2	Factors Guiding Audience Attention	Importance of Composition in Visual Arts	Characteristics of Lens	Understanding the Psychological Effects of Camera Movements	Construction of Modern Digital Sensors
S-2	SLO-1	Introduction to Color Vision	Basic Rules of Composition	Types of Lenses	Combining Different Movements for Creative Effect	Comparison Between Film Emulsion and Digital Sensors
	SLO-2	Components of Color Perception	Importance of Rule of Composition	Prime Lenses vs. Zoom Lenses	Unusual Camera Movements and Their Creative Use	Study of High-End Digital Cameras (e.g., Alexa, Red Series)
S-3	SLO-1	Theories of Color Perception: Trichromatic Theory	Elements of Composition:	Advantages and Disadvantages of Prime Lenses	Comparison of Trolley Movement with Zoom Movement	Introduction to Digital Image Manipulation Techniques
	SLO-2	Primary and Secondary Colors	Line, Shape, Form, Texture, Color	Advantages and Disadvantages of Zoom Lenses	Introduction to the Study of Imaging Medium	Basics of Computer Hardware and Software
S-4	SLO-1	Understanding Complementary Colors	Types of Composition	Exploring Special Purpose Lenses:	Overview of Different Imaging Mediums: Film, Digital, etc.	Introduction to Image Editing Software (e.g., Adobe Photoshop)
	SLO-2	Additive and Subtractive Color Processes	Action, Balance, Rhythm	Fish-eye, Tilt-shift	Advantages and Disadvantages of Different Imaging Mediums	Analog and Digital Systems of Image Recording
S-5	SLO-1	Attributes of Color:	Role of Action in Composition	Understanding Lens Filters and Their Effects	Technical Aspects of Imaging Mediums	Study of Broadcast Cameras and Video Terms
	SLO-2	Hue, Saturation, Brightness/Lightness	Achieving Balance in Composition	Practical Exercises with Special Lenses and Filters	Introduction to Film Cameras and Their Components	Understanding the Basics of Digital Sensors

S-6	**SLO-1**	Meaning Associated with Colors	Rhythm through Composition	Impact of Point of View on Visual Composition	Introduction to Digital Cameras and Their Components	Components of Modern Digital Sensors
	SLO-2	Psychological Emotions Associated with Colors	Principles of Rhythm, Balance and Action	Techniques for Horizontal Camera Movement	Understanding the Role of Film in Cinematography	Characteristics of Film Emulsion and Digital Sensors
S-7	**SLO-1**	Integrating Color Theory into Design Principles	Exploring Different Types of Composition:	Techniques for Vertical Camera Movement	Understanding the Role of Digital Imaging in Cinematography	Features and Capabilities of High-End Digital Cameras
	SLO-2	Color Harmonies and Schemes	Horizontal, Vertical, Diagonal	Creative Use of Angles and Perspectives	Exploring Different Imaging Mediums in Cinematography	Introduction to Digital Image Manipulation Techniques and Their Applications
S-8	**SLO-1**	Color in Branding and Marketing	Composition in Famous Artworks	Exploring Unconventional Angles and Their Effects	Applications of Camera Movements in Film Production	Understanding the Fundamentals of Computer Hardware and Software for Image Editing
	SLO-2	Color in Art and Culture	Fluid and Dynamic Compositions	Photographs Using Unconventional Angles	Analysis of Camera Movements in Film Scenes	Differentiating Between Analog and Digital Systems of Image Recording
S-9	**SLO-1**	Color Symbolism and Cultural Associations	Creative Use of Composition for Visual Impact	Capturing Images with Unconventional Angles	Impact of Camera Movements on Storytelling	Exploring the Features and Functions of Broadcast Cameras
	SLO-2	Color Psychology and Behavior	Applying Color Composition Principles	Advanced Composition Techniques	Techniques for Achieving Creative Shots with Camera Movements	Key Video Terms and Concepts
S-10	**SLO-1**	Color Trends and Forecasting	Creating Dynamic Compositions	Understanding the Role of Lenses in Photography	Experimenting with Camera Movements in Various Settings	Practical Application: Image Sensor Analysis and Comparison
	SLO-2	Color Management in Digital Design	Types of Dynamic Composition	Creative Applications of Different Types of Lenses	Understanding the Role of Imaging Mediums	Case Studies: Examples of Image Manipulation in Digital Photography
S-11	**SLO-1**	Color Mixing and Manipulation Techniques	Introduction to Shot Composition	Exploring Lens Filters	Comparison of Traditional and Modern Imaging Mediums	Editing and Enhancing Images Using Software
	SLO-2	Creating Color Palettes and Swatches	Understanding the Rule of Thirds	Understanding the Effects of Lens Filters	Exploring Innovations in Imaging Technology	Film vs. Digital Image Recording Systems
S-12	**SLO-1**	Designing with Color: Projects and Assignments.	Exploring Various Shot Types: .	Techniques for Horizontal and vertical Camera Movement	Future Trends in Camera Movements and Imaging Mediums	Broadcasting Studio and Broadcast Cameras
	SLO-2	Color Theory Understanding	Close-up, Medium Shot	Creative Use of Angles and Perspectives.	Evolution of Camera Movements in Cinematography	Emerging Trends in Digital Imaging Technology

UNIT : I

Mechanics of Preconception; Factors Guiding Audience Attention; Introduction to Color Vision Components of Color Perception; Theories of Color Perception: Trichromatic Theory; Primary and Secondary Colors; Understanding Complementary Colors; Additive and Subtractive Color Processes; Attributes of Color: Hue, Saturation, Brightness/Lightness; Meaning and Psychological Emotions Associated with Colors

UNIT : II

Basic Rules of Composition; Elements of Composition; Types of Composition: Action, Balance, Rhythm; Different Types of Composition: Horizontal, Vertical, Diagonal, etc.; Fluid and Dynamic Compositions; Creative Use of Composition; Color Composition; Understanding Different Types of Shots and Their Composition

UNIT : III

Selection of Lenses for Creativity; Special Lenses and Filters for Visual Design; Importance of Point of View; Vertical and Horizontal Movement of Camera; Creative Use of Angles and Perspective; Unconventional Angles and Their Application

UNIT : IV

Basics of Camera Movements; Understanding the Psychological Effects of Camera Movements; Combining Different Movements for Creative Effect; Unusual Camera Movements and Their Creative Use; Comparison of Trolley Movement with Zoom Movement; Introduction to the study of imaging medium

UNIT : V

Types of Digital Sensors; Construction of Modern Digital Sensors; Comparison Between Film Emulsion and Digital Sensors; Study of High-End Digital Cameras (e.g., Alexa, Red Series) Introduction to Digital Image Manipulation Techniques; Basics of Computer Hardware and Software; Introduction to Image Editing Software (e.g., Adobe Photoshop); Analog and Digital Systems of Image Recording; Study of Broadcast Cameras and Video Terms.

Text books:

Hirschfeld, Gerald.*Image contro*l. USA. ASC Press 2nd Edition 2005
Swartz.S.Charls*Understanding Digital Cinema*.London Focal Press 2004.

LearningAssessment											
Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-V

CourseCode	UFC23503T	CourseName	AESTHETICS OF CINEMATOGRAPHY	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	ProgressiveCourses	Nil
Course Offering Department	Visual Communication	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	3	4	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	ToprovidethemasteryinPrinciples of creative imaging																		
CLR-2:	ToknowtheBasic rules of Composition																		
CLR-3:	TounderstandtheCreative use of lenses																		
CLR-4:	Toimpartthefundamentalsofcamera movements																		
CLR-5:	TolearntheBasic of Computer																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	StudentswouldlearntthePrinciples of creative imaging	2	75	70	H	H	M	L	L	M	H	H	M	M	H	M	-	-	-
CLO-2:	StudentswouldknowtheBasic rules of Composition	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	Studentswouldgainknowledgeabout Creative use of lenses	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	Studentswouldlearnfundamentalsofcamera movements	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	StudentswouldlearntoprocessofBasic of Computer	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Overview of Cinematography	Introduction to the Importance of Lighting in Film	Role of Color in Cinematography	Principles of Composition in Cinematography	Introduction to Auteur Theory and Its Origins
	SLO-2	Role of Cinematography in Filmmaking	Impact of Lighting on Mood, Atmosphere, and Visual Storytelling	Influence of Color on Emotions and Narrative Themes	Rule of Thirds and Its Application in Shot Composition	Concept of Auteurship in Filmmaking
S-2	SLO-1	Historical Development of Cinematography Aesthetics	Types of Lighting Setups: Natural, Artificial, and Mixed Lighting	Exploring Color Theory: Hue, Saturation, and Brightness	Leading Lines and Their Role in Guiding the Viewer's Eye	Significance of Auteur Theory in Film Criticism and Analysis
	SLO-2	Basic Elements of Cinematography: Light, Color, Composition, Movement	Exploring Natural Lighting: Techniques and Effects	The Psychology of Color: How Color Affects Perception and Emotion	Framing Techniques: Wide Shots, Medium Shots, and Close-ups	Films Through the Lens of Auteur Theory
S-3	SLO-1	Key Terminology and Concepts in Cinematography	Artificial Lighting: Techniques and Effects	Analyzing Color Symbolism in Film: Examples and Case Studies	Impact of Framing on Storytelling and Emotional Engagement	Introduction to Key Figures in Cinematography
	SLO-2	Understanding Visual Storytelling in Cinematography	Mixed Lighting: Techniques and Effects	The Concept of Color Temperature and its Effects on Visual Narrative	Different Camera Angles: High Angle, Low Angle, and Eye-level Shots	Work of Cinematographers: Understanding Signature Styles and Technique
S-4	SLO-1	Evolution of Cinematography Techniques	Techniques for Shaping Light: Key Light, Fill Light, and Backlight	Warm vs. Cool Colors: Understanding the Emotional Impact	Emotional and Narrative Effects of Camera Angles	Cinematographers' Contributions to Film Aesthetics
	SLO-2	Impact of Cinematography on Film Narratives	nderstanding the Role of Shadows in Cinematography	Neutral Colors and Their Role in Cinematography	Experimenting with Different Camera Angles	Contemporary Trends in Cinematography Aesthetics
S-5	SLO-1	Principles of Lighting in Cinematography	ractical Exercise: Experimenting with Different Lighting Setups	Color Grading and Correction Techniques	Understanding the Basics of Camera Movement	Introduction to Current Practices and Innovations

	SLO-2	Different Lighting Techniques and Their Effects	Practical Exercise: Shaping and Controlling Light	Basics of Color Correction Software	Tracking Shots: Techniques and Applications	Digital Technology and Its Impact on Cinematography
S-6	SLO-1	Lighting Setups and Their Influence on Mood	Analysis of Lighting in Film Scenes	Color Correction Exercise	Crane Shots: Creating Dynamic and Dramatic Visuals	Advancements in Camera Technology
	SLO-2	Understanding the Use of Color in Cinematography	Lighting Impact on Narrative and Emotional scenes	Advanced Color Grading Techniques: Creating Mood and Atmosphere	Handheld Camera Work: Capturing Authenticity and Intimacy	Use of Different Aspect Ratios and Resolutions
S-7	SLO-1	Color Theory and Its Application in Film	Lighting Styles: High-Key vs. Low-Key Lighting	Color Harmony and Contrast in Cinematography	Camera Movement in Film Scenes: Case Studies and Examples	Emerging Styles in Cinematography
	SLO-2	Color Grading and Correction	Relationship Between Light and Color Temperature	Monochromatic and Analogous Color Schemes	Role of Movement in Genre-specific Filmmaking	Recent Films to Identify Contemporary Trends in Cinematography
S-8	SLO-1	Composition Techniques in Cinematography	Techniques for Achieving Warm and Cool Lighting Effects	Complementary Colors and Their Dramatic Effect in Cinematography	Relationship Between Movement and Narrative Pacing	Deconstructing Cinematic Moments
	SLO-2	Composition Strategies in Film Scenes	Practical Exercise: Creating Warm and Cool Lighting Setups	Color Composition in Film Scenes	Visual Storytelling through Movement	Role of Cinematography in Storytelling and Emotional Impact
S-9	SLO-1	Framing and Composing Shots	Practical Exercise: Achieving High-Key and Low-Key Lighting	Use of Color in Iconic Films	Advanced Camera Movement Techniques:	Visual Storytelling Techniques: Composition, Lighting, and Camera Movement
	SLO-2	Exploring Movement in Cinematography	Exploring Advanced Lighting Techniques: Rim Lighting, Cross Lighting, and more	Cultural and Historical Influences on Color Perception	Steadicam and Dolly Shots	Use of Color and Texture in Cinematography Aesthetics
S-10	SLO-1	Role of Camera Movement in Visual Storytelling	Advanced Lighting Techniques in Film Scenes	Color Mood Board for a Film Scene	Concept of Cinematic Space: Deep Focus and Composition	Cinematic Space and Depth: Understanding Spatial Relationships on Screen
	SLO-2	Experimenting with Camera Movements	Role of Lighting in Genre-specific Filmmaking (e.g., Horror, Drama, Comedy)	Color Psychology and Audience Perception	Use of Space in Iconic Film Scenes	Visualizing Emotions: Captures and Conveys Feelings
S-11	SLO-1	Aspect Ratio and Frame Rate in Cinematography	Genre-specific Lighting Setups	Color Symbolism in Different Film Genres:	Role of Perspective in Cinematography	Emotional Resonance in Cinematic Moments
	SLO-2	Different Aspect Ratios and Frame Rates	Understanding Lighting Equipment and Accessories	Drama, Horror, Comedy	Perspective and Depth	Creating Mood Boards Inspired by Cinematography Aesthetics
S-12	SLO-1	Introduction to Mise-en-scène and Chiaroscuro	Lighting Control Systems and Techniques	Use of Color in Production Design and Costuming	Editing Techniques for Cinematic Movement	Lighting and Camera Techniques
	SLO-2	Exploring the Use of Mise-en-scène and Chiaroscuro in Film.	Setting Up and Operating Lighting Equipment	Color Trends in Contemporary Cinematography	Movement and Editing in Film Scenes	Film Screening and Discussion

UNIT: I - THE LENS AND EYE

Introduction to Cinematography Aesthetics; Overview of cinematography and its role in filmmaking: storytelling through visual language; Historical development of cinematography aesthetics: Evolution of cinematography techniques; Styles from early cinema to the present.

Basic elements of cinematography: light, color, composition, and movement; Key terminology and concepts: aspect ratio, frame rate, and focal length, and concepts like mise-en-scène and chiaroscuro.

UNIT: II - LIGHTING AND SHADOWS

Importance of lighting; Lighting affects the mood, atmosphere, and visual storytelling; Types of lighting setups: Exploring different lighting setups, including natural, artificial, and mixed lighting, and their effects on the image; Techniques for shaping and controlling light: Understanding key light, fill light, backlight, and other techniques and lighting effects; Creative use of shadows: Visual composition and narrative.

UNIT: III - COLOR THEORY AND PALETTE

Role of color: Examining how color influences emotions, narrative themes, and visual aesthetics in cinematography; Color temperature: Concept of color temperature and its effects on the visual narrative; Color symbolism and psychology: color convey meaning and evoke emotions. Color grading and correction: Introducing color grading techniques, color palette of a film for artistic or narrative purposes.

UNIT : IV - COMPOSITION AND FRAMING

Principles of composition: Exploring composition techniques: Rule of thirds, leading lines, and framing to create visually appealing and meaningful shots; Framing techniques: Different framing techniques: wide shots, medium shots, and close-ups, and their impact on storytelling;Camera angles: emotional and narrative effects of different camera angles, such as high angle, low angle, and eye-level shots; Movement in cinematography: tracking shots, crane shots, and handheld camera work on storytelling and visual impact.

UNIT: V - AUTEUR THEORY AND CONTEMPORARY TRENDS

Introduction to auteur theory: Concept of auteur theory and its significance; Influential cinematographers and their signature styles; Evolution of cinematography aesthetics.

Contemporary trends: digital technology, experimentation with formats, and emerging styles.Iconic scenes from films and their impact on storytelling.

Text books:

Ward, Peter. Picture Composition for Film and Television. Burlington, Focal Press. 2nd Edition, 2003

Blain Brown, Motion Picture & Video Lighting, Focal Press, 2012

Blain, Brown. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Focal Press, 2017

Harry Box, Set Lighting Technician's Handbook: Film Lighting Equipment, Practice, and Electrical Distribution, Focal Press, 2013

Reference Books:

John Alton, Painting with Light, University of California Press, 2013

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-V

CourseCode	UFT23D01L	CourseName	Video Song Project	CourseCategory	D	Discipline Specific Elective Courses	L	T	P	O	C
							0	0	8	2	4

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

Course Learning Rationale (CLR): The purpose of learning this course is to:

		Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*ToprovidethemasteryinVisualizing a Concept for Musical Note*	Level of Thinking (Bloom)	Expected Proficiency	Expected Attainment	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specializatio n	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative	Problem Solving Skills	Communicati on Skills	Analytical	PSO -1	PSO -2	PSO-3
CLR-2:	*ToknowtheconceptofConceiving the Camera angles ,Movements and Editing*																		
CLR-3:	*Tounderstandthepurposeofenhancing the Mood as Conceived ny the Director*																		
CLR-4:	*ToimpartthefundamentalsofLighting,Camera&Animation*																		
CLR-5:	*Tolearntheprocess the Song in film and Television*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofVisualizing a Concept for Musical Note*	*3*	*85*	*80*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldknowtheconceptofConceiving the Camera angles ,Movements and Editing*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Studentswouldgainknowledgeofenhancing the Mood as Conceived ny the Director*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofLighting,Camera&Animation*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Studentswouldlearntoprocess theSong in film and Television*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		15
S-1toS-7	SLO-1	*Discussing of the Song to be Pictursied-I*
S-8toS-14	SLO-1	*Discussing of the Song to be Pictursied-II*
S-15toS-21	SLO-1	*Discussing of the Song to be Pictursied-III*
S-22toS-28	SLO-1	*Discussing of the Song to be Pictursied-IV*
S-29toS-35	SLO-1	*Script Developing-I*
S-36toS-42	SLO-1	*Script Developing-II*
S-43toS-49	SLO-1	*Script Developing-III*
S-50toS-56	SLO-1	*Location Fixing-I*
S-57toS-63	SLO-1	*Location Fixing_II*
S-64toS-70	SLO-1	*Location Fixing-III*
S-71toS-77	SLO-1	*Conducting Rehersals-I*
S-78toS-84	SLO-1	*Conducting Rehersals-II*
S-85toS-91	SLO-1	*Conducting Rehersals-I-III*
S-92toS-98	SLO-1	*Shooting-I*
S-99toS-105	SLO-1	*Shooting-II*

CLASSEXERCISE:

[

(Output=40marks&Regularity&Discipline=Total-10Marks) **50 Marks**

1. *Discussing of the Song to be Pictursied* 6 Weeks
   Minimum1classworks
2. *Script Developing* 3 Weeks
   Minimum1classworks :

3. *Location Fixing* 3 Weeks
Minimum1classworks :
4. *Conducting Rehersals* 1 Weeks
Minimum1classworks :
5. *Shooting* 2Weeks
Minimum1classworks :

Record Works:

Submission of 4 to 5 Minutes duration of the Song by using all the department Students of Direction,Camera,Editing,Sound and Graphics

(ThestudentsmustsubmitalltheexercisesasRecordWorkintheDigitalformforPracticalexam,whichwillbeevaluatedbytheExternalExaminer)

Learning Resources	***Practical:*** *1.* .VIDEO PRODUCTION HANDBOOK BY GERALD MILLERSON,JIM OWENS *2.* PRACTCAL VIDEOGRAPHY BY HEIDI MULLER

LearningAssessment

Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-V

CourseCode	UFT23D02L	CourseName	Actuality Exercise	CourseCategory	D	DisciplineSpecificElectiveCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course Offering Department	*Film Technology*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*StudentswouldlearnthebasicsofReal and Unreal events*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*StudentswouldknowtheconceptofHuman Experience and Ethics*																		
CLR-3:	*StudentswouldgainknowledgeaboutRealistic film making*																		
CLR-4:	*StudentswouldlearnfundamentalsofAuthentic Sources*																		
CLR-5:	*StudentswouldlearntoprocessofActual state Film making*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*ToprovidethemasteryinActual Content*	*3*	*85*	*80*	*H*	*H*	*M*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-	
CLO-2:	*Toknowthedifference between the Real and Unreal events*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-	
CLO-3:	*TounderstandthepurposeofActual Content*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-	
CLO-4:	*Toimpartthefundamentalsofdocument's life*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-	
CLO-5:	*Tolearntheprocessofhuman and other species experience*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-	

Duration(hour)		15
S-1toS-7	**SLO-1**	*Urban Life Contents-City Streets*
S-8toS-14	**SLO-1**	*Railway Station and Sub Way*
S-15toS-21	**SLO-1**	*Night Life in Chennai*
S-22toS-28	**SLO-1**	*City Scape Transformation*
S-29toS-35	**SLO-1**	*Down Town Districts*
S-36toS-42	**SLO-1**	*Natural Wonders-Moutain Views*
S-43toS-49	**SLO-1**	*Rivers and Lakes View*
S-50toS-56	**SLO-1**	*Forest View*
S-57toS-63	**SLO-1**	*SeaShore View*
S-64toS-70	**SLO-1**	*Wild Life Observation*
S-71toS-77	**SLO-1**	*Cultural Studies –Traditional Celebration*
S-78toS-84	**SLO-1**	*Rituals of Ethnicity*
S-85toS-91	**SLO-1**	*Music Form*
S-92toS-98	**SLO-1**	*Dance Form*
S-99toS-105	**SLO-1**	*Routine Life Shoot*

CLASSEXERCISE:

(Output=40marks&10marksforRegularity&Discipline=Total-50Marks)

1. *Urban Life Contents*: 3 Weeks
   Minimum1classworks :
2. *City Scape Transformation* 3 Weeks
   Minimum1classworks :
3. *Down Town Districts* 3 Weeks
   Minimum1classworks :
4. *Natural Wonders-Moutain Views* 3 Weeks
   Minimum1classworks :
5. *Rituals of Ethnicity* 3 Weeks
   Minimum1classworks :

RecordWorks:

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

(The students must submit all the exercises as Record Work in th eDigital form for Practical exam ,which hwill be evaluated by the External Examiner)

Learning Resources	***Practical:*** *"Actuality: The Historical Encounter with Actual Film"* (2002) by Bill Nichols - Published by Rutgers University Press. 2. *"Practical Cinematography"* (2018) by Paul Wheeler - Published by Routledge. 3. *"Exercises in the Art of Helping: Student Workbook"* (2015) by Mark E. Young - Published by Routledge. 4. *"Practical Film Making: A Handbook for the Real World"* (2018) by Chris Jones and Genevieve Jolliffe - Published by Routledge. 5. *"The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age"* (2019) by Steven Ascher and Edward Pincus - Published by Plume.

LearningAssessment

Level	Bloom's Levelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-V

Cours eCode	UFT23G03T	CourseName	Television Production-II	CourseCategory	G	Generic Elective Course	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR): The purpose of learning this course is to:

CLR-1:	*ToprovidethemasteryinTelevision Production*
CLR-2:	*Toknowthe various stages in Television Production*
CLR-3:	*TounderstandthepurposeofTelevion Production*
CLR-4:	*Toimpartin gaining Knoeledge of functioning of a Television Studio*
CLR-5:	*TolearntheprocessofTelevision Production*

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Learning			Program Learning Outcomes (PLO)															
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1:	*StudentswouldlearnthebasicsofTelevision Production*	2	75	70	H	H	M	L	L	M	H	H	M	M	H	M	-	-	-
CLO-2:	*Studentswouldknowthe various stages in Television Production*	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutpurposeofTelevion Production*	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	*Studentswould gain theKnoeledge of functioning of a Television Studio*	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	*StudentswouldlearntheprocessofTelevision Production*	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	Introduction to Analog and Digital Camera Principles	Introduction to Sound Recording Techniques for Television	Introduction to Television Production Stages	Introduction to Post-production Techniques	Overview of Television Program Types
	SLO-2	Digital Signal Processing in Cameras	Analog and Digital Audio Principles: Understanding Signal Processing	Planning Meetings and Pre-production Processes	Online vs. Offline Editing Setups	Scriptwriting Fundamentals for Television
S-2	**SLO-1**	Camera Adjustments and Settings:	Audio Mixing Basics: Levels, Panning, and EQ	Storyboarding and Scripting	Professional Video Switchers: Features and Functions	Talent Selection and Audition Process
	SLO-2	Exposure, White Balance, and Focus	Sweetening and Equalization Techniques in Audio Production	Rehearsals and Blocking Techniques in Television Production	Digital Video Effects and Keying Signals	Programme Presentation Techniques
S-3	**SLO-1**	Camera Control Unit Operations	Audio Layering and Dubbing Methods	Single-Camera Production Techniques	Importance of Timecode in Television Production	Marketing Strategies for Television Programs
	SLO-2	Television Studio Chain: Camera to Control Room	Communication Protocols in TV Studios	Multi-Camera Production Techniques	Voice Editing and Dubbing Techniques	Understanding Feedback Analysis
S-4	**SLO-1**	Framing and Composition Techniques in Cinematography	Intercom Systems and Directives	Indoor and Outdoor Production Environments: ENG, EFP, and OB Production	. Basic Editing Techniques Workshop	Importance of TRP Ratings in Television
	SLO-2	Professional Camera Features and Functions	Types of Microphones: Dynamic, Condenser, and Lavalier	Overview of Television Production Crew Roles and Responsibilities	. Advanced Editing Features Exploration	Contract Negotiation with Television Networks

S-5	**SLO-1**	Exploring Professional Camera Accessories	Overview of Indoor and Outdoor Lighting Setups	Importance of Logging and Cue Sheets in Television ProductionI	Understanding Video Switcher Functions	Developing a Television Program Proposal
	SLO-2	Camera Operation and Control	Understanding Lighting Consoles and Their Features	Live Television Studio Setup and Facilities	Implementing Digital Video Effects	Scriptwriting Workshop: Crafting a TV Script
S-6	**SLO-1**	Understanding Camera Movement and Shot Types	Latest Developments in Lighting Technology: LED and RGB Lighting	Role-Playing: Simulating Television Production Crew Duties	Timecode Management in Post-production Workshop	Talent Selection Exercise: Conducting Auditions
	SLO-2	Introduction to Camera Blocking and Scene Composition	Lighting and Floor Plan Considerations in Television Production	Live Television Studio Setup	Professional Video Server Applications	Programme Presentation Practice Sessions
S-7	**SLO-1**	Advanced Camera Techniques: Seadicam and Handheld Operation	Practical Exercise: Setting Up Indoor Lighting for Different Scenes	Logging and Cue Sheet Creation	Voice Editing and Dubbing Practice	Marketing Plan Development Exercise
	SLO-2	Framing and Composition Practice	Techniques for Outdoor Lighting and Location Shoots	Exploring Multicamera Live Coverage Strategies	Audio Post-production Tools Introduction	Feedback Analysis Case Studies
S-8	**SLO-1**	Camera Control in Live Broadcasting	Introduction to Lighting Design Principles: Key, Fill, and Backlighting	Successful Television Productions	Advanced Editing Techniques Workshop	TRP Ratings Analysis
	SLO-2	Specialized Camera Functions: Slow Motion and Time-lapse	Exploring Advanced Lighting Techniques: Gobos, Diffusion, and Reflectors	Location Scouting and Preparing for Production	Special Effects in Post-production Exploration	Contract Negotiation Simulation
S-9	**SLO-1**	Introduction to Virtual Cameras and CGI Integration	Lighting in Television Shows and Films	Importance of Planning in Television Production	Implementing Keying Signals Hands-on Exercise	Television Program Proposals
	SLO-2	Innovative Camera Techniques	Lighting a Mock TV Studio Setup	Challenges and Considerations in Television Production	Timecode Management Practice Session	Script Review and Revision Session
S-10	**SLO-1**	Understanding Camera Movement: Dolly, Crane, and Jib Shots	Audio Mixing in Live Broadcasting: Challenges and Solutions	Advanced Techniques for Multicamera Live Production	Voice Editing and Dubbing Masterclass	Refining Programme Presentation Techniques
	SLO-2	Advanced Camera Control Techniques: Focus Pulling and Zooming	Audio Sweetening Techniques for Post-Production	Planning and Preparing for a Live Multicamera TV Production	Audio Post-production Techniques	Marketing Strategy Refinement
S-11	**SLO-1**	Camera Rigging and Setup	Layering and Dubbing Methods: Creating Atmosphere in Sound	Finalizing Production Plans and Rehearsing	Advanced Video Server Features Workshop	TRP Ratings Review and Strategy Adjustment
	SLO-2	Multi-Camera Setup and Control	Communication Strategies for Effective Collaboration in TV Studios	Dress Rehearsal and Final Preparations	Post-production Workflows	Script Finalization and Handover
S-12	**SLO-1**	Role of the Camera Person in Single-Camera Setups	Lighting Console Operation and Programming	Live Multicamera TV Production Day	Project Work: Editing and Sound Design	Contracts Signing
	SLO-2	Role of the Camera Person in Multi-Camera Setups	Advanced Lighting Design Techniques: Color Temperature and Mood	Execution and Management	Color Correction and Grading	Marketing Plan Implementation

UNIT I: Camera Operations and Control: Analog and digital camera principles; Digital signal processing in cameras; Camera adjustments and settings; Camera control unit operations; Television studio chain overview; Framing, composition, and professional camera features; Professional camera accessories and commands; Role of the camera person in single-camera and multicamera setups.

UNIT II Audio and Lighting in Television Production: Sound recording techniques for television; Analog and digital audio principles; Audio mixing, sweetening, and equalization; Audio layering and dubbing methods; Communication in TV studios; Types of microphones and their uses Indoor and outdoor lighting setups; Lighting consoles and their features; Latest developments in lighting technology; Lighting and floor plan considerations

UNIT III: Television Production Stages and Crew Roles: Different stages of television production; Planning meetings, storyboarding, rehearsals, and blocking; Single-camera and multicamera production techniques; Indoor, outdoor, ENG, EFP, and OB production; Television production crew duties and responsibilities; Importance of logging and cue sheets; Live television studio setup and facilities; Multicamera live coverage and location scouting; Planning for live multicamera TV production

UNIT IV: Post Post-production Techniques: Online and offline editing setups; Professional video switchers and their features; Digital video effects and keying signals; Importance of timecode in television production; Professional video servers and their features; Voice editing, dubbing, and audio post-production

UNIT V: Television Programme Development and Marketing: Different types of television programs;
Scripting for television; Talent selection and auditions; Programme presentation and marketing strategies; Feedback analysis and TRP ratings; Entering contracts with various television networks

Learning Assessment											
Level	**Bloom's levelof Thinking**	**Continuous Learning Assessment (50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4can be from any combination of these: Assignments, Seminars, Tech Talks, Mini- Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf.Paperetc.

ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-V

CourseCode	UFC23S03L	CourseName	SPECIAL EFFECT PHOTOGRAPHY	CourseCategory	S	Skill Enhancement Courses	L	T	P	O	C
							0	0	3	2	1

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course Offering Department	*Visual Communication*	Data Book/ Codes /Standards	Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)													
8	*ToprovidethemasteryinColourPhotography*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2:	*ToknowthedifferentconceptofSpecial effectPhotography*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-3:	*TounderstandthepurposeofSpecial EffectPhotography*																		
CLR-4:	*ToimpartthefundamentalsofSpecial EffectPhotography*																		
CLR-5:	*TolearntheprocessofSpecial EffectPhotography*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*ToprovidethemasteryinColourPhotography*	3	85	80	H	H	M	L	L	M	H	H	M	M	H	M	-	-	-
CLO-2:	*ToknowthedifferentconceptofSpecial effectPhotography*	3	80	80	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	*TounderstandthepurposeofSpecial EffectPhotography*	3	85	85	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	*ToimpartthefundamentalsofSpecial EffectPhotography*	3	80	80	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	*TolearntheprocessofSpecial EffectPhotography*	3	80	80	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		15
S-1toS-2	SLO-1	*Study of Light Painting*
S-3toS-4	SLO-1	*Study of Light Painting*
S-5toS-6	SLO-1	*Study of Multiple Exposures.*
S-7toS-8	SLO-1	*Study of Multiple Exposures*
S-9toS-10	SLO-1	*Study of Forced Perspective .*
S-11toS-12	SLO-1	*Study of Forced Perspective .*
S-13toS-14	SLO-1	*Study of High Speed Photography*
S-15toS-16	SLO-1	*Study of High Speed Photography*
S-17toS-18	SLO-1	*Study of Infrared Photography*
S-19toS-20	SLO-1	*Study of Infrared Photography*
S-21toS-22	SLO-1	*Study of Macro Photography*
S-23toS-24	SLO-1	*Study of Macro Photography*
S-25toS-26	SLO-1	*Study of the Digital Manipulation*
S-27toS-28	SLO-1	*Study of the Digital Manipulation*
S-29toS-30	SLO-1	*Study of the Digital Manipulation*
S-30toS-38	SLO-1	*Study of the Digital Manipulation*
S-39toS-45	SLO-1	*Study of Time Lapse Long Exposure*

CLASSEXERCISE:

(Studentsmustpracticesallexercises)(EachexercisecarriesFIVEmarks)
(EIGHTexercisesx5marks=40marks&10marksforRegularity&Discipline-Total-50Marks)

1. Light Painting — 1 Week
   Minimum2classworks **RecordWorks-1no.**
2. Multiple Exposures — 2 Weeks
   Minimum2classworks **RecordWorks-1no.**
3. Forced Perspective — 2 Weeks
   Minimum2classworks **RecordWorks-1no.**
4. High Speed Photography — 2 Weeks
   Minimum2classworks **RecordWorks-1no.**
5. Infrared Photography — 2 Weeks
   Minimum2classworks **RecordWorks-1no.**
6. Macro Photography — 2 Weeks
   Minimum2classworks **RecordWorks-1no.**
7. Digital Manipulation — 2 Weeks
   Minimum2classworks **RecordWorks-1no.**
8. Time Lapse Long Exposure — 2 Weeks
   Minimum2classworks **RecordWorks-1no.**

RecordWorks:

1. Createaphoto-documentary(OneExercise)

(The students must submit any ONE exercises as Record Work for the Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** *1. JamesCurran(2013).ThePhotographyHandbook,FirstEdition,Routledge,USA* *2. BenLong(2010).CompleteDigitalPhotography,FirstEdition,CourseTechnologyPTR,USA*	*3. LindaGood(2009).TeachingandLearningwithDigitalPhotography,FirstEdition,SagePublications,NewDelhi* *4. IanJeffrey(2000).ThePhotographyBook,FirstEdition,FocalPress,UK* *5. MichaelLangford(2000).BasicPhotography,FirstEdition,FocalPress,UK.*

LearningAssessment

Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-V

CourseCode	UFT23P02L	Course Name	Internship-II	Course Category	IAPC	Internship/ Apprenticeship /Project/ Community Outreach	L	T	P	O	C
							0	0	0	0	1
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	*Visual Communication*		DataBook/ Codes /Standards	Nil							

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative	Problem Solving	Communication	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	*ToprovidethemasteryinColourPhotography*																		
CLR-2:	*Toacquirethebasicknowledgeofmediaindustry*																		
CLR-3:	*Tounderstandtheworkingatmosphereofmediaindustry*																		
CLR-4:	*Toknowandpracticefieldworksinvariousdesignationsofvariousmediasetup*																		
CLR-5:	*Totraininthefilm&TVindustryasaninterninvariousfield*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*Studentswouldlearnthemediaindustrypractically*	*3*	*85*	*80*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Studentswouldgainknowledgeofmediafieldcircumstancesoi*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Studentswouldknowvariousdesignationsandvariousmediasetup*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Studentswouldgainknowledgeaboutfilm&TVindustry*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Studentswouldbeproficientinthemediafield*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Thestudentwillundergoatwo-weekinternshipduringthesummervacationaftertheendoftheIVSemesterinanymediaorganizationandmustsubmitanactivityreport.Thestudentwillbemonitoredbythefacultyandwillbeguidedbythemediaorganizationincompletingtheinternship.

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 IV Semester. Criteria forselectingtheinternshipwillbebasedontheareaofspecializationbythestudentinthemediaindustry.Emphasiswillbegiventogettrainedofprofessionalqualitythatwillhelpstudentstoenterthemediaindustrywithanevaluatedportfolio.Theinternshiptrainingactivitieswillbepresentedbythestudentsandthevivavocewillcompletetheprocessofevaluationforawardinggrades.Thetrainingworkcanbecarriedoutinanyhouse/PrintMedia/AdvertisingAgency/MediaProfessional/FilmIndustryforthreemonths.

RecordWork
StudentsmustpreparetheDay-to-DayactivitiesoftheirinternshiptrainingperiodthatwillbemonitoredbyInternshipCoordinatoroftheMediaorganization.
(ThestudentsmustsubmittheInternshipreportintheRecordformforPracticalExam,whichwillbeevaluatedbytheExternalExaminer)

Learning Assessment

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

#CLA–4 can be from any combination of these: Assignments, Seminars, TechTalks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf.Paperetc.

Course Designers		
Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K. Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VI

Course Code	UFC23601T	CourseName	COMPOSITE CINEMATOGRAPHY AND IMAGE MANIPULATION TECHNIQUES	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

Pre-requisiteCourses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
CourseOfferingDepartment	Visual Communication	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1	To provide the mastery of elements of special effects																		
CLR-2:	To gain the knowledge of advanced keying techniques																		
CLR-3:	To understand the functions of manipulation software																		
CLR-4:	To impart the fundamentals of composing techniques																		
CLR-5:	To learn about the ethical image manipulation																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	Students would learn the basics of elements of special effects	2	75	70	H	H	M	L	L	M	H	H	M	M	H	M	-	-	-
CLO-2:	Students would know the concept of advanced keying techniques	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	Studentswouldknowvariousdesignationsandvariousmediasetup	3	85	85	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	Studentswouldgainknowledgeaboutfilm&TVindustry	3	80	80	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	Studentswouldbeproficientinthemediafield	3	80	80	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	Overview of Composite Cinematography	Introduction to Green Screen and Blue Screen Techniques	Introduction to Image Manipulation Software	Layering and Masking Techniques	Introduction to Ethics in Image Manipulation
	SLO-2	Historical Development and Milestones	understanding the Purpose and Application	Basics of Image Manipulation Software	Understanding Advanced Layer Blending Modes	Ethical Considerations in Visual Media Production
S-2	SLO-1	Basic Principles of Composite Cinematography	Set-up Considerations for Effective Keying	Overview of Industry-Standard Software	Utilizing Alpha Channels and Masks for Precise Selections	Copyright Law Fundamentals
	SLO-2	Evolution of Visual Effects in Cinema	Lighting Techniques for Green Screen and Blue Screen	Adobe Photoshop, GIMP	Layering and Masking Practice	Fair Use and Fair Dealing Concepts
S-3	SLO-1	Impact of Composite Cinematography on Storytelling	Basic Keying Principles	Basic Tools and Functions for Image Editing and Manipulation	Integration of Live-Action Footage with CGI Elements	Ethical Issues in Image Manipulation
	SLO-2	Understanding Green Screen and Chroma Key Techniques	Introduction to Keying Software and Tools	Understanding Layers, Selections, and Masks	Techniques for Seamless Integration of CGI into Live Footage	Principles of Consent and Release Forms
S-4	SLO-1	Introduction to Matte Painting and Set Extension	Practical Exercise: Basic Green Screen Compositing	Basic Image Editing Techniques: Cropping, Resizing, and Rotating	Matching Lighting and Perspective between Live and CGI Elements	Defamation and Privacy Concerns in Visual Media
	SLO-2	Layering and Compositing Basics	Practical Exercise: Basic Blue Screen Compositing	Introduction to Color Correction and Adjustment Layers	Practical Exercise: Integrating CGI into Live Footage	Publicity Rights and Model Releases
S-5	SLO-1	Introduction to Digital	Advanced Keying Techniques	Basic Image Editing	Special Effects and Visual	International Copyright Laws and

		Compositing Software			Enhancements using Compositing	Treaties
	SLO-2	Keying Techniques: Green Screen vs. Blue Screen	Dealing with Spill and Artifact Removal	Advanced Image Editing Techniques: Retouching and Restoration	Adding Atmospheric Effects such as Fog and Mist	ultural Sensitivity and Representation
S-6	SLO-1	Matte Painting Techniques and Applications	Iconic Scenes Using Green Screen and Blue Screen	Introduction to Compositing and Layer Masking	Creating Light Flares, Lens Flares, and Glows	Ethical Decision-Making Frameworks
	SLO-2	Layer Masking and Rotoscoping	Keying Challenges and Solutions	Practical Exercise: Image Compositing	Practical Exercise: Adding Visual Enhancements to Footage	Audience Perception and Trust in Media
S-7	SLO-1	Introduction to 3D Modeling and Integration	Strategies for Seamless Integration	Understanding Color Grading and Color Correction	3D Integration and Camera Tracking	Balancing Artistic Freedom and Responsibility
	SLO-2	Lighting and Shadow Considerations in Compositing	Practical Exercise: Keying Complex Shots	Using Adjustment Layers for Color Grading	Introduction to 3D Integration Techniques	Industry Standards and Best Practices
S-8	SLO-1	Advanced Keying and Color Correction	Enhancing Realism with Shadow and Reflection	Introduction to Matte Painting and Digital Set Extensions	Camera Tracking Principles and Workflow	Transparency and Disclosure in Credits
	SLO-2	Introduction to Motion Tracking	Working with Multiple Layers and Elements	Understanding Perspective and Composition in Matte Painting	Practical Exercise: 3D Integration and Camera Tracking	Plagiarism and Attribution in Visual Media
S-9	SLO-1	Integration of CGI Elements in Composite Shots	Composite a Scene with Actors and CGI	Matte Painting Basics	Simulation of Natural Phenomena in Compositing	Ethical Considerations in Advertising
	SLO-2	Matte Painting Workshop: Creating Realistic Environments	Fine-Tuning Keyed Footage	Advanced Matte Painting Techniques	Creating Realistic Fire and Explosions	Marketing Practices and Truthfulness
S-10	SLO-1	Layer Blending Modes and Effects	Addressing Common Keying Problems	Incorporating Matte Paintings into Compositions	Generating Fluid Dynamics for Water and Smoke	Professional Responsibility in Image Maniplation
	SLO-2	Advanced Techniques in Compositing	Working with Transparent and Semi-Transparent Elements	Advanced Matte Painting	Advanced Techniques for Environmental Effects	Ethical Challenges in Commercial Projects
S-11	SLO-1	Introduction to Node-Based Compositing	Refining Complex Composite Shots	Introduction to 3D Modeling Software for Set Extensions	Creating Dynamic Weather Effects	Social Responsibility in Visual Media Production
	SLO-2	Matte Painting Masterclass: Creating Epic Landscapes	Achieving Consistency Across Shots	Integrating 3D Elements into Matte Paintings and 3D Set Extensions	Rain, Snow, Wind	Diversity and Inclusion in Image Representation
S-12	SLO-1	Composite Cinematography Trends	Troubleshooting Keying Issues.	Enhancing Realism with Lighting and Shadow Effects	Adding Destruction Effects .	Impact of Ethical Practices on Industry Reputation
	SLO-2	Future of Composite Cinematography	Best Practices in Keying Techniques.	Understanding Depth and Atmospheric Effects	Debris, Cracks, Destruction	Continuous Learning and Adaptation to Ethical Standards

UNIT : I

Introduction to Composite Cinematography: Overview of composite cinematography in film; Historical development and key milestones; Basic principles and concepts of composite cinematography; Evolution of visual effects in cinema; Impact of composite cinematography on storytelling

UNIT : II

Green Screen and Blue Screen Techniques: Understanding the use of green screen and blue screen in filmmaking; Set-up and lighting considerations for effective keying;Practical exercises in green screen and blue screen compositing; Advanced keying techniques for challenging shots; Iconic scenes using green screen and blue screen

UNIT : III

Image Manipulation Software: Introduction to industry-standard image manipulation software (e.g., Adobe Photoshop, GIMP); Basic tools and functions for image editing and manipulation Advanced techniques for image enhancement and compositing; Color grading and correction techniques; Matte painting and digital set extensions

UNIT : IV

Advanced Compositing Techniques: Layering and masking techniques for complex compositing; Integration of live-action footage with CGI elements; Special effects and visual enhancements using compositing; 3D integration and camera tracking; Simulation of natural phenomena (fire, water, smoke) in compositing

UNIT : V

Ethics and Legal Considerations in Image Manipulation: Ethical issues surrounding image manipulation in films; Copyright and fair use considerations for manipulated images; Case studies of legal issues related to image manipulation in films; Best practices for ethical image manipulation in filmmaking

Text books:

1. Sawicki, Mark. *Filming the Fantastic.* Focal Press. London. 2007.
2. Wright, Steve. *Compositing Visual effects*. Focal Press. London 2nd Edition 2011.

LearningAssessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
		Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VI

CourseCode	UFC23602T	CourseName	CREATIVE LIGHTING TECHNIQUES	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	VisualCommunication	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR): The purpose of learning this course is to:

CLR-1	To provide themasteryinLighting in cinematography
CLR-2:	ToknowtheCreating Candle Light Effect
CLR-3:	TounderstandtheControlling Light
CLR-4:	ToimpartthefundamentalsofLighting For A Scene
CLR-5:	TolearntheDiffucers

Learning	Program Learning Outcomes (PLO)

Course Learning Outcomes (CLO): At the end of this course, learners will be able to:

		1 Level of Thinking (Bloom)	2 Expected Proficiency (%)	3 Expected Attainment (%)	1 Fundamental Knowledge	2 Application of Concepts	3 Link with Related isciplines	4 Procedural Knowledge	5 Skills in Specialization	6 Ability to Utilize Knowledge	7 Skills in Modeling	8 Analyze, Interpret Data	9 Investigative Skills	10 Problem Solving Skills	11 Communication Skills	12 Analytical Skills	13 PSO -1	14 PSO -2	15 PSO-3
CLO-1:	Students would learn the basics of elements of special effects	2	75	70	H	H	M	L	L	M	H	H	M	M	H	M	-	-	-
CLO-2:	Students would know the concept of advanced keying techniques	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	Studentswouldknowvariousdesignationsandvariousmediasetup	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	Studentswouldgainknowledgeaboutfilm&TVindustry	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	Studentswouldbeproficientinthemediafield	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Introduction to Light and Its Properties	Introduction to Natural Light	Introduction to Lighting Instruments	Introduction to Creative Lighting Techniques	Introduction to Advanced Lighting Concepts
	SLO-2	Understanding Light Travel, Reflection, and Refraction	Qualities of Natural Light: Variations and Effects	Overview of Fresnel Lights: Features and Applications	Understanding High Key Lighting: Concepts and Applications	Exploring Texture and Patterns with Light
S-2	SLO-1	Characteristics of Light	Understanding Daylight: Changes Throughout the Day	Overview of PAR Lights: Characteristics and Uses	Exploring Low Key Lighting: Creating Drama and Mystery	Lighting for Special Effects: Silhouette and Chiaroscuro
	SLO-2	Intensity, Color Temperature, and Direction	Weather Conditions and Their Impact on Natural Light	Introduction to LED Lights: Advantages and Versatility	Using Lighting to Set Mood and Atmosphere	Analyzing Case Studies of Special Effects Lighting
S-3	SLO-1	Importance of Lighting in Cinematography	Types of Artificial Light Sources	Understanding the Role of Lighting Instruments in Film Production	Evoking Emotions through Lighting: Techniques and Examples	Dynamic Lighting Setups for Moving Shots
	SLO-2	Creating Mood and Atmosphere with Lighting	Characteristics of Tungsten Lights	Introduction to Light Modifiers	Creating Depth and Dimension with Lighting	Designing Lighting Setups for Tracking and Crane Shots
S-4	SLO-1	Enhancing Storytelling Through Lighting	Characteristics of Fluorescent Lights	Reflectors: Types and Functions	Enhancing Visual Interest through Lighting Techniques	Maintaining Consistent Lighting in Moving Shots
	SLO-2	Basic Lighting Setups: Three-Point Lighting	Characteristics of LED Lights	Diffusers: Softening Light for a Natural Look	Lighting for Horror Films: Creating Tension and Fear	Collaboration in Filmmaking: Importance and Challenges
S-5	SLO-1	Key Lighting Terminology in Cinematography	Characteristics of HMI Lights	Gels: Adding Color and Mood to Lighting	Lighting for Dramatic Scenes: Setting the Tone	Integrating Lighting with Production Design
	SLO-2	Lighting Equipment and Safety	Applications of Different Artificial Light	Exploring Different Light	Lighting for Comedy: Enhancing Humor	Integrating Lighting with Costume Design

		Measures	Sources	Modifier Accessories	and Wit	
S-6	**SLO-1**	Safety Considerations in Lighting Setup	Color Rendering Index (CRI) Explained	Importance of Lighting Control Tools	Lighting for Action Sequences: Adding Excitement and Energy	Integrated Lighting in Film
	SLO-2	Preventing Accidents in Lighting Workspaces	Party Lighting	Understanding Flags: Controlling Light Spill and Direction	Analyzing Lighting in Iconic Film Scenes	Principles of Effective Collaboration
S-7	**SLO-1**	Ensuring a Safe Working Environment	Factors Affecting the Quality of Light	Utilizing Scrims for Light Intensity Control	Exploring Lighting Techniques in Different Genres: Horror	Reviewing Key Concepts in Advanced Lighting
	SLO-2	Practical Applications of Lighting Principles	Experimenting with Natural Light and Tungsten Lights	Barn Doors: Shaping Light and Creating Shadows	Exploring Lighting Techniques in Different Genres: Drama	Examining Career Paths in Lighting for Film
S-8	**SLO-1**	Understanding Light Modifiers and Diffusers	Experimenting with Fluorescent Lights	Rigging and Mounting Techniques for Lighting Equipment	Exploring Lighting Techniques in Different Genres: Comedy	Advanced Lighting Equipment and Technology
	SLO-2	Introduction to Lighting Techniques for Different Scenes	Experimenting with LED Lights and HMI Lights	Ensuring Safety in Rigging and Mounting	Exploring Lighting Techniques in Different Genres: Action	Understanding Lighting Ratios and Contrast
S-9	**SLO-1**	Experimenting with Lighting Angles and Positions	Understand Light Characteristics	Rigging and Mounting Lighting Instruments	Practical Applications of Creative Lighting Techniques	Techniques for Controlling Light Quality
	SLO-2	Creative Use of Color Temperature in Lighting	Comparing Natural and Artificial Light Sources	Techniques for Achieving Desired Lighting Effects	Planning Lighting Setups for Specific Scenes	Role of Color Temperature in Lighting
S-10	**SLO-1**	Exploring Lighting Effects for Dramatic Impact	Understanding Light Behavior in Different Environments	Planning Lighting Setups for Different Scenes	Creative Approaches to Lighting Design	Creating Depth and Dimension with Light
	SLO-2	Achieving Consistency in Lighting Setup	Adjusting Lighting Setup Based on Scene Requirements	Creative Approaches to Lighting Design in Film	Real-World Examples of Creative Lighting in Film	Using Light to Establish Mood and Atmosphere
S-11	**SLO-1**	Troubleshooting Common Lighting Issues	Incorporating Natural Light in Cinematography	Real-World Applications of Lighting Instruments and Accessories	Evaluating the Effectiveness of Lighting Choices	Lighting in Different Genres: Drama, Horror, Sci-Fi, etc.
	SLO-2	Maximizing Efficiency in Lighting Design	Incorporating Artificial Light in Cinematography	Incorporating Lighting Instruments into Cinematography Projects	Troubleshooting Common Lighting Challenges	Ethical Considerations in Lighting and Representation
S-12	**SLO-1**	Adaptability in Various Filming Conditions	Concept of Lighting Design	Lighting Instrument Features and Functions	Lighting Plans for Film Projects	The Future of Lighting in Film and Virtual Production
	SLO-2	Incorporating Lighting into Scene Composition	Creative Approaches to Lighting Design	Lighting Requirements for Various Film Genres	Creative Lighting Techniques	Industry Trends and Innovations in Lighting

UNIT : I

Introduction to Lighting Principles; Fundamentals of light and its behavior; Properties of light: intensity, color, direction; Role of lighting in cinematography; Basic lighting setups and terminology; Safety considerations in lighting

UNIT : II

Natural and Artificial Light Sources; Understanding natural light and its variations; Types of artificial light sources: tungsten, fluorescent, LED, HMI; Characteristics and qualities of different light sources; Practical exercises in using natural and artificial light effectively

UNIT : III

Lighting Instruments and Equipment; Overview of lighting instruments: fresnels, PARs, LEDs, etc.; Light modifiers and accessories: reflectors, diffusers, gels, etc.; Lighting control tools: flags, scrims, barn doors, etc.; Rigging and mounting techniques for lighting equipment

UNIT : IV

Creative Lighting Techniques; High key and low key lighting setups; Lighting for mood and atmosphere; Creating depth and dimension with lighting; Lighting for specific genres: horror, drama, comedy, etc.; Case studies of iconic scenes showcasing creative lighting techniques

UNIT : V

Advanced Lighting Setups and Effects; Advanced techniques for creating texture and patterns with light; Lighting for special effects: silhouette, chiaroscuro, etc.; Dynamic lighting setups for moving shots; Practical exercises in designing complex lighting setups; Collaboration with other departments for creative lighting integration

Text books:

1. Alton, John. Painting with light – USA - University of California Press – 1995.
2. Berger, Benjamin. Reflections – ASC Holding Corporation – 2002
3. Blain Brown, Motion Picture & Video Lighting, Focal Press, 2012
4. **Blain, Brown. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Focal Press, 2017**

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VI

CourseCode	UFC23603T	CourseName	Roles and Responsibilities of Cinematographer in Film Making	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

Pre-requisiteCourses	Nil	Co-requisite Courses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*VisualCommunication*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

		Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1	*ToprovidethemasteryinStory&SceneforShortFilm*																		
CLR-2:	*ToknowthedifferentconceptofDirector of Photography*																		
CLR-3:	*TounderstandthepurposeofCollaborating With The Director*																		
CLR-4:	*TounderstandthepurposeofHandling Practical Difficulties*																		
CLR-5:	*TolearntheprocessofPost production*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*Students would learn the basics of elements of special effects*	*3*	*85*	*80*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	--	
CLO-2:	*Students would know the concept of advanced keying techniques*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	--	
CLO-3:	*Studentswouldknowvariousdesignationsandvariousmediasetup*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	--	
CLO-4:	*Studentswouldgainknowledgeaboutfilm&TVindustry*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-		
CLO-5:	*Studentswouldbeproficientinthemediafield*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	---	

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Cinematographer	Collaborating With The Director	Collaborating With Art Director	Handling Practical Difficulties	Post production
	SLO-2	Cinematographer	Collaborating With The Director	Collaborating With Art Director	Handling Practical Difficulties	Post production
S-2	SLO-1	Cinematographer	Collaborating With The Director	Collaborating With Art Director	Handling Practical Difficulties	Editing
	SLO-2	Cinematographer	Collaborating With The Director	Collaborating With Art Director	Handling Practical Difficulties	Editing
S-3	SLO-1	Director of Photography	Understanding The Script	Collaborating With Costume Designer	Collaborating With Gaffer	Digital Intermediate
	SLO-2	Director of Photography	Understanding The Script	Collaborating With Costume Designer	Collaborating With Gaffer	Digital Intermediate
S-4	SLO-1	Director of Photography	Pre Visualization	Collaborating With Costume Designer	Collaborating With Light officers	DI workflow
	SLO-2	Director of Photography	Pre Visualization	Collaborating With Costume Designer	Collaborating With Light officers	DI workflow
S-5	SLO-1	Movie making Stages	DOP Crew	Collaborating With Makeup Team	Collaborating With Grips Team	Conversion Filters
	SLO-2	Movie making Stages	DOP Crew	Collaborating With Makeup Team	Collaborating With Grips Team	Conversion Filters
S-6	SLO-1	Movie making Stages	Recce	Collaborating With Makeup Team	Selecting Equipments	Colorist
	SLO-2	Movie making Stages	Recce	Collaborating With Makeup Team	Selecting Equipments	Colorist
S-7	SLO-1	Pre Production	Recce	Look test	Lighting Design	Color Grading
	SLO-2	Pre Production	Recce	Look test	Lighting Design	Color Grading
S-8	SLO-1	Production	Creating Mood of The Script	fixing Color palette	Camera Operation	Importance Of Color Grading
	SLO-2	Production	Creating Mood of The Script	fixing Color palette	Camera Operation	Importance Of Color Grading
S-9	SLO-1	Post Production	Creating Mood of The Script	fixing Color palette	Shot Composition	Sfx
	SLO-2	Post Production	Creating Mood of The Script	fixing Color palette	Shot Composition	Sfx

S-10	**SLO-1**	Post Production	Discussion With Crew	Collor Pattern Of Sets	Shot Composition	DI Machines
	SLO-2	Post Production	Discussion With Crew	Collor Pattern Of Sets	Shot Composition	DI Machines
S-11	**SLO-1**	Theatre Release	Discussion With Crew	Collor Pattern Of Sets	Camera Movement	Final copy
	SLO-2	Theatre Release	Discussion With Crew	Collor Pattern Of Sets	Camera Movement	Final copy
S-12	**SLO-1**	Theatre Release	Commanding Power	Fixing Costume And Colors	Creative Approach	Various Formates Of Theatre Release
	SLO-2	Theatre Release	Commanding Power	Fixing Costume And Colors	Creative Approach	Various Formates Of Theatre Release

UNIT: I - LENS ATTRIBUTES

Cinematographer- Director of Photography-Movie making- Stages – Pre Production – Production – Post Production – Theatre Release

UNIT : II - PRACTICAL APPLICATIONS OF VARIOUS LENSES

Collaborating With The Director – Understanding The Script – Pre Visualization – DOP Crew – Recce – Creating Mood of The Script – Discussion With Crew – Commanding Power

UNIT : III - TYPES OF LENSES

Collaborating With Art Director - Collaborating With Costume Designer - Collaborating With Makeup Team – Look test –fixing Color palette – Collor Pattern Of Sets – Fixing Costume And Colors

UNIT : IV - IMAGE REPRODUCTION OF A LENS SYSTEM

Handling Practical Difficulties - Collaborating With Gaffer - Collaborating With Light officers - Collaborating With Grips Team – Selecting Equipments – Lighting Design –Camera Operation – Shot Composition – Camera Movement – Creative Approach

UNIT : V - ABERRATIONS

Post production – Editing – Digital Intermediate – DI workflow – Colorist – Color Grading – Importance Of Color Grading – Sfx – DI Machines -Final copy – Various Formates Of Theatre Release

Text books:

1. Malkiewicz, Kris, Mullen, David.M. *Cinematography*, USA, Touchstone Press, 2nd Edition 2005.
2. Taylor, Traill.J. *The optics of Photography lenses*. USA.Hard Press Publishing.2012.

Reference books:

1. Frampton, Hollis. *Circles of Confusions*. USA. Visual Studies Workshop Publishes. 1983
2. Wildi, Ernest. *Photographic Lenses*. USA. Amherst Media 2001.

Learning Assessment											
Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (50% weightage)**								**Final Examination (50% weightage)**	
		CLA – 1 (10%)		**CLA – 2 (10%)**		**CLA – 3 (20%)**		**CLA – 4 (10%) #**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practical**
Level 1	Remember	30%		30%		20%		20%		30%	
	Understand										
Level 2	Apply	40%		50%		50%		50%		50%	
	Analyze										
Level 3	Evaluate	30%		20%		30%		30%		20%	
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr.K.Hariharan, Film Director	*Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*

SEMESTER-VI

CourseCode	UFT23D03L	CourseName	Short Film Making-I	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOffering Department	*Film Technology*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR): The purpose of learning this course is to:

Learning | **Program Learning Outcomes (PLO)**

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1	*ToprovidethemasteryinStory&SceneforShortFilm*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*ToknowthedifferentconceptofBudgetforShortFilm*																		
CLR-3:	*TounderstandthepurposeofShootingScriptforShortFilm*																		
CLR-4:	*ToimpartthefundamentalsofNon-linearVideoEditing*																		
CLR-5:	*ToleamtheprocessofDubbing,SoundEffects&Mixing*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldknowtheconceptofBudgetforShortFilm*	*3*	*85*	*80*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldgainknowledgeaboutShootingScriptforShortFilm*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldlearnfundamentalsofNon-linearVideoEditing*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearntoprocessofDubbing,SoundEffects&Mixing*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldknowtheconceptofBudgetforShortFilm*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		15
S-1toS-8	**SLO-1**	*WritingaSynopsisforShortFilm*
S-9toS-16	**SLO-1**	*Createyourownunderstandingforashortfilmstory-I*
S-17toS-24	**SLO-1**	*Createyourownunderstandingforashortfilmstory-II*
S-23toS-32	**SLO-1**	*WritingSceneforShortFilm-I*
S-33toS-40	**SLO-1**	*WritingSceneforShortFilm-II*
S-41toS-48	**SLO-1**	*PreparingwithFinalBudgetforShortFilm-I*
S-49toS-56	**SLO-1**	*PreparingwithFinalBudgetforShortFilm-II*
S-57toS-64	**SLO-1**	*DraftaDialogueforShortFilm-I*
S-65toS-72	**SLO-1**	*DraftaDialogueforShortFilm-II*
S-73toS-80	**SLO-1**	*Writeanoriginalshootingscriptforshortfilm-I*
S-81toS-88	**SLO-1**	*Writeanoriginalshootingscriptforshortfilm-II*
S-89toS-96	**SLO-1**	*WorkingwiththeNon-linearVideoEditing-I*
S-97toS-104	**SLO-1**	*WorkingwiththeNon-linearVideoEditing-II*
S-105toS-112	**SLO-1**	*WriteadraftonDubbing,SoundEffects&Mixing-I*
S-113toS-120	**SLO-1**	*WriteadraftonDubbing,SoundEffects&Mixing-II*

CLASSEXERCISE:

(Final Output 40marks&10marksforRegularity&Discipline-Total-50Marks)

1. WritingaSynopsisforShortFilm : 1 Weeks

	Minimum1classWorks		**:**
2.	Createyourownunderstandingforashortfilmstory	:	2 Weeks
	Minimum1classWorks		**:**
3.	WritingSceneforShortFilm	:	2 Weeks
	Minimum1classWorks		**:**
4.	PreparingwithFinalBudgetforShortFilm	:	2 Weeks
	Minimum1classWorks		**:**
5.	DraftaDialogueforShortFilm	:	2 Weeks
	Minimum1classWorks		**:**
6.	Writeaoriginalshootingscriptforshortfilm	:	2 Weeks
	Minimum1classWorks		**:**
7.	WorkingwiththeNon-linearVideoEditing	:	2 Weeks
	Minimum1classWorks		**:**
8.	Write a draft on Dubbing, Sound Effects, Mixing and Final Output	:	2 Weeks
	Minimum1classWorks		**:**

RecordWorks:

1.StudentsmustmakeONEShortFilmonanyconceptoftheirchoice(Maximum15min)

(The students must submit a group project (maximum 5 in a group) in the digital form for the Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** 1. *JamesCurran(2013).ThePhotographyHandbook,FirstEdition,Routledge,USA* 2. *BenLong(2010).CompleteDigitalPhotography,FirstEdition,CourseTechnologyPTR,USA*	3. *LindaGood(2009).TeachingandLearningwithDigitalPhotography,FirstEdition,SagePublications,NewDelhi* 4. *IanJeffrey(2000).ThePhotographyBook,FirstEdition,FocalPress,UK* 5. *MichaelLangford(2000).BasicPhotography,FirstEdition,FocalPress,UK.*

LearningAssessment

Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VI

CourseCode	UFT23D04L	CourseName	Documentary Film Making- I	CourseCategory	D	DisciplineSpecificElectiveCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOffering	*Film Technology*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

Learning | **Program Learning Outcomes (PLO)**

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1	*ToprovidethemasteryinDocumentary Making*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*ToknowthedifferentMethodology in Documentary Film Making*																		
CLR-3:	*Tounderstandthepurposeof Skills and Knowledge for Documentary Film making*																		
CLR-4:	*ToimpartthefundamentalsofCo ordination with Various fellow technician*																		
CLR-5:	*Tolearntheimportance of the documentary for the welfare of Society*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsinDocumentary Making*	3	85	80	H	H	M	L	L	M	H	H	M	M	H	M	-	-	-
CLO-2:	*StudentswouldknowtheMethodology in Documentary Film Making*	3	80	80	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	*Studentswouldgain Skills and Knowledge for Documentary Film making*	3	85	85	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofCo ordination with Various fellow technician*	3	80	80	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	*Studentswouldlearntoprocessofthe documentary for the welfare of Society*	3	80	80	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		15
S-1toS-8	**SLO-1**	*Research-I*
S-9toS-16	**SLO-1**	*Research-II*
S-17toS-24	**SLO-1**	*Naraation Style(Intreview,Presentor ,Observation,Narration Led)-I*
S-23toS-32	**SLO-1**	*Naraation Style(Intreview,Presentor ,Observation,Narration Led)-II*
S-33toS-40	**SLO-1**	*Three Act Structure(Setup,Development,Climax or resolution)-I*
S-41toS-48	**SLO-1**	*Three Act Structure(Setup,Development,Climax or resolution)-II*
S-49toS-56	**SLO-1**	*Three Act Structure(Setup,Development,Climax or resolution)-III*
S-57toS-64	**SLO-1**	*Find your Crew-I*
S-65toS-72	**SLO-1**	*Find your Crew-II*
S-73toS-80	**SLO-1**	*Create Treatment-I*
S-81toS-88	**SLO-1**	*Create Treatment-II*
S-89toS-96	**SLO-1**	*Choose Camera Equipment*
S-97toS-104	**SLO-1**	*Write a Paper Edit*
S-105toS-112	**SLO-1**	*Start Shoot*
S-113toS-120	**SLO-1**	*Market and Distribute*

CLASSEXERCISE:

{Final Output 40marks&Regularity /Discipline=Total-10Marks) Total=50

1. *Research-I* 3 Weeks

   Minimum1classworks :.

2. *Naraation Style(Intreview,Presentor ,Observation,Narration Led)* 3 Weeks
   Minimum1classworks
3. *Three Act Structure(Setup,Development,Climax or resolution)* 3 Weeks
   Minimum1classworks
4. *Create Treatment* 3 Weeks
   Minimum1classworks
5. *Write a Paper Edit* 3 Weeks
   Minimum1classworks

RecordWorks:

1.Submission of Documentary Film for 10 Minutes,Students Should Use only the Film Department Students for the Technical Skills

(The students must submit all the exercises as Record Workin the Digital form for Practical exam, which will be evaluated by the Externa lExaminer)

Learning Resources	.

Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VI

CourseCode	UFT23G04L	CourseName	Film Production Manual	CourseCategory	G	GenericElectiveCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	FILM TECHNOLOGY		DataBook/Codes/Standards	Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

		Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1	ToprovidetheConcept of creating manual																		
CLR-2:	Toenable the studentstoPracticse of Writing manual																		
CLR-3:	TounderstandthepurposeofManual																		
CLR-4:	ToimpartthefundamentalsofManual																		
CLR-5:	Tolearntheprocessof executing Manual																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	StudentswouldlearntheConcept of creating manual	3	85	80	H	H	M	L	L	M	H	H	M	M	H	M	-	-	-
CLO-2:	Studentswouldknowtheconceptof Manual	3	80	80	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	Studentswouldgainknowledge of Creative Manual	3	85	85	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	Studentswouldlearnfundamentals of Manual	3	80	80	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	StudentswouldlearntoprocessofManual	3	80	80	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		15
S-1toS-8	SLO-1	Location Details
S-9toS-16	SLO-1	Artist List
S-17toS-24	SLO-1	Technicians List
S-23toS-32	SLO-1	Synopsis
S-33toS-40	SLO-1	Cinematography Style
S-41toS-48	SLO-1	Equipments List
S-49toS-56	SLO-1	Editing Software needed
S-57toS-64	SLO-1	Editing Style
S-65toS-72	SLO-1	Sound –Location recording, Different Mics Used
S-73toS-80	SLO-1	Sound- Dubbing,Foley,Music
S-81toS-88	SLO-1	Sound Design
S-89toS-96	SLO-1	Mixing
S-97toS-104	SLO-1	Titles creations
S-105toS-112	SLO-1	Visual Effects softwares
S-113toS-120	SLO-1	Virtual Production details

CLASSEXERCISE:

Manual=40marks&Regularity&Discipline=Total-50Marks

1. *Plot,Content* 3 Weeks
   Minimum1classworks

2. *Cinematography Style* 3 Weeks
   Minimum1classworks
3. *Editing Style* 3 Weeks
   Minimum1classworks
4. *Location recording,* 3 Weeks
   Minimum1classworks
5. *Titles creations* 3 Weeks
   Minimum1classworks

Record Works:
Manual contains the Technical Details of the Short Film or Documentary that was Shot should be Submited with all the Technical Crew Members

(ThestudentsmustsubmitallintheBook Format, which will be evaluated by the External Examiner)

Learning Resources	***Theory*** *1. Steal Like an Artist by Austin Kleon* *2. Making Movies by Sidney Lumet* *3. On Directing Film by David Mamet*

LearningAssessment

Level	Bloom's Level of Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4can be from any combination of these:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K. Hariharan, Film Director*	*Dr.V. Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R. Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VI

CourseCode	UFC23PO3T	CourseName	AD FILM MAKING THEORY	CourseCategory	IAPC	Community Outreach	L	T	P	O	C
							2	0	0	2	2

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course Offering Department	*FILM TECHNOLOGY*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

		Learning			Program Learning Outcomes (PLO)													
CLR-1	*To provide the basics of Advertising and Ad Film Making*	**1**	**2**	**3**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**
CLR-2:	*To know concept of Ad Film making*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative	Problem Solving	Communication	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-3:	*To understand the purpose pre production*																		
CLR-4:	*To impart the fundamentals of production techniques*																		
CLR-5:	*To learn the process of post production and distribution*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*Students would learn the basics of Advertising and Ad Film Making*	*2*	*75*	*70*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-
CLO-2:	*Students would know the concept of Ad Film making*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-
CLO-3:	*Students would gain knowledge about Pre production*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-
CLO-4:	*Students would learn fundamentals of Production Techniques*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-
CLO-5:	*Students would learn to process of Post Production and Distribution*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-

Duration(hour)		6	6	6	6	6
S-1	**SLO-1**	Overview of the advertising industry	Scriptwriting and Storyboarding for Ads	Editing and Post-Production Strategies	Leveraging Social Media Platforms	Ad Film Awards and Recognition
	SLO-2	Structure of the advertising industry	Scriptwriting and Storyboarding for Ads	Editing and Post-Production Strategies	Leveraging Social Media Platforms	Ad Film Awards and Recognition
S-2	**SLO-1**	Key players in the advertising ecosystem	The Role of Emotion in Advertisements	Digital Effects and CGI in Advertisements	Viral Marketing Strategies	Brand Consistency Across Media
	S LO-2	Trends in the advertising industry	The Role of Emotion in Advertisements	Digital Effects and CGI in Advertisements	Viral Marketing Strategies	Brand Consistency Across Media
S-3	**SLO-1**	Role of ad films in marketing	Utilizing Music and Sound Design	Legal and Ethical Considerations in Ad Film Making	Cross-Cultural Advertising Adaptations	Creating Memorable Taglines and Slogans
	SLO-2	History of advertising mediums	Utilizing Music and Sound Design	Legal and Ethical Considerations in Ad Film Making	Cross-Cultural Advertising Adaptations	Creating Memorable Taglines and Slogans
S-4	**SLO-1**	Impact of digitalization on advertising	Product Integration and Placement	Research and Market Analysis for Ads	Mobile Advertising Trends	Personalization and Customization in Ads
	SLO-2	Rise of social media in advertising	Product Integration and Placement	Research and Market Analysis for Ads	Trends and Innovations in Advertising	Personalization and Customization in Ads
S-5	**SLO-1**	Ethical considerations in advertising	Directing Talent in Ad Films	Ad Film Budgeting and Financing	Trends and Innovations in Advertising	Trendjacking and Real-Time Marketing
	SLO-2	Introduction to ad film making	Directing Talent in Ad Films	Ad Film Budgeting and Financing	Environmental Sustainability in Ads	Trendjacking and Real-Time Marketing
S-6	**SLO-1**	Elements of a successful ad film	Cinematography Techniques for Ads	Measuring Ad Campaign Effectiveness	Environmental Sustainability in Ads	Future Trends in Ad Film Making
	SLO-2	Understanding target audience	Cinematography Techniques for Ads	Measuring Ad Campaign Effectiveness	Adaptive Advertising Strategies	Future Trends in Ad Film Making

UNIT-I Introduction to Advertising and Ad Film Making - Overview of the advertising industry: structure, key players, and trends; Role of ad films in marketing: creating brand awareness, promoting products/services; Evolution of advertising mediums: from print to digital, and the rise of social media; Ethical considerations in advertising: truth in advertising, social responsibility

UNIT-II Creative Concept Development - Understanding client briefs: interpreting requirements, identifying target audience; Creative brainstorming techniques: mind mapping, role-playing, storyboarding; Crafting compelling narratives: story arcs, character development, emotional hooks; Incorporating brand identity: brand messaging, visual aesthetics, brand recall

UNIT-III Pre-production Planning for Ad Films- Budgeting for ad film productions: cost estimation, resource allocation; Scheduling and production timelines: pre-production, production, post-production phases; Casting strategies: audition processes, casting directors, talent selection; Location scouting and set design: finding the right locations, set construction, props

UNIT-IV Production Techniques for Ad Films - Directing talent and crew: working with actors, communicating vision to crew members; Cinematography techniques: lighting setups, camera movements, shot composition; Sound design: capturing high-quality audio, using sound to enhance storytelling; Creating visual effects and animations: CGI, motion graphics, practical effects

UNIT-V Post-production and Distribution of Ad Films - Editing strategies for ad films: pacing, montage, transitions; Color grading and visual enhancement: enhancing visual appeal, maintaining brand consistency; Distribution strategies: TV commercials, online platforms, social media advertising, Evaluating ad campaign effectiveness: measuring reach, engagement, ROI

Learning Resources	***Theory:*** 1. "Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan 2. "The Advertising Concept Book: Think Now, Design Later" by Pete Barry 3. "Truth, Lies, and Advertising: The Art of Account Planning" by Jon Steel 4. "The Art of Client Service: The Classic Guide, Updated for Today's Marketers and Advertisers" by Robert Solomon 5. "Ogilvy on Advertising" by David Ogilvy

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4 can be from any combination o fthese :Assignments, Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VII

Course Code	UFT23701T	CourseName	Digital Film Making	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course Offering Department	*Film Technology*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

		Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1	*To provide the mastery in basics of Management*																		
CLR-2:	*To know the different concept of Media Management*																		
CLR-3:	*To understand the purpose of MediaOrganization*																		
CLR-4:	*To impart the fundamentals of Ownership*																		
CLR-5:	*To learn the process of Media Economics*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofAdvanced Digital Film Making*	*2*	*75*	*70*		*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-
CLO-2:	*StudentswouldknowtheconceptofAdvanced Digital Film Making*	*2*	*70*	*70*		*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-
CLO-3:	*StudentswouldgainknowledgeaboutAdvanced Digital Film Making*	*2*	*75*	*75*		*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-
CLO-4:	*StudentswouldlearnfundamentalsofAdvanced Digital Film Making*	*2*	*70*	*70*		*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-
CLO-5:	*StudentswouldlearntoprocessofAdvanced Digital Film Making*	*2*	*70*	*70*		*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Digital Filmmaking- Definition & Concept	Digital Camera- Definition &Concept	Tripod- Definition & Concept	Film Editing- Definition & Concept	Sound & Noise- Definition & Concept
	SLO-2	Digital filmmaking basics	Digital Camera basics	Tripod basics	Film editing basics	Sound & Noise basics
S-2	SLO-1	Film Production- Definition & Concept	Types of Digital Camera	Types of Tripod- Regular, MonoPod & Mini Tripod	Purpose & Stages of Film Editing	Sound & Human Ear
	SLO-2	Film production basics	Various digital camera	Various tripod	Function & phases of film editing	Human ear basics
S-3	SLO-1	Stages Film Production	Parts of Digital Camcorde	Tripod Heads- Definition & Concept	Techniques of Film Editing	Sound Wave & Types- Definition & Concept
	SLO-2	Phases of film production	Components of digital camcorder	Tripod head basics	Methods of film editing	Sound wave basics
S-4	SLO-1	Film Pre-Production- Definition & Concept	Camera Image Sensor- Definition & Concept	Types of Tripod Heads	Linear Video Editing- Definition & Concept	Characteristics & Properties of Sound Wave
	SLO-2	Film pre-production basics	Camera image sensor	Various tripod heads	Linear video editing basics	Uniqueness of sound wave
S-5	SLO-1	Importance of Film Pre-Production	Types of Camera Image Sensor- CCD & CMOS Sensor	**T**ripod Accessories- Definition & Concept	**P**rinciples of Linear Video EditingAssemble & Insert Edit	Cinema Sound & Elements- Definition & Concept
	SLO-2	Cinema Sound & Elements- Definition & Concept	Various camera image sensor	Tripod accessories basics	Values of linear video editing	Cinema sound basics
S-6	SLO-1	Stages of Film Pre-Production	CCD Sensor- Definition & Concept	Different Tripod Accessories	Non-Linear Editing- Definition & Concept	Sound Recording & Types- Definition & Concept
	SLO-2	Phases of film pre-production	CCD Sensor basics	Various tripod accessories	Non-linear editing basics	Sound recording basics
S-7	SLO-1	Film Scripting- Definition & Concept	CMOS Sensor- Definition & Concept	Jib Crane- Definition & Concept	Principles of Non-Linear Editing- Capture, Editing, Rendering, Output	Storage of Sound Technology
	SLO-2	Film scripting basics	CMOS sensor basics	Jib crane basics	Values of non-linear editing	Storing sound concept

S-8	**SLO-1**	Film Production Team- Definition & Concept	Image Resolution- Definition & Concept	Types of Jib Cranes	Film Splicing Editing- Definition & Concept	Monaural Sound- Definition & Concept
	SLO-2	Film production team basics	Image resolution basics	Various jib cranes	Film splicing editing basics	Monaural sound basics
S-9	**SLO-1**	Types of Film Production Team- I	Types of Image Resolution- UHD, SD, HD	Dolly Device- Definition & Concept	**Principles of Film Splicing Editing- Tape Splicer, Cement Splicer**	Stereo Sound- Definition & Concept
	SLO-2	Various of film production team- I	Various image resolution	Dolly device basics	**Values of film splicing editing**	Stereo sound basics
S-10	**SLO-1**	Types of Film Production Team- II	Digital Video File Formats- Definition & Concept	Types of Dolly Device	**Color Correction- Definition & Concept**	Dolby Digital Surround- Definition & Concept
	SLO-2	Various of film production team- II	Digital video film format basics	Various dolly device	Color correction basics	Dolby digital surround basics
S-11	**SLO-1**	Film Location Scouting- Definition & Concept	Codec- Definition & Concept	Non-Traditional Dolly Device	Process of Color Correction- Exposure, White Balance, ISO Noise, Contrast	Digital Theatre Systems (DTS)- Definition & Concept
	SLO-2	Film location scouting basics	Codec basics	Unusual dolly device	**Procedure of color correction**	Digital theatre system basics
S-12	**SLO-1**	Importance of Location Scouting	Types of Codec- H.264/AVC, Apple ProRes	Camera Stabilizer- Definition & Concept	**Color Grading- Definition & Concept**	Sony Dynamic Digital Sound- Definition & Concept
	SLO-2	**Significant of location scouting**	Various codec	**Camera stabilizer basics**	**Color grading basics**	Sony dynamic digital sound basics

UNIT- I: Digital Filmmaking- Definition & Concept; Film Production- Definition & Concept; Stages Film Production- Pre-Production, Production, Post-Production; Film Pre Production- Definition & Concept; Importance of Film Pre-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; Importance of Location Scouting; Process of Film Location Scouting; Film Budgeting- Definition & Concept; Importance of Film Budgeting; 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 Body, Camera Lens, Camera Lens Aperture, Camera Shutter, Image Sensor, Image Processor, Viewfinder, LCD Screen, Microphone Port, Menu Controls, Flash, Memory Card, Tripod Mount; Camera Image Sensor- Definition & Concept; Types of Camera Image Sensor- CCD & CMOS Sensor; CCD Sensor- Definition & Concept; CMOS Sensor- Definition & Concept; Image Resolution- Definition & Concept; Types of Image Resolution- UHD, SD, HD; Digital Video File Formats- Definition & Concept; Codec- Definition & Concept; Types of Codec- H.264/AVC, Apple ProRes; Video Compression- Definition & Concept; Types of Video Compression- Lossy Files, Lossless Files; Aspect Ratio- Definition & Concept; Understanding Aspect Ratio; Types of Aspect Ratio; Camera Accessories- Definition & Concept; Different Camera Accessories; Camera Cleaning Accessories Kit

UNIT- III: Tripod- Definition & Concept; Types of Tripod- Regular, MonoPod & Mini Tripod; Tripod Heads- Definition & Concept; Types of Tripod Heads- Pistol Grip, Pan & Tilt, Ball and Gimbal Tripod Heads; Tripod Accessories- Definition & Concept; Different Tripod Accessories; 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 DeviceCinema Platform Dolly, Doorway Dolly, Slider, Tripod Dolly, Table Top Dolly; Non-Traditional Dolly Device- Wheelchair, Vehicle, Roller Skates, Onewheel, PVC Pipe Dolly, Butt/Pedestal Dolly, Tennis Ball Dolly; Camera stabilizerDefinition & Concept; Types of Camera Stabilizers- Handheld Stabilizers, 3-Axis Gimbal, Vest Stabilizer System; Choosing Camera Stabilizer; Steadicam- Definition & Concept; Operation of Steadicam; Drone Camera- Definition & Concept; Types of Drone Cameras- Multi Rotor Drones, Fixed Wing Drones, Single Rotor Helicopter, Fixed Wing Hybrid VTOL; Impact of Drone Camera; Spidercam- Definition & Concept; Technical Aspects of Spidercam- Flying area, Winches, Pulleys, Control Station, Camera; Working Process of Spidercam.

UNIT- IV: Film Editing- Definition & Concept; Purpose of Film Editing; Stages of Film Editing- Logging, First Assembly, Rough Cut, First Cut, Fine Cut, Final Cut; Techniques of Film Editing- Continuity, Relational, Analytic, Montage; Types of Film Editing- Linear Video Editing, Non-Linear Video Editing, Film Splicing Editing; Linear Video Editing- Definition & Concept; Principles of Linear Video Editing- Assemble & Insert Edit; Non-Linear Editing- Definition & Concept; Principles of Non-Linear Editing- Capture, Editing, Rendering, Output; Film Splicing Editing- Definition & Concept; Principles of Film Splicing Editing- Tape Splicer, Cement Splicer; Color Correction- Definition & Concept; Process of Color Correction- Exposure, White Balance, ISO Noise, Contrast; Color Grading- Definition & Concept; Process of Color Grading- Shot Matching, Removing Objects, Shape Masks, Cinematic Looks; Computer Animation- Definition & Concept; Types of Animation- Traditional, 2D & 3D Animation; Computer-Generated Imagery (CGI)- Definition & Concept; Special Effects (SFX)- Definition & Concept; Compositing - Definition & Concept; Rotoscoping- Definition & Concept.

UNIT- V: Sound- Definition & Concept; Noise- Definition & Concept; Sound & Human Ear; How sound travels; Sound Wave- Definition & Concept; Types of Sound Wave- Transverse and Longitudinal Wave; Characteristics of Sound WaveWavelength, Amplitude, Time-Period, Frequency and Velocity or Speed; Properties of Sound Wave- Pitch, Loudness, Tone; Cinema Sound- Definition & Concept; Elements of Cinema Sound- Music, Dialogue, Sound Effects, Ambient Noise, Soundtrack; Sound Recording- Definition & Concept; Types of Sound Recording- Mechanical, Magnetic, Optical System; Storage of Sound Technology- Analogue & Digital Signals; Evolution of Cinema Sound; Monaural SoundDefinition & Concept; Stereo Sound- Definition & Concept; Dolby Digital Surround- Definition & Concept; Digital Theater Systems (DTS)- Definition & Concept; Sony Dynamic Digital Sound (SDDS)- Definition & Concept; Audio FileDefinition & Concept; Types of Audio File- M4A Audio File Type, FLAC, MP3, MP4, WAV, WMA, AAC; Studio Acoustic- Definition & Concept; Microphones- Definition & Concept; Types of Microphones- Dynamic, Condenser, Ribbon microphones; Patterns of Microphones- Cardioid, Bi-directional, Omni-directional; Types of On-Screen Sound- Human Voice, Music & Sound Effects; Dubbing- Definition & Concept; Sound Editing & Mixing

Learning Resources	***Theory:*** *1." The Ultimate Ai Reference Guide for Music"Bobby Owsinski. "* *2. The Musician"s AI Book **by** Bobby Owsinski.* 3. Artificial Intelligence by example by Denis Rothman

LearningAssessment											
Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	Mr.K.Hariharan, Film Director	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP
		Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VII

Course Code	UFC23D05L	CourseName	Advanced Lighting Techniques	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	UFC23D05L	Co-requisite Courses	Advanced Lighting Techniques	Progressive Courses	Nil
CourseOfferingDepartment	*Film Technology*		DataBook/Codes/Standards	Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1	*To provide the mastery in basics of Management*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*To know the different concept of Media Management*																		
CLR-3:	*To understand the purpose of MediaOrganization*																		
CLR-4:	*To impart the fundamentals of Ownership*																		
CLR-5:	*To learn the process of Media Economics*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofThree Point Lighting*	2	75	70	H	H	M	L	L	M	H	H	M	M	H	M	-	-	-
CLO-2:	*StudentswouldknowtheconceptofHigh KeyandLow Key Lighting*	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutBasicsofPractical Lighting*	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofColor Temperature Control*	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	*StudentswouldlearntoSilhouette Lighting*	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		15
S-1toS-8	SLO-1	*Study of Three Point Lighting*
S-9toS-16	SLO-1	*Study of Three Point Lighting*
S-17toS-24	SLO-1	*Study of High Key Lighting*
S-23toS-32	SLO-1	*Study of High Key Lighting*
S-33toS-40	SLO-1	*Study of Low-Key Lighting*
S-41toS-48	SLO-1	*Study of Low-Key Lighting*
S-49toS-56	SLO-1	*Study of Chiaroscuro Lighting*
S-57toS-64	SLO-1	*Study of Practical Lighting*
S-65toS-72	SLO-1	*Study of Motivated Lighting*
S-73toS-80	SLO-1	*Study of Color Temperature Control*
S-81toS-88	SLO-1	*Study of Dynamic Lighting*
S-89toS-96	SLO-1	*Study of Dynamic Lighting*
S-97toS-104	SLO-1	*Study of Negative Lighting*
S-105toS-112	SLO-1	*Study of Silhouette Lighting*
S-113toS-120	SLO-1	*Study of Silhouette Lighting*

CLASSEXERCISE:

(Studentsmustpracticeallexercises)(EachexercisecarriesEIGHTmarks)
(FIVEexercisesx08marks=40marks&Regularity&Discipline=Total-10Marks)

1. ExploringtheThree Point Lighting — 3 Weeks
   Minimum1classworks — **Recordworks-1 no.**
2. High Key andLow Key Lighting — 3 Weeks
   Minimum1classworks — **Recordworks-1no.**
3. Chiaroscuro Lighting — 3 Weeks
   Minimum1classworks — **Recordworks-1no.**
4. Color Temperature Control — 3 Weeks
   Minimum1classworks — **Recordworks-1no.**
5. Silhouette Lighting — 3 Weeks
   Minimum1classworks — **Recordworks-1no.**

RecordWorks:

1. StudentsmustShootLiveActionFootageandmakeacompleteStoryusingVisualEffects(MinimumTHREEVisualEffects)(Maximum3min)
2. AddSoundEffectstotheProjectworkoftheirLivetakenfootage(MinimumTHREESoundEffectsandSoundMixing)(Maximum3min)

(The students must submit all the exercises as Record Workin the Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** *1.* Alton, John. Painting with Light – USA - University of California Press – 1995. *2.* Berger, Benjamin. Reflections, USA. ASC Holding Corporation, 2002. *3.* Blain Brown, Motion Picture & Video Lighting, Focal Press, 2012 *4.* **Blain, Brown. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Focal Press, 2017**

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VII

CourseCode	UFC23D06L	CourseName	VISUAL STORY TELLING PRACTICE	CourseCategory	D	DisciplineSpecificElectiveCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisiteCourses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
CourseOfferingDepartment	*VisualCommunication*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1	*ToprovidethemasteryinbasicsofVisual Consistency*	**1**	**2**	**3**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**
CLR-2:	*ToknowthedifferentconceptofStory Boarding*																		
CLR-3:	*TounderstandthepurposeofEmotional Appeal*																		
CLR-4:	*ToimpartthefundamentalsofEngaging Characters*																		
CLR-5:	*TolearntheprocessofMotion and Animation*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofVisual Consistency*	*3*	*85*	*80*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldknowtheconceptofStory Boarding*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutEmotional Appeal*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofEngaging Characters*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofMotion and Animation*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		15
S-1toS-8	**SLO-1**	*Study of the Clarity of Message*
S-9toS-16	**SLO-1**	*Study of the Clarity of Message*
S-17toS-24	**SLO-1**	*Study of the Visual Consistency*
S-23toS-32	**SLO-1**	*Study of the Visual Consistency*
S-33toS-40	**SLO-1**	*Study of Story Boarding*
S-41toS-48	**SLO-1**	*Study of Story Boarding*
S-49toS-56	**SLO-1**	*Study of Emotional Appeal*
S-57toS-64	**SLO-1**	*Study of Emotional Appeal*
S-65toS-72	**SLO-1**	*Study of Engaging Characters*
S-73toS-80	**SLO-1**	*Study of Engaging Characters*
S-81toS-88	**SLO-1**	*Study of the Visual Hierarchy*
S-89toS-96	**SLO-1**	*Study of the Visual Hierarchy*
S-97toS-104	**SLO-1**	*Study of Use of Motion and Animation*
S-105toS-112	**SLO-1**	*Study of Simplicity*
S-113toS-120	**SLO-1**	*Study of Audience Consideration*

CLASS EXERCISE:

(Studentsmustpracticeallexercises)(EachexercisecarriesEIGHTmarks)

(FIVEexercisesx08marks=40marks&Regularity&Discipline=Total-10Marks)

1. ExploringtheVisual Consistency : 3 Weeks
   Minimum1classworks **Record works-1no.**
2. Story Boarding : 3Weeks
   Minimum1classworks **Record works-1no.**
3. BasicsofEmotional Appeal : 3 Weeks
   Minimum1classworks **Record works-1no.**
4. Motion and Animation : 3 Weeks
   Minimum1classworks **Record works-1no.**
5. Audience Consideration : 3 Weeks
   Minimum1classworks **Record works-1no.**

RecordWorks:

1. Students must Shoo tLive ActionFootage and make a complete Story using Visua lEffects (Minimum THREE Visual Effects)(Maximum3min)
2. Add Sound Effects to the Project work of their Live taken footage (Minimum THREE Sound Effects an dSound Mixing)(Maximum3min)

(The students must submit all the exercises as Record Workin th eDigital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** *1.* Alton, John. Painting with Light – USA - University of California Press – 1995. *2.* Berger, Benjamin. Reflections, USA. ASC Holding Corporation, 2002. *3.* Blain Brown, Motion Picture & Video Lighting, Focal Press, 2012 ***4.*** **Blain, Brown. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Focal Press, 2017**

LearningAssessment

Level	Bloom's Levelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4 can be from any combination of these: Assignments, Seminars, TechTalks, Mini-Projects, Case-Studies, Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K. Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VII

Course Code	UFT23G05T	**Course Name**	**STORY PITCHING**	**Course Category**	**G**	**Generic Elective Course**	**L**	**T**	**P**	**O**	**C**
							4	**0**	**0**	**2**	**4**

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	**Learning**			**Program Learning Outcomes (PLO)**														
CLR-1 :	*To provide the mastery in Story pitching*	**1**	**2**	**3**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**
CLR-2 :	*To know the different ways of story telling*	*Level of Thinking (Bloom)*	*Expected Proficiency (%)*	*Expected Attainment (%)*	*Fundamental Knowledge*	*Application of Concepts*	*Link with Related Disciplines*	*Procedural Knowledge*	*Skills in Specialization*	*Ability to Utilize Knowledge*	*Skills in Modeling*	*Analyze, Interpret*	*Investigative Skills*	*Problem Solving Skills*	*Communication Skills*	*Analytical Skills*	*PSO-1*	*PSO-2*	*PSO-3*
CLR-3 :	*To understand the process of story telling*																		
CLR-4 :	*To analyze the authenticity of the story*																		
CLR-5 :	*To learn the nuances of Narration*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the story telling craft*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*-*	*-*	*-*
CLO-2 :	*Students would know the various elements of story telling*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	*-*	*-*	*-*
CLO-3 :	*Students would gain knowledge about convincing the listener*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	*-*	*-*	*-*
CLO-4 :	*Students would learn to analyze depth of the plot*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*-*	*-*	*-*
CLO-5 :	*Students would learn to develop story pitching skills*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	*-*	*-*	*-*

Duration(hour)		**12**	**12**	**12**	**12**	**12**
S-1	***SLO-1***	*Introduction to Idea Generation in Filmmaking*	*Introduction to Character Development*	*Plot Structure: Foundations of Storytelling*	*Immersive Settings: Creating Worlds That Engage Audiences*	
	SLO-2	*Effective Brainstorming Techniques for Film Ideas*	*Crafting Protagonist Profiles*	*Central Conflict: Driving the Narrative Forward*	*Setting Boundaries for the Narrative*	*Crafting Compelling Pitch Decks*
S-2	***SLO-1***	*Finding Inspiration: Sources and Strategies*	*Character Goals and Desires*	*Rising Action: Building Tension and Momentum*	*Cultural and Historical Contexts*	*Visual Strategies for Effective Presentations*
	SLO-2	*Exploring Themes in Film Conceptualization*	*Backstories for Depth*	*Twists and Surprises: Keeping Audiences Engaged*	*Designing the Physical Landscape of the World*	*Mastering Elevator Pitches*
S-3	***SLO-1***	*Adapting Existing Stories or Myths for Film*	*Character Arcs and Growth*	*Subplots: Adding Depth to the Story*	*Using Setting to Enhance Narrative Depth*	*The Art of Storytelling in Pitching*
	SLO-2	*Experimenting with Genre in Film Concepts*	*Complex Antagonists*	*Parallel Storylines: Creating Narrative Complexity*	*Balancing Realism and Fantasy*	*Adapting Pitches for Different Audiences*
S-4	***SLO-1***	*Crafting Elevator Pitches for Film Projects*	*Supporting Characters*	*Effective Pacing: Controlling the Flow of the Plot*	*Developing Believable Societies and Cultures*	*Incorporating Multimedia Elements*
	SLO-2	*Developing Loglines and Taglines for Films*	*Relationships and Dynamics*	*Exposition: Introducing Key Information*	*Political Systems and Power Structures*	*Creating Memorable Openings and Hooks*
S-5	***SLO-1***	*Understanding Market Trends in the Film Industry*	*Character Motivations*	*Action: Advancing the Plot Through Events*	*Exploring Different Time Periods or Eras*	*Navigating Q&A Sessions with Confidence*
	SLO-2	*Identifying Target Audiences for Film Projects*	*Flaws and Strengths*	*Climactic Moments: Resolving Tension and Drama*	*Incorporating Cultural Heritage into Stories*	*Iterating Pitches Based on Feedback*
S-6	***SLO-1***	*Defining the Core Message in Film Conceptualization*	*Diversity and Representation*	*Narrative Coherence: Ensuring Logical Progression*	*Evoking Mood and Atmosphere Through Setting*	*Building Confidence in Public Speaking*
	SLO-2	*Navigating Creative Constraints in Filmmaking*	*Internal Conflicts*	*Foreshadowing: Hinting at Future Events*	*Creating Realistic Built Environments*	*Networking Strategies for Filmmakers*

Duration(hour)		***12***	***12***	***12***	***12***	***12***
S-7	***SLO-1***	*Collaborative Storytelling Methods in Film Production*	*External Conflicts*	*Callbacks: Referencing Previous Plot Points*	*Reflecting Societal Structures Within the World*	*Pitching to Producers: Dos and Don'ts*
	SLO-2	*Harnessing Personal Experiences in Film Ideas*	*Archetypes and Tropes*	*Inciting Incidents: Setting the Story in Motion*	*Impacting Characters' Lives and Choices*	*Pitching to Actors and Talent*
S-8	***SLO-1***	*Incorporating Social Commentary in Film Conceptualization*	*Moral Dilemmas*	*Resolving Conflicts: Bringing Closure to Storylines*	*Adding Depth and Authenticity to Worldbuilding*	*Leveraging Online Platforms for Pitching*
	SLO-2	*Crafting Unique Premises for Film Projects*	*Memorable Traits*	*Non-linear Narrative Techniques: Playing with Chronology*	*Technology and Advancements*	*Learning from Rejection and Failure*
S-9	***SLO-1***	*Leveraging Cultural Influences in Film Conceptualization*	*Foils and Mirrors*	*Flashbacks: Exploring Characters' Past Experiences*	*Influencing the Mood and Tone of the Story*	*Celebrating Successes and Milestones*
	SLO-2	*Using Archetypes and Symbols in Film Ideas*	*Character Consistency*	*Flash-forwards: Hinting at Future Developments*	*Cultural Traditions and Customs*	*Developing a Personal Brand as a Filmmaker*
S-10	***SLO-1***	*Incorporating Technology Trends in Film Concepts*	*Growth vs. Change*	*Narrative Voice Perspective: Choosing the Right Point of View*	*Magical Systems and Supernatural Elements*	*Effective Communication with Crew and Collaborators*
	SLO-2	*Exploring Environmental Themes in Film Ideas*	*Transformational Moments*	*Red Herrings: Introducing False Leads and Clues*	*Enriching the World with Diverse Life Forms*	*Negotiation Skills for Filmmakers*
S-11	***SLO-1***	*Understanding Narrative Structures and Devices*	*Empathy and Relatability*	*Turning Points: Shifting the Direction of the Plot*	*Connecting Different Parts of the World*	*Pitching in High-pressure Environments*
	SLO-2	*Incorporating Emotional Resonance in Film Concepts*	*Across Genres*	*Subversion: Breaking Traditional Storytelling Conventions*	*Social and Cultural Evolution: Showing Changes Over Time*	*Creating Impactful Presentation Materials*
S-12	***SLO-1***	*Exploring the Psychological Depths of Characters*	*Ensemble Casts*	*Closure: Wrapping Up Loose Ends*	*Shaping the World's Political Landscape*	*The Role of Body Language in Pitching*
	SLO-2	*Crafting Memorable Endings for Film Projects*	*Crafting Unforgettable Characters*	*Impact: Creating Memorable Endings*	*Exploring the Impact of the Past on the Present*	*The Importance of Persistence and Resilience*

UNIT 1 IDEA GENERATION AND CONCEPTUALIZATION

Brainstorming techniques – Finding inspiration – Exploring themes – Adapting existing stories or myths – Experimenting with genre – Elevator pitches – Loglines and taglines – Market trends – Target Audience – Core message – Creative constraints – Collaborative storytelling methods – Harnessing personal experiences – social commentary – Crafting unique premises.

UNIT 2 CHARACTER DEVELOPMENT

Protagonist profiles – Character goals / desires – Backstories – Character arts and growth – complex antagonists – supporting actors – relationships and dynamics – character motivations – character flaws and strengths – ensuring diversity and representation – Internal and external conflicts – Archetypes and tropes – moral dilemmas – memorable character traits.

UNIT 3 PLOT CONSTRUCTION

Outlining plot structure – Central conflict – Rising action and tension – Twists and surprises – subplots and parallel storylines – effective pacing – exposition and action - climactic moments – Narrative coherence – foreshadowing and callbacks
– inciting incidents – resolving conflicts – exploring non-linear narrative techniques – Flashback and Flash-forward – narrative voice perspective.

UNIT 4 WORLDBUILDING AND SETTING

Immersive settings – Creating rules and laws of the world – Cultural and historical contexts – Geographical mapping – Environmental storytelling – realism and fantasy – believable societies and cultures – Political systems and Power systems
– time periods or eras – Folklore and mythology – Atmospheric descriptions.

UNIT 5 PRESENTATION AND DELIVERY

Pitch decks and Presentation materials – Visual aids – Elevator pitches – Storytelling techniques – Pitches to specific audiences – Multimedia elements – Hooks and openings – Handling Q&A sessions – Adjusting pitches based on feedback
– Building confidence in public speaking – Networking and building connections – Pitching to different stakeholders (Producers, Actors, etc.,) – Online platforms for pitching – Celebrating and learning from rejections – Developing a successful personal brand as a storyteller.

Learning Resources	***Reference Books:*** *"PRE-VISualization: Preparing Films for Visual Effects" by Steve Wright (2011, Focal Press)* *"Pre-Vis: The Art of Pre-Visualization of Films, Games, and Animation" by Steven Lewis (2006, Titan Books)*	*3. "PRE-VIS for Film and Video Production: The Art of PRE-VISualizing a Story" by Michael D. Wagner (2015, Routledge)* *4. "The Pre-Visualization Process for Video, Film, and Media Production" by Weynand Wasserman (2010, Cengage Learning)* *5. "PRE-VISualization in Film and Animation" by Ron Ganbar (2011, Wiley)*

Learning Assessment											
Level	***Bloom's Level of Thinking***	***Continuous Learning Assessment(50%weightage)***								***Final Examination (50% weightage)***	
		CLA–1 (10%)		***CLA–2 (10%)***		***CLA–3 (20%)***		***CLA–4 (10%) #***			
		Theory	***Practice***	***Theory***	***Practice***	***Theory***	***Practice***	***Theory***	***Practice***	***Theory***	***Practice***
Level 1	*Remember*	*30%*	*-*	*30%*	*-*	*20%*	*-*	*20%*	*-*	*30%*	*-*
	Understand										
Level 2	*Apply*	*40%*	*-*	*50%*	*-*	*50%*	*-*	*50%*	*-*	*50%*	*-*
	Analyze										
Level 3	*Evaluate*	*30%*	*-*	*20%*	*-*	*30%*	*-*	*30%*	*-*	*20%*	*-*
	Create										
	Total	*100%*		*100%*		*100%*		*100%*		*100%*	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	***Experts from Academic***	***Internal Experts***
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VII

Course Code	UFC23G06L	Course Name	5C'S OF CINEMATOGRAPHY PRACTICE	CourseCategory	G	Generic Elective Course	L	T	P	O	C
							0	0	7	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book /Codes /Standards	Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative	Problem Solving Skills	Communication	Analytical Skills	PSO -1	PSO -2	PSO-3
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1	*To provide the mastery in basics Camera Angles*																		
CLR-2:	*To know the different concept of Composition*																		
CLR-3:	*To understand the purpose of Continuity*																		
CLR-4:	*To impart the fundamentals of Cutting*																		
CLR-5:	*Tol earn about close-ups*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofCamera Angles*	*3*	*85*	*80*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldknowtheconceptofComposition*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutContinuity*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofCutting*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Studentswouldlearnabout closeups*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		15
S-1toS-8	**SLO-1**	*UnderstandingCamera Angles*
S-9toS-16	**SLO-1**	*UnderstandingCamera Angles*
S-17toS-24	**SLO-1**	*UnderstandingCamera Angles*
S-23toS-32	**SLO-1**	*Understandingdifferent types of Composition*
S-33toS-40	**SLO-1**	*Understandingdifferent types of Composition*
S-41toS-48	**SLO-1**	*Understandingdifferent types of Composition*
S-49toS-56	**SLO-1**	*Understandingdifferent types of Composition*
S-57toS-64	**SLO-1**	*Continuity*
S-65toS-72	**SLO-1**	*Continuity*
S-73toS-80	**SLO-1**	*Understanding Cutting point*
S-81toS-88	**SLO-1**	*Understanding Cutting point*
S-89toS-96	**SLO-1**	*Understanding Closeups*
S-97toS-105	**SLO-1**	*Understanding Closeups*

CLASSEXERCISE:

(Studentsmustpracticeallexercises)(EachexercisecarriesFIVEmarks)
(EIGHTexercisesx05marks=40marks&10marksforRegularity&Discipline=Total-50Marks)

1. UnderstandingCamera Angles — 1 Week
   Minimum1classWorks : **Recordworks-1no.**
2. Understandingdifferent types of Composition — 3 Weeks
   Minimum1classworks : **Recordworks-1no.**

3. Continuity 3 Weeks
Minimum1classworks : Recordworks-1no.
4. Understanding Cutting point 3 Weeks
Minimum1classworks : Recordworks-1no.
5. Understanding Closeups 3 Weeks
Minimum1classworks : Recordworks-1no.

RecordWorks:

1.Students must make ONE Digital Content on any concept (Maximum5min)

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

Learning Resources	***Practical:*** *1. The Five C's of CINEMATOGRAPHY –JOSEPH V. MASCELLI*

LearningAssessment

Level	**Bloom'sLevelof Thinking**	**Continuous Learning Assessment (50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VII

Course Code	UFT23P04L	Course Name	Internship-III	Course Category	IAPC	Internship/ Apprenticeship /Project/ Community Out reach	L	T	P	O	C
							0	0	0	0	2

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book / Codes/ Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1	*To acquire the basic knowledge of media industry*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
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 & T Vindustry as an internin various ield*																		
CLR-5:	*Togetthemasteryskillsfromthemediafieldthroughinterntraining*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*Studentswouldlearnthemediaindustrypractically*	*3*	*85*	*80*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	
CLO-2:	*Studentswouldgainknowledgeofmediafieldcircumstances*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	
CLO-3:	*Studentswouldknowvariousdesignationsandvariousmediasetup*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	
CLO-4:	*Studentswouldgainknowledgeaboutfilm&TVindustry*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	
CLO-5:	*Studentswouldbeproficientinthemediafield*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	

Thestudent will undergoa two-week internshipduringthesummervacationaftertheendoftheVISemesterinanymediaorganizationandmustsubmitanactivityreport.Thestudentwillbemonitoredbythefacultyandwillbeguidedbythemediaorganizationincompletingtheinternship.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 VI Semester. Criteria forselecting 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 themediaindustrywithanevaluatedportfolio.Theinternshiptrainingactivitieswillbepresentedbythestudentsandthevivavocewillcompletetheprocessofevaluationforawardinggrades.
The training work can be carried outinany Media House/ Print Media/ Advertising Agency /Media Professional/ Film Industry for three months.

RecordWork:
StudentsmustpreparetheDay-to-Dayactivitiesoftheirinternshiptrainingperiod,thatwillbemonitoredbyInternshipCoordinatoroftheMediaorganization.
(ThestudentsmustsubmittheInternshipreportintheRecordformforPracticalExam,whichwillbeevaluatedbytheExternalExaminer)

Learning Assessment

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

#CLA–4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	Mr.K.Hariharan, Film Director	Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VII

Course Code	UFT23P05L	Course Name	Ad Film Making Practical	Course Category	IAPC	ProjectPhase-I	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Film Technology*	DataBook/ Codes/ Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1	*Toprovidethemasteryinbasicsof AdFilm*																		
CLR-2:	*Toknowthedifferentconceptof VisualCommunication*																		
CLR-3:	*Tounderstandthepurposeof PerceptionandIllusion*																		
CLR-4:	*Toimpartthefundamentalsof SemioticsandSemantics*																		
CLR-5:	*To learntheprocessofIdeation,Creativity,andInnovation*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*Studentswouldlearnthebasicsof AdFilm*	3	85	80		H	H	M	L	L	M	H	H	M	M	H	M	-	-
CLO-2:	*Studentswouldknowtheconceptof VisualCommunication*	3	80	80		H	M	L	L	H	M	H	H	M	M	H	M	-	-
CLO-3:	*Studentswouldgainknowledgeabout PerceptionandIllusion*	3	85	85		H	L	M	M	H	H	H	H	M	M	M	H	-	-
CLO-4:	*Studentswouldlearnfundamentalsof Symbolism*	3	80	80		H	L	M	H	H	M	H	H	M	M	M	H	-	-
CLO-5:	*Studentswouldlearntoprocessof Ideation,Creativity,andInnovation*	3	80	80		H	L	M	H	H	H	L	H	M	H	M	H	-	-

Duration(hour)		15
S-1toS-8	SLO-1	*WritingaconceptforAdFilm*
S-9toS-16	SLO-1	*Createyourownunderstandingforashortfilmstory-I*
S-17toS-24	SLO-1	*Createyourownunderstandingforashortfilmstory-II*
S-23toS-32	SLO-1	*WritingSceneforShortFilm-I*
S-33toS-40	SLO-1	*WritingSceneforShortFilm-II*
S-41toS-48	SLO-1	*PreparingwithFinalBudgetforShortFilm-I*
S-49toS-56	SLO-1	*PreparingwithFinalBudgetforShortFilm-II*
S-57toS-64	SLO-1	*DraftaDialogueforShortFilm-I*
S-65toS-72	SLO-1	*DraftaDialogueforShortFilm-II*
S-73toS-80	SLO-1	*Writeanoriginalshootingscriptforshortfilm-I*
S-81toS-88	SLO-1	*Writeanoriginalshootingscriptforshortfilm-II*
S-89toS-96	SLO-1	*WorkingwiththeNon-linearVideoEditing-I*
S-97toS-104	SLO-1	*WorkingwiththeNon-linearVideoEditing-II*
S-105toS-112	SLO-1	*WriteadraftonDubbing,SoundEffects&Mixing-I*
S-113toS-120	SLO-1	*WriteadraftonDubbing,SoundEffects&Mixing-II*

CLASSEXERCISE:

(Final Output=40marks&10marksforRegularity / Discipline-Total-50Marks)

1. WritingaSynopsisforShortFilm : 1 Week
   Minimum1classWorks :
2. Createyourownunderstandingforashortfilmstory : 2 Weeks

Minimum1classWorks :

3. WritingSceneforShortFilm : 2 Weeks
   Minimum1classWorks :
4. PreparingwithFinalBudgetforShortFilm : 2 Weeks
   Minimum1classWorks :
5. DraftaDialogueforShortFilm : 2 Weeks
   Minimum1classWorks :
6. Writeanoriginalshootingscriptforshortfilm : 2 Weeks
   Minimum1classWorks :
7. WorkingwiththeNon-linearVideoEditing : 2 Weeks
   Minimum1classWorks :
8. WriteadraftonDubbing,SoundEffects&Mixing : 2 Weeks
   Minimum1classWorks

RecordWorks:

1.StudentsmustmakeONEShortFilmonanyconceptoftheirchoice (Maximum20min)

(The students must submit the group project (maximum 5 in a group) in the digital form for the Practical exam, which will be evaluated by th eExternal Examiner)

Learning Resources	***Practical:*** *1. The Five C's of CINEMATOGRAPHY –JOSEPH V. MASCELLI*

Learning Assessment												
Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K. Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

****

SEMESTER-VIII

CourseCode	UFC23801T	CourseName	MODERN EQUIPMENT AND LIGHTS FOR CINEMATOGRAPHY	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

Pre-requisiteCourses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	Visual Communication	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1	To provide the mastery in basics of Ad Film	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving	Communication	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	To know the different conceptof Visual Communication																		
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																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	Students would learn the basics of Ad Film	2	75	70	H	H	M	L	L	M	H	H	M	M	H	M	-		-
CLO-2:	Students would know the conceptof Visual Communication	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-		-
CLO-3:	Students would gain knowledge about Perception and Illusion	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-		-
CLO-4:	Students would learn fundamentals of Symbolism	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-		-
CLO-5:	Students would learn to process of Ideation, Creativity, and Innovation	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-		-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Evolution of Camera Technology: From Film to Digital	Overview of Camera Systems: Features and Workflows	Advanced Lighting Techniques for Scenarios	Overview of Grip Equipment: Dollies, Cranes, Sliders	Introduction to Modern Editing Software and Hardware
	SLO-2	Introduction to Camera Manufacturers: ARRI, RED, Sony, etc.	Camera Models from Different Manufacturers	Day Exterior Lighting Setup	Use of Dollies in Camera Movement	Key Features and Workflows of Adobe Premiere Pro
S-2	SLO-1	Camera Models and Innovations	Lens Types and Effects: Wide-Angle, Standard, Telephoto	Night Interior Lighting Setup	Use of Cranes in Camera Movement	Understanding DaVinci Resolve
	SLO-2	Camera Sensors: Resolution, Dynamic Range, Low-Light Performance	Understanding Perspective and Depth of Field	Study of Modern Lighting Fixtures	Use of Sliders in Camera Movement	Key Features and Workflows of DaVinci Resolve
S-3	SLO-1	Camera Lenses: Types and Functions	Exploring Camera Accessories: Matte Boxes	Characteristics of Lighting Fixtures	Understanding Rigging Equipment: C-stands, Clamps, Grip Heads	Understanding Color Grading and Correction Tools
	SLO-2	Camera Accessories: Tripods, Mounts, Filters	Follow Focus Systems, Camera Supports	Applications of Lighting Fixtures	Mounting Cameras and Lights with C-stands	Color Grading Techniques Using Professional Software
S-4	SLO-1	Camera Stabilizers and Rigs	Advances in Camera Sensor Technology	Adjusting Lighting for Desired Effects	Using Clamps for Versatile Mounting Options	Enhancing Storytelling Through Color
	SLO-2	Handheld Gimbals: Features and Applications	High-Resolution Footage Impact on Workflow	Lighting for Green Screen and Special Effects	Grip Heads for Secure Equipment Attachment	Overview of Sound Design and Mixing Equipment
S-5	SLO-1	Steadicams: History and Usage in Cinematography	Specialized Camera Systems for VR	Optimal Keying Techniques for Green Screen	Safety Practices and Protocols for Grip Equipment	Introduction to Audio Editing Software
	SLO-2	Shoulder Rigs: Advantages in Handheld	Specialized Camera Systems for 360-Degree Filmmaking	Practical Effects Using Lighting	Guidelines for Proper Lifting Techniques	Techniques for Creating Immersive Soundscapes

		Shooting				
S-6	**SLO-1**	Modern Lighting Equipment	Challenges of Shooting in VR and 360-Degree Formats	Introduction to Remote Lighting Control Systems	Securing Equipment on Set	Introduction to Visual Effects Software and Techniques
	SLO-2	Types of LED Panels and Their Uses	Real-World Applications of VR and 360-Degree Filmmaking	Showcase of Remote-Controlled Lighting	Advances in Camera Movement Technology	Examples of Visual Effects Shots
S-7	**SLO-1**	HMI Lights: Strengths and Applications	Creative Possibilities of Immersive Filmmaking	Benefits of Remote Lighting Control	Complex Camera Movements with Motion Control	Integrating Visual Effects into Live-Action Footage
	SLO-2	Fluorescent Lights: Benefits in Cinematography	Workflow Considerations for VR and 360-Degree Filmmaking	Efficiency Enhancement on Set with Remote Control	Rigging for Aerial Cinematography and Drone Operations	Trends in Digital Intermediates
S-8	**SLO-1**	Advances in Camera Sensor Technology	Post-Production Techniques for Immersive Content	Wireless Lighting Control Systems	Demonstration of Drone Use for Aerial Cinematography	Benefits of Digital Intermediates
	SLO-2	Resolution: Pixel Count and Image Clarity	Future Trends in Immersive Camera Technology	Implementation of Wireless Lighting Control	Safety Considerations for Aerial Cinematography	Introduction to HDR Mastering
S-9	**SLO-1**	Dynamic Range: Enhancing Details in Highlights and Shadows	Ethical Considerations in Immersive Filmmaking	Impact of Lighting on Mood and Atmosphere	Regulations for Drone Operations	Advantages of HDR Mastering
	SLO-2	Low-Light Performance: Improvements in Sensor Sensitivity	Reflections on Camera Systems and Immersive Filmmaking	Techniques for Dramatic Lighting Effects	Applications of Grip and Rigging Equipment	Achieving High-Quality Images with HDR
S-10	**SLO-1**	Introduction to Virtual Production Tools and Techniques	Exploring Lighting Techniques: LED Panels, HMI Lights, Fluorescents	Indoor vs. Outdoor Lighting Considerations	Integrating Grip and Rigging Techniques in Cinematography	Realistic Color Reproduction in HDR
	SLO-2	Virtual Production Stages: Features and Applications	Understanding Camera Stabilizers: Handheld Gimbals, Steadicams, Shoulder Rigs	Balancing Natural and Artificial Light	Creative Use of Grip Equipment for Unique Shots	Exploring Workflow Efficiency in Editing Software
S-11	**SLO-1**	Real-Time Rendering: Benefits for Filmmakers	Introduction to Virtual Production Tools and Techniques	Color Temperature and CRI	Rigging Challenges and Solutions	Color Grading Process
	SLO-2	Motion Capture: Bringing Characters to Life in Virtual Environments	Real-Time Rendering and Motion Capture in Filmmaking	Creating Depth and Dimensionality	Rigging for Special Effects and Practical Stunts	Optimizing Sound Design and Mixing Workflows
S-12	**SLO-1**	Integrating Virtual Production with Live Action Filmmaking	Comparison of Different Camera Sensors and Their Capabilities	Enhancing Visual Interest and Composition	Innovations in Grip and Rigging Technology	Incorporating Visual Effects Seamlessly
	SLO-2	Analysis of Virtual Production Platforms	Digital Manipulation Techniques in Post-Production	Understanding Shadow and Light Ratios	Enhancing Cinematic Storytelling with Dynamic Camera Movement	Advanced Techniques in Editing and Post-Production

UNIT : I

Introduction to Modern Cinematography Equipment - Overview of modern cameras, lenses, and accessories: ARRI, RED, and Sony; Different types of camera stabilizers and rigs: handheld gimbals, steadicams, and shoulder rigs; Their use in stabilizing camera movement; Modern lighting equipment and their functions - Types of LED panels, HMI lights, and fluorescents; Applications of Modern lighting equipment in different lighting setups;
Advances in camera sensor technology: Compare footage from different camera sensors - resolution, dynamic range, and low-light performance; Introduction to virtual production tools and techniques: Virtual production stages and Real-time rendering and motion capture.

UNIT : II

Camera Systems and Accessories - Study of various camera systems; Cameras from different manufacturers; Unique features and workflows; Understanding lens types, focal lengths, and their effects: wide-angle, standard, and telephoto lenses; Perspective and depth of field; Exploring camera accessories: matte boxes, focus systems, Camera operation and image quality. Camera sensor technology and resolution: High-resolution footage, Impact of resolution on post-production; Specialized camera systems; VR and 360-degree filmmaking; Unique challenges of shooting in immersive formats.

UNIT : III

Lighting Techniques and Equipment - Advanced lighting techniques for different scenarios: Set up various lighting scenarios - day exterior, night interior; lighting setups - its effects on mood and storytelling; Modern lighting fixtures: Different lighting fixtures -characteristics and applications; Lighting setups adjustment and Desired effects; Lighting for green screen and special effects: Green screen for optimal keying, practical effects using lighting. Introduction to remote and wireless lighting control systems - Remote-controlled lighting fixtures.

UNIT : IV

Grip and Rigging Equipment - Overview of grip equipment:dollies, cranes, and sliders, and camera movement; Understanding rigging equipment: C-stands, clamps, and grip heads; Mount cameras and lights in different configurations; Safety practices and protocols: Safety guidelines for using grip and rigging equipment - proper lifting techniques and securing equipment. Advance camera movement technology: Motion control systems; Complex camera movements; Rigging for aerial cinematography; Drone operations: Demonstration and discuss safety considerations and regulations.

UNIT : V

Post-Production Equipment and Workflows - Introduction to modern editing software and hardware: Adobe Premiere Pro or DaVinci Resolve; key features and workflows; Understanding color grading and correction tools - Color grading techniques; working on Grading software; Sound design and mixing equipment: Audio editing software and hardware; Techniques for creating immersive soundscapes; Introduction to visual effects software and techniques: Visual effects shots - Process of integrating visual effects; live-action footage. Trends in digital intermediates and HDR mastering; Benefits of digital intermediates and HDR mastering; Achieving high-quality images and realistic color reproduction.

Text books:

1. Alton, John. Painting with light – USA - University of California Press – 1995.
2. Berger, Benjamin. Reflections – ASC Holding Corporation – 2002
3. Blain Brown, Motion Picture & Video Lighting, Focal Press, 2012
4. **Blain, Brown. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Focal Press, 2017**
5. Baron,RobertAandByrne,D(2001).SocialPsychology,Eighthedition,Prentice-Hall,NewDelhi

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VIII

CourseCode	UFT23D07L	CourseName	Documentary Film Making - II	CourseCategory	D	DisciplineSpecificElectiveCourses	L	T	P	O	C
							0	0	16	2	8

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Department	Film Technology	DataBook/Codes/Standards		Nil	

Course Offering Department	Film Technology	DataBook/Codes/Standards	Nil

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1	To provide the mastery in basics of Ad Film	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	To know the different conceptof Visual Communication																		
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																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	Students would learn the basics of Ad Film	3	85	80	H	H	M	L	L	M	H	H	M	M	H	M	-	-	-
CLO-2:	Students would know the conceptof Visual Communication	3	80	80	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	Students would gain knowledge about Perception and Illusion	3	85	85	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	Students would learn fundamentals of Symbolism	3	80	80	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	Students would learn to process of Ideation, Creativity, and Innovation	3	80	80	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		15
S-1toS-16	SLO-1	Research-I
S-17toS-31	SLO-1	Research-II
S-32toS-47	SLO-1	Naraation Style(Intreview,Presentor ,Observation,Narration Led)-I
S-48toS-63	SLO-1	Naraation Style(Intreview,Presentor ,Observation,Narration Led)-II
S-64toS-79	SLO-1	Three Act Structure(Setup,Development,Climax or resolution)-I
S-80toS-96	SLO-1	Three Act Structure(Setup,Development,Climax or resolution)-II
S-97toS-112	SLO-1	Three Act Structure(Setup,Development,Climax or resolution)-III
S-113toS-128	SLO-1	Find your Crew-I
S-129toS-144	SLO-1	Find your Crew-II
S-145toS-160	SLO-1	Create Treatment-I
S-161toS-176	SLO-1	Create Treatment-II
S-177toS-193	SLO-1	Choose Camera Equipment
S-194toS-209	SLO-1	Write a Paper Edit
S210toS-225	SLO-1	Start Shoot
S-226toS-240	SLO-1	Market and Distribute

CLASSEXERCISE:

{Final Output 40marks&Regularity /Discipline=Total-10Marks) Total=50

6. *Research-I* :3 Weeks

Minimum1classworks :

7. *Naraation Style(Intreview,Presentor ,Observation,Narration Led)* : 3 Weeks

Minimum1classworks :

8. *Three Act Structure(Setup,Development,Climax or resolution)* : 3 Weeks

Minimum1classworks :

9. *Create Treatment* : 3 Weeks

Minimum1classworks :

10. *Write a Paper Edit* : 3 Weeks

Minimum1classworks

RecordWorks:

1.Submission of Documentary Film for 15 Minutes,Students Should Use only the Film Department Students for the Technical Skills

(The students must submit all the exercise sas Record Workin the Digitalf orm for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** *1.* Wolverton, Mike. How to make Documentary for Video and Film, United States,Gulf Pub. Co., Book Division, 1983. *2.* Anthony Q. Artis, The Shut Up & Shoot Documentary Guide, Routledge, 2014 *3.* Barry Hampe, Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries, Holt Paperbacks, 2007

Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VIII

CourseCode	UFT23D08L	CourseName	Short Film Making-II	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							0	0	16	2	8

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course Offering Department	Film Technology		DataBook/Codes/Standards	Nil	

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1	To provide the mastery in basics of Ad Film	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	To know the different concept of Visual Communication																		
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																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	Students would learn the basics of Ad Film	3	85	80	H	H	M	L	L	M	H	H	M	M	H	M	-	-	
CLO-2:	Students would know the concept of Visual Communication	3	80	80	H	M	L	L	H	M	H	H	M	M	H	M	-	-	
CLO-3:	Students would gain knowledge about Perception and Illusion	3	85	85	H	L	M	M	H	H	H	H	M	M	M	H	-	-	
CLO-4:	Students would learn fundamentals of Symbolism	3	80	80	H	L	M	H	H	M	H	H	M	M	M	H	-	-	
CLO-5:	Students would learn to process of Ideation, Creativity, and Innovation	3	80	80	H	L	M	H	H	H	L	H	M	H	M	H	-	-	

Duration(hour)		15
S-1 to S-16	SLO-1	Writing a Synopsis for Short Film
S-17 to S-31	SLO-1	Create your own understanding for a short film story-I
S-32 to S-47	SLO-1	Create your own understanding for a short film story-II
S-48 to S-63	SLO-1	Writing Scene for Short Film-I
S-64 to S-79	SLO-1	Writing Scene for Short Film-II
S-80 to S-96	SLO-1	Preparing with Final Budget for Short Film-I
S-97 to S-112	SLO-1	Preparing with Final Budget for Short Film-II
S-113 to S-128	SLO-1	Draft a Dialogue for Short Film-I
S-129 to S-144	SLO-1	Draft a Dialogue for Short Film-II
S-145 to S-160	SLO-1	Write an original shooting script for short film-I
S-161 to S-176	SLO-1	Write an original shooting script for short film-II
S-177 to S-193	SLO-1	Working with the Non-linear Video Editing-I
S-194 to S-209	SLO-1	Working with the Non-linear Video Editing-II
S-210 to S-225	SLO-1	Write a draft on Dubbing, Sound Effects & Mixing-I
S-226 to S-240	SLO-1	Write a draft on Dubbing, Sound Effects & Mixing-II

CLASSEXERCISE:

(Final Output 40marks&10marksforRegularity&Discipline-Total-50Marks)

9. Writing a Synopsis for Short Film : 1 Weeks

Minimum1classWorks :

10. Create your own understanding for a short film story : 2 Weeks

Minimum1classWorks :

11. WritingSceneforShortFilm : 2 Weeks
Minimum1classWorks :
12. PreparingwithFinalBudgetforShortFilm : 2 Weeks
Minimum1classWorks :
13. DraftaDialogueforShortFilm : 2 Weeks
Minimum1classWorks :
14. Writeaoriginalshootingscriptforshortfilm : 2 Weeks
Minimum1classWorks :
15. WorkingwiththeNon-linearVideoEditing : 2 Weeks
Minimum1classWorks :
16. WriteadraftonDubbing,SoundEffects,Mixing and Final Output : 2 Weeks
Minimum1classWorks :

Record Works:

1.StudentsmustmakeONEShortFilmonanyconceptoftheirchoice(Maximum20min)

(Thestudentsmustsubmitagroupproject(maximum5inagroup)inthedigitalformforthePracticalexam,whichwillbeevaluatedbytheExternalExaminer)

Learning Resources	***Practical:*** *1. KimAdelman(2017).MakingitBiginShorts:Shorter,Faster,Cheaper:TheUltimateFilmmaker'sGuidetoShortFilms,ThirdEdition,MichaelWiese Productions ,USA* *2. CliffordThurlowandMaxThurlow(2013).MakingShortFilms:TheCompleteGuidefromScripttoScreen,ThirdEdition,BloomsburyAcademic,USA* *3. SonjaSchenkandBenLong(2021).TheDigitalFilmmakingHandbook:SeventhEdition,SeventhEdition,ForeingFilmsPublishing,USA* *4. EdmondLevy(1994).MakingaWinningShort:HowtoWrite,Direct,Edit,andProduceaShortFilm,FirstEdition,HoltPaperbacks,NewYork* *5. StevenAscherandEdwardPincus(2012).TheFilmmaker'sHandbook:AComprehensiveGuidefortheDigitalAge,FifthEdition,Plume,USA.*

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VIII

Course Code	UFT23G07T	Course Name	Film Festivals and Awards	Course Category	G	GenericElectiveCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisiteCourses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	Film Technology	DataBook/Codes/Standards	Nil		

Course Offering Department	Film Technology	DataBook/Codes/Standards	Nil

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1	To provide the mastery in basics of Ad Film	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving	Communication	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	To know the different concept of Visual Communication																		
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																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	Students would learn the basics of Ad Film	2	75	70	H	H	M	L	L	M	H	H	M	M	H	M	-		-
CLO-2:	Students would know the concept of Visual Communication	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-		-
CLO-3:	Students would gain knowledge about Perception and Illusion	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-		-
CLO-4:	Students would learn fundamentals of Symbolism	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-		-
CLO-5:	Students would learn to process of Ideation, Creativity, and Innovation	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-		-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Introduction to Film Festivals: Definition and Significance	Introduction to International Film Festivals	Introduction to Indian Film Festivals	Introduction to International Film Awards	Introduction to Indian Film Awards
	SLO-2	Historical Overview of Film Festivals	Overview of Major International Film Festivals	Overview of Prominent Indian Film Festivals	Major International Film Awards: Academy Awards	Major Indian Film Awards: National Film Awards
S-2	SLO-1	Impact of Film Festivals on the Film Industry	Cannes Film Festival: History and Significance	History of International Film Festival of India	Major International Film Awards: Golden Globe Awards	Major Indian Film Awards: Filmfare Awards
	SLO-2	Evolution of Film Festivals in the Digital Age	Berlin International Film Festival: History and Significance	Significance of International Film Festival of India	Major International Film Awards: BAFTA Awards	Major Indian Film Awards: IIFA Awards
S-3	SLO-1	Economic Impact of Film Festivals on Host Cities	Venice Film Festival: History and Significance	Mumbai Film Festival: History and Significance	Analysis of Award Categories and Nomination Processes	Award Categories and Winners in Indian Film Awards
	SLO-2	Cultural Impact of Film Festivals on Host Cities	Selection Criteria for International Film Festivals	Kerala Film Festival: History and Significance	Impact of International Film Awards on Filmmakers and Industry	Cultural Significance of Indian Film Awards
S-4	SLO-1	Role of Film Festivals in Promoting Independent Cinema	Categories of International Film Festivals	Regional Film Festivals in India	Controversies and Criticisms Surrounding International Film Awards	Social Relevance of Indian Film Awards
	SLO-2	Role of Film Festivals in Promoting International Cinema	Films Premiered at International Film Festivals	Significance of Regional Film Festivals in Promoting Local Cinema	Evolution and Trends in International Film Awards	Films that have Won Prestigious Indian Film Awards-II
S-5	SLO-1	Introduction to Film Awards: Definition and Significance	Trends in International Film Festivals: Diversity and Inclusion	Role of Short Film Festivals in Promoting Emerging Filmmakers	Economic and Cultural Significance of International Film Awards	Analysis of the Evolution of Indian Film Awards
	SLO-2	Historical Overview of Film Awards	Trends in International Film Festivals: Emerging Filmmaking Styles	Impact of Short Film Festivals on the Indian Film Industry	Future Directions in International Film Awards	Impact of Indian Film Awards on Indian Cinema
S-6	SLO-1	Impact of Film Awards on the Film	Themes Explored in International Film Festivals	Challenges Faced by Indian Film	Strategies for Filmmakers in Navigating	Comparing Major Indian

		Industry		*Festivals*	*International Film Awards*	*Film Awards*
	SLO-2	*Evolution of Film Awards in the Digital Age*	*Exploration of Cannes Film Festival's Influence*	*Opportunities for Growth in Indian Film Festivals*	*Role of Public Relations in Award Nominations*	*Influence of Indian Film Awards on Audience Perception*
S-7	**SLO-1**	*Trends in Film Festival Programming*	*Exploration of Berlin International Film Festival's Influence*	*Influence of Globalization on Indian Film Festivals*	*Influence of Social Media on International Film Awards*	*Economic Impact of Winning Indian Film Awards*
	SLO-2	*Trends in Film Awards Categories*	*Exploration of Venice Film Festival's Influence*	*Adaptation of Indian Film Festivals to Global Trends*	*Addressing Diversity and Inclusion in International Film Awards*	*Representation and Diversity in Indian Film Awards*
S-8	**SLO-1**	*Influence of Film Festivals on Distribution Deals*	*Impact of International Film Festivals on Filmmakers*	*Unique Features of Each Indian Film Festival*	*Engaging with Controversies and Criticisms*	*Role of Public Relations in Indian Film Awards*
	SLO-2	*Influence of Film Awards on Box Office Success*	*Impact of International Film Festivals on Audience Perception*	*Importance of Networking at Indian Film Festivals*	*Promoting Gender Equality in International Film Awards*	*Addressing Controversies in Indian Film Awards*
S-9	**SLO-1**	*Diversity and Inclusion in Film Festivals and Awards*	*International Film Festivals and Global Film Industry*	*Economic Impact of Indian Film Festivals*	*Historical Context of International Film Awards*	*Promoting Gender Equality in Indian Film Awards*
	SLO-2	*Challenges Facing Film Festivals in the Digital Age*	*Economic Impact of International Film Festivals*	*Cultural Exchange and Diversity Promotion in Indian Film Festivals*	*Recognition of Diversity and Representation*	*Impact of Social Media on Indian Film Awards*
S-10	**SLO-1**	*Challenges Facing Film Awards in the Digital Age*	*Social and Cultural Impact of International Film Festivals*	*Social Impact of Indian Film Festivals*	*Impact of International Film Awards on Audience Perception*	*Historical Context of Indian Film Awards*
	SLO-2	*Emerging Technologies Impacting Film Festivals and Awards*	*Challenges Facing International Film Festivals*	*Future Directions of Indian Film Festivals*	*Cultural Significance of Winning International Film Awards*	*Future Directions of Indian Film Awards*
S-11	**SLO-1**	*Marketing and Promotion Strategies for Film Festivals*	*Future Directions of International Film Festivals*	*Strategies for Filmmakers to Navigate Indian Film Festivals*	*Social Implications of International Film Awards*	*Strategies for Filmmakers to Navigate Indian Film Awards*
	SLO-2	*Marketing and Promotion Strategies for Film Awards*	*Reflections on Attending International Film Festivals*	*Promoting Gender Equality in Indian Film Festivals*	*Analyzing Economic Benefits of Winning Awards*	*Engaging with Critics and Criticism in Indian Film Awards*
S-12	**SLO-1**	*Ethics and Integrity in Film Festivals and Awards*	*Strategies for Submitting Films to International Film Festivals*	*Engaging with International Partnerships in Indian Film Festivals*	*Strategies for Improving Transparency in Award Selections*	*Cultural and Social Implications of Winning Awards*
	SLO-2	*Future Directions in Film Festivals and Awards*	*Networking Opportunities at International Film Festivals*	*Digitalization and Indian Film Festivals*	*Celebrating the Legacy of International Film Awards*	*Significance of Indian Film Awards*

UNIT- I: Introduction to Film Festivals; Definition and significance of film festivals; Historical overview of film festivals; Impact of film festivals on the film industry; Evolution of film festivals in the digital age; Economic and cultural impact of film festivals on host cities; Role of film festivals in promoting independent and international cinema; Introduction to film Awards; Definition and significance of film awards; Historical overview of film awards; Impact of film awards on the film industry; Evolution of film awards in the digital age; Role of film awards in promoting independent and international cinema.

UNIT- II: International Film Festivals; Overview of major international film festivals; Cannes Film Festival; Berlin International Film Festival; Venice Film Festival; Selection criteria and categories;Discussion on Films that have premiered or received awards at international film festivals; Role of international film festivals in promoting cultural exchange and diversity; Trends and themes in international film festivals.

UNIT- III: Indian Film Festivals; Overview of prominent Indian film festivals; International Film Festival of India; Mumbai Film Festival; Kerala Film Festival. Exploration of regional film festivals and their significance; Short film festivals and their role in promoting emerging filmmakers;Challenges and opportunities faced by Indian film festivals; Impact of globalization on Indian film festivals.

UNIT- IV: International Film Awards; Major international film awards- Academy Awards; Golden Globe Awards; BAFTA Awards; Analysis of award categories and nomination process; Impact of internation al film awards on filmmakers and the film industry; Comparison of different international film awards and their influence on global cinema; Controversies and criticisms surrounding international film awards.

UNIT- V: Indian Film Awards; Overview of major Indian film awards- National Film Awards, Filmfare Awards, IIFA Awards. Award categories and winners; Cultural and social relevance of Indian film awards; Films that have won prestigious Indian film awards; Analysis of the evolution of Indian film awards and their impact on Indian cinema.

Learning Resources	***Theory:*** 1. *JillBennett(2012).PracticalAesthetics,FirstEdition,IBTauris&CoLtd,USA* 2. *JeanMitry(2011).TheAestheticsandPsychologyoftheCinema,ThirdEdition,IndianaUniversityPress,USA* 3. *HerbertZettl(2009).Sight,Sound,Motion:AppliedMediaAesthetics,FifthEdition,Wadsworth,USA* 4. *LivHausken(2013).ThinkingMediaAesthetics:MediaStudies,FilmStudiesandtheArts,Spl.Edition,PeterLangAG,USA* 5. *HelenGrace(2017).Culture,AestheticsandAffectinUbiquitousMedia:TheProsaicImage(Media,CultureandSocialChangeinAsia),FirstEdition,Routledge,India*

LearningAssessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VIII

CourseCode	UFT23P06T	CourseName	Film Marketing and Distribution	CourseCategory	D	DisciplineSpecificElectiveCourses	L	T	P	O	C
							6	0	0	2	6

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	VisualCommunication	DataBook/Codes/Standards	Nil		
Course Offering Department	Film Technology	DataBook/Codes/Standards	Nil		

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1	To provide the masteryin basics of Ad Film	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	To know the different concept of Visual Communication																		
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																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	Students would learn the basics of Ad Film	2	75	70	H	H	M	L	L	M	H	H	M	M	H	M	-	-	
CLO-2:	Students would know the concept of Visual Communication	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	
CLO-3:	Students would gain knowledge about Perception and Illusion	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	
CLO-4:	Students would learn fundamentals of Symbolism	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	
CLO-5:	Students would learn to process of Ideation, Creativity, and Innovation	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Introduction to Film Marketing and Distribution	Market Research and Audience Analysis for Film Marketing	Types of Film Distribution Channels	Role of Film Festivals in Film Marketing and Distribution	Impact of Digital Technology on Film Distribution
	SLO-2	Definition and Scope of Film Marketing and Distribution	Understanding Target Audiences: Demographics, Psychographics, and Behavior	Theatrical Distribution: Pros and Cons	Importance of Film Festivals as Marketing Platforms	Evolution of Film Distribution in the Digital Age
S-2	SLO-1	Historical Overview of Film Marketing and Distribution Practices	Conducting Market Surveys and Focus Groups	Digital Distribution: Streaming Platforms and Online Rentals	Leveraging Film Festivals for Distribution Opportunities	Online Distribution Platforms and Streaming Services
	SLO-2	Role of Marketing and Distribution in Film Success	Analyzing Box Office Trends and Competitor Analysis	DVD/Blu-ray Distribution: Physical Media Distribution	Major International Film Festivals and Markets	Key Players in Digital Film Distribution: Netflix, Amazon Prime, Hulu, etc.
S-3	SLO-1	Key Concepts and Terminology in Film Marketing and Distribution	Developing a Marketing Plan for a Film	Television Distribution: Broadcast, Cable, and Satellite	Cannes Film Festival: Prestige and Industry Impact	Digital Rights Management and Anti-Piracy Measures
	SLO-2	Understanding the Film Distribution Process	Setting Marketing Objectives and Goals	Overview of Streaming Platforms: Netflix, Amazon Prime, Hulu, etc	Berlin International Film Festival: European Hub for Filmmakers	Strategies for Protecting Films from Piracy
-4	SLO-1	Understanding the Film Marketing Process	Creating a Budget Allocation Plan	Distribution Strategies for Different Types of Films	Toronto International Film Festival: North American Showcase	Leveraging Social Media for Film Marketing
	SLO-2	Marketing Strategies for Different Types of Films	Defining Key Messaging and Unique Selling Proposition	Independent Film Distribution: Challenges and Opportunities	Strategies for Promoting Films at Festivals and Markets	Online Marketing Strategies for Films
S-5	SLO-1	Distribution Channels in the Film Industry	Advertising and Promotional Strategies for Films	Mainstream Film Distribution: Studio-backed Releases	Creating Compelling Festival Marketing Materials	Engaging Audiences Through Social Media Platforms
	SLO-2	Digital Distribution and Its Impact on the Industry	Traditional Advertising Channels: TV, Radio, Print	International Film Distribution: Cross-Border Considerations	Maximizing Exposure Through Festival Screenings and Events	Trends in Online Film Marketing

S-6	**SLO-1**	*Theatrical Release vs. Digital Distribution: Pros and Cons*	*Outdoor Advertising: Billboards, Posters, Bus Wraps*	*Distribution Agreements and Contracts*	*Utilizing Festival Platforms for Press and Publicity*	*Future Innovations in Film Distribution*
	SLO-2	*Marketing Budget Allocation and ROI Analysis*	*Online Advertising: Display Ads, Search Engine Marketing*	*Understanding Distribution Contracts: Rights, Territories, and Terms*	*Networking and Deal-Making at Film Festivals and Markets*	*Emerging Technologies in Film Distribution*
S-7	**SLO-1**	*Utilizing Social Media and Online Platforms for Film Promotion*	*Social Media Advertising: Facebook, Instagram, Twitter*	*Negotiating Distribution Deals: Revenue Sharing and Royalties*	*Importance of Networking for Filmmakers and Distributors*	*The Role of Virtual Reality (VR) in Film Distribution*
	SLO-2	*Building and Engaging with the Audience*	*Influencer Marketing: Collaborations with Social Media Influencers*	*Film Distribution Logistics and Operations*	*Building Relationships with Industry Professionals*	*Augmented Reality (AR) and Its Impact on Film Marketing*
S-8	**SLO-1**	*Building Partnerships with Distributors and Exhibitors*	*Publicity and Media Relations for Film Promotion*	*The Distribution Process: From Manufacturing to Delivery*	*Negotiating Distribution Deals and Sales Agreements*	*Blockchain Technology and Its Potential in Film Distribution*
	SLO-2	*Role in Marketing and Distribution*	*Crafting Press Releases and Media Kits*	*Distribution Costs and Budgeting*	*The Impact of Film Festival Awards on Film Distribution*	*Data Analytics and Personalized Content Delivery*
S-9	**SLO-1**	*Challenges in Film Marketing and Distribution*	*Building Relationships with Journalists and Film Critics*	*Digital Distribution Platforms: Uploading and Encoding*	*Significance of Festival Awards in Attracting Distributors*	*The Rise of Direct-to-Consumer Distribution Models*
	SLO-2	*Piracy and Its Impact on Film Distribution*	*Organizing Press Junkets and Screenings*	*Physical Distribution: Shipping and Inventory Management*	*Securing Distribution Deals Based on Festival Success*	*Challenges and Opportunities in Digital Film Distribution*
S-10	**SLO-1**	*Emerging Trends in Film Marketing and Distribution*	*Leveraging Red Carpet Events and Premieres*	*Success Stories in Theatrical Distribution*	*Identifying Effective Marketing Tactics Deployed at Festivals*	*Adapting to Changing Consumer Behavior*
	SLO-2	*Innovations in Distribution Models*	*Digital Marketing Techniques for Film Promotion*	*Successful Strategies in Digital Distribution*	*Understanding the Role of Timing in Festival Strategies*	*Regulatory and Legal Considerations in Digital Distribution*
S-11	**SLO-1**	*International Distribution Strategies*	*Creating Engaging Content: Trailers, Teasers, Behind-the-Scenes*	*Lessons Learned from DVD/Blu-ray Distribution*	*Addressing Challenges and Obstacles at Festivals and Markets*	*Successful Digital Film Distribution Strategies*
	SLO-2	*Sustainable Marketing Practices in the Film Industry*	*Building a Strong Online Presence: Official Website, Social Media Pages*	*Television Distribution Successes*	*Overcoming Rejection and Persistence in Festival Submissions*	*Failed Digital Distribution Attempts*
S-12	**SLO-1**	*The Future of Film Marketing and Distribution*	*Email Marketing Campaigns: Newsletters, Exclusive Content*	*Unsuccessful Distribution Strategies*	*Dealing with Competition and Standout Strategies*	*Ethical Considerations in Digital Film Distribution*
	SLO-2	*Changing Landscape of Film Marketing and Distribution*	*Search Engine Optimization (SEO) for Film Websites*	*Factors Contributing to Distribution Failures*	*Reflections and Planning for Future Market*	*Future of Film Distribution in the Digital Age*

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 mark ets - 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

Applied

Learning Resources	***Theory:*** 1. *JillBennett(2012).PracticalAesthetics,FirstEdition,IBTauris&CoLtd,USA* 2. *JeanMitry(2011).TheAestheticsandPsychologyoftheCinema,ThirdEdition,IndianaUniversityPress,USA* 3. *HerbertZettl(2009).Sight,Sound,Motion:AppliedMediaAesthetics,FifthEdition,Wadsworth,USA* 4. *LivHausken(2013).ThinkingMediaAesthetics:MediaStudies,FilmStudiesandtheArts,Spl.Edition,PeterLangAG,USA* 5. *HelenGrace(2017).Culture,Aesthet« sandAffectinUbiquitousMedia:TheProsaicImage(Media,CultureandSocialChangeinAsia),FirstEdition,Routledge,India*

LearningAssessment

Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.R.Manikandan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER II

Course Code	UCD23P01L	Course Name	Internship Report-I	CourseCategory	IAPC	Internship/Apprenticeship/Project/CommunityOutreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisiteCourses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
CourseOfferingDepartment	*VisualCommunication*	DataBook/Codes/Standards	Nil		

Course Offering Department	*Film Technology*	DataBook/Codes/Standards	Nil

CLR-1	*To provide them astery in basics o fAd Film*
CLR-2:	*To know the differen tconcep to fVisual Communication*
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*

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*Students would learn the basics of Ad Film*	*2*	*75*	*70*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Students would know the concept of Visua ICommunication*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Students would gain knowledge about Perception and Illusion*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Students would learn fundamentals of Symbolism*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Students woul dlearn to process of Ideation,Creativity,and Innovation*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Students can choose a company of their own interest for internship for a period of minimum TEN weeks (Part-time) to learn about the application of their related field in real timeenvironment. All students must give a presentation about their observations made by them in internship as per the schedule given. At the end of the internship period, every student shallsubmitastructuredinternshipreportwithin15daysfromthedateofthecompletionoftheinternshipperiod.

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Learning Assessment				
Internship	Continuous Learning Assessment (50%weightage)		Fina lEvaluation (50%weightage)	
	Review–1	**Review–2**	**ProjectReport**	**Viva-Voce**
	20%	**30%**	**30%**	**20%**

Course Code	UCD23P02L	Course Name	Project Work-I	Course Category	IAPC	Internship/Apprenticeship/Project/ CommunityOutreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	DataBook/Codes/Standards	Nil		

Course Offering Department	*Film Technology*	DataBook/Codes/Standards	Nil

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
CLR-1	*To provide them astery in basics of AdFilm*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative	Problem Solving	Communication	Analytical Skills	PSO -1	PSO -2	PSO-3	
CLR-2:	*To know the different concept of Visua lCommunication*																			
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*																			
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																			
CLO-1:	*Students would learn the basics of AdFilm*	*2*	*75*	*70*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-	
CLO-2:	*Students would know the concept of Visua lCommunication*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-	
CLO-3:	*Students would gain knowledge about Perception and Illusion*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-	
CLO-4:	*Students would learn fundamentals of Symbolism*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-	
CLO-5:	*Students would learn to process of Ideation,Creativity,and Innovation*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-	

Note: The students must submit all exercises related to Camera/ Editing/ Sound/ Photography/ Graphics/ Drawing as Record Work in the digital form for Practical exam, which will beevaluatedbytheExternalExaminer.

LearningAssessment				
Internship	ContinuousLearningAssessment(50%weightage)		FinalEvaluation(50%weightage)	
	Review–1	Review–2	ProjectReport	Viva-Voce
	20%	30%	30%	20%

CourseCode	UCD23P03L	Course Name	Apprenticeship-I	Course Category	IAPC	Internship/ Apprenticeship/Project/ CommunityOutreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*VisualCommunication*	DataBook/Codes/Standards	Nil		

Course Offering Department	*Film Technology*	DataBook/Codes/Standards	Nil

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1	*To provide them astery in basics of AdFilm*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative	Problem Solving	Communication	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*To know the different concept of Visual Communication*																		
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*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*To get an insideviewofanindustryandorganization/company*	*2*	*75*	*70*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Togainvaluableskillsandknowledge*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Tomakeprofessionalconnectionsandenhancenetworking*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Togetexperienceinafieldtoallowthestudenttomakeacareertransition*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Togetaninsideviewofanindustryandorganization/company*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Studentscanchooseacompanyoftheirowninterestfor Apprenticeshipforaperiodofminimum TENweeks(Part -time)tolearnabouttheapplicationof theirrelatedfieldinrealtimeenvironment. All students must give a presentation about their observations made by them in internship as per the schedule given. At the end of the internship period, every student shallsubmitastructuredinternshipreportwithin15daysfromthedateofthecompletionoftheinternshipperiod.

Learning Assessment				
Internship	Continuous Learning Assessment (50%weightage)		Fina lEvaluation (50%weightage)	
	Review–1	**Review–2**	**ProjectReport**	**Viva-Voce**
	20%	**30%**	**30%**	**20%**

Semester IV

CourseCode	UCD23P04L	CourseName	InternshipReport-II	CourseCategory	IAPC	Internship/Apprenticeship/Project/ CommunityOutreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisiteCourses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*		DataBook/Codes/Standards	Nil	

Course Offering Department	*Film Technology*	DataBook/Codes/Standards	Nil

CLR-1	*ToprovidethemasteryinbasicsofAdFilm*
CLR-2:	*ToknowthedifferentconceptofVisualCommunication*
CLR-3:	*TounderstandthepurposeofPerceptionandIllusion*
CLR-4:	*ToimpartthefundamentalsofSemioticsandSemantics*
CLR-5:	*Tolearntheprocessofldeation, Creativity, andInnovation*

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*Togetaninsideviewofanindustryandorganization/company*	*2*	*75*	*70*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Togainvaluableskillsandknowledge*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Tomakeprofessionalconnectionsandenhancenetworking*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Togetexperienceinafieldtoallowthestudenttomakeacareertransition*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Togetaninsideviewofanindustryandorganization/company*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Students can choose a company of their own interest for internship for a period of minimum TEN weeks (Part-time) to learn about the application of their related field in real timeenvironment. All students must give a presentation about their observations made by them in internship as per the schedule given. At the end of the internship period, every student shallsubmitastructuredinternshipreportwithin15daysfromthedateofthecompletionoftheinternshipperiod.

Learning Assessment				
Internship	Continuous Learning Assessment (50% weightage)		FinalEvaluation(50%weightage)	
	Review–1	Review–2	ProjectReport	Viva-Voce
	20%	30%	30%	20%

CourseCode	UCD23P05L	CourseName	ProjectWork-II	CourseCategory	IAPC	Internship/ Apprenticeship/ Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	DataBook/Codes/Standards	Nil		

Note: The students must submit all exercises related to Camera/ Editing/ Sound/ Photography/ Graphics/ Drawing as Record Work in the digital form for Practical exam, which will beevaluatedbytheExternalExaminer.

Course Offering Department	*Film Technology*	DataBook/Codes/Standards	Nil

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1	*To provide them astery in basics of AdFilm*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment	Fundamental Knowledge	Application of Concepts	Link with Related isciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*To know the different concept of Visual Communication*																		
CLR-3:	*To understand the purpose of Perception and Illusion*																		
CLR-4:	*To impart the fundament also Semiotics and Semantics*																		
CLR-5:	*To learn the process of Ideation, Creativity, and Innovation*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*To get an inside view of an industry and organization/company*	*2*	*75*	*70*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*To gain valuable skills and knowledge*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*To make professional connections and enhance networking*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*To get experience in a field to allow the student to make a career transition*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*To get an inside view of an industry and organization / company*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

LearningAssessment				
Internship	ContinuousLearningAssessment(50%weightage)		FinalEvaluation(50%weightage)	
	Review–1	Review–2	ProjectReport	Viva-Voce
	20%	30%	30%	20%

CourseCode	UCD23P06L	CourseName	Apprenticeship-II	Course Category	IAPC	Internship/Apprenticeship/Project/ CommunityOutreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisiteCourses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*VisualCommunication*		DataBook/Codes/Standards	Nil	

StudentscanchooseacompanyoftheirowninterestforApprenticeshipforaperiodofminimum TEN weeks (Part-time) tolearnabouttheapplicationof theirrelatedfieldinrealtimeenvironment. All students must give a presentation about their observations made by them in internship as pesr the schedule given. At the end of the internship period, every student shallsubmitastructuredinternshipreportwithin15daysfromthedateofthecompletionoftheinternshipperiod.

LearningAssessment				
Internship	Continuous Learning Assessment (50%weightage)		Final Evaluation (50%weightage)	
	Review–1	Review–2	ProjectReport	Viva-Voce
	20%	30%	30%	20%

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SEMESTER-III

Course Code	*UFE23301T*	Course Name	History of Film and Video Editing	CourseCategory	C	Discipline Specific CoreCourses	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to UtilizeKnowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1 :	*To provide the History of Film Editing*																		
CLR-2 :	*To know about Film and Video*																		
CLR-3 :	*To understand the montage*																		
CLR-4 :	*To learn Film Editing Process*																		
CLR-5 :	*To learn the Film & Video Editing*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the History of Film Editing*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students Learns about Film and Videos*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Montage*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn Film Editing Process*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn the Film & Video Editing*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*LUMIERE BROTHERS*	*EDWIN.S.PORTER*	*V.I.PUDOVKIN*	*History of Manual Film Editing Process*	*HISTORY OF BIG SCREEN AND SMALL SCREEN*
	SLO-2	*LUMIERE BROTHERS*	*The film – "The Life of an American fireman"*	*V.I.PUDOVKIN*	*History of Manual Film Editing Process*	*HISTORY OF BIG SCREEN AND SMALL SCREEN*
S-2	**SLO-1**	*"The Cinematographer" – Single subject and single shot films*	*The film – "The Life of an American fireman"*	*Era of Pudovkin in Soviet film industry*	*History of Manual Film Editing Process*	*Evolution of theatre screen – 1:1.22 to wide screen*
	SLO-2	*"The Cinematographer" – Single subject and single shot films*	*The film – "The Life of an American fireman"*	*Era of Pudovkin in Soviet film industry*	*History of Manual Film Editing Process*	*Evolution of theatre screen – 1:1.22 to wide screen*
S-3	**SLO-1**	*"The Cinematographer" – Single subject and single shot films*	*action continuity-Dividing the action into small units*	*The film-"Mother"*	*Shoot to screen*	*Evolution of theatre screen – 1:1.22 to wide screen*
	SLO-2	*"The Cinematographer" – Single subject and single shot films*	*action continuity-Dividing the action into small units*	*The film-"Mother"*	*Shoot to screen*	*Evolution of theatre screen – 1:1.22 to wide screen*
S-4	**SLO-1**	*Shooting events in movements*	*action continuity-Dividing the action into small units*	*Constructive editing, juxtaposition, montage*	*Film shooting*	*Evolution of theatre screen – 1:1.22 to wide screen*
	SLO-2	*Shooting events in movements*	*action continuity-Dividing the action into small units*	*Constructive editing, juxtaposition, montage*	*Film shooting*	*Evolution of theatre screen – 1:1.22 to wide screen*
S-5	**SLO-1**	*The film –"Watering the Gardens". Prearranged events and presentation in the film.*	*Definition of basic principles of Editing*	*Constructive editing, juxtaposition, montage*	*Film shooting*	*Different screening experiments (different film formats)*

	SLO-2	*The film –"Watering the Gardens". Prearranged events and presentation in the film.*	*Definition of basic principles of Editing*	*Constructive editing, juxtaposition, montage*	*Film shooting.*	*Different screening experiments (different film formats)*
S-6	**SLO-1**	*The film –"Watering the Gardens". Prearranged events and presentation in the film.*	*The film-"The Great Train Robbery"*	*Each shot making a new and specific point*	*Developing*	*Different screening experiments (different film formats)*
	SLO-2	*The film –"Watering the Gardens". Prearranged events and presentation in the film.*	*The film-"The Great Train Robbery"*	*Each shot making a new and specific point*	*Developing*	*Different screening experiments (different film formats)*
S-7	**SLO-1**	*GEORGES MELIES*	*Parallel action editing technique-CROSS CUTTING.*	*Thoughtful and meaningful visual expression through juxtaposition*	*Rush print making*	*Different screening experiments (different film formats)*
	SLO-2	*Trick work, single shot films*	*Parallel action editing technique-CROSS CUTTING.*	*Thoughtful and meaningful visual expression through juxtaposition*	*Rush print making*	*Different screening experiments (different film formats)*
S-8	**SLO-1**	*lengthy films*	***D.W.GRIFFITH*** *The film-"Birth of a nation"*	*KULESHOV'S ROLE IN SOVIET FILM INDUSTRY*	*Editing with Steinbeck and Moviola*	*Evolution of Small screen (TV) – 4:3 to 16:9(HD)*
	SLO-2	*- usage of slides and subtitles*	***D.W.GRIFFITH*** *The film-"Birth of a nation"*	*EISESTEIN*	*Editing with Steinbeck and Moviola*	*Evolution of Small screen (TV) – 4:3 to 16:9(HD)*
S-9	**SLO-1**	*The film-"Cinderella"*	*The film-"Intolerance"-Dramatic emphasis-Usage of close-ups-flash back*	*Intellectual Montage-Contrast of Images*	*Editing with Steinbeck and Moviola*	*Evolution of Small screen (TV) – 4:3 to 16:9(HD)*
	SLO-2	*The film-"Cinderella"*	*The film-"Intolerance"-Dramatic emphasis-Usage of close-ups-flash back*	*"Battleship Potemkin" & "October"*	*Making double positive*	*Evolution of Small screen (TV) – 4:3 to 16:9(HD)*
S-10	**SLO-1**	*One point at a time continuity*	*Invention of shots-Extreme long shot, close shot, close up- cross cutting*	*Creative Geography by KULESHOV*	*Making double positive*	*Evolution of Small screen (TV) – 4:3 to 16:9(HD)*
	SLO-2	*One point at a time continuity*	*Invention of shots-Extreme long shot, close shot, close up- cross cutting*	*Eisenstein's Film Form and Film Sense Influence on GODARD and OTHERS*	*negative cutting*	*Evolution of Small screen (TV) – 4:3 to 16:9(HD)*
S-11	**SLO-1**	*Enlarge the scope of film story telling beyond the simple shot and story of several episodes.*	*INSERT- TWO SHOT- Guiding the spectator's reaction*	*Ivan The Terrible - Hegelian Dialectic - Kuleshov's Experiment*	*negative cutting*	*Different video formats for small screen.*
	SLO-2	*Enlarge the scope of film story telling beyond the simple shot and story of several episodes.*	*INSERT- TWO SHOT- Guiding the spectator's reaction*	*Aim and method of presentation of the film*	*negative cutting*	*Different video formats for small screen.*
S-12	**SLO-1**	*Enlarge the scope of film story telling beyond the simple shot and story of several episodes.*	*Parallel action editing in films. The film type of presentation in "Intolerance"*	*October – New Development of Mise-en-shot and Mise-en-scene*	*Married print*	*Different video formats for small screen.*
	SLO-2	*Enlarge the scope of film story telling beyond the simple shot and story of several episodes.*	*Parallel action editing in films. The film type of presentation in "Intolerance"*	*October – New Development of Mise-en-shot and Mise-en-scene*	*Married print.*	*Different video formats for small screen.*

UNIT I:

LUMIERE BROTHERS

"The Cinematographer" – Single subject and single shot films – Shooting events in movements – single camera setup and pre-arranged comic event- The film –"Watering the Gardens". Prearranged events and presentation in the film.

GEORGES MELIES

Trick work, single shot films, lengthy films - usage of slides and subtitles – The film-"Cinderella" – One point at a time continuity - enlarge the scope of film story telling beyond the simple shot and story of several episodes.

UNIT II:

EDWIN.S.PORTER

The film – "The Life of an American fireman"- Action carried over from shot to shot and action continuity-Dividing the action into small units-Definition of basic principles of Editing – The film-"The Great Train Robbery" –Parallel action editing technique-CROSS CUTTING.

D.W.GRIFFITH

The film-"Birth of a nation"- The film-"Intolerance"-Dramatic emphasis-Usage of close-ups-flash back- Invention of shots-Extreme long shot, close shot, close up- cross cutting- INSERT- TWO SHOT- Guiding the spectator's reaction. Parallel action editing in films. The film type of presentation in "Intoleranc.

UNIT III: **III**

V.I.PUDOVKIN

Era of Pudovkin in Soviet film industry-The film-"Mother"- Constructive editing, juxtaposition, montage. Each shot making a new and specific point; Thoughtful and meaningful visual expression through juxtaposition

KULESHOV'S ROLE IN SOVIET FILM INDUSTRY - EISESTEIN

Intellectual Montage-Contrast of Images – "Battleship Potemkin" & "October" - Creative Geography by KULESHOV - Eisenstein's Film Form and Film Sense Influence on GODARD and OTHERS - Ivan The Terrible - Hegelian Dialectic - Kuleshov's Experiment- Aim and method of presentation of the film: October – New Development of Mise-en-shot and Mise-en-scene.

UNIT: IV

History of Manual Film Editing Process – Shoot to screen – Film shooting – Developing – Rush print making – Editing with Steinbeck and Moviola – Making double positive – negative cutting – Married print.

UNIT: V HISTORY OF BIG SCREEN AND SMALL SCREEN

Evolution of theatre screen – 1:1.22 to wide screen – Different screening experiments (different film formats); Evolution of Small screen (TV) – 4:3 to 16:9(HD) – Different video formats for small screen.

Learning Resources	**Reference books:** 1. Dancyger, Ken. The Technique of Film and Video Editing: History, Theory and Practice. London. Focal Press. 5th Edition. Nov 10 2010. 2. Chandler, Gael. Cut by Cut: Editing your film or video. USA. Michael Wiese Productions. 2nd edition. June 1, 2012. 3. Mascelli, Joseph V. Five C's of Cinematography. L.A. Silman James Press.1998.

Learning Assessment											
Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level 2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level 3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-III

Course Code	*UFE23302T*	Course Name	Elements of Editing	CourseCategory	C	Discipline Specific CoreCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course OfferingDepartment	*Film Technology*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	*To educate editing basics*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with RelatedDisciplines	Procedural Knowledge	Skills in Specialization	Ability to UtilizeKnowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2 :	*To know the variation of editing*																		
CLR-3 :	*To understand editing techniques.*																		
CLR-4 :	*To understand editing evolution*																		
CLR-5 :	*To learn the process of editing*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the editing basics*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know variation of editing*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students gain knowledge of editing techniques.*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn editing evolution*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn the process of editing*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Film Editing – Definition & concept*	*Editing – Definition & Concepts*	*Fundamentals of synchronization – Definition & Concepts*	*Film Dubbing - Concepts*	*Transitions*
	SLO-2	*Introduction to Film Editing*	*Cut - Continuity, matching, overlapping*	*Fundamentals of synchronization - Sound*	*Video dubbing- Concepts*	*Study of Transitions*
S-2	**SLO-1**	*Evolution of film editing*	*Continuity Error - Cross Cutting – Cutaway - Dissolve*	*Fundamentals of synchronization - Picture*	*Study of Film Dubbing and video dubbing*	*optical effects*
	SLO-2	*History of Film Editing*	*Pace & Time - J Cuts - Jump Cut - L Cut - Matched Cut*	*Sorting and Assembling of Negatives*	*Synchronous – Definiton & concept*	*optical effects – Concepts*
S-3	**SLO-1**	*Griffith dramatic emphasis*	*Rough cut – Final Cut*	*Telecine Transformation*	*Nonsynchronous sounds*	*video effects*
	SLO-2	*Pudovkin constructive editing*	*Basic techniques of building a scene*	*Telecine Transformation - Concepts*	*Nonsynchronous sounds - Definiton & concept*	*Study of video effects*
S-4	**SLO-1**	*Filmmaking process*	*Basic techniques of building a scene- Overveiw*	*Study of Editorial marks – Overview*	*Study of synchronous and nonsynchronous sounds.*	*bridging shot*

	SLO-2	*Montage theory- metric montage, rhythmic montage, tonal montage, over-tonal montage and intellectual montage*	*Establishing Shot - Eyeline Match*	*Study of Editorial marks – Concepts*	*Background music*	*bridging shot – Concepts & Uses*
S-5	**SLO-1**	*Montage theory- metric montage, rhythmic montage, tonal montage, over-tonal montage and intellectual montage*	*Fade – Iris – Montage – Roll*	*Editing of silent sequence - Overview*	*Background score - Concepts*	*Cut away and cutting in action*
	SLO-2	*Editing Theory and Principles*	*Sequence Shot*	*Editing of silent sequence – Concepts*	*Study of Background music*	*Cutting on movement*
S-6	**SLO-1**	*Continuity editing – Concepts*	*Shot Reverse Shot*	*Talkie sequence – Overview & Concepts*	*Special effect sounds*	*Inter cuttingParallel cutting and constructive editing - Montage -Creative editing*
	SLO-2	*Discontinuity editing – Concepts*	*Sweetening – Wipe - Shot to shot transition*	*.Advanced Editing Techniques*	*Special effect sounds - Study*	*Real time and Artificial time*
S-7	**SLO-1**	*Rhythm, pacing, and timing*	*. Editing Software Basics*	*.Advanced Editing Techniques – Overview*	*Rerecording*	*rhythm-pace-space, Creative editing*
	SLO-2	*Rhythm, pacing, and timing*	*. Editing Software Basics - Overview*	*Advanced Editing Techniques - Concepts*	*Mixing and posting the mixed track*	*Creative editing. Basic Transition Devices Visual Effects –*
S-8	**SLO-1**	*Matching Angles, Eye-line, Matching Tone*	*Introduction to industry-standard editing software*	*Functions of Time manipulation*	*Sound Editing*	*Digital Video effects Non Electronic Effects*
	SLO-2	*Continuity of Action*	*Introduction to industry*	*Time-lapse*	*Sound Editing- Concepts*	*Optical effects and Mechanical effects Creative Editing Approaches*
S-9	**SLO-1**	*Dialogue – Content*	*Standard editing software - techniques*	*Time-lapse - Function*	*Sound Editing and Design*	*Experimental editing techniques,*
	SLO-2	*Movement – Overview*	*Interface navigation*	*Spatial manipulation – Definition & concepts*	*Importance of sound in editing*	*Non-linear storytelling,*
S-10	**SLO-1**	*Sound – Overview*	*Basic editing tools*	*Function of Spatial manipulation*	*Dialogue editing*	*Planning and Pre-production*
	SLO-2	*Concepts on Movement and sound*	*Tools in Editing software*	*Split-screen*	*sound effects*	*Script analysis and breakdown,*
S-11	**SLO-1**	*Content - Overview*	*Editing tools – Overveiw*	*Picture-in-picture - Definition*	*Foley*	*Storyboarding and shot listing*
	SLO-2	*Timing - Concepts*	*Importing and organizing editing tools*	*Function of Picture-in-picture*	*Music editing*	*, Editing considerations during production*
S-12	**SLO-1**	*Rhythm - Concepts*	*Importing and organizing media assets – Overview*	*Visual effects integration*	*Scoring considerations*	*, Editing*
	SLO-2	*Pace – Concepts*	*Importing and organizing media assets – Concepts*	*Visual effects integration - - Definition, Concepts*	*Scoring considerations - Concepts*	*Production*

UNIT- I:
Film Editing – Definition & concept, Introduction to Film Editing, Evolution of film editing – overview, History of Film Editing: Griffith dramatic emphasis, Pudovkin constructive editing, relational editing Filmmaking process - Basic terminology and concepts, Montage theory- metric montage, rhythmic montage, tonal montage, over-tonal montage and intellectual montage. Editing Theory and Principles - Continuity editing and discontinuity editing, Rhythm, pacing, and timing. Matching Angles, Eye-line, Matching Tone, Continuity of Action, Dialogue , Content, Movement and Sound. Timing, Rhythm, Pace.

UNIT- II:
Editing : Cut - Continuity, matching, overlapping - Continuity Error - Cross Cutting – Cutaway - Dissolve - Pace & Time - J Cuts - Jump Cut - L Cut - Matched Cut - Rough cut – Final Cut - Basic techniques of building a scene: Establishing Shot - Eyeline Match – Fade – Iris – Montage – Roll - Sequence Shot - Shot Reverse Shot – Sweetening – Wipe - Shot to shot transition. Editing Software Basics - Introduction to industry-standard editing software, Interface navigation and basic editing tools, Importing and organizing media assets.

UNIT- III:
Fundamentals of synchronisation of Both picture and sound-Sorting and Assembling of Negatives Telecine Transformation. Study of Editorial marks - Learning about Editing of silent sequence and talkie sequence.Advanced Editing Techniques - Time manipulation, time-lapse, Spatial manipulation: split-screen, picture-in-picture, Visual effects integration

UNIT- IV:

Study of Film Dubbing and video dubbing - Study of synchronous and nonsynchronous sounds - Study of Background music-Study of using special effect sounds - Rerecording-Mixing and posting the mixed track Sound Editing and Design, Importance of sound in editing, Dialogue editing, sound effects, and Foley, Music editing and scoring considerations,

UNIT- V:

Study of Transitions - Study of optical effects - Study of video effects - Using of bridging shot - Cut away and cutting in action – Cutting on movement - Inter cuttingParallel cutting and constructive editing - Montage -Creative editing - Real time and Artificial time – rhythm-pace-space - Creative editing. Basic Transition Devices Visual Effects –Digital Video effects Non Electronic Effects and How to use them Optical effects and Mechanical effects Creative Editing Approaches, Experimental editing techniques, Non-linear storytelling, Planning and Pre-production-Script analysis and breakdown, Storyboarding and shot listing, Editing considerations during production

Learning Resources	***Theory:*** 1. Karel Reiz & Gavin Miller. *The Techniques of Film Editing*. USA. Focal Press. 2009. 2. Chandler, Gael. *Cut by Cut: Editing your film or video*. USA. Michael Wiese Productions2nd edition. June 1, 2012. 3. Walter, Earnest. *Techniques of Film Cutting Room*. F.L.Hastings House Pub. 2nd edition. September 1973.

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-III

Course Code	*UFE23303L*	Course Name	Editing Specialization Exercises-I	CourseCategory	C	Premier Pro	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course OfferingDepartment	*Film Technology*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*
CLR-1 :	*To provide the editing techniques*
CLR-2 :	*To know the difference on industry standard editing*
CLR-3 :	*To understand to editing process*
CLR-4 :	*To understand editing transition*
CLR-5 :	*To learn the different formats.*

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Learning 1 (Level of Thinking (Bloom))	Learning 2 (Expected Proficiency (%))	Learning 3 (Expected Attainment (%))	PLO 1 (Fundamental Knowledge)	PLO 2 (Application of Concepts)	PLO 3 (Link with Related)	PLO 4 (Procedural Knowledge)	PLO 5 (Skills in Specialization)	PLO 6 (Ability to UtilizeKnowledge)	PLO 7 (Skills in Modeling)	PLO 8 (Analyze, Interpret Data)	PLO 9 (Investigative Skills)	PLO 10 (Problem Solving Skills)	PLO 11 (Communication Skills)	PLO 12 (Analytical Skills)	PLO 13 (PSO -1)	PLO 14 (PSO -2)	PLO 15 (PSO-3)
CLO-1 :	*Students would learn editing techniques*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept editing*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students get knowledge editing software keys*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn editing transition*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn different formats*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		15
S-1toS-8	SLO-1	*Editing Setup Intro*
S-9toS-16	SLO-1	*Content management*
S-17toS-24	SLO-1	*Online,Ofline Footages, Re-connecting media*
S-23toS-32	SLO-1	*Intro to Premier pro – Understanding the work flow(Rush to out)*
S-33toS-40	SLO-1	*Browser window, Viewer/ timeline /canvas*
S-41toS-48	SLO-1	*Effects Tab*
S-49toS-56	SLO-1	*Setting up a project file*
S-57toS-64	SLO-1	*Conversion – Various formats & footages*
S-65toS-72	SLO-1	*Importing different media files*
S-73toS-80	SLO-1	*Sequence setting – Keyboard settings,Short cut keys*
S-81toS-88	SLO-1	*Motion Tab / Crop / opacity handling / aspect ratio / scaling / rotation*
S-89toS-96	SLO-1	*Effects / transition / manipulating a Transition*
S-97toS-104	SLO-1	*Key frame settings*
S-105toS-112	SLO-1	*Handled length, Different formats / Frame size – NTSC – PAL*
S-113toS-120	SLO-1	*Making titles / Rolling – static – Positioning – crawling – scrolling – Attributes Titles with effects.*

CLASS EXERCISE:
(Students must practice all exercises) (Each exercise carries Eight marks)
(Five exercises x 08 marks = 40 marks & 10 marks for Regularity & Discipline = Total- 50 Marks)

1. Editing setup,Media managenent : 1 Week
   Minimum 3 class works
2. Online,Ofline Footages,and re-linking : 2 Week
   Minimum 3 class works
3. Different media files, Sequence setting Short cut keys : 4 Weeks
   Minimum 3 class works
4. Effects / transition/ Key frame settings : 4 Weeks
   Minimum 3 class works
5. Different formats / Frame size – NTSC – PAL, Making titles : 4 Weeks
   Minimum 3 class works

Practical WORK:

(The students must answer the questions and creat and show Practicaly, which will be evaluated by the External Examiner)

Learning Resources Text Books	***Practical:*** ***1.*** Chandler, Gael. *Cut by Cut: Editing your film or video*. USA. Michael Wiese Productions 2nd edition. June 1, 2012. *2.* Walter, Earnest. *Techniques of Film Cutting Room*. F.L.Hastings House Pub. 2nd edition. September, 1973

LearningAssessment											
Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

Course Designers		
Expertsfrom Industry	**ExpertsfromAcademic**	**Internal Experts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-III

Course Code	ULT23AE1J	Course Name	Applied Tamil- I	CourseCategory	AE	Ability Enhancement Courses	L	T	P	O	C
							1	0	2	2	2

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course OfferingDepartment	*Tamil*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course Is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	தமிழின் எழுத்து, சொல் வளர்ச்சி வரலாற்றை அறியச் செய்தல்	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	மொழியைப் பிழையின்றி எழுதும் ஆற்றலை அடையச் செய்தல்	Level of Thinking(Bloom)	Expected Proficiency (%)	Expected Attainment (%)	FundamentalKnowledge	ApplicationofConcepts	LinkwithRelatedDisciplines	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowledge	SkillsinModeling	Analyze,InterpretData	InvestigativeSkills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	PSO-1	PSO-2	PSO-3
CLR-3 :	வாய்மொழி வழக்காறுகளின் நுட்பங்களைத் தெரியச் செய்தல்																		
CLR-4 :	கடிதம் எழுதும் முறை, கட்டுரை வரையும் முறை அறியச் செய்தல்																		
CLR-5 :	படைப்பாற்றல் திறனை வளரச் செய்தல்																		
Course Learning Outcomes (CLO):	*At the end of this course,learners wil lbe able to:*																		
CLO-1 :	சொற்களைச் சரியான பொருண்மையில் பயன்படுத்தும் திறன் பெறுதல்	3	85	80	H	L	H	M	H	H	L	M	H	M	L	H	-	-	-
CLO-2 :	மொழியைப் பிழையின்றி எழுதுவதன் வழி மொழி ஆளுமை பெறுதல்	3	80	80	H	M	H	L	M	H	L	H	M	L	H	H	-	-	-
CLO-3 :	வாய்மொழி மரபின் கூறுகள் வழி, மக்களின் வாழ்வியல் விழுமியங்களை அறிந்துகொள்ளுதல்	3	85	85	H	L	H	M	H	H	M	H	L	H	M	H	-	-	-
CLO-4 :	அலுவலகப் பயன்பாடு, திறன் மேம்பாடு ஆகியவற்றை நுட்பமாகத் தெரிந்துகொள்ளுதல்	3	80	80	H	M	H	L	H	M	M	H	H	L	H	H	-	-	-
CLO-5 :	கவிதை, கதை படைக்கும் ஆற்றலை அறிந்துகொள்ளுதல்	3	80	80	H	M	H	H	M	H	L	M	H	L	H	H	-	-	-

Duration(hour)		9	9	9	9	9
S-1	SLO-1	தமிழின் தொன்மை	மெய்யெழுத்துகளின் வகைகள்	வாய்மொழி மரபு, எழுத்து மரபு	தொடர் அமைப்பு	காலந்தோறும் கவிதை
	SLO-2	தமிழின் சிறப்புகள்	மூவினம்	வாய்மொழி மரபில் அனுபவம்	எளிய தொடர்	கவிதை வடிவம்
S-2	SLO-1	கருத்து – பரிமாற்றம்	ஒற்று இடுதல்	வாழ்வியல் தத்துவம்	நெடுந்தொடர்	மரபுக்கவிதை
	SLO-2	பயன்பாட்டுத்தமிழ்	வல்லினம் மிகும் இடங்கள்	பழமொழிகள்	பத்தி எழுதுதல்	வசனகவிதை
S-3	SLO-1	காலந்தோறும் தமிழ்	வல்லினம் மிகா இடங்கள்	பழமொழியும் மனித வாழ்வியலும்	ஒரு பொருளை மையமாகக் கொண்டு எழுதுதல்	புதுக்கவிதை/ புதிய வடிவக் கவிதைகள்

	SLO-2	எழுத்துகள் - அறிமுகம்	எழுத்துப்பிழை நீக்கம்	பழமொழியின் வடிவம்	காலந்தோறும் கடிதங்கள்	கவிதைக் களங்கள்
S-4	SLO-1	தமிழ் எழுத்து வரலாறு	பிழை நீக்கி எழுதுதலின் அவசியம்	வட்டார மொழி	தமிழில் கடித இலக்கியம்	கவிதை உள்ளடக்கம்
	SLO-2	எழுத்துகளின் வரிவடிவம்	பிழைகளும் மொழிச் சிக்கல்களும்	வட்டார மொழியில் சொலவடை	கடித வகைகள்	கவிதை எழுதும் முறை
S-5	SLO-1	எழுத்துகளின் பிறப்பு	எதிர்ச்சொல் வரலாறு	பழமொழியும் சொலவடையும்	கடிதம் எழுதும்முறை	தன்னுணர்ச்சிக் கவிதை
	SLO-2	உயிர் எழுத்துப் பிறப்பு	எதிர்ச்சொல்லின் உருவாக்கம்	பேச்சுநடையும் சொலவடையும்	அலுவல் கடிதம்	இயற்கை/ சமூகம் - கவிதை
S-6	SLO-1	மெய்யெழுத்துப் பிறப்பு	இணைச்சொல்லும் எதிர்ச்சொல்லும்	மரபுத்தொடர்	வாழ்த்து/ பாராட்டுக் / நட்புக் கடிதம்	காலந்தோறும் கதைகள்
	SLO-2	மொழி முதல் எழுத்துகள்	தமிழில் எதிர்ச்சொற்கள்	பழமொழி மரபுத் தொடர் வேறுபாடு	கட்டுரை வகைகள்	கதைகளில் கற்பனையும் உண்மையும்
S-7	SLO-1	மொழி இறுதி எழுத்துகள்	ஒரெழுத்து ஒருமொழி – அறிமுகம்	தமிழில் மரபுத்தொடர்	கட்டுரை எழுதும் முறை	வாய்மொழிக் கதை
	SLO-2	எழுத்து வேறுபாடும் பொருளும்	ஒரெழுத்து ஒருமொழியும் பொருளும்	விடுகதை	கட்டுரைக் களங்கள்	ஒரு பக்கக் கதை
S-8	SLO-1	ணகர - னகர - நகர வேறுபாடு	சொற்களின் தன்மைகள்	நுண்ணறிவு வெளிப்படுதல்	போட்டிக் கட்டுரை	சிறுகதை
	SLO-2	லகர – ளகர - ழகர வேறுபாடு	ஒரு சொல் பல பொருள்	கதை மரபில் நாட்டுப்புறக் கதைகள்	அனுபவக் கட்டுரை	கதை எழுதும் முறை
S-9	SLO-1	சொல்லும் பொருளும்	ஒரு பொருள் பல சொல்	தமிழில் நாட்டுப்புறக் கதைகள்	பயணக் கட்டுரை	சமூக உணர்வின் வெளிப்பாடு
	SLO-2	காலந்தோறும் சொற்கள்	சொல் உருவாக்கத்தின் பயன்கள்	நாட்டுப்புறக் கதைகளும் சமூக வரலாறும்	இதழியல் கட்டுரைகள்	நிகழ்வைக் கதை வழியே வெளியிடல்

Learning Resources	***Theory:*** 1. நல்ல தமிழ் எழுத வேண்டுமா?, அ. கி. பரந்தாமனார், பாரி நிலையம், 2010. 2. நாட்டுப்புற இயல் ஆய்வு, சு. சக்திவேல், மணிவாசகர் பதிப்பகம், சென்னை, 2006. 3. படைப்புக்கலை, மு. சுதந்திரமுத்து, அறிவுப் பதிப்பகம், சென்னை, 2008. 4. கதையியல், க. பூரணச்சந்திரன், அடையாளம் பதிப்பகம், சென்னை, 2012. 5. **இணைய வழித் தரவுகள் :** https://tamilheritage.org/	5.

Learning Assessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

Course Designers		
Experts from Industry	Experts from HigherTechnica lInstitutions	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-III

CourseCode	ULH23AE1J	CourseName	Applied Hindi-I	CourseCategory	AE	AbilityEnhancementCourses	L	T	P	O	C
							1	0	2	2	2

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Hindi*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*Thepurposeoflearningthiscourseisto:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*Explain and appreciate the Constant moral values of India*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Focus on Evaluating the social changes through prose*	LevelofThinking(Bloom)	ExpectedProficiency(%)	ExpectedAttainment(%)	FundamentalKnowledge	ApplicationofConcepts	LinkwithRelatedDisciplines	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowledge	SkillsinModeling	Analyze,InterpretData	InvestigativeSkills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To Display moral and social values in the field of religion and communal Unity*																		
CLR-4 :	*To make translation of good literaturea nd any relevant document from the Hind iLanguage to English and vice–versa*																		
CLR-5 :	*To help the learner stotack lead ministrative terminology*																		
Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*																		
CLO-1 :	*Understandthevariousformsofproseanddifferentaspectsofsocialissues*	2	75	80	H	H	H	M	L	H	L	M	L	L	H	M	-	-	-
CLO-2 :	*TocreateanawarenessonRamayana*	2	80	90	H	H	H	M	L	H	H	M	L	L	H	M	-	-	-
CLO-3 :	*ToExaminetheaccuracyinTranslation*	2	75	95	H	H	M	L	H	H	M	H	M	M	H	H	-	-	-
CLO-4 :	*ToProvidetechnicalwritingskills*	2	80	90	H	H	L	H	M	H	L	H	H	M	H	H	-	-	-
CLO-5 :	*Toevaluatethenuanceinessays*	2	85	90	M	H	M	H	L	H	H	L	H	M	H	H	-	-	-

Duration(hour)		9	9	9	9	9
S-1	SLO-1	*KAHANI*	*NIBANDH*	*BALRAMAYAN*	*ANUVAD*	*PARIBHASHIKSHABDAVALI*
	SLO-2	*AVDHARNA*	*AVDHARNA*	*KHATHAVASHTU*	*AVDHARNA*	*ARTH*
S-2	SLO-1	*ARTH*	*ARTH*	*AVADHPURIMENRAM*	*ARTH*	*PARIBHASHA*
	SLO-2	*SWARUP*	*SWARUP*	*RAMKEADARSHKEPRATIPRERITKARNA*	*SWARUP*	*SWARUP*
S-3	SLO-1	*PARIBHASHA*	*PARIBHASHA*	*RAMAYANKEPRATIRUCHIJAGANA*	*PARIBHASHA*	*PRAKAR*
	SLO-2	*KAHANIKETATVA*	*AHABHARATKESAMAYKAHARAT-BHALKRISHNABHATT*	*RAMAYANKASAMAJMENMAHATVA*	*PRAKAR*	*AVADHARNA*
S-4	SLO-1	*UDDESHYA*	*LEKHAKPARICHAYA*	*LOKJEEVANKEPRATIJAGRUPKARNA*	*MAHATVA*	*PRAYOJAN*
	SLO-2	*UDDESHYA*	*PATHKAVISLESHAN*	*JANGALAURJANKPUR*	*UDDESHYA*	*UDDESHYA*
S-5	SLO-1	*ANTASHMANKIJAGRITI*	*UDDESHYA*	*GURUKEPRATIADARBHAV*	*ANUBADPRAKRIYA*	*MAHATVA*
	SLO-2	*EIDGAH–KAHANIPREMCHAND*	*SAMAJIKSAMRASTA*	*VIRTAKEBHAVKOJAGANA*	*VIVIDHPRAYOG*	*PRAYOG*
S-6	SLO-1	*KAHANIKAPARICHAYA*	*PAURANIKKAHANIYOSEAVAGATKARANA*	*VIDHARMKAPRATIFAL*	*HINDISEANGREZIANUVAD*	*UDDESHYA*
	SLO-2	*KAHANIVISLESHAN*	*MAHABHARATEVAMRAMAYANKESAMAJKITULNA*	*VANJEVANSEAVAGATKARANA*	*ANGREZISEHINDIANUVAD*	*TAKANIKISHABDAVALIKAMHATVA*
S-7	SLO-1	*BALMANOVIGYAN*	*BABULAURKAKTASH-RAMDARASHMISHRA*	*SITAKEADARSHCHARITRASEAVAGATKARANA*	*ANUVADKAPRAYOJAN*	*HINDISEANGREZISHABD*
	SLO-2	*ASMANTAKACHITRAN*	*LEKHAKPARICHAY*	*RAMKECHARITRASEAVAGATKARANA*	*ANUVADKAPRAYOG*	*ANGREZISEHINDISHABD*
S-8	SLO-1	*DIPSEDIPJALE-USHAYADAV*	*PATHKAVISLESHAN*	*VIRTAKEBHAVJAGANA*	*SHROTBHASHAKAGYAN*	*EKDINEKSHABD*
	SLO-2	*SAPNEKELIYESANGHARSH*	*MANVATAKOJIVITRAKHANEKIPRERNA*	*PATHKAVISLESHAN*	*LAKSHYABHASHAKAGYAN*	*SHABDONKAVISLESHAN*
S-9	SLO-1	*SAMASYAKASMADHANJADMENHOTAHAI*	*AAJKESANDARBHMEMAHABHARATKIUPYOGITA*	*PATHPRICHARCHA*	*ANUVADKADAYITVA*	*PATHPRICHARCHA*
	SLO-2	*PRASHNABHAYASH*	*PRASHNABHAYASH*	*PRASHNABHAYASH*	*ANUVADKAABHYASH*	*PRASHNABHAYASH*

Learning Resources	***Theory***: *EditedBook:"PRAYOJANMULOKHINDI",SRIJONLOKPUBLICATION,2023,NewDelhi* *1. SrijanlokLiteraryMagazine,Ara(Bihar–802301)* *2. https://hindisamay.com/* *3. https://ncert.nic.in/textbook.php?fhbr1=0-12* *4. PrayojanmulakHindi,Dr.Sontakke* *https://rajbhasha.gov.in/hi/ol_clause*

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromHigherTechnicalInstitutions	InternalExperts
1.Shri.SantoshKumar,Editor-SrijanlokMagazine,VashishthNagar,Agra-802301.	*1.Prof.(Dr.)S.NarayanRaju,Head,DepartmentofHindi,CUTN,TamilNadu*	*1.Dr.SPreeti.AssociateProfessor&Head,SRMIST.*
		2.Dr.Md.S.IslamAssistantProfessor,SRMIST.
		3.Dr.S.RaziaBegum,AssistantProfessor,SRMIST.
		4.Dr.NishaMurlidharanAssistantProfessor,VDP,SRMIST.

SEMESTER-III

CourseCode	ULF23AE1J	CourseName	French for Specific Purpose-I	CourseCategory	AE	AbilityEnhancementCourses	L	T	P	O	C
							1	0	2	2	2

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*French*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*Thepurposeoflearningthiscourseisto:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*Strengthenthelanguageofthestudentsbothinoralandwritten*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Expresstheirsentiments,emotions,andopinions,reactingtoinformation,situations*																		
CLR-3 :	*Makethemlearnthebasicrulesof FrenchGrammar.*																		
CLR-4 :	*Developstrategiesofcomprehensionoftextsofdifferentorigin*																		
CLR-5 :	*Enablethestudentstoovercomethefearofspeakingaforeignlanguageandtakepositionasaforeignerspeaking French*																		
Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*	LevelofThinking(Bloom)	ExpectedProficiency(%)	ExpectedAttainment(%)	FundamentalKnowledge	ApplicationofConcepts	LinkwithRelatedDisciplines	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowledge	SkillsinModeling	Analyze,InterpretData	InvestigativeSkills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	PSO-1	PSO-2	PSO-3
CLO-1 :	*ToacquireknowledgeaboutFrenchlanguage*	2	75	80	H	M	H	H	M	H	H	L	M	M	H	L	-	-	-
CLO-2 :	*Tostrengthentheknowledgeonconcept,culture,civilization,andtranslationofFrench*	2	80	90	M	H	L	H	H	M	H	M	L	L	H	M	-	-	-
CLO-3 :	*Todevelopcontentusingthefeaturesin Frenchlanguage*	2	75	80	H	H	L	M	H	M	L	H	M	M	H	H	-	-	-
CLO-4 :	*Tointerpret&TranslatetheFrenchlanguageintootherlanguage*	2	75	90	H	L	M	H	M	H	H	M	L	H	M	L	-	-	-
CLO-5 :	*Toimprovethecommunication,interculturalelementsinFrenchlanguage*	2	80	75	M	H	H	L	M	M	H	H	M	L	H	M	-	-	-

Duration(hour)		9	9	9	9	9
S-1	SLO-1	*TPdechimie*	*Lejourdesexamens*	*L'impératifnégatif*	*Comprendre une lettre demotivation*	*Comprendrelastructured'un rapportdestage*
	SLO-2	*Lesexemples*	*Lesactivités*	*-Lepassécomposéavecêtre*	*Lesexemples*	*Trouverdesmotsclés-*
S-2	SLO-1	*-UnTPaulaboratoire-*	*Lesmsàlafrançaise-*	*Lesexemples*	*Repérerleprésent*	*Lesactivités*
	SLO-2	*Lesexemples*	*Lesactivités*	*Lepassécomposédesverbespronominaux*	*Lesactivités*	*Comprendreuntextetechnique-*
S-3	SLO-1	*ComprendreunTP*	*Lesexamens*	*Larecherchedestage-*	*,lepassécomposéet*	*Lesactivités*
	SLO-2	*Lesexemples*	*Lesactivités*	*Lesexemples*	*Lesactivités*	*Lesexemples*
S-4	SLO-1	*-Suivreunprotocoleexpérimental-*	*-Donnerdesconseils*	*Lesactivités*	*lefuturdansuntexte*	*Releverdesargumentsdansuntexte-*
	SLO-2	*Lesactivités*	*Lesexemples*	*LestageenFrance*	*Lesexemples*	*Lesactivités*
S-5	SLO-1	*Liredeséquationschimiques-*	*Ecrireetcomprendreunsms-*	*Lesactivités*	*-Lerapportdestageetledomainedescarburants-*	*Lesexemples*
	SLO-2	*Lesactivités*	*Comprendreuneinterdiction*	*LeCVfrançais*	*Lesactivités*	*Lesactivités*
S-6	SLO-1	*Identifierdesformules chimiquesàl'oral*	*Lesactivités*	*Lesexemples*	*Lestage*	*Lesactivités*
	SLO-2	*Lesexemples*	*-Donnezdesconsignes-*	*Lalettredemotivation-*	*Lesexemples*	*LespronomsCOI*
S-7	SLO-1	*-L'infinitifpourexprimerun ordreou*	*Lesexemples*	*Comprendreuneoffredestage*	*Laméthodeduplandétaillé-*	*Lesexemples*
	SLO-2	*Lesactivités*	*Comprendre*	*Lesexemples*	*Lesactivités*	*Lesexemples*
S-8	SLO-1	*unconseil(danslesconsignes)-*	*Lesexemples*	*Lesactivités*	*Lesexemples*	*Lesactivités*
	SLO-2	*Lesexemples*	*etparlerd'actionspassées-*	*ComprendreetréaliserunCV*	*Lecontenudurapportdestage*	*Quelquesverbesetleurpréposition*
S-9	SLO-1	*Lanominalisation*	*Lesexemples*	*Lesactivités*	*Lesexemples*	*Lesactivités*
	SLO-2	*Lesexemples*	*L'impératifdesverbespronominaux*	*Lesexemples*	*Lesactivités*	*Lesexemples*

Learning Resources	***Theory:*** *1. "TechFrench"FrenchforScienceandTechnology,IngridLeGargasson,SharivaNaik,Clairechaize,LeséditionsDidier,India,2011* *2. https://www.fluentu.com/blog/french/french-grammar*

LearningAssessment											
Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertfromHigherTechnicalInstitutions**	**InternalExperts**
1.Mr.KavaskarDanasegaraneProcessExpert MaerskGlobalServiceCenterPvt.Ltd	1.Dr.C.ThirumuruganProfessor,DepartmentofFrench,PondicherryUniversity	1.Mr.KumaravelK.AssistantProfessor&Head,SRMIST,KTR
2.Mr.SharathRaamPrasad CharacterDesigner,AnimakerCompanyPvt.		2.Mrs.AbigalaiAssistantProfessor,SRMIST,VDP

SEMESTER-III

CourseCode	UFT23G01T	CourseName	Television Production – I	CourseCategory	G	GenericElectiveCourse	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Film Technology*	DataBook/Codes/Standards	Nil		

Course Learning Outcomes (CLO):	*Thepurposeoflearningthiscourseisto:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		LevelofThinking(Bloom)	ExpectedProficiency(%)	ExpectedAttainment(%)	FundamentalKnowledge	ApplicationofConcepts	LinkwithRelatedDiscipline	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowledge	SkillsinModeling	Analyze,InterpretData	InvestigativeSkills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	PSO-1	PSO-2	PSO-3
CLR-1 :	*To provide the Knowledge in Television Production*																		
CLR-2 :	*To know the difference of Film and television*																		
CLR-3 :	*To understand the functioning of Television Production*																		
CLR-4 :	*To impart the Knowledge of Microphone*																		
CLR-5 :	*To learn the trends in Televion Production*																		
Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*																		
CLO-1 :	*Students would learn the basics Handling of Microphone*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the handling of Equipments*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about recording Setup*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn fundamentals of Television Production*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn about Televion Production*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Introduction to Television Production: Early Experiments*	*Introduction to Television Camera Types*	*Introduction to Audio Capture*	*Television Studio Setup*	*Introduction to Video Editing*
	SLO-2	*Evolution of Television Technology: Inventions and Milestones*	*Overview of Broadcast Cameras*	*Types of Microphones*	*Multi-Camera Production*	*Overview of Editing Software*
S-2	**SLO-1**	*Television Production Roles: Producer, Director, Camera Operato*	*Understanding ENG Cameras*	*Microphone Placement Techniques*	*Live Broadcasting Essentials*	*Basic Editing Techniques Advanced Editing Techniques*
	SLO-2	*Audio Technician, Production Assistant*	*Exploring Studio Cameras*	*Environmental Considerations for Audio Recording*	*On-screen Graphics and Lower-thirds*	*Workflow Considerations in Video Editing*
S-3	**SLO-1**	*Exploring Television Genres - News Programs, Documentaries*	*Camera Setup and Configuration Basics*	*Basics of Audio Mixing and Monitoring*	*Visual Effects Integration Set Design Principles*	*Introduction to Sound Design*
	SLO-2	*Exploring Television Genres - Dramas, Sitcoms*	*Camera Settings: White Balance Adjustment*	*Audio Mixing Consoles*	*Camera Placement Strategies*	*Principles of Sound Editing Techniques for Sound Mixing and Mastering*
S-4	**SLO-1**	*Exploring Television Genres - Reality Shows, Game Shows*	*Camera Settings: Exposure Control*	*Monitoring Equipment Balancing Audio Levels*	*Lighting Grids and Setup*	*Syncing Audio with Video Understanding Delivery Formats*
	SLO-2	*The Pre-production Process: Scriptwriting Essentials*	*Camera Settings: Achieving Sharp Focus*	*Introduction to Lighting Setup*	*Control Room Operations*	*Broadcast Delivery Format*
S-5	**SLO-1**	*The Pre-production Process -Casting Procedures*	*Framing and Composition Principles -Rule of Thirds and Golden Ratio*	*Three-Point Lighting Setups*	*Directing Techniques for Multi-Camera Shoots*	*Streaming Delivery Format*

	SLO-2	*The Pre-production Process - Location Scouting Techniques*	*Leading Lines and Visual Storytelling*	*Key Light and Fill Light Intensity Adjustment in Lighting*	*Camera Switching Methods*	*On-demand Platform Delivery Format*
S-6	**SLO-1**	*The Pre-production Process - Scheduling Strategies*	*Camera Movement Techniques: Pans*	*Color Temperature Control Managing Shadows in Lighting*	*Principles of Shot Composition*	*Distribution Strategies for Video Content*
	SLO-2	*Scriptwriting for Television - Techniques and Formats*	*Camera Movement Techniques: Tilts*	*Advanced Microphone Techniques: Shotgun Microphones*	*Time Management in Live Productions*	*Target Audience Analysis*
S-7	**SLO-1**	*Scriptwriting for Television - Character Development*	*Camera Movement Techniques: Zooms*	*Advanced Microphone Techniques: Lavalier Microphones*	*Cueing Techniques for Smooth Transitions*	*Marketing and Promotion Strategies*
	SLO-2	*Casting and Location Scouting - Auditions and Selection Process*	*Camera Movement Techniques: Tracking Shots*	*Advanced Microphone Techniques: Boom Microphones*	*Troubleshooting Common Live Production Issues*	*Content Distribution Channels*
S-8	**SLO-1**	*Casting and Location Scouting - Location Permissions and Permits*	*Advanced Camera Operations: Focus Pulling*	*Understanding Equalization (EQ) in Audio Mixing*	*Incorporating Graphics and Effects in Live Broadcasting*	*Video Editing Software: Advanced Features*
	SLO-2	*Scheduling and Logistics - Equipment Rental and Crew Assignments*	*Advanced Camera Operations: Stabilization Techniques*	*Understanding Equalization (EQ) in Audio Mixing*	*Designing On-screen Graphics*	*Creative Editing Techniques*
S-9	**SLO-1**	*Scheduling and Logistics - Transportation Planning*	*Depth of Field Management Low Light Shooting Strategies*	*Adding Depth to Sound in Audio Mixing*	*Lower-thirds Design Principles*	*Sound Design: Advanced Concepts*
	SLO-2	*Television Studio Setup - Infrastructure Overview*	*High-Speed Shooting and Slow Motion*	*Advanced Audio Mixing Console Features*	*Techniques for Graphics Integration with Live Productions*	*Advanced Delivery Format Considerations*
S-10	**SLO-1**	*Television Studio Setup - Lighting Design*	*Green Screen and Chroma Key Techniques*	*Specialty Lighting Techniques*	*Introduction to Visual Effects in Television Production*	*Personalized Distribution Strategies*
	SLO-2	*Multi-camera Production - Directing Techniques*	*Interview Setup and Techniques*	*Specialty Lighting Techniques*	*Specialty Lighting Techniques*	*Personalized Distribution Strategies*
S-11	**SLO-1**	*Multi-camera Production - Camera Switching*	*Reality Show Shooting:*	*Creative Use of Gels and Diffusion Materials in Lighting*	*Creative Use of Gels and Diffusion Materials*	*Analyzing Marketing Effectiveness*
	SLO-2	*Live Broadcasting-Challenges and Solutions*	*Handheld Camera Strategies*	*Creative Use of Gels and Diffusion Materials in Lighting*	*Lighting for Different Environments: Indoor vs. Outdoor Settings*	*Analyzing Marketing Effectivenes*
S-12	**SLO-1**	*Live Broadcasting - Time Management and Cueing*	*Multi-Camera Production Coordination*	*Lighting for Different Environments: Indoor vs. Outdoor Settings*	*Integrating Audio Capture and Lighting Setup:*	*Final Project Presentation and Review*
	SLO-2	*Post-production Process -Editing Principles, Sound design and colour grading*	*Live Event Coverage: Strategies and Challenges*	*Integrating Audio Capture and Lighting Setup*	*Integrating Audio Capture and Lighting Setup:*	*Final Project Presentation and Review*

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

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

Course Designers		
ExpertsfromIndustry	**Experts from Academic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-III

Course Code	UFE23S01L	Course Name	Editing Audio Tracks	CourseCategory	G	Generic Elective Course	L	T	P	O	C
							0	0	3	2	1

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course OfferingDepartment	*Film Technology*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*
CLR-1 :	*To provide the Audio formats*
CLR-2 :	*To know the about sound*
CLR-3 :	*To understand the purpose audio transitions*
CLR-4 :	*To understand the purpose of leveling.*
CLR-5 :	*To learn the process of editing techniques*

Course Learning Outcomes (CLO):	Course Learning Outcomes (CLO):	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		At the end of this course,	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to UtilizeKnowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1 :	*Students would learn the basics the Audio formats*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the Sound*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about audio transitions*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn Leveling*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Editing techniques.*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		12
S-1 & S-2	SLO-1	*Audio formats*
S-3 to S-4	SLO-1	*Sound waves and sample rates*
S-5 to S-6	SLO-1	*Sound Softwares*
S-7 to S-8	SLO-1	*Fade in, Fade out, Cross Fade (Dissolve) in Sound.*
S-9 to S-10	SLO-1	*Noise Reduction and audioFilters*
S-11 to S-12	SLO-1	*Leveling*
S-13 to S-14	SLO-1	*Leveling*
S-15 to S-16	SLO-1	*Equalization*
S-17 to S-18	SLO-1	*Changing the pitch (Duration)*
S-19 to S-20	SLO-1	*Changing the pitch (Duration)*
S-21 to S-22	SLO-1	*Reverb,Echo,-types of audio effects*
S-23 to S-24	SLO-1	*Editing Music Track in edit software*
S-25 to S-26	SLO-1	*Editing Voice Track in edit software*
S-27 to S-28	SLO-1	*Mixing, International track in edit software*
S-29 to S-30	SLO-1	*Mastering in edit software*

CLASS EXERCISE:

(Students must practice all exercises) (Each exercise carries FOUR marks)
(Five exercises x 08 marks = 40 marks & 10 marks for Regularity & Discipline = Total- 50 Marks)

1. Exploring *Audio formats Sound waves and sample rates* : 2 Weeks
   Minimum 4 class works : Record works- Nil.
2. Practicing *Fade in, Fade out, Cross Fade (Dissolve) in Sound.* : 2 Weeks
   Minimum 4 class works : Record works- Nil.
3. Applying audio effects and filters to tracks : 3 Weeks
   Minimum 4 class works : Record works- Nil.
4. Editing Voice and Music Tracks : 3 Weeks
   Minimum 4 class works : Record works- Nil.
5. *Mixing and Mastering in edit software* : 3 Weeks
   Minimum 4 class works : Record works- Nil.

(The students must demonstrate the Work for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	

Learning Assessment											
Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (50% weightage)**								**Final Examination (50% weightage)**	
		CLA – 1 (10%)		**CLA – 2 (10%)**		**CLA – 3 (20%)**		**CLA – 4 (10%) #**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc..

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-III

CourseCode	*UFT23P01L*	CourseName	Internship-I	CourseCategory	P	Internship/Apprenticeship/Project/CommunityOutreach	L	T	P	O	C
							0	0	0	0	1

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Film Technology*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*Thepurposeoflearningthiscourseisto:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To acquire the basic knowledge of Film industry*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To understand the working atmosphere of Film industry*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to UtilizeKnowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-3 :	*To know and practice field works in various designations of various Film 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 Film field through intern training*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the media industry practically*	*3*	*90*	*90*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-2 :	*Students would gain knowledge of media field circumstances*	*3*	*85*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-3 :	*Students would know various designations and various media setup*	*3*	*90*	*90*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-4 :	*Students would gain knowledge about film & TV industry*	*3*	*85*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-5 :	*Students would be proficient in the media field*	*3*	*80*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-

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/ 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 %

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-III

Course Code	UCD23V03T	Course Name	Industry Oriented Employability Skills for Arts	CourseCategory	V	Value Addition Course	L	T	P	O	C
							2	0	0	2	2

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course OfferingDepartment	*Career Guidance Cell*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*Demonstrate various principles involved in solving mathematical concepts related to permutation and combination and probability and interpret data*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Learn the basic mechanics of Grammar*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to UtilizeKnowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-3 :	*Develop resume-building practice and presentation skills in students*																		
CLR-4 :	*Prepare students for job interviews*																		
CLR-5 :	*Instill confidence in students and develop the necessary skills to face interview*																		
Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*																		
CLO-1 :	*Understand the concepts of permutation and combinations, probability, and approach questions in a simpler and innovative method*	3	80	70	M	M	-	M	-	H	-	M	H	M	-	H	-	-	-
CLO-2 :	*Understand the different parts of speech and use them in sentences appropriately*	3	85	75	M	-	-	M	-	H	-	-	-	-	H	-	-	L	H
CLO-3 :	*Understand the importance of resume preparation and building a resume*	3	85	80	H	M	M	M	M	H	L	-	-	-	-	-	M	-	H
CLO-4 :	*Face interviews confidently*	3	85	80	M	M	H	M	M	H	L	-	-	-	-	-	M	-	H
CLO-5 :	*Develop their domain skills*	3	85	80	M	M	H	M	M	H	L	-	-	-	-	-	M	-	H

Duration(hour)		12	12	12	12	12
S-1	SLO-1	*Permutation and Combination – Introduction*	*Puzzles Selections – Introduction*	*Resume Writing – Introduction*	*Negotiation Skills - Introduction*	*Blog & Business – Writing –Introduction*
	SLO-2	*Permutation and Combination – Problems*	*Puzzles Selections – Problems*	*Resume Writing – Formats*	*Negotiation Skills – PractiseSession*	*Blog & Business – Writing – Stepsto follow*
S-2	SLO-1	*Probability – Introduction*	*Puzzles Distribution – Introduction*	*Resume Writing – PractiseSession I*	*Negotiation Skills - Activity*	*Marketing Writing – Introduction*
	SLO-2	*Probability – Problems*	*Puzzles Distribution – Problems*	*Resume Writing – PractiseSession II*	*Negotiation Skills – FeedbackSession*	*Marketing Writing – Tips andResources*
S-3	SLO-1	*Data Sufficiency –Introduction*	*Change of Voice – Introduction*	*Presentation – Introduction*	*Prioritising Activities for aProductive Work Day*	*Content Strategy – Introduction*
	SLO-2	*Data Sufficiency – Problems*	*Change of Voice – Rules andconversion*	*Presentation - Do's and Don'ts*	*Prioritising Activities for a Productive Work Day – Feedback Session*	*Content Strategy – How to writeand order different types of Content*
S-4	SLO-1	*Escalator Problems –Introduction*	*Change of Speech – Introduction*	*Presentation – Types and Rules*	*How to collect, analyse and shareFeedback*	*Creative Writing – Introduction*
	SLO-2	*Escalator Problem –TrickyProblems*	*Change of Speech – Rules andExercises*	*Presentation – Using VisualElements*	*How to collect, analyse and shareFeedback*	*Creative Writing – Elements andExamples*
S-5	SLO-1	*Surds and Indices–Introduction*	*Attention to Details – Introduction*	*Presentations – Oral & PPT –Mock Presentation*	*Content Writing - Language Skills– Introduction*	*Copy Writing – Introduction*
	SLO-2	*Surds and Indices –Problems*	*Attention to Details – Benefits and itsImportance*	*Suggestions and Tips to improve*	*Language Skills – Importanceand Practise Session*	*Copy Writing – Techniques toimprove*
S-6	SLO-1	*Cubes & Cuboids –Introduction*	*Completing Statements – Introduction*	*Types of Interviews - Group /Stress / HR – Introduction*	*Internet Skills – Introduction*	*Plagiarism - Introduction*
	SLO-2	*Cubes & Cuboid – Problems*	*Completing Statements – Types andRules*	*Types of Interviews - MockInterview*	*Internet Skills – Process of Writing, Editing and Publishing in a digital Format*	*Plagiarism – Types and LegalAspects*

Learning Resources	***Theory:*** *1. Abhijit Guha, Quantitative Aptitude for Competitive Examinations, Tata McGraw Hill, 5th Edition* *2. Scott Bennett, The Elements of Resume Style: Essential Rules for Writing Resumes and Cover Letters That Work, AMACOM, 2014* *3. Raymond Murphy, Intermediate English Grammar, Cambridge University Press, 2007* *4. Robert W. Bly, The Copywriter's Handbook, St. Martin's Griffin Press, 3rd Edition.*

LearningAssessment

Level	**Bloom'sLevelofThinking**	**ContinuousLearningAssessment(100%weightage)**			
		CLA-1(20%)	**CLA-2(20%)**	**CLA-3(30%)**	**CLA-4(30%)#**
		Theory	**Theory**	**Theory**	**Theory**
Level1	Remember	10%	10%	30%	30%
	Understand				
Level2	Apply	50%	50%	40%	40%
	Analyze				
Level3	Evaluate	40%	40%	30%	30%
	Create				
	Total	**100%**	**100%**	**100%**	**100%**

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

CourseDesigners

ExpertsfromIndustry	**ExpertsfromHigherTechnicalInstitutions**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

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SEMESTER-IV

Course Code	UFE23401T	Course Name	Principles of Editing	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							4	0	0	2	4

re-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course OfferingDepartment	*Film Technology*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:
CLR-1 :	To learn basic principles of film
CLR-2 :	To know the techniques on video production.
CLR-3 :	To understand and analyze film
CLR-4 :	To gain knowledge on editing theory
CLR-5 :	To learn the process of sound design.

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to UtilizeKnowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1 :	Students would learn basic principles of film	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	Students would know techniques on video production.	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	Students would gain knowledge and analyze film	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	Students would learn on editing theory	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	Students would learn process of sound design.	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Visualization	Preproduction and location	Scripting	ENG	Rendering
	SLO-2	Visual grammar	- Idea, Concepts,	Writing for video,	, EFP,	Rendering of video
S-2	SLO-1	Video camera v/s Film camera -	Planning, Storyboard, and Discussion	TV news,	OB Van	bouncing of audio
	SLO-2	Components of Film Camera and film formats	cast and crew	Documentary – Lighting:	- Preproduction work for FP (field production)	, synchronization
S-3	SLO-1	Film projection	, Screenplay, Dialogue writing,	Lighting instruments used in studio/outdoor	- Floor plan for entertainment shows,	synchronization of audio
	SLO-2	Lens-Focal Length & Perspective	Budget preparation.	- Types of lighting - Reflection and absorber –	floor plans for stadium(match) -	synchronization of audio with video,
S-4	SLO-1	F-stops &TStops	Production Process - Shooting	Composition: Creating third Dimension -	Production standards	DCP-Digital cinema package
	SLO-2	Focusing The Image	, Daily log sheet,	Depth of Film Space- Effect of Lens	, NTSC, PAL, SECAM,	, Finish via Digital Intermediate-
S-5	SLO-1	Depth of Field	Arrangement of set indoor/outdoor,	and light on images	Chroma keying, motion capture -	Film to Digital Transfer Methods -
	SLO-2	- Depth of Focus	blue matte,	- Shooting for Editing- Continuity-	Using of Different keying Methods,	EDL, XML, AAF, NXF
S-6	SLO-1	- Track shot & Zoom Basic Settings -	Floor management,	Imaginary Line concepts- EyeLine.	Using of Mattes,	file format
	SLO-2	Picture Control - White Balance -	Direction, Marketing.	Match – Sound:	Lighting Techniques	- Uploading of video over internet -.
S-7	SLO-1	Black Balance - Colour Temperature	Post Production - Editing (online/offline),	Types of programme sounds, Function	- Shooting Techniques	Quality and challenges
	SLO-2	- Image censor, CCD, CMOS,	television graphics,	, Barriers of sound design and mixing,	- Green Screens in Live Broadcasts	; distribution of film today
S-8	SLO-1	Angles, Movements	special effects	recording multi tracks	, Garbage and Degrain mattes,	; distribution of film in future
	SLO-2	- Shutter speed, Aperture, Exposure	, BGM,	– Editing: Introduction to editing -	Morphs,	- Analog technology
S-9	SLO-1	Auto focus, Manual,	Sync of video and narration	Non-linear and linear editing Time,	Rig and Wire Removal.	Digital technology
	SLO-2	Automatic iris - Camera mountings:	,. Sync of video and narration – Concepts	Rhythm, Pace and Tempo	Slow motion,	Broadcasting -

S-10	**SLO-1**	*Tripods*	*Sync of video and narration- I*	*Definition of Timing*	*Frame rate*	*Transmission technologies -*
	SLO-2	*Tripods types*	*comparing, anchoring, mastering,*	*– Factors governing timing*	*– Resolution - 4:3 and 16:9*	*Transmission technologies – Analogue*
S-11	**SLO-1**	*Monopods*	*mixing, coloring*	*– Shot duration. Maintaining Rhythm in storytelling;*	*- – Resolution 16:9*	*Transmission technologies - Digital*
	SLO-2	*, Crane, Spreader, Dolly*	*Post Production - distribution of film*	*Fast Pace, Slow pace movies;*	*Future trends in filming*	*Transmission technologies – Wireless*
S-12	**SLO-1**	*, Crane, Spreader, Dolly – I*	*distribution of film - Promotions*	*Understanding Tempo in story telling – Cut Rate*	*and new video recording formats*	*Development of video recording*
	SLO-2	*–, Trolley.*	*distribution of film - theaters*	*Understanding Tempo in story telling – Cut Rate*	*new video recording formats*	*Development of film recording*

UNIT- I

Visualization - Visual grammar - Video camera v/s Film camera - Components of Film Camera and film formats - Film projection - Lens-Focal Length & Perspective – F-stops &TStops - Focusing The Image - Depth of Field - Depth of Focus - Track shot & Zoom Basic Settings - Picture Control - White Balance - Black Balance - Colour Temperature - Image censor, CCD, CMOS, Angles, Movements - Shutter speed, Aperture, Exposure – Auto focus, Manual, Automatic iris - Camera mountings: Tripods, monopods, Crane, Spreader, Dolly, Trolley.

UNIT- II:

Preproduction and location - Idea, Concepts, Planning, Storyboard, and Discussion about cast and crew, Screenplay, Dialogue writing, Budget preparation. Production Process - Shooting, Daily log sheet, Arrangement of set indoor/outdoor, blue matte, Floor management, Direction, Marketing. Post Production - Editing (online/offline), television graphics, special effects, BGM, Sync of video and narration, comparing, anchoring, mastering, mixing, coloring and distribution of film.

UNIT - III:

Scripting: Writing for video, TV news, Documentary – Lighting: Lighting instruments used in studio/outdoor - Types of lighting - Reflection and absorber – Composition: Creating third Dimension - Depth of Film Space- Effect of Lens and light on images - Shooting for Editing- Continuity- Imaginary Line concepts- EyeLine Match – Sound: Types of programme sounds, Function, Barriers of sound design and mixing, recording multi tracks – Editing: Introduction to editing - Non-linear and linear editing Time, Rhythm, Pace and Tempo Definition of Timing – Factors governing timing – Shot duration. Maintaining Rhythm in storytelling; Fast Pace, Slow pace movies; Understanding Tempo in story telling – Cut Rate.

UNIT - IV:

ENG, EFP, OB Van - Preproduction work for FP (field production) - Floor plan for entertainment shows, floor plans for stadium(match) - Production standards, NTSC, PAL, SECAM, Chroma keying, motion capture -Using of Different keying Methods, Using of Mattes, Lighting Techniques - Shooting Techniques - Green Screens in Live Broadcasts, Garbage and Degrain mattes, Morphs, Rig and Wire Removal. Slow motion, Frame rate – Resolution - 4:3 and 16:9 - Future trends in filming and new video recording formats

UNIT – V:

Rendering of video and bouncing of audio, synchronization of audio with video, DCP-Digital cinema package, Finish via Digital Intermediate- Film to Digital Transfer Methods - EDL, XML, AAF, NXF file format - Uploading of video over internet - Quality and challenges; distribution of film today and in future - Analog and digital technology in Broadcasting - Transmission technologies - Development of video and film recording.

Learning Resources and Books	**Theory:** *1.* Chandler, Gael. *Film Editing*. USA. Michael Wiese Productions. October 1, 2009. *2.* Dancyger, Ken. *The Technique of Film And Video Editing*: History, Theory and Practice. London. Focal Press.5th Edition. Nov 10, 2010	*3.* Karel Reiz & Gavin Miller. *The Techniques of Film Editing*. USA. Focal Press, 2009. *4.* Arijon, Daniel. *Grammar of the Film Language*. US. Silman James press. 1991

Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

#CLA–4 can be from any combination of these: Assignments, Seminars, TechTalks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - IV

CourseCode	UFE23402T	CourseName	Language of Film Editing	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Film Technology*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*Thepurposeoflearningthiscourseisto:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		LevelofThinking(Bloom)	ExpectedProficiency(%)	ExpectedAttainment(%)	FundamentalKnowledge	ApplicationofConcepts	LinkwithRelatedDiscipline	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowledge	SkillsinModeling	Analyze,InterpretData	InvestigativeSkills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	PSO-1	PSO-2	PSO-3
CLR-1 :	*To learn about film language*																		
CLR-2 :	*Tounderstand film making*																		
CLR-3 :	*ToKnowthe evolution in film making*																		
CLR-4 :	*To understand the concepts of editing*																		
CLR-5 :	*Tolearntheinfluence of Editing*																		
Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*																		
CLO-1 :	*Studentswouldlearn about FILM LANGUAGE*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Studentswouldknowthe film making*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Studentswouldgainknowledge on film Editing*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Studentswouldlearabout Editing*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Studentswouldlearn the influence Editing*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Film Language*	*THE INVOLVEMENT OF EDITING-*	*EVOLUTION - EDVIN.S PORTTER,*	*CONTRIBUTION BY TOP 10 CREATIVE DIRECTORS EDITING -*	*EMBEDDED VALUES*
	SLO-2	*Film Language - Evolution, Overview,*	***Editing Techniques and Tools**,*	*Lumiere Brothers*	*Development of Narrative Structure*	*Interviews influence of eminent personalities in Editing from their outstanding achievement.*
S-2	**SLO-1**	*Film Language - Methods,*	***Narrative Editing,***	*– Georges melies*	*Hitchcock*	*From Walter Murch Editor of 'The English patient'*
	SLO-2	***Silent Cinema and Early Film Language***	***Documentary Editing,***	*– Porter*	*Akira Kurosowa*	*, 'Apocalypsenow',*
-3	**SLO-1**	***Introduction to Silent Cinema***	***, Editing for Television,***	*– Griffith*	*– Satyajit Ray*	*'American Graffiti', '*
	SLO-2	***Silent Film Aesthetics***	***Digital Content Editing,***	*- Kuleshov*	*; CONTRIBUTION OF INDIAN DIRECTORS*	*God Father'*
S-4	**SLO-1**	***Silent Film Genres***	***the Role of the Editor***	*– Pudovkin*	*- Ellis .R Dungan to Bhuddhadeb Dasgupta,*	*to Recent Editors in India.,*
	SLO-2	***Silent Film Stars and Stardom***	***Understanding the Editor's Role***	*– Eisenstein.*	*CO-ORDINATION IN THE FIELD OFEDITING*	*MTV INFLUENCE AND CHANGING TRENDSIn Editing, the*
S-5	**SLO-1**	***The Birth of Film Language***	***Creative Decision-Making***	*Alternative Editing,*	*, Actors Co ordination*	*Narrative Trends*
	SLO-2	***Silent Cinema and Society***	***Ethical Considerations***	*BIRTH OF CRITICAL AESTHETIC NEWWAVE,*	*– Stanislavosky*	*Rhythm, Tempo*
S-6	**SLO-1**	***Sound and the End of Silent Cinema***	*Editing - Selection*	*Eric Rohmer*	*– Action in Time & Space.*	*Continuity - Editing*

	SLO-2	***Legacy of Silent Cinema***	***Introduction to Film Editing***	*– Renoir - Godard –*	*Director's Maintenance of Rhythm and changes*	***Match Cuts***
S-7	SLO-1	***Classical Hollywood Cinema,***	***Continuity Editing***	*Truffaut*	*the Narration with Graduation –*	***Eyeline Matches***
	SLO-2	***Introduction to Classical Hollywood Cinema***	***Montage Editing***	*– Bresson*	*Screen play writers concept in developing*	***180-Degree Rule***
S-8	SLO-1	***The Studio System and Film Production***	***Digital Editing Tools***	*– Roberto Rosellini*	***Story Structure***	***Shot-Reversal Technique***
	SLO-2	***Narrative Conventions and Storytelling Techniques***	*Structuring, ,*	*– Leads to Luis Bunuel.*	***Character Development***	***Action-Reaction Editing***
S-9	SLO-1	***Visual Style and Aesthetics***	*Balance and Emphasis*	*Italian Directors*	***Conflict and Tension***	***Temporal Continuity***
	SLO-2	***Genre Studies: The Hollywood Genre System***	*, Dynamic Axis,*	1. *Michelangelo Antonioni*	***Visual Storytelling***	***Smooth Transitions***
S-10	SLO-1	***Representation and Ideology***	*Motivation*	2. *Luchino Visconti*	***Scene Structure***	*Complexity Editing*
	SLO-2	***The Enduring Legacy of Classical Hollywood***	*Point of focus,*	3. *Roberto Rossellini*	***Script Formatting***	***Montage and Pace***
S-11	SLO-1	***Avant-Garde and Experimental Cinema,***	*Sequencing*	4. *Vittorio De Sica*	***Script Formatting***	***Layering and Depth***
	SLO-2	***European New Waves,***	*Rhythm & pace*	5. *Bernardo Bertolucci* 6. *Pier Paolo Pasolini*	*the tempo in narration of expositioning idea to resolution.*	***Parallel Editing***
S-12	SLO-1	***Contemporary Film Language***	***Dynamic Editing Rhythms***	*Directors Fellini*	*Birth of sound -*	*Alternative method has given Birth*
	SLO-2	***Visual Style and Aesthetics in Contemporary Cinema***	***Emotional Impact of Rhythm and Pace***	*Leads to Lvis Bunel*	*Editors, Story Editor*	*. In future, alternative from film to digital presentation birth will be focused*

UNIT I:
Film Language - Evolution, Overview, Methods, Silent Cinema and Early Film Language - Introduction to Silent Cinema, Silent Film Aesthetics, Silent Film Genres, Silent Film Stars and Stardom, The Birth of Film Language, Silent Cinema and Society, Sound and the End of Silent Cinema, Legacy of Silent Cinema; Classical Hollywood Cinema - Introduction to Classical Hollywood Cinema, The Studio System and Film Production, Narrative Conventions and Storytelling Techniques, Visual Style and Aesthetics, Genre Studies: The Hollywood Genre System, Representation and Ideology, The Enduring Legacy of Classical Hollywood, Avant-Garde and Experimental Cinema, European New Waves, Contemporary Film Language, Visual Style and Aesthetics in Contemporary Cinema

UNIT II
THE INVOLVEMENT OF EDITING- Editing Techniques and Tools, Narrative Editing, Documentary Editing, Editing for Television, Digital Content Editing, the Role of the Editor, Understanding the Editor's Role, Creative Decision-Making, Ethical Consideration,Editing – Selection, Introduction to Film Editing, Continuity Editing, Montage Editing, Digital Editing Tools, Structuring, Balance and Emphasis, Dynamic Axis, Motivation, Point of focus, Sequencing, Rhythm & pace, Dynamic Editing Rhythms, Emotional Impact of Rhythm and Pace

UNIT III
EVOLUTION STARTS FROM EDVIN.S PORTTER, Lumiere Brothers – Georges melies – Porter – Griffith - Kuleshov – Pudovkin – Eisenstein. Alternative Editing, BIRTH OF CRITICAL AESTHETIC NEWWAVE, Eric Rohmer – Renoir - Godard – Truffaut – Bresson – Roberto Rosellini – Leads to Luis Bunuel. Italian Directors Fellini and – Leads to Lvis Bunel

UNIT IV:
CONTRIBUTION BY TOP 10 CREATIVE DIRECTORS EDITING - Development of Narrative Structure by Hitchcock to Akira Kurosowa – Satyajit Ray ; CONTRIBUTION OF INDIAN DIRECTORS - Ellis .R Dungan to Bhuddhadeb Dasgupta, CO-ORDINATION IN THE FIELD OFEDITING, Actors Co ordination – Stanislavosky – Action in Time & Space. Director's Maintenance of Rhythm and changes the Narration with Graduation – Screen play writers concept in developing the tempo in narration of expositioning idea to resolution. Birth of sound -Editors, Story Editors.

UNIT V:

EMBEDDED VALUES - Interviews influence of eminent personalities in Editing from their outstanding achievement. From Walter Murch Editor of 'The English patient', 'Apocalypsenow', 'American Graffiti', 'God Father' to Recent Editors in India., MTV INFLUENCE AND CHANGING TRENDSIn Editing, the Narrative Trends are getting changed. Mainly Rhythm, Tempo get changed. Continuity - Editing gets changed to Complexity Editing the Alternative method has given Birth. In future, alternative from film to digital presentation birth will be focused.

Learning Resources	**Text books:** 1. Dancyger, Ken. The Technique Of Film And Video Editing: History, Theory and Practice. London. Focal Press.5th Edition. Nov 10, 2010. 2. Rosenblum,Ralph. Karen, Robert. When The Shooting Stops. The Cutting Begins: A Film Editor's Story . Da Capo Press. August 22, 1986. 3. Ondaatje, Michael The Conversations: Walter Murch and the Art of Editing Film. Knopf. Reprint edition (5 October 2004).	**Reference books:** 1. Murch, Walter. *In the Blink of an Eye*.US. Silman-James Press .Revised 2nd Edition. August 1, 2001. 2. Millar, Gavin. Reisz, Karel. Gavin. *Technique of film editing*. London. Focal press. 2nd edition. September 29, 2009. 3. Oldham, Gabriella. First Cut: *Conversations with Film Editors*, US. University of California Press.1st Edition, November 5, 2012.

Level	Bloom'sLevelof Thinking	Continuous Learning Assessment (50%weightage)								Final Examination (50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-IV

CourseCode	*UFE23403L*	CourseName	Editing Specialization Exercises-II	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Film Technology*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*Thepurposeoflearningthiscourseisto:*	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		LevelofThinking(Bloom)	ExpectedProficiency(%)	ExpectedAttainment(%)	FundamentalKnowledge	ApplicationofConcepts	LinkwithRelatedDiscipline	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowledge	SkillsinModeling	Analyze,InterpretData	InvestigativeSkills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	PSO-1	PSO-2	PSO-3
CLR-1 :	*Tolearntheprocessof Editing*																		
CLR-2 :	*Toknowtheworkflow of editing*																		
CLR-3 :	*Tounderstandthe Editing Specilization*																		
CLR-4 :	*ToLearn about Editing techniques*																		
CLR-5 :	*Tolearn about Editing Specilization*																		
Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*																		
CLO-1 :	*Studentswouldlearnthebasicsof Editing*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Studentswouldknowworkflow to Editing*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Studentswouldgainknowledgeabout Editing Specilization*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Studentswouldlearn Editing techniques*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Studentswouldlearntoprocess Editing Specilization*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		15
S-1toS-8	**SLO-1**	*Assembling the rushes according to shooting report*
S-9toS-16	**SLO-1**	*Importing*
S-17toS-24	**SLO-1**	*Match cut practice*
S-23toS-32	**SLO-1**	*Creating a scene*
S-33toS-40	**SLO-1**	*Fast motion, slow motion*
S-41toS-48	**SLO-1**	*Marker , Freeze frame*
S-49toS-56	**SLO-1**	*Menu creating/button link/understanding tracks , menus, audio*
S-57toS-64	**SLO-1**	*Multi angle clip editing*
S-65toS-72	**SLO-1**	*Green matte*
S-73toS-80	**SLO-1**	*Working with key frame*
S-81toS-88	**SLO-1**	*Montage / compilation*
S-89toS-96	**SLO-1**	*Brightness contrast adjust/ audio level adjustment*
S-97toS-104	**SLO-1**	*Colour Bar, Beep sound – SLUG, Templates*
S-105toS-112	**SLO-1**	*Different types of Exporting*
S-113toS-120	**SLO-1**	*Mastering –Final out Exporting*

CLASS EXERCISE:

(Studentsmustpracticeallexercises)(EachexercisecarriesFourmarks)
(FOURexercisesx02marks=08marks&02marksforRegularity&Discipline=Total-10Marks)

1. Exploringthe Importing Different formats :4Week
   Minimum02classworks
2. ExploringMatch cuts,various speedn visuals, :3Week
   Minimum03classworks
3. Exploring Green matte, Montage, Key frames. :4Week
   Minimum03classworks
4. Exploring Colour correction, Cuting Montages :4Weeks
   Minimum03classworks

(Thestudentsmustanswer the questions and creat and show Practicaly,whichwillbeevaluatedbytheExternalExaminer)

Learning Resources and Books	***Practical:*** *1.* Millar, Gavin. Reisz, Karel. Gavin. *Technique of film editing*. London. Focal press. 2nd edition. September 29, 2009 *2.* Chandler, Gael. Cut by Cut: Editing your film or video. USA. Michael Wiese Productions, 2nd edition. June 1, 2012.

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-IV

Course Code	ULT23AE2J	Course Name	Applied Tamil – II	Course Category	AE	Ability Enhancement Courses (AE)	L	T	P	O	C
							1	0	2	2	2

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning		
		1	2	3
CLR-1 :	அகராதி, கலைச்சொல் குறித்த நுட்பங்களை அறியச் செய்தல்	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)
CLR-2 :	நேர்காணல் செய்யும் திறனும் செய்தி வாசிப்பு முறைகளையும் தெரியச் செய்தல்			
CLR-3 :	விமர்சனத்தின் தன்மைகளும் செய்தியறிக்கை தயாரிக்கும் முறையையும் அறியச் செய்தல்			
CLR-4 :	பேச்சுக்கலையின் தனித்துவங்களைப் புரியச் செய்தல்			
CLR-5 :	*கணினித்தமிழின் பல்வேறு நுட்பங்களைத் தெரியச் செய்தல்*			

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)
CLO-1 :	அகராதித்துறை, கலைச்சொல்லாக்கத் துறையைத் தெரிந்துகொள்ளுதல்	2	75	60
CLO-2 :	ஊடகங்களில் மொழி ஆளுமையோடு செயல்படும் திறன் பெறுதல்	2	80	70
CLO-3 :	கலை, இலக்கிய விமர்சன முறைகளையும், செய்தியறிக்கை தயாரிக்கும் நுட்பங்களையும் தெரிந்துகொள்ளுதல்	2	70	65
CLO-4 :	*பல்வேறு வடிவங்களைக் கொண்ட பேச்சுக்கலையை அறிவதன்வழி, சிறந்த மேடைப் பேச்சாளராக உருவாகும் தகுதியைப் பெறுதல்*	2	70	70
CLO-5 :	*தமிழைக் கணினி வழி, இணையம் வழி கொண்டுசேர்க்கும் உலகளாவிய செயல்பாடுகளை அறிந்துகொள்ளுதல்*	2	80	70

Program Learning Outcomes (PLO)															
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
H	*L*	*H*	*M*	*H*	*H*	*L*	*M*	*H*	*M*	*L*	*H*	-	-	-
H	*M*	*H*	*L*	*M*	*H*	*L*	*H*	*M*	*L*	*H*	*H*	-	-	-
H	*L*	*H*	*M*	*H*	*H*	*M*	*H*	*L*	*H*	*M*	*H*	-	-	-
H	*M*	*H*	*L*	*H*	*M*	*M*	*H*	*H*	*L*	*H*	*H*	-	-	-
H	*M*	*H*	*H*	*M*	*H*	*L*	*M*	*H*	*L*	*H*	*H*	-	-	-

Duration (hour)		9	9	9	9	9
S-1	SLO-1	தமிழில் அகராதிகள்	நேர்காணல் அறிமுகம்	விமர்சனம் – அறிமுகம்	பேச்சுக்கலை	கணினித்தமிழ்
	SLO-2	ஒரு மொழி/ இருமொழி அகராதி	ஆளுமைத்திறன்	விமர்சனத்தின் நோக்கம்	பேச்சின் அடிப்படைகள்	கணினி வழித் தட்டச்சு
S-2	SLO-1	பன்மொழி அகராதி	நோக்கம் – கண்டறிதல்	விமர்சன வகைகள்	தன்னம்பிக்கையும் பேச்சும்	தட்டச்சு செய்யும் மென்பொருட்கள்
	SLO-2	உயிர்/ மெய் எழுத்துகள்	நேர்காணல் முறைகள்	இலக்கிய விமர்சனம்	பேச்சின் வகைகள்	எழுத்துருக்கள்
S-3	SLO-1	உயிர்மெய் எழுத்துகள்	இனிய சொற்கள் பயன்பாடு	திரை விமர்சனம்	மேடைப் பேச்சு	யூனிகோடு எழுத்துருக்கள்/ பிற எழுத்துருக்கள்
	SLO-2	அகராதிக்கான அடிப்படைகள்	நேர்காணல் வகைகள்	கலை விமர்சனம்	பட்டிமன்றப் பேச்சு	குரல் வழி தட்டச்சு
S-4	SLO-1	அகராதி உருவாக்கப் பயிற்சி	நேரடியாக வினா விடை	விமர்சகர் தகுதிகள்	சொற்பொழிவு முறை	எழுத்து வழி தட்டச்சு
	SLO-2	அகராதி உருவாக்கப் பயிற்சி	அச்சு ஊடக நேர்காணல்	தேர்ந்த புலமை	பேச்சின் நுட்பங்கள்	தட்டச்சு செய்யும் பயிற்சி
S-5	SLO-1	கலைச்சொல் அறிமுகம்	காட்சி ஊடக நேர்காணல்	எழுத்துவடிவ விமர்சனம்	பேச்சாளர்களும் பேசும் முறைகளும்	தட்டச்சு செய்யும் பயிற்சி
	SLO-2	பிறமொழிச் சொற்களும் தமிழில் கலைச் சொற்களும்	கேட்பு ஊடக நேர்காணல்	காட்சி வடிவ விமர்சனம்	பேச்சு - எடுத்துரைப்பும் உடல்மொழியும்	பிழை திருத்திகள்

Duration (hour)		9	9	9	9	9
S-6	SLO-1	கலைச்சொல்லாக்க நெறிமுறைகள்	கள ஆய்வில் நேர்காணல்	விமர்சனம் செய்யும் பயிற்சி	நவீன தொழில்நுட்பங்களில் பேச்சு முறைகள்	தமிழில் பிழை திருத்தம் செய்யும் மென்பொருட்கள்
	SLO-2	கலைச்சொல் உருவாக்க உத்திகள்	நேர்காணல் செய்யும் பயிற்சி	விமர்சனம் செய்யும் பயிற்சி	பேச்சாளர்க்குரிய தகுதிகள்	வலைப்பூ உருவாக்கம்
S-7	SLO-1	துறைசார் சொற்கள்	நேர்காணல் செய்யும் பயிற்சி	செய்தியறிக்கை	பேச்சுப் பயிற்சி	வலைப்பூவில் எழுதும் முறைகள்
	SLO-2	புதிய கண்டுபிடிப்புகளும் கலைச்சொற்களும்	செய்தி வாசிப்பு முறைகள்	சமூக நிகழ்வை எழுதுதல்	பேச்சுப் பயிற்சி	வலைப்பூவின் பயன்கள்
S-8	SLO-1	பயன்பாட்டுச் சொற்கள்	செய்தி வாசிப்பு நுட்பங்கள்	செய்தியாளர்க்குரிய தகுதிகள்	கலந்துரையாடலின் நோக்கம்	தமிழ் இணைய நூலகங்கள்
	SLO-2	கலைச்சொல்லாக்கப் பயன்பாடுகள்	உச்சரித்தல்	உற்றுநோக்குதல்	கலந்துரையாடலின் தனித்தன்மைகள்	இணைய நூலகப் பயன்பாடுகள்
S-9	SLO-1	கலைச்சொல் உருவாக்கப் பயிற்சி	பிழையின்றி வாசித்தல்	சமநிலையில் எழுதுதல்	தம் கருத்தைத் தெளிவாக உரைத்தல்	தமிழ்த் தொடரடைவுகள்
	SLO-2	கலைச்சொல் உருவாக்கப் பயிற்சி	வாசித்தலும் உணர்வும்	செய்தியறிக்கை தயாரித்தல்	கலந்துரையாடல் பயிற்சி	தொடரடைவின் பயன்பாடுகள்

Learning Resources	
	11. அகராதியியல், பெ. மாதையன், தமிழ்ப் பல்கலைக்கழகம், தஞ்சாவூர், 1997. 12. பேச்சுக்கலை, ம. திருமலை, மீனாட்சி புத்தக நிலையம், மயூராவளாகம், மதுரை, 2009. 13. பேச்சாளராக, அ.கி.பரந்தாமனார், பாரி நிலையம், சென்னை, 1961 14. **இணையத் தமிழ், சந்திரிகா சுப்பிரமணியன், சந்திரோதயம் பதிப்பகம், மதுரை, 2020.** 15. **நேர்காணல், மின்னூலகம், தமிழ் இணையக் கல்விக் கழகம்,** https://www.tamilvu.org/

Learning Assessment											
Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level 2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level 3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.,

Course Designers		
Experts from Industry	**Expert from Higher Technical Institutions**	**Internal Experts**
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*	*11. Dr. B.Jaiganesh, Associate Professor & Head, Dept. of Tamil, FSH, SRMIST, KTR*
		12. Dr. R. Ravi, Assistant Professor and Head, Dept. of Tamil, FSH, SRMIST, VDP.
		13. Mr. G. Ganesh, Assistant Professor, Dept. of Tamil, FSH, SRMIST, RMP.
		14. Dr. T.R.Hebzibah beulah Suganthi, Assistant Professor, Dept. of Tamil, FSH, SRMIST, KTR.
		15. Dr. S.Saraswathy, Assistant Professor, Dept. of Tamil, FSH, SRMIST, KTR.

SEMESTER-IV

CourseCode	ULH23AE2J	CourseName	Applied Hindi-II	CourseCategory	AE	AbilityEnhancementCourses	L	T	P	O	C
							1	0	2	2	2

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Hindi*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*Thepurposeoflearningthiscourseisto:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*Tofindandanalyzedifferenttypesof Cinemas*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*ToDiscovertheprintMediainthepresentWorld*	LevelofThinking(Bloom)	ExpectedProficiency(%)	ExpectedAttainment(%)	FundamentalKnowledge	ApplicationofConcepts	LinkwithRelatedDiscipline	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowledge	SkillsinModeling	Analyze,InterpretData	InvestigativeSkills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Writingreportfor Employability*																		
CLR-4 :	*WritingReviewsandCreateJobOrientedlearning*																		
CLR-5 :	*ToAcquiretechnicalwordsforvariousjobProspects*																		
Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*																		
CLO-1 :	*ToUnderstandtheHistoryandDocumentaryinHindiCinema*	2	75	80	H	H	H	M	L	H	L	M	L	L	H	M	-	-	-
CLO-2 :	*ToComprehendMediaStudies*	2	80	90	H	H	H	M	L	H	H	M	L	L	H	M	-	-	-
CLO-3 :	*ToEvaluatereportWriting*	2	75	95	H	H	M	L	H	H	M	H	M	M	H	H	-	-	-
CLO-4 :	*EnhancetheirWritingSkillsinMediaStudies*	2	80	90	H	H	L	H	M	H	L	H	H	M	H	H	-	-	-
CLO-5 :	*ToUnderstandandusageoftechnicalwordsinHindi*	2	85	90	M	H	M	H	L	H	H	L	H	M	H	H	-	-	-

Duration(hour)		9	9	9	9	9
S-1	SLO-1	*HINDICINEMA*	*MEDIAAURHINDIBHASHA*	*REPORTARJLEKHAN*	*FILMREVIEW&VIGYAPAN*	*PARIBHASHIKSHABDAVALI*
	SLO-2	*CINEMAKIAVDHARNA*	*AVDHARNA*	*AVDHARNA*	*ARTH*	*ARTH*
S-2	SLO-1	*UDBHAV*	*SWARUP*	*SWARUP*	*PARIBHASHA*	*PARIBHASHA*
	SLO-2	*VIKASH*	*MAHATVA*	*UDDESHYA*	*SWARUP*	*SWARUP*
S-3	SLO-1	*DOCUMENTRIMOVEKIAVDHARNA*	*MEDIAMENBHASHAKAPRAYOG*	*MAHATVA*	*AWADHARNA*	*PRAKAR*
	SLO-2	*COMERCIALMOVEKIAVDHARNA*	*UTTARDAYITVA*	*REPORTARJLEKHANKEPRATIRUCHIJAGANA*	*FILMREVIEWKAMAHATTVA*	*AVADHARNA*
S-4	SLO-1	*PRAYOJAN*	*PRINTMEDIA*	*REPORTAJKIBHUMIKA*	*VIGYAPANAURBAZAR*	*PRAYOJAN*
	SLO-2	*UDDESHYA*	*ELECTRONICMEDIA*	*PRAYOJAN*	*VIGYAPANAURROZGAR*	*UDDESHYA*
S-5	SLO-1	*MAHATVA*	*MEDIAKIJIMMEDARI*	*PRAYOG*	*PRINTVIGYAPAN*	*MAHATVA*
	SLO-2	*PRAKAR*	*SMACHARLEKHAN*	*UTTARDAYITVA*	*VIGYAPANKIBHASHA*	*PRAYOG*
S-6	SLO-1	*PRISHTHBHUMI*	*REPORTERKEGUN*	*RIPOTARJLEKHAN*	*AWADHARNA*	*UDDESHYA*
	SLO-2	*KARYASHALA*	*SAHAJTA*	*PUNRIKSHAN*	*ARTH*	*TAKANIKISHABDAVALIKAMHATVA*
S-7	SLO-1	*DOCUMENTRYKIVIDHI*	*NISPAKSHTA*	*LEKHANVIDHI*	*PARIBHASHA*	*HINDISEANGREZISHABD*
	SLO-2	*DOCUMENTRYAUR COMERCIALMOVEMENANTAR*	*PEETPATRAKARITA*	*SAMAJIKDAYRA*	*SWARUP*	*ANGREZISEHINDISHABD*
S-8	SLO-1	*COMERCIALKIVIDHI*	*UTTARDAYITVA*	*SAHITYAMERIPOTARJLEKHAN*	*VIGYAPANKEPRAKAR*	*EKDINEKSHABD*
	SLO-2	*MOVEVISLESHAN*	*BHASHAGYAN*	*PARIYOJNAKARYA*	*VIGYAPANKIVISHESHTAYEN*	*SHABDONKAVISLESHAN*
S-9	SLO-1	*PARICHARCHA*	*PARICHARCHA*	*PARICHARCHA*	*VIGYAPANMANG*	*PATHPRICHARCHA*
	SLO-2	*PRASHNABHYASH*	*PRASHNABHYASH*	*PRASHNABHYASH*	*VIGYAPANKAPRABHAV*	*PRASHNABHAYASH*

Learning Resources	***Theory:*** *EditedBook:"PRAYOJANMULOKHINDI",SRIJONLOKPUBLICATION,2023,NewDelhi* *1. SrijanlokLiteraryMagazine,Ara(Bihar–802301)* *2. https://hindisamay.com/* *3. https://ncert.nic.in/textbook.php?fhbr1=0-12* *4. PrayojanmulakHindi,Dr.Sontakke* *https://rajbhasha.gov.in/hi/ol_clause*

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
Level2	Apply Analyze	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
Level3	Evaluate Create	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromHigherTechnicalInstitutions	InternalExperts
1.Shri.SantoshKumar, *Editor-SrijanlokMagazine,VashishthNagar,Agra-802301.*	*1.Prof.(Dr.)S.NarayanRaju,Head,DepartmentofHindi,CUTN,TamilNadu*	*1.Dr.SPreeti.AssociateProfessor&Head,SRMIST.*
		2.Dr.Md.S.IslamAssistantProfessor,SRMIST.
		3.Dr.S.RaziaBegum,AssistantProfessor,SRMIST.
		4.Dr.NishaMurlidharanAssistantProfessor,VDP,SRMIST.

SEMESTER-IV

Course Code	ULF23AE2J	Course Name	French for Specific purpose-II	CourseCategory	AE	AbilityEnhancementCourses	L	T	P	O	C
							1	0	2	2	2

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*French*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*Thepurposeoflearningthiscourseisto:*	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	*Strengthenthelanguageofthestudentsbothinoralandwritten*	LevelofThinking(Bloom)	ExpectedProficiency(%)	ExpectedAttainment(%)	FundamentalKnowledge	ApplicationofConcepts	LinkwithRelatedDiscipline	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowledge	SkillsinModeling	Analyze,InterpretData	InvestigativeSkills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	PSO-1	PSO-2	PSO-3
CLR-2 :	*Expresstheirsentiments,emotions,andopinions,reactingtoinformation,situations*																		
CLR-3 :	*Makethemlearnthebasicrulesof FrenchGrammar.*																		
CLR-4 :	*Developstrategiesofcomprehensionoftextsofdifferentorigin*																		
CLR-5 :	*Enablethestudentstoovercomethefearofspeakingaforeignlanguageandtakepositionasaforeignerspeaking French*																		
Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*																		
CLO-1 :	*Enablethestudentstoovercomethefearofspeakingaforeignlanguageandtakepositionasaforeignerspeaking French*	2	75	80	H	M	H	H	M	H	H	L	M	M	H	L	-	-	-
CLO-2 :	*Tostrengthentheknowledgeonconcept,culture,civilization,andtranslationof French*	2	80	90	M	H	L	H	H	M	H	M	L	L	H	M	-	-	-
CLO-3 :	*Todevelopcontentusingthefeatures in Frenchlanguage*	2	75	80	H	H	L	M	H	M	L	H	M	M	H	H	-	-	-
CLO-4 :	*TointerprettheFrenchlanguageintootherlanguage*	2	75	90	H	L	M	H	M	H	H	M	L	H	M	L	-	-	-
CLO-5 :	*Toimprovethecommunication,interculturalelements in Frenchlanguage*	2	80	75	M	H	H	L	M	M	H	H	M	L	H	M	-	-	-

Duration(hour)		9	9	9	9	9
S-1	SLO-1	*TOEIC*	*Lesquantificateurs*	*Lesprépositionsdelieu*	*Lesverbesirréguliers*	*Lanégation*
	SLO-2	*Qu'est-cequec'est/*	*legénitif*	*Lesactivités*	*lefuturet*	*l'interrogation*
S-2	SLO-1	*Aquiest-ildestiné?*	*Lesadjectifs*	*Lesprépositionsdetemps-*	*leconditionnel*	*Lesactivités*
	SLO-2	*Lescompétencesévaluées*	*etpronomspossessifs*	*Lesactivités*	*lesmodaux*	*l'exclamation*
S-3	SLO-1	*Lenom*	*lespronoms*	*lestempset*	*Lasuggestion*	*Lesactivités*
	SLO-2	*Leplurieldesnoms*	*Lespronomspersonnels*	*Lesactivités*	*leconseil*	*l'emphase*
S-4	SLO-1	*Lesindénombrables*	*lespronomscompléments*	*lesaspects-*	*Lesexemples*	*Lesexemples*
	SLO-2	*Lesnomscomposés*	*Lesactivités*	*Lesactivités*	*lereproche*	*Lesactivités*
S-5	SLO-1	*L'adjectif*	*pronomsréfléchis*	*Leprésentsimple*	*Lesactivités*	*l'impératif*
	SLO-2	*Lescomparatifs*	*Lesactivités*	*Lesactivités*	*L'obligation*	*Lesactivités*
S-6	SLO-1	*lessuperlatifs*	*lesadverbes*	*Leprésentbe+ing*	*lapermission*	*lavoixpassive*
	SLO-2	*lesarticlesdéfinis(the)*	*Lesactivités*	*Lesactivités*	*l'interdiction*	*Lesexemples*
S-7	SLO-1	*lesarticlesindéfinis(a,an)*	*Laplacedel'adverbedansla phrase*	*Lesexemples*	*Lacapacité*	*lessubordonnéesrelatives*
	SLO-2	*Lesexemples*	*Lesactivités*	*Leprétéritsimple-Leprétéritbe+V-ing*	*l'incapacité*	*Lesactivités*
S-8	SLO-1	*Lesadjectifs*	*L'ordredesadverbes*	*Lesexemples*	*lesverbesàparticule*	*Lessubordonnéescirconstancielles*
	SLO-2	*Lesexemples*	*Lesactivités*	*-Leprésentperfectbe+ing*	*lesverbessuivisdeV-ing*	*Lesactivités*
S-9	SLO-1	*pronomspossessifs(thisetthat)*	*lesprépositions-*	*Lepastperfectsimple-*	*d'uninfinitifavecsansto*	*Anepasconfondre*
	SLO-2	*Lesactivités*	*Lesexemples*	*Lepastperfectbe+ving-*	*Lesexemples*	*Lesactivités*

Learning Resources	***Theory**:* 1. *"RéussirlenoueauTOEIC"*Détailsdesépreuves,méthodologie,grammaire,etvocabulaire,Studyrama. 2. *https://www.fluentu.com/blog/french/french-grammar* 3. *https://www.elearningfrench.com/learn-french-grammar-online-free.html* 4. *https://www.lawlessfrench.com/grammar* 5. *https://blog.gymglish.com/2022/12/15/basic-french-grammar*

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
Level2	Apply Analyze	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
Level3	Evaluate Create	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertfromHigherTechnicalInstitutions	InternalExperts
1.Mr.KavaskarDanasegaraneProcessExpert MaerskGlobalServiceCenterPvt.Ltd	1.Dr.C.ThirumuruganProfessor,DepartmentofFrench,PondicherryUniversity	1.Mr.KumaravelK.AssistantProfessor&Head,SRMIST,KTR
2.Mr.SharathRaamPrasad CharacterDesigner,AnimakerCompanyPvt.		2.Mrs.AbigalaiAssistantProfessor,SRMIST,VDP

SEMESTER-IV

CourseCode	UFT23G02L	CourseName	Television Production Practical	CourseCategory	G	GenericElectiveCourse	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Film Technology*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*Thepurposeoflearningthiscourseisto:*	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	*Toprovidethefundamentals of Television Production*	LevelofThinking(Bloom)	ExpectedProficiency(%)	ExpectedAttainment(%)	FundamentalKnowledge	ApplicationofConcepts	LinkwithRelatedDiscipline	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowledge	SkillsinModeling	Analyze,InterpretData	InvestigativeSkills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	PSO-1	PSO-2	PSO-3
CLR-2 :	*ToknowthedifferentconceptofStudioLightingTechniques*																		
CLR-3 :	*TounderstandthepurposeofNews Reading Programme Tevchnique*																		
CLR-4 :	*ToimpartthefundamentalsofFramingTechniques*																		
CLR-5 :	*TolearntheprocessFiction and Non-Fiction*																		
Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*																		
CLO-1 :	*StudentswouldlearnthebasicsofTelevision Production*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*StudentswouldknowtheconceptofStudioLightingTechniques*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*StudentswouldgainknowledgeaboutOutdoorLightingTechniques*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*StudentswouldlearnfundamentalsofFramingTechniques*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*StudentswouldlearntoprocessofFiction and Non-Fiction*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		15
S-1toS-8	SLO-1	*Study of Television Equipment installed in a Professional Television Studio-I*
S-9toS-16	SLO-1	*Study of Television Equipment installed in a Professional Television Studio-II*
S-17toS-24	SLO-1	*Study of Television Equipment installed in a Professional Television Studio-III*
S-23toS-32	SLO-1	*Study of E.N.G. Video Shooting Equipment. -I*
S-33toS-40	SLO-1	*Study of E.F.P. Video Shooting Equipment. -I*
S-41toS-48	SLO-1	*Study of Multi-Camera production set-up.*
S-49toS-56	SLO-1	*Study and demonstration of DV Camcorder*
S-57toS-64	SLO-1	*Practice in using DV Camcorder.*
S-65toS-72	SLO-1	*Study of professional SD Camcorders-I*
S-73toS-80	SLO-1	*Study of professional SD Camcorders-II*
S-81toS-88	SLO-1	*Practice in using HD Camcorders.*
S-89toS-96	SLO-1	*Study of Studio Multi Camera Set-up.*
S-97toS-104	SLO-1	*OutdoorLightingTechniques-I*
S-105toS-112	SLO-1	*Practice in setting-up Lighting-i*
S-113toS-120	SLO-1	*Practice in setting-up Lighting. -II*

CLASS EXERCISE:

(Studentsmustpracticesall5exercises)(EachexercisecarriesTENmarks)
(FIVE exercisesx8marks=40marks&10marksforRegularity&Discipline-Total-50Marks)

1. Different Equipment Analysing :1Week
   Minimum2classworks :Recordworks-NIL
2. Study of E.N.G/E.F.P :2Week
   Minimum2classworks :Recordworks-NIL
3. Practice DV Camcorder :3Week
   Minimum2classworks :Recordworks-NIL
4. Study of Studio Multi Camera Set-up. :3Week
   Minimum2classworks :Recordworks-NIL
5. *OutdoorLightingTechniques* :6Weeks
   Minimum4classworks :Recordworks-NIL

(Thestudentsmustanswer the questions and creat and show Practicaly,whichwillbeevaluatedbytheExternalExaminer)

Learning Resources and Books	1.	Millerson, Gerald. *Television Production*, London, 15th Edition, Focal Press, 2012.
	2.	Zettle, Herbert. *Television Production* Handbook, USA, 9th Edition, Cengage Learning, 2005.
	3.	Ward,Peter. *Digital Camera Work*,London,Focal Press,2000.

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-IV

CourseCode	UFE23S02L	CourseName	Editing synchronized audio and Foley Track	CourseCategory	S	SkillEnhancementCourses	L	T	P	O	C
							0	0	3	2	2

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Film Technology*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*Thepurposeoflearningthiscourseisto:*	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		LevelofThinking(Bloom)	ExpectedProficiency(%)	ExpectedAttainment(%)	FundamentalKnowledge	ApplicationofConcepts	LinkwithRelatedDisciplines	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowledge	SkillsinModeling	Analyze,InterpretData	InvestigativeSkills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	PSO-1	PSO-2	PSO-3
CLR-1 :	*ToprovidetheIntroduction to Audio Editing*																		
CLR-2 :	*ToknowtheReasonofCleaning and enhancing Foley audio clips*																		
CLR-3 :	*Tolearnthepurpose of splicing dialogueLayering multiple Foley tracks*																		
CLR-4 :	*Toimpartthefundamentalsoftime-stretching, pitch-shifting*																		
CLR-5 :	*TolearnMastering these techniques*																		
Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*																		
CLO-1 :	*StudentswouldlearnAudio Editing*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*StudentswouldknowtheReasonofCleaning and enhancing Foley audio clips*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Studentswouldgainknowledgeabout splicing dialogueLayering multiple Foley tracks*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Studentswouldlearntime-stretching, pitch-shifting*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*StudentswouldMaster these techniques*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		15
S-1toS-4	**SLO-1**	*Introduction to Audio Editing*
S-5toS-8	**SLO-1**	*Syncing dialogue tracks with video footag*
S-8toS-12	**SLO-1**	*Cleaning and enhancing Foley audio clips*
S-13toS-16	**SLO-1**	*Syncing Foley with visual cues and dialogue tracks*
S-17toS-20	**SLO-1**	*Understanding audio levels, panning, and EQ*
S-21toS-24	**SLO-1**	*Editing and syncing audio for a scene*
S-25toS-28	**SLO-1**	*Cutting and splicing dialogue takes for pacing and performance*
S-29toS-32	**SLO-1**	*Layering multiple Foley tracks to create depth and realism*
S-33toS-36	**SLO-1**	*Applying EQ, compression, and other effects to enhance the overall sound quality*
S-37toS-40	**SLO-1**	*Adding background ambience or room tone to create a sense of space and immersion*
S-41toS-44	**SLO-1**	*Automating volume, panning, and effect parameters*
S-45toS-48	**SLO-1**	*Applying effects and plugins for polishing the final mix*
S-49toS-52	**SLO-1**	*Advanced synchronization techniques (time-stretching, pitch-shifting)*
S-53toS-56	**SLO-1**	*Implementing sound design principles for narrative enhancement*
S-57toS-60	**SLO-1**	*Mastering these techniques*

CLASSEXERCISE:

(StudentsmustpracticesallTENexercises)(EachexercisecarriesFIVEmarks)
(Fourexercisesx10marks=40marks&10marksforRegularity&Discipline-Total-50Marks)

1. *audio levels, panning, and EQ* :3 Week
   Minimum2classworks
2. *splicing dialogue, Applying EQ, compression* :3Week
   Minimum4classworks
3. *Layering multiple Foley tracks* :3Week
   Minimum4classworks
4. *time-stretching, pitch-shifting, Mastering* :3Week
   Minimum3classworks

(Thestudentsmustanswer the questions and creat and show Practicaly,whichwillbeevaluatedbytheExternalExaminer)

Learning Resources	***Books*** 1. **Audio Editing with Adobe Audition: A Comprehensive Guide" by Jamie Lendino** 2. **"Audio Postproduction for Film and Video" by Jay Rose** 3. **"Audio Production and Postproduction" by Woody Woodhall**

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-IV

CourseCode	UCD23V06T	CourseName	Career Readiness and Leadership Management	CourseCategory	V	ValueAdditionCourse	L	T	P	O	C
							2	0	0	2	2

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*CareerGuidanceCell*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*Thepurposeoflearningthiscourseisto:*	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	*Enablestudentstounderstandreasoningskillsandmathematicalconcepts*	LevelofThinking(Bloom)	ExpectedProficiency(%)	ExpectedAttainment(%)	FundamentalKnowledge	ApplicationofConcepts	LinkwithRelatedDisciplines	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowledge	SkillsinModeling	Analyze,InterpretData	InvestigativeSkills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	PSO-1	PSO-2	PSO-3
CLR-2 :	*Preparestudentsforjobinterviews*																		
CLR-3 :	*Helplearnerstodevelopthevocabularyofageneralkindbydevelopingtheirreadingskill*																		
CLR-4 :	*Nurtureacreativeandprofessionalmindset*																		
CLR-5 :	*Developlife-longskillsstudentscanusetoseekjobs,internshipsandmakecareerchanges*																		
Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*																		
CLO-1 :	*Solvetheproblemsonreasoning*	3	80	75	H	M	-	-	-	M	-	H	-	H	-	H	M	-	-
CLO-2 :	*Faceinterviewsconfidently*	3	80	75	-	-	M	-	M	-	-	-	L	-	H	-	-	H	H
CLO-3 :	*Developcomprehensionandinterpretationskills*	3	75	70	H	M	-	M	H	-	M	-	-	-	-	M	-	H	M
CLO-4 :	*Usedesignthinkingasastrategy*	3	75	70	H	-	M	M	-	H	-	-	-	M	-	H	-	H	M
CLO-5 :	*Assiststudentsinchoosingacareerpathduringtheircourse*	3	75	70	-	M	M	-	H	-	M	-	-	-	H	-	-	H	H

Duration (hour)		12	12	12	12	12
S-1	SLO-1	*Partnership*	*Self-ImageandSelf-Presentation*	*ExtemporePracticeSession*	*Entrepreneurship-Introduction*	*DecisionMaking*
	SLO-2	*Partnershiprelatedsolvingproblems*	*Etiquettes*	*ExtemporePracticeSession*	*Entrepreneurship-Vision,ValueProposition*	*DecisionMaking–Activity*
S-2	SLO-1	*Cryptarithmetic*	*InterviewSkills–Introduction*	*HowtoapproachVirtual&InPersonInterviews*	*Entrepreneurship-BusinessModel*	*LeadershipSkills-Ethics&EthicalDecisionMaking*
	SLO-2	*Cryptarithmetic–solvingproblems*	*Do'sandDon'tsDuringInterview*	*Tips&TrickstoCrashInterview*	*Entrepreneurship–RevenueStreams*	*LeadershipSkills-DecisionMaking–CaseStudy*
S-3	SLO-1	*Ordering,Ranking*	*MockInterview–Session1*	*TypesofParagraphs*	*Entrepreneurship-Sales*	*Management–Definition*
	SLO-2	*Grouping*	*MockInterview–Session2*	*ParagraphFormingQuestions*	*Entrepreneurship- MarketingChannels*	*Manager–Traits*
S-4	SLO-1	*VennDiagrams*	*MockInterview–Session3*	*TypesofSentences*	*Entrepreneurship-QualityControl*	*LeadershipSkills-ManagementChallenges*
	SLO-2	*VennDiagramssolvedquestions*	*MockInterview–Session4*	*OrderingofSentences*	*Entrepreneurship-CustomerFeedback*	*ChangeManagement*
S-5	SLO-1	*RacesandGames*	*HRRound–PracticeSession*	*Skimming&Scanning*	*LeadershipSkills*	*NovelWaystoManageEnergyinWorkPlace–activity*
	SLO-2	*ProblemsonAges*	*HRpersonalInterview-Session*	*ReadingComprehension*	*LeadershipSkillsStrategy*	*EnergyManagement*
S-6	SLO-1	*Clocks&Calendars*	*EmailEtiquettes*	*Restatement*	*LeadershipSkills–Planning*	*WorkForcemanagement*
	SLO-2	*IdentificationofCrossVariableRelation*	*EmailDrafting–Do'sandDon'ts*	*MostAppropriateRestatement*	*TypesofLeadership*	*GrievanceRedressalPolicyinOrganizations*

Learning Resources	
	Theory:
	1. AbhijitGuha,QuantitativeAptitudeforCompetitiveExaminations,TataMcGrawHill,5thEdition
	2. Dr.Agarwal.R.S,QuantitativeAptitudeforCompetitiveExaminations,S.ChandandCompanyLimited,2018Edition
	3. EdgarThrope,TestofReasoningforCompetitiveExaminations,TataMcGrawHill,6thEdition

LearningAssessment					
Level	Bloom'sLevelofThinking	ContinuousLearningAssessment(100%weightage)			
		CLA-1(20%)	CLA-2(20%)	CLA-3(30%)	CLA-4(30%)#
		Theory	Theory	Theory	Theory
Level1	Remember	10%	10%	30%	30%
	Understand				
Level2	Apply	50%	50%	40%	40%
	Analyze				
Level3	Evaluate	40%	40%	30%	30%
	Create				
	Total	100%	100%	100%	100%

CLA-1,CLA-2andCLA-3canbefromanycombinationofthese:OnlineAptitudeTests,ClassroomActivities,CaseStudies,PosterPresentations,Power-pointPresentations,MiniTalks,GroupDiscussions,Mockinterviews,etc.
#CLA–4canbefromanycombinationofthese:Assignments,Seminars,ShortTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.,

CourseDesigners		
ExpertsfromIndustry	ExpertsfromHigherTechnicalInstitutions	InternalExperts
Mr.M.Ponmurugan,ExecutivePMOSS,CognizantTechnologySolutionsIndiaPvt.Limited,Chennai	*Dr.G.SaravanaPrabu,Asst.Professor,DepartmentofEnglish,*	*Dr.SathishK,HOD,DepartmentofCareerGuidance,FSH,SRMIST*
	AmritaVishwaVidhyapeedam,Coimbatore	*Dr.MuthuDeepaM,AssistantProfessor,DepartmentofCareerGuidance,FSH,SRMIST*

SEMESTER-IV

CourseCode	UMI23M01L	CourseName	My India Project	CourseCategory	G	GenericElectiveCourse	L	T	P	O	C
							0	0	0	2	0

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	Progressive Courses	Nil
CourseOfferingDepartment	*Film Technology*	DataBook/Codes/Standards	Nil		

AssessmentTools(FullyInternal)	Marks
Review–I(Activities)	*50*
Review–II(ProjectreportandPresentation)	*50*
Total	*100*

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SEMESTER-V

CourseCode	*UFE23501T*	CourseName	Editing Techniques of Fiction	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Film Technology*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*Thepurposeoflearningthiscourseisto:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		LevelofThinking(Bloom)	ExpectedProficiency(%)	ExpectedAttainment(%)	FundamentalKnowledge	ApplicationofConcepts	LinkwithRelatedDisciplines	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowledge	SkillsinModeling	Analyze,InterpretData	InvestigativeSkills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	PSO-1	PSO-2	PSO-3
CLR-1 :	*To provide to know about* genres of films																		
CLR-2 :	*ToknowtheSong Editing*																		
CLR-3 :	*TounderstandtheScene* Editing																		
CLR-4 :	*To*Understand Montage editing																		
CLR-5 :	*Tolearntheprocessof* scenes into sequence																		
Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*																		
CLO-1 :	*Studentswouldlearntabout* genres of films	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	*StudentswouldknowtheSong Editing*	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	*Studentswouldgainknowledgeabout*Scene Editing	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	*Studentswouldlearn*Montage editing	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	*Studentswouldlearntoprocessof* scenes into sequence	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Different genres of films*	*Song Editing*	*Scene Editing*	*Montage Editing*	*Complete analysation about the above techniques in a feature films*
	SLO-2	*Different genres of films*	*Song Editing*	*Scene Editing*	*Montage Editing*	*Complete analysation about the above techniques in a feature films*
S-2	**SLO-1**	*Comedy Films*	*Song Editing*	*Understanding a scene*	*Montage Editing*	*Complete analysation about the above techniques in a feature films*
	SLO-2	*Comedy Films*	*Song Editing*	*Understanding a scene*	*Montage Editing*	*Complete analysation about the above techniques in a feature films*
S-3	**SLO-1**	*Comedy Films*	*Cutting to Rhythm*	*Understanding a scene*	*Montage Editing*	*Complete analysation about the above techniques in a feature films*
	SLO-2	*Comedy Films*	*Cutting to Rhythm*	*Understanding a scene*	*Montage Editing*	*Complete analysation about the above techniques in a feature films*
S-4	**SLO-1**	*Horror Films*	*Cutting to Rhythm*	*Match cut*	*Montage Editing*	*Complete analysation about the above techniques in a feature films*
	SLO-2	*Horror Films*	*Cutting to Rhythm*	*Match cut*	*Montage Editing*	*Complete analysation about the above techniques in a feature films*
S-5	**SLO-1**	*Horror Films*	*understanding beat*	*Action match*	*Understanding Montage*	*Complete analysation about the above techniques in a feature films*
	SLO-2	*Horror Films*	*understanding beat*	*Action match*	*Understanding Montage*	*Complete analysation about the above techniques in a feature films*
S-6	**SLO-1**	*Thriller*	*understanding beat*	*Decision making*	*Understanding Montage*	*Complete analysation about the above techniques in a feature films*
	SLO-2	*Thriller*	*understanding beat*	*Decision making*	*Understanding Montage*	*Complete analysation about the above techniques in a feature films*
S-7	**SLO-1**	*Thriller*	*understanding beat*	*Decision making*	*Understanding Montage*	*Complete analysation about the above techniques in a feature films*
	SLO-2	*Thriller*	*compilation of different shots*	*Decision making*	*Understanding Montage*	*Complete analysation about the above techniques in a feature films*
S-8	**SLO-1**	*Various Cutting Patterns*	*compilation of different shots*	*Sequencing*	*Understanding Montage*	*Complete analysation about the above techniques in a feature films*
	SLO-2	*Various Cutting Patterns*	*compilation of different shots*	*Sequencing*	*Understanding Montage*	*Complete analysation about the above techniques in a feature films*
S-9	**SLO-1**	*cross cut*	*compilation of different shots*	*Sequencing*	*Usage of Montage*	*Complete analysation about the above techniques in a feature films*
	SLO-2	*cross cut*	*compilation of different shots*	*Sequencing*	*Usage of Montage*	*Complete analysation about the above techniques in a feature films*

S-10	**SLO-1**	*Parallel cut*	*story telling in a song*	*Compiling scenes into sequence*	*Usage of Montage*	*Complete analysation about the above techniques in a feature films*
	SLO-2	*Parallel cut*	*story telling in a song*	*Compiling scenes into sequence*	*Usage of Montage*	*Complete analysation about the above techniques in a feature films*
S-11	**SLO-1**	*Inter-cut*	*story telling in a song*	*Compiling scenes into sequence*	*Usage of Montage*	*Complete analysation about the above techniques in a feature films*
	SLO-2	*Inter-cut*	*story telling in a song*	*Compiling scenes into sequence*	*Usage of Montage*	*Complete analysation about the above techniques in a feature films*
S-12	**SLO-1**	*Usage of inserts*	*story telling in a song*	*Compiling scenes into sequence*	*Usage of Montage*	*Complete analysation about the above techniques in a feature films*
	SLO-2	*Usage of inserts*	*story telling in a song*	*Compiling scenes into sequence*	*Usage of Montage*	*Complete analysation about the above techniques in a feature films*

UNIT- I:

Introduction to Fiction Film Editing, **Narrative Structure and Storytelling**, **Character Development and Emotional Engagement**, **Scene Transitions and Pacing** Different genres of films - Comedy, Horror, Thriller etc. - Various Cutting Patterns - cross cut – Parallel cut, Inter-cut – Usage of inserts.

UNIT-II:

Dialogue Editing and Performance Visual Effects and Post-Production, Song editing – Cutting to Rhythm – understanding beat – compilation of different shots – story telling in a song.

UNIT- III:

Sound Design and Editing, Scene Editing – Understanding a scene – Match cut - Action match, – Decision making – Sequencing – Compiling scenes into sequence

UNIT- IV:

Introduction to Montage Editing, Montage Editing – Understanding Montage – Usage of Montage, Soviet Montage Theory, Classical Hollywood Montage, Music Video Montage

UNIT-V:

Introduction to Feature Film Production, Cinematography Techniques, Directing and Performance, Editing and Narrative Structure, Production Design and Visual Effects, Genre and Style

Learning Resources	**Reference books*:*** *1.* Millar, Gavin. Reisz, Karel. *Technique of film editing*. London. Focal press. 2nd edition. September 29, 2009. *2.* Monaco, James. *How to read a film*. UK. Oxford university press, 2009 *3.* Arijon, Daniel. *Grammar of the film language.* US.Silman james press. 1st nov 1991.

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember / Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level2	Apply / Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level3	Evaluate / Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-V

CourseCode	UFE23502T	CourseName	Editing Techniques of Non-Fiction	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*VisualCommunication*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*Thepurposeoflearningthiscourseisto:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		LevelofThinking(Bloom)	ExpectedProficiency(%)	ExpectedAttainment(%)	FundamentalKnowledge	ApplicationofConcepts	LinkwithRelatedDisciplines	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowledge	SkillsinModeling	Analyze,InterpretData	InvestigativeSkills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	PSO-1	PSO-2	PSO-3
CLR-1 :	*ToprovidetheNON-FICTION FILMS*																		
CLR-2 :	*Toknowthedifferentconceptoffiction films*																		
CLR-3 :	*TounderstandthepurposeofEiting* Techniques																		
CLR-4 :	*Toimpartthefundamentalsof*NEWS REELS																		
CLR-5 :	*Tolearnabout* OTHER NON-FICTION																		
Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*																		
CLO-1 :	*StudentswouldlearnNON-FICTION FILMS*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*StudentswouldknowtheconceptofFiction Film*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Studentswouldgainknowledgeabout* Editing Techniques	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Studentswouldlearn*NEWS REELS	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Studentswouldlearnabout* OTHER NON-FICTION	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	***Introduction to Non-Fiction Films***	*Selecting and Organizing Footage,*	*Advanced Editing Techniques,*	*Refining the Edit,*	*Maintaining integrity and authenticity in editing non-fiction films,*
	SLO-2	***Documentary Film Genres***	*Importance of footage selection and*	*Crafting effective transitions and*	*Techniques for refining and polishing the rough cut,*	*Maintaining integrity and authenticity in editing non-fiction films,,*
S-2	**SLO-1**	***Introduction to Documentary Genres***	*organization in documentary editing,*	*montage sequences,*	*Techniques for refining and polishing the rough cut*	*Finalizing the Edit and Delivery,*
	SLO-2	***Observational Documentaries***	*Methods for logging and organizing raw footage,*	*Techniques for manipulating time and space in non-linear narratives,*	*Techniques for refining and polishing the rough cut*	*ethical dilemmas such as*
S-3	**SLO-1**	***Documentary Film Festival and Industry***	*Methods for logging and organizing raw footage*	***Flashbacks and Flash-forwards- Non linear***	*Strategies for addressing pacing issues,*	*Finalizing the Edit and Delivery,*
	SLO-2	***Documentary Ethics and Representation***	*Methods for logging and organizing raw footage*	***Parallel Storylines***	*Strategies for addressing pacing issues,*	*manipulation of footage and representation of subjects,*
S-4	**SLO-1**	***Introduction to Documentary Ethics***	*documentary editing* ***Story Development***	***Circular Structure***	*continuity errors, and narrative inconsistencies,*	*manipulation of footage and representation of subjects,*
	SLO-2	***Ethics of Observation and Intervention***	*documentary editing* ***Footage Organization***	***Fragmented Narrative***	*continuity errors, and narrative inconsistencies,*	*Techniques for finalizing the edit*
S-5	**SLO-1**	***Documentary Storytelling Technique s***	*documentary editing* ***Rough Cut Assembly***	***Modular Structure***	*Collaborative editing: working with directors, producers, and other stakeholders,*	*Techniques for finalizing the edit*

	SLO-2	***Introduction to Documentary Storytelling***	*documentary editing* ***Refining the Narrative***	***Narrative Framing Devices***	*Collaborative editing: working with directors, producers, and other stakeholders,*	*Techniques for finalizing the edit:*
S-6	SLO-1	***Narrative Structure***	*documentary editing* ***Incorporating Visual and Sound Elements***	***Chronological Order – Linear editing***	*Collaborative editing: working with directors, producers, and other stakeholders,*	*color correction,*
	SLO-2	***Visual Storytelling***	*documentary editing* ***Fine-Tuning and Polishing***	***Clear Storytelling Structure***	*Ethical Considerations in Documentary Editing,*	*audio mastering, and final export,*
S-7	SLO-1	***Production: Cinematography and Sound***	*Strategies for identifying and*	***Clear Storytelling Structure***	***Accuracy and Truthfulness***	*Deliverables and distribution:*
	SLO-2	***Introduction to Cinematography and Sound***	*prioritizing key moments and*	***Engagement and Immersion***	***Context and Fairness***	*preparing the film for festivals, broadcast,*
S-8	SLO-1	***Camera Operation and Equipment***	*story elements*	***Engagement and Immersion***	***Informed Consent***	*and online platforms*
	SLO-2	***Lighting Techniques***	*Creating a Rough Cut*	***Traditional Storytelling Format***	***Respect for Privacy and Dignity***	***Introduction to Online Platforms***
S-9	SLO-1	***Composition and Framing***	***Organize Your Footage – Rough cut***	*Incorporating visual effects and*	***Cultural Sensitivity***	***Social Media Platforms***
	SLO-2	***Composition and Framing***	***Establish the Narrative Structure***	*graphics into documentary editing,*	***Avoiding Harm***	***Content Management Systems (CMS)***
S-10	SLO-1	***Visual Aesthetics***	***Arrange the Footage***	*Sound in Non-Fiction Films,*	***Transparency and Accountability***	***Digital Marketing Platforms***
	SLO-2	***Sound Recording and Design***	***, Refine the Sequence***	*Importance of sound design and*	***Responsible Use of Archival Material***	***Platform Integration and Automation***
S-11	SLO-1	***Sound Editing and Mixing***	***Incorporate Sound Design***	*audio editing in documentary storytelling*	***Responsible Use of Archival Material***	*Integrating different online platforms*
	SLO-2	***Post-production: Editing and Sound Design***	*, Techniques for assembling a rough cut from raw footage,*	*, Techniques for enhancing narrative through sound design*	***Responsible Use of Archival Material***	*tools and techniques to streamline workflows*
S-12	SLO-1	***Fundamentals of Film Editing***	*Establishing pacing, rhythm, and*	*Techniques for enhancing narrative through sound design*	*Ethical responsibilities of documentary editors*	*tools and techniques to streamline workflows*
	SLO-2	***Narrative Editing***	*flow in the editing process*	*Techniques for enhancing narrative through sound design*	*Ethical responsibilities of documentary editors*	*tools and techniques to streamline workflows*

UNIT- I:
Introduction to Non-Fiction Films, Documentary Film Genres, Introduction to Documentary Genres, Documentary Ethics and Representation, Introduction to Documentary Ethics, Introduction to Documentary Storytelling, Narrative Structure, Visual Storytelling, Production: Cinematography and Sound, Introduction to Cinematography and Sound, Lighting Techniques, , Visual Aesthetics, Sound Recording and Design, Sound Editing and Mixing, Post-production: Editing and Sound Design, Fundamentals of Film Editing, Narrative Editing

Unit 2
Selecting and Organizing Footage, Importance of footage selection and organization in documentary editing, Methods for logging and organizing raw footage, Strategies for identifying and prioritizing key moments and story elements, Creating a Rough Cut, Techniques for assembling a rough cut from raw footage, Establishing pacing, rhythm, and flow in the editing process

Unit 3
Advanced Editing Techniques, Crafting effective transitions and montage sequences, Techniques for manipulating time and space in non-linear narratives, Incorporating visual effects and graphics into documentary editing, Sound in Non-Fiction Films, Importance of sound design and audio editing in documentary storytelling, Techniques for enhancing narrative through sound design

Unit 4
Refining the Edit, Techniques for refining and polishing the rough cut, Strategies for addressing pacing issues, continuity errors, and narrative inconsistencies, Collaborative editing: working with directors, producers, and other stakeholders, Ethical Considerations in Documentary Editing, Ethical responsibilities of documentary editors

Unit - 5

Maintaining integrity and authenticity in editing non-fiction films, ethical dilemmas such as manipulation of footage and representation of subjects, Finalizing the Edit and Delivery, Techniques for finalizing the edit: color correction, audio mastering, and final export, Deliverables and distribution: preparing the film for festivals, broadcast, and online platforms

NEWS REELS

News reel film editing –Aim and purpose – Role of the editor – Compilation film – The film is made but not shot.

UNIT-V:

OTHER NON-FICTION

TV news, Reality shows, TV serials, Programmes, Ad films, PSA.

Learning Resources	**Text books:** *1.* Bernard, Sheila Curran. *Documentary Storytelling***:** *Creative Nonfiction on Screen*. US. Focal Press. 3 edition August 31, 2010. *2.* Millar, Gavin. Reisz, Karel. Gavin. *Technique of film editing*. London. Focal press. 2nd edition. September 29, 2009. *3.* Mascelli, Joseph.V. *Five C's of cinematography,* LA.Silman james press.1998.

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-V

Course Code	*UFT23501L*	Course Name	Silent Film Making	CourseCategory	C	Discipline Specific CoreCourses	L	T	P	O	C
							0	0	7	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course OfferingDepartment	*FilmTechnology*	Data Book / Codes/Standards	Nil		

Course Learning 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*

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		LevelofThinking(Bloom)	ExpectedProficiency(%)	ExpectedAttainment(%)	FundamentalKnowledge	ApplicationofConcepts	LinkwithRelatedDisciplines	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowledge	SkillsinModeling	Analyze,InterpretData	InvestigativeSkills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	PSO-1	PSO-2	PSO-3
CLO-1 :	*Students would learn the basics of Silent Film Making*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Visual*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Visual*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Preparing Visual*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Working with Visual*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		15
S-1 to S-7	SLO-1	*Visual Expression*
S-8 to S-14	SLO-1	*Exaggerated Acting Styles*
S-15 to S-21	SLO-1	*Symbolism in Set Design*
S-22 to S-28	SLO-1	*Use of Props and Costumes*
S-29 to S-35	SLO-1	*Significance of Lighting and Shadows*
S-36 to S-42	SLO-1	*Composition and Framing Techniques*
S-43 to S-49	SLO-1	*Visual Storyboarding Process*
S-50 to S-56	SLO-1	*Impact of Visual Effects in Silent Films*
S-57 to S-62	SLO-1	*Narrative Techniques*
S-63 to S-69	SLO-1	*Narrative Structure in Silent Films*
S-70 to S-76	SLO-1	*Parallel Storylines and Subplots*
S-77 to S-83	SLO-1	*Depiction of Time and Chronology*
S-85 to S-91	SLO-1	*Character Development without Dialogue*
S-92 to S-98	SLO-1	*Visual Representation of Conflict*
S-99 to S-105	SLO-1	*Technological Advances in Silent Filmmaking*

CLASS EXERCISE:

(OUTPUT = 08 marks & 02 marks for Regularity & Discipline = Total- 10 Marks)

1. Visual Expression : 3 Weeks
   Minimum 2 class Works :
2. Exaggerated Acting Styles : 3 Weeks
   Minimum 2 class works :
3. Use of Props and Costumes : 3 Weeks
   Minimum 2 class works :
4. Visual Storyboarding Process : 3 Weeks
   Minimum 2 class works :
5. Narrative Techniques in Silent Film : 3 Weeks
   Minimum 2 class works :

RECORD WORK:

1. Silent Film Making on any Genre (maximum 5 mins)

(The students must submit above exercise in the Digital Film Format for Practical exam, which will be evaluated by the External Examiner)

Learning Assessment												
Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (50% weightage)**								**Final Examination (50% weightage)**	
		CLA – 1 (10%)		**CLA – 2 (10%)**		**CLA – 3 (20%)**		**CLA – 4 (10%) #**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Industry**	**Experts from Industry**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-V

CourseCode	UFT23D01L	CourseName	Video Song Project	CourseCategory	D	DisciplineSpecificElectiveCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Film Technology*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*Thepurposeoflearningthiscourseisto:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*ToprovidethemasteryinVisualizing a Concept for Musical Note*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*ToknowtheconceptofConceiving the Camera angles ,Movements and Editing*	LevelofThinking(Bloom)	ExpectedProficiency(%)	ExpectedAttainment(%)	FundamentalKnowledge	ApplicationofConcepts	LinkwithRelatedDisciplines	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowledge	SkillsinModeling	Analyze,InterpretData	InvestigativeSkills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Tounderstandthepurposeofenhancing the Mood as Conceived ny the Director*																		
CLR-4 :	*ToimpartthefundamentalsofLighting,Camera&Animation*																		
CLR-5 :	*Tolearntheprocess the Song in film and Television*																		
Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*																		
CLO-1 :	*StudentswouldlearnthebasicsofVisualizing a Concept for Musical Note*	3	85	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-2 :	*StudentswouldknowtheconceptofConceiving the Camera angles ,Movements and Editing*	3	80	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-3 :	*Studentswouldgainknowledgeofenhancing the Mood as Conceived ny the Director*	3	85	85	H	L	L	M	H	H	M	M	M	H	L	L	-	-	-
CLO-4 :	*StudentswouldlearnfundamentalsofLighting,Camera&Animation*	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-
CLO-5 :	*Studentswouldlearntoprocess theSong in film and Television*	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-

Duration(hour)		15
S-1toS-8	SLO-1	*Discussing of the Song to be Picturised-I*
S-9toS-16	SLO-1	*Discussing of the Song to be Picturised-II*
S-17toS-24	SLO-1	*Discussing of the Song to be Picturised-III*
S-23toS-32	SLO-1	*Discussing of the Song to be Picturised-IV*
S-33toS-40	SLO-1	*Script Developing-I*
S-41toS-48	SLO-1	*Script Developing-II*
S-49toS-56	SLO-1	*Script Developing-III*
S-57toS-64	SLO-1	*Location Fixing-I*
S-65toS-72	SLO-1	*Location Fixing_II*
S-73toS-80	SLO-1	*Location Fixing-III*
S-81toS-88	SLO-1	*Conductinf Rehersals-I*
S-89toS-96	SLO-1	*Conductinf Rehersals-II*
S-97toS-104	SLO-1	*Conductinf Rehersals-I-III*
S-105toS-112	SLO-1	*Shooting-I*
S-113toS-120	SLO-1	*Shooting-II*

CLASSEXERCISE:

(Studentsmustpracticeallexercises)(EachexercisecarriesEIGHTmarks) 50 Marks
(FIVEexercisesx08marks=40marks&Regularity&Discipline=Total-10Marks)

1. *Discussing of the Song to be Picturised* :6Weeks
   Minimum1classworks
2. *Script Developing* :3Weeks
   Minimum1classworks :
3. *Script Developing* :3Weeks
   Minimum1classworks :
4. *Location Fixing* :1Weeks
   Minimum1classworks :
5. *Shooting* :2Weeks
   Minimum1classworks :

RecordWorks:

Submission of 4 to 5 Minutes duration of the Song by using all the department Students of Direction,Camera,Editing,Sound and Graphics

(ThestudentsmustsubmitalltheexercisesasDigitalFileforPracticalexam,whichwillbeevaluatedbytheExternalExaminer)

Learning Assessment											
Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (50% weightage)**								**Final Examination (50% weightage)**	
		CLA – 1 (10%)		**CLA – 2 (10%)**		**CLA – 3 (20%)**		**CLA – 4 (10%) #**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

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Course Designers		
Experts from Industry	**Experts from Industry**	**Experts from Industry**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-V

Course Code	*UFT23D02L*	Course Name	Actuality Exercise	CourseCategory	D	Discipline Specific ElectiveCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course OfferingDepartment	*Film Technology*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	*To provide the mastery in Actual Content*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
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*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Real and Unreal events*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Human Experience and Ethics*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Realistic film making*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Authentic Sources*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Actual state Film making*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration (hour)		15
S-1 to S-7	**SLO-1**	*Urban Life Contents-City Streets*
S-8 to S-14	**SLO-1**	*Railway Station and Sub Way*
S-15 to S-21	**SLO-1**	*Night Life in Chennai*
S-22 to S-28	**SLO-1**	*City Scape Transformation*
S-29 to S-35	**SLO-1**	*Down Town Districts*
S-36 to S-42	**SLO-1**	*Natural Wonders-Moutain Views*
S-43 to S-49	**SLO-1**	*Rivers and Lakes View*
S-50 to S-56	**SLO-1**	*Forest View*
S-57 to S-63	**SLO-1**	*SeaShore View*
S-64 to S-70	**SLO-1**	*Wild Life Observation*
S-71 to S-77	**SLO-1**	*Cultural Studies –Traditional Celebration*
S-78 to S-84	**SLO-1**	*Rituals of Ethnicity*
S-85 to S-91	**SLO-1**	*Music Form*
S-92 to S-98	**SLO-1**	*Dance Form*
S-99 to S-105	**SLO-1**	*Routine Life Shoot*

CLASS EXERCISE:

(Output = 40 marks & 10 marks for Regularity & Discipline = Total- 50 Marks)

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

Record Works:

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

(The students must submit all the exercises as Record Work in the Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** 1. *"Actuality: The Historical Encounter with Actual Film"* (2002) by Bill Nichols - Published by Rutgers University Press. 2. *"Practical Cinematography"* (2018) by Paul Wheeler - Published by Routledge. 3. *"Exercises in the Art of Helping: Student Workbook"* (2015) by Mark E. Young - Published by Routledge. 4. *"Practical Film Making: A Handbook for the Real World"* (2018) by Chris Jones and Genevieve Jolliffe - Published by Routledge. 5. *"The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age"* (2019) by Steven Ascher and Edward Pincus - Published by Plume.

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-V

Course Code	*UFT23G03T*	Course Name	Television Production-II	CourseCategory	G	Generic Elective Course	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course OfferingDepartment	*Film Technology*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1 :	*To provide the mastery in Television Production*																		
CLR-2 :	*To know the various stages in Television Production*																		
CLR-3 :	*To understand the purpose of Televion Production*																		
CLR-4 :	*To impart in gaining Knoeledge of functioning of a Television Studio*																		
CLR-5 :	*To learn the process of Television Production*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Television Production*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	*H*
CLO-2 :	*Students would know the various stages in Television Production*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	*H*
CLO-3 :	*Students would gain knowledge about purpose of Televion Production*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	*H*
CLO-4 :	*Students would gain the Knoeledge of functioning of a Television Studio*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	*H*
CLO-5 :	*Students would learn the process of Television Production*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	*H*

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Introduction to Analog and Digital Camera Principles*	*Introduction to Sound Recording Techniques for Television*	*ntroduction to Television Production Stages*	*Introduction to Post-production Techniques*	*Overview of Television Program Types*
	SLO-2	*Digital Signal Processing in Cameras*	*Analog and Digital Audio Principles: Understanding Signal Processing*	*Planning Meetings and Pre-production Processes*	*Online vs. Offline Editing Setups*	*Scriptwriting Fundamentals for Television*
S-2	**SLO-1**	*Camera Adjustments and Settings:*	*Audio Mixing Basics: Levels, Panning, and EQ*	*Storyboarding and Scripting*	*Professional Video Switchers: Features and Functions*	*Talent Selection and Audition Process*
	SLO-2	*Exposure, White Balance, and Focus*	*Sweetening and Equalization Techniques in Audio Production*	*Rehearsals and Blocking Techniques in Television Production*	*Digital Video Effects and Keying Signals*	*Programme Presentation Techniques*
S-3	**SLO-1**	*Camera Control Unit Operations*	*Audio Layering and Dubbing Methods*	*Single-Camera Production Techniques*	*Importance of Timecode in Television Production*	*Marketing Strategies for Television Programs*
	SLO-2	*Television Studio Chain: Camera to Control Room*	*Communication Protocols in TV Studios*	*Multi-Camera Production Techniques*	*Voice Editing and Dubbing Techniques*	*Understanding Feedback Analysis*
S-4	**SLO-1**	*Framing and Composition Techniques in Cinematography*	*Intercom Systems and Directives*	*Indoor and Outdoor Production Environments: ENG, EFP, and OB Production*	*Basic Editing Techniques Workshop*	*Importance of TRP Ratings in Television*
	SLO-2	*Professional Camera Features and Functions*	*Types of Microphones :Dynamic, Condenser, and Lavalier*	*Overview of Television Production Crew Roles and Responsibilities*	*Advanced Editing Features Exploration*	*Contract Negotiation with Television Networks*

S-5	**SLO-1**	*Exploring Professional Camera Accessories*	*Overview of Indoor and Outdoor Lighting Setups*	*Importance of Logging and Cue Sheets in Television Production*	*Understanding Video Switcher Functions*	*Developing a Television Program Proposal*
	SLO-2	*Camera Operation and Control*	*Understanding Lighting Consoles and Their Features*	*Live Television Studio Setup and Facilities*	*Implementing Digital Video Effects*	*Scriptwriting Workshop: Crafting a TV Script*
S-6	**SLO-1**	*Understanding Camera Movement and Shot Types*	*Latest Developments in Lighting Technology: LED and RGB Lighting*	*Role-Playing: Simulating Television Production Crew Duties*	*Timecode Management in Post-production Workshop*	*Talent Selection Exercise: Conducting Auditions*
	SLO-2	*Introduction to Camera Blocking and Scene Composition*	*Lighting and Floor Plan Considerations in Television Production*	*Live Television Studio Setup*	*Professional Video Server Applications*	*Programme Presentation Practice Sessions*
S-7	**SLO-1**	*Advanced Camera Techniques: teadicam and Handheld Operation*	*Practical Exercise: Setting Up Indoor Lighting for Different Scenes*	*Logging and Cue Sheet Creation*	*Voice Editing and Dubbing Practice*	*Marketing Plan Development Exercise*
	SLO-2	*Framing and Composition Practice*	*Techniques for Outdoor Lighting and Location Shoots*	*Exploring Multicamera Live Coverage Strategies*	*Audio Post-production Tools Introduction*	*Feedback Analysis Case Studies*
S-8	**SLO-1**	*Camera Control in Live Broadcasting*	*Introduction to Lighting Design Principles: Key, Fill, and Backlighting*	*Successful Television Productions*	*Advanced Editing Techniques Workshop*	*TRP Ratings Analysis*
	SLO-2	*Specialized Camera Functions: Slow Motion and Time-lapse*	*Exploring Advanced Lighting Techniques: Gobos, Diffusion, and Reflectors*	*Location Scouting and Preparing for Production*	*Special Effects in Post-production Exploration*	*Contract Negotiation Simulation*
S-9	**SLO-1**	*Introduction to Virtual Cameras and CGI Integration*	*Lighting in Television Shows and Films*	*Importance of Planning in Television Production*	*Implementing Keying Signals Hands-on Exercise*	*Television Program Proposals*
	SLO-2	*Innovative Camera Techniques*	*Lighting a Mock TV Studio Setup*	*Challenges and Considerations in Television Production*	*Timecode Management Practice Session*	*Script Review and Revision Session*
S-10	**SLO-1**	*Understanding Camera Movement: Dolly, Crane, and Jib Shots*	*Audio Mixing in Live Broadcasting: Challenges and Solutions*	*Advanced Techniques for Multicamera Live Production*	*Voice Editing and Dubbing Masterclass*	*Refining Programme Presentation Techniques*
	SLO-2	*Advanced Camera Control Techniques: Focus Pulling and Zooming*	*Audio Sweetening Techniques for Post-Production*	*Planning and Preparing for a Live Multicamera TV Production*	*Audio Post-production Techniques*	*Marketing Strategy Refinement*
S-11	**SLO-1**	*Camera Rigging and Setup*	*Layering and Dubbing Methods: Creating Atmosphere in Sound*	*Finalizing Production Plans and Rehearsing*	*Advanced Video Server Features Workshop*	*TRP Ratings Review and Strategy Adjustment*
	SLO-2	*Multi-Camera Setup and Control*	*Communication Strategies for Effective Collaboration in TV Studios*	*Dress Rehearsal and Final Preparations*	*Post-production Workflows*	*Script Finalization and Handover*
S-12	**SLO-1**	*Role of the Camera Person in Single-Camera Setups*	*Lighting Console Operation and Programming*	*Live Multicamera TV Production Day*	*Project Work: Editing and Sound Design*	*Contracts Signing*
	SLO-2	*Role of the Camera Person in Multi-Camera Setups*	*Advanced Lighting Design Techniques: Color Temperature and Mood*	*Execution and Management*	*Color Correction and Grading*	*Marketing Plan Implementation*

Unit I:

Camera Operations and Control: Analog and digital camera principles; Digital signal processing in cameras; Camera adjustments and settings; Camera control unit operations; Television studio chain overview; Framing, composition, and professional camera features; Professional camera accessories and commands; Role of the camera person in single-camera and multicamera setups

Unit II:

Audio and Lighting in Television Production: Sound recording techniques for television; Analog and digital audio principles; Audio mixing, sweetening, and equalization; Audio layering and dubbing methods; Communication in TV studios; Types of microphones and their uses

Indoor and outdoor lighting setups; Lighting consoles and their features; Latest developments in lighting technology; Lighting and floor plan considerations

Unit III:

Television Production Stages and Crew Roles: Different stages of television production; Planning meetings, storyboarding, rehearsals, and blocking; Single-camera and multicamera production techniques; Indoor, outdoor, ENG, EFP, and OB production; Television production crew duties and responsibilities; Importance of logging and cue sheets; Live television studio setup and facilities; Multicamera live coverage and location scouting; Planning for live multicamera TV production

Unit IV:

Post-production Techniques: Online and offline editing setups; Professional video switchers and their features; Digital video effects and keying signals; Importance of timecode in television production; Professional video servers and their features; Voice editing, dubbing, and audio post-production

Unit V:

Television Programme Development and Marketing: Different types of television programs;

Scripting for television; Talent selection and auditions; Programme presentation and marketing strategies; Feedback analysis and TRP ratings; Entering contracts with various television networks

Learning Resources	***Books*** *1.* Millerson, Gerald. *Television Production*,London,15th Edition, Focal Press, 2012. *2.* Zettle, Herbert. *Television Production* Handbook, USA, 9th Edition, Cengage Learning, 2005 *3.* Ward, Peter. *Digital Camera Work*, London, Focal Press, 2000

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level 2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level 3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

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		Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-V

Course Code	*UFE23S03L*	Course Name	Spot Editing Techniques	CourseCategory	S	Skill Enhancement Courses	L	T	P	O	C
							0	0	3	2	1

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course OfferingDepartment	Film Technology	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	*To Learn on-location film editing*	LevelofThinking(Bloom)	ExpectedProficiency(%)	ExpectedAttainment(%)	FundamentalKnowledge	ApplicationofConcepts	LinkwithRelatedDisciplines	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowledge	SkillsinModeling	Analyze, InterpretData	InvestigativeSkills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	PSO-1	PSO-2	PSO-3
CLR-2 :	*To gets Hands-on practice in editing*																		
CLR-3 :	To Identifing any issues in editing																		
CLR-4 :	*To* know about editing techniques																		
CLR-5 :	*To learn the process of* Editing																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn on-location film editing*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would get Hands-on practice in editing*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students gain knowledge in* Identifing any issues	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would editing techniques*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn* process of Editing	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		15
S-1toS-2	SLO-1	***Introduction to On-Location Editing***
S-3toS-4	SLO-1	*on-location film editing workflow and requirements*
S-5toS-6	SLO-1	Reliable Power Supply
S-7toS-8	SLO-1	*Portable Editing Tools and Setup*
S-9toS-10	SLO-1	Fast Data Transfer and converting.
S-11toS-12	SLO-1	Hands-on practice with organizing and labeling footage for efficient editing
S-13toS-14	SLO-1	Adaptability and Problem-Solving
S-15toS-16	SLO-1	Identify any issues or errors, and provide immediate feedback
S-17toS-18	SLO-1	Creative Decision-Making
S-19toS-20	SLO-1	On-location editing requires editors to make creative decisions in real-time
S-21toS-22	SLO-1	Techniques for providing constructive feedback and addressing creative differences
S-23toS-24	SLO-1	Efficiency and Time Management
S-25toS-26	SLO-1	Collaboration with Production Team
S-27toS-28	SLO-1	*Final On-Location Editing Project*
S-29toS-30	SLO-1	Backup and Security Measures

CLASS EXERCISE:

(Students must practices all exercises) (Each exercise carries FIVE marks)
(Four exercises x 5 marks = 40 marks & 10 marks for Regularity & Discipline- Total- 50 Marks)

1. Fast Data Transfer and converting : 6 Weeks
   Minimum 4 class works.
2. Creative Decision-Making :6 Weeks
   Minimum 4 class works
3. Efficiency and Time Management : 6 Weeks
   Minimum 4 class works
4. Backup and Security Measures : 6 Weeks
   Minimum 4 class works

(The students must submit any ONE exercises as Record Work for the Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Book*** ***"The Technique of Film Editing" by Karel Reisz and Gavin Millar***

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
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Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-V

Course Code	*UFT23P02L*	Course Name	Internship – II	CourseCategory	IAPC	Internship/Apprenticeship / Project/Community Outreach	L	T	P	O	C
							0	0	0	0	1

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course OfferingDepartment	*Film Technology*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	**Learning**			**Program Learning Outcomes (PLO)**														
CLR-1 :	*To acquire the basic knowledge of media industry*	**1**	**2**	**3**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**
CLR-2 :	*To understand the media industry*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-3 :	*To know and practice field works*																		
CLR-4 :	*To train in the film& TV industry*																		
CLR-5 :	*To get the mastery skills from the media*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the media industry*	*3*	*90*	*90*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-2 :	*Students would gain knowledge of media industry*	*3*	*85*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-3 :	*Students would know field work*	*3*	*90*	*90*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-4 :	*Students would gain knowledge about film & TV industry*	*3*	*85*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-5 :	*Students would be proficient in the media*	*3*	*80*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-

The student will undergo a two-week internship during the summer vacation after the end of the IV 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 IV 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 %

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP

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SEMESTER-VI

Course Code	*UFE23601T*	Course Name	TECHNIQUES OF FILM AND VIDEO EDITING	CourseCategory	C	Discipline Specific CoreCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course OfferingDepartment	*Film Technology*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*Thepurposeoflearningthiscourseisto:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	*To provide the Knowledge in* Editing	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2 :	*To know the* Assistant duties																		
CLR-3 :	*To understand about editing*																		
CLR-4 :	*To understand* ofline editing																		
CLR-5 :	*To learn the process of* online editing																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students understands* Editing	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	*Students would know the* Assistant duties	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	*Students would gain knowledge about editing*	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	*Students would learn* ofline editing	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	*Students would learn the process of* online editing	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	*Introduction to Film Technique –*	*Introduction of editing*	*Editing & graphics*	*Dialogue portion recording,*	*Editing & DI*
	SLO-2	*Camera Techniques – Introduction*	*Editing – Concepts*	*blue, green matte*	*SFX (Sound special effects),*	*Introduction to Editing*
S-2	SLO-1	*Composition and Framing*	*Editing – Overveiw*	*Special FX*	*Introduction to Sound Special Effects*	*Basic Editing Techniques*
	SLO-2	*Exposure Control*	*; Editor Roles & Responsibility;*	*Visual Effects (VFX) Fundamentals*	*Creating Environmental Soundscapes*	*Dialogue Editing and Sound Design*
S-3	SLO-1	*Depth of Field and Focus Control*	*Understanding ofline editing*	*CGI (Computer-Generated Imagery)*	*Creature and Character Sounds*	*Introduction to Digital Intermediate (DI)*
	SLO-2	*Camera Techniques – Itypes*	*Understanding Footage*	*Motion Graphics*	*Interactive Sound Design for Games*	*Color Grading Fundamentals*
S-4	SLO-1	*Lights Techniques - Introduction*	*Assembly Editing*	*Advanced Compositing Techniques*	*BGM (Background music),*	*Creative DI Workflows*
	SLO-2	*Natural Light Photography*	*Storytelling Techniques*	*Character Animation*	*Introduction to Background Music*	*Finishing and Exporting*
S-5	SLO-1	*Lighting Modifiers*	*Transitions and Effects*	*Advanced Visual Effects Projects*	*Music Theory Fundamentals*	*EDL – DI,*
	SLO-2	*Lights Techniques – Types*	*understanding online editing*	*Industry Trends and Career Opportunities*	*Composing for Different Genres*	*Introduction to Edit Decision Lists (EDL)*
S-6	SLO-1	*Sound techniques - Overveiw*	*Advanced Editing Techniques*	*Rope removing,*	*Tempo and Rhythm*	*Creating and Manipulating EDLs*
	SLO-2	*Sound techniques – Types*	*Color Correction and Grading*	*Animation shots.*	*Melody and Harmony*	*Advanced EDL Management*
S-7	SLO-1	*SPX – Types*	*Visual Effects and Motion Graphics*	*Title graphics incorporation*	*Sound Design and Mixing*	*Creative DI Workflows*
	SLO-2	*SPX – Overview*	*Multicam Editing*	*layer added videos (fore ground rain etc),*	*Interactive Music for Games*	*Online reconnecting Colour correction,*
S-8	SLO-1	*Cinematography – Definition,*	*Visual Effects and Motion Graphics*	*Editing & Sound Dubbing*	*Mixed Track Posting (Posting mixed track in FCP timeline),*	*Introduction to Online Reconnecting*
	SLO-2	*Cinematography Concepts;*	*Rough cut*	*Advanced Editing Techniques*	*Introduction to Mixed Track Posting*	*Media Management and Preparation*
S-9	SLO-1	*Camera Operation and Settings*	*Final cut*	*Introduction to Sound Design*	*Audio Post-Production Workflow*	*Importing and Reconnecting Media*

	SLO-2	*Composition and Framing*	*understanding match cut*	*Dialogue Editing and ADR*	*Dialogue Editing and Mixing*	*Introduction to Color Correction*
S-10	**SLO-1**	*Lighting Techniques – Concepts*	*Editing Theory,*	***Foley and Sound Effects***	*Sound Effects Editing and Mixing*	*Creative Color Grading*
	SLO-2	*Sound Design - Special Effects and Visual Effects*	*Eisenstein and Soviet Montage*	*Sound Mixing and Mastering*	***Advanced Mixing Techniques***	*Finishing and Exporting*
S-11	**SLO-1**	*- Special Effects - Introduction*	*Alternative Editing Styles*	*Advanced Editing and Sound Dubbing*	*Final cut*	*Transition and FX finalizing – conformist*
	SLO-2	*Visual Effects - Introduction*	*Editing and Emotion*	*Sound Dubbing*	*Introduction to Final Cut Pro*	*FX finalizing – conformist*
S-12	**SLO-1**	*Special Effects & Visual Effects.*	*Cultural and Ideological Perspectives*	*Introduction to Sound Design*	*Basic Editing Techniques*	*Output for theatrical release.*
	SLO-2	*Symbolism and Visual Metaphors:*	*Editing Software Basics,*	*Sound Effects Editing*	*Advanced Features and Workflow Optimization*	*Output for theatrical release.*

UNIT- I

Introduction to Film Technique – Camera, Lights, Sound, SPX; Cinematography – Definition, Concepts; Lighting Techniques – Introduction & Concepts; Sound Design - Special Effects and Visual Effects; Symbolism and Visual Metaphors:

UNIT- II

Introduction of editing – Concepts & Overveiw; Editor Roles & Responsibility; Understanding ofline editing & understanding online editing**;** Rough cut – Final cut – understanding match cut ; Editing Theory, Editing Software Basics,

UNIT- III

Editing & graphics - blue, green matte; Special FX – Rope removing, animation shots. Title graphics incorporation – layer added videos (fore ground rain etc), Editing & Sound dept Dubbing

UNIT- IV:

Dialogue portion recording, SFX (Sound special effects), BGM (Background music), Mixed Track Posting (Posting mixed track in FCP timeline), Final cut.

UNIT- V:

Editing & DI, EDL – DI, Online reconnecting Colour correction, Transition and FX finalizing – conformist – output for theatrical release.

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	-	30%		20%		20%		30%	-
Level 2	Apply Analyze	40%		50%		50%		50%		50%	-
Level 3	Evaluate Create	30%		20%		30%		30%		20%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VI

CourseCode	UFE23602T	CourseName	AI in Film and Video Editing	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Film Technology*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*Thepurposeoflearningthiscourseisto:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	*To provide the Knowledge in AI*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2 :	*To know the Learning for Film Editing*																		
CLR-3 :	*To understand in Film Editing*																		
CLR-4 :	*To understand (NLP) in Film Editing*																		
CLR-5 :	*To learn the Project and Industry Application*																		
Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*																		
CLO-1 :	*Students would learn the basics of AI*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know Learning for Film Editing*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge in Film Editing*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn (NLP) in Film Editing*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learnProject and Industry Application*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Introduction to AI in Film and Video Editing*	*Machine Learning for Film Editing*	*Computer Vision in Film Editing*	*Natural Language Processing (NLP) in Film Editing*	*Project and Industry Application*
	SLO-2	*Introduction to AI in Film and Video Editing*	*Machine Learning for Film Editing*	*Computer Vision in Film Editing*	*Natural Language Processing (NLP) in Film Editing*	*Project and Industry Application*
S-2	**SLO-1**	*Understanding the basics of Artificial Intelligence*	*Introduction to machine learning algorithms.*	*Basics of computer vision and its relevance in film editing*	*NLP applications in script analysis and editing*	*Collaborative project integrating AI concepts into film editing*
	SLO-2	*Understanding the basics of Artificial Intelligence*	*Introduction to machine learning algorithms.*	*Basics of computer vision and its relevance in film editing*	*NLP applications in script analysis and editing*	*Collaborative project integrating AI concepts into film editing*
S-3	**SLO-1**	*Exploring AI concepts relevant to film editing*	*How machine learning is applied in film editing.*	*Basics of computer vision and its relevance in film editing*	*NLP applications in script analysis and editing*	*Collaborative project integrating AI concepts into film editing*
	SLO-2	*Exploring AI concepts relevant to film editing*	*How machine learning is applied in film editing.*	*Basics of computer vision and its relevance in film editing*	*Sentiment analysis for understanding audience reactions*	*Collaborative project integrating AI concepts into film editing*
S-4	**SLO-1**	*Evolution of AI in the film industry*	*Types of machine Learning relevant to filmindustry applications.*	*Object detection and tracking using computer vision*	*Sentiment analysis for understanding audience reactions*	*Industry Applications*
	SLO-2	*Evolution of AI in the film industry*	*Types of machine Learning relevant to filmindustry applications.*	*Object detection and tracking using computer vision*	*Sentiment analysis for understanding audience reactions*	*Industry Applications*
S-5	**SLO-1**	*Evolution of AI in the film industry*	*Types of machine Learning relevant to filmindustry applications.*	*Object detection and tracking using computer vision*	*Experience with NLP tools*	*Industry Applications*

	SLO-2	*Evolution of AI in the film industry*	*Deep learning and neural networks in film editing.*	*Object detection and tracking using computer vision*	*Experience with NLP tools*	*Industry Applications*
S-6	SLO-1	*Key terminologies and concepts in AI*	*Deep learning and neural networks in film editing.*	*Real-world applications of computer vision in film industry*	*Experience with NLP tools*	*Industry Applications*
	SLO-2	*Key terminologies and concepts in AI*	*Deep learning and neural networks in film editing.*	*Real-world applications of computer vision in film industry*	*Subtitling and Captioning Automatic subtitling using NLP*	*Industry Applications*
S-7	SLO-1	*Key terminologies and concepts in AI*	*Feature extraction and pattern recognition*	*Real-world applications of computer vision in film industry*	*Subtitling and Captioning Automatic subtitling using NLP*	*Trends and innovations in AI for film and video editing*
	SLO-2	*Key terminologies and concepts in AI*	*Feature extraction and pattern recognition*	*Exercises in implementing computer vision in editing*	*Subtitling and Captioning Automatic subtitling using NLP*	*Trends and innovations in AI for film and video editing*
S-8	SLO-1	*Overview of AI-powered editing tools*	*Feature extraction and pattern recognition*	*Exercises in implementing computer vision in editing*	*Subtitling and Captioning Automatic subtitling using NLP*	*Trends and innovations in AI for film and video editing*
	SLO-2	*Overview of AI-powered editing tools*	*Feature extraction and pattern recognition*	*Exercises in implementing computer vision in editing*	*Subtitling and Captioning Automatic subtitling using NLP*	*Trends and innovations in AI for film and video editing*
S-9	SLO-1	*Overview of AI-powered editing tools*	*Applications of advanced machine learning in film editing.*	*Facial recognition and emotion analysis for storytelling*	*Importance of inclusive editing with captions*	*Trends and innovations in AI for film and video editing*
	SLO-2	*Overview of AI-powered editing tools*	*Applications of advanced machine learning in film editing.*	*Facial recognition and emotion analysis for storytelling*	*Importance of inclusive editing with captions*	*Trends and innovations in AI for film and video editing*
S-10	SLO-1	*Hands-on experience with AI-driven software*	*Applications of advanced machine learning in film editing.*	*Scene segmentation and content-aware editing*	*Importance of inclusive editing with captions*	*Opportunities with professionals in the field.*
	SLO-2	*Hands-on experience with AI-driven software*	*Applications of advanced machine learning in film editing.*	*Scene segmentation and content-aware editing*	*Successful implementation of NLP in subtitling.*	*Opportunities with professionals in the field.*
S-11	SLO-1	*Implementation of AI tools in film editing*	*Challenges and opportunities in utilizing machine learning for creative editing.*	*Future trends in computer vision and editing.*	*Successful implementation of NLP in subtitling*	*Opportunities with professionals in the field.*
	SLO-2	*Implementation of AI tools in film editing*	*Challenges and opportunities in utilizing machine learning for creative editing.*	*Future trends in computer vision and editing.*	*Future directions and challenges in NLP for film editing.*	*Opportunities with professionals in the field.*
S-12	SLO-1	*Exploring AI concepts relevantto film editing*	*Challenges and opportunities in utilizing machine learning for creative editing.*	*Future trends in computer vision and editing.*	*Future directions and challenges in NLP for film editing.*	*Opportunities with professionals in the field.*
	SLO-2	*Exploring AI concepts relevant to film editing*	*Challenges and opportunities in utilizing machine learning for creative editing.*	*Future trends in computer vision and editing.*	*Future directions and challenges in NLP for film editing.*	*Opportunities with professionals in the field.*

Unit 1: Introduction to AI in Film and Video Editing

Understanding the basics of Artificial Intelligence.Exploring AI concepts relevant to film editing.Evolution of AI in the film industry.Key terminologies and concepts in AI.Overview of AI-powered editing tools.Hands-on experience with AI-driven software.Implementation of AI tools in film editing.Ethical considerations in using AI for editing.

Unit 2: Machine Learning for Film Editing

Introduction to machine learning algorithms.How machine learning is applied in film editing.Types of machine learning relevant to film industry applications.Deep learning and neural networks in film editing.Feature extraction and pattern recognition.Applications of advanced machine learning in film editing.
Challenges and opportunities in utilizing machine learning for creative editing.

Unit 3: Computer Vision in Film Editing

Basics of computer vision and its relevance in film editing.Object detection and tracking using computer vision.Real-world applications of computer vision in film industry. Exercises in implementing computer vision in editing.Facial recognition and emotion analysis for storytelling.Scene segmentation and content-aware editing.
Future trends in computer vision and editing.

Unit 4: Natural Language Processing (NLP) in Film Editing

NLP applications in script analysis and editing.Sentiment analysis for understanding audience reactions.Experience with NLP tools.NLP for Automated Subtitling and Captioning Automatic subtitling using NLP.Importance of inclusive editing with captions.Successful implementation of NLP in subtitling.Future directions and challenges in NLP for film editing.

Unit 5: Project and Industry Application

Collaborative project integrating AI concepts into film editing. Industry Applications.Trends and innovations in AI for film and video editing. Opportunities with professionals in the field.

Learning Resources	Reference Books 1. "Artificial Intelligence for Media Production" by Ian David Aronson 2. "Automated Video Editing: Theory and Practice" by Lyndon Nixon (Editor) 3. "Deep Learning for Visual Content Generation and Modification" by Various Authors (Research Compilation) 4. "Creative Editing for Film and Video" by Bobbie O'Steen

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VI

CourseCode	*UFE23603T*	CourseName	Art of Storytelling	CourseCategory	G	GenericElectiveCourse	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Film Technology*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*Thepurposeoflearningthiscourseisto:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1 :	*Tounderstand the* role in Film making																		
CLR-2 :	*Toknowthedifferentcrafts inCinema*																		
CLR-3 :	*Tounderstandthepurpose techniques in Cinema*																		
CLR-4 :	*Toknowthe complete audio work done in films*																		
CLR-5 :	*Tolearntheprocessof* Storytellig																		
Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*																		
CLO-1 :	*Studentswouldlearnthe* role in Film making	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Studentswouldknowthedifferentcrafts inCinema*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Studentswouldgainknowledge & techniques in Cinema*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Studentswould the complete audio work done in films*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Studentswouldlearntoprocessof* Storytelling	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration		12	12	12	12	12
S-1	**SLO-1**	*Direction*	*Introduction of acting*	*Persistence of vision*	*Impact of sound in film*	*Making online*
	SLO-2	*Direction*	*Introduction of acting*	*Persistence of vision*	*Impact of sound in film*	*Making online*
S-2	**SLO-1**	*Director's role in Film making*	*Introduction of acting*	*Persistence of vision*	*Impact of sound in film*	*Making online*
	SLO-2	*Director's role in Film making*	*Introduction of acting*	*Persistence of vision*	*Impact of sound in film*	*Making online*
S-3	**SLO-1**	*Director's role in Film making*	*style – Actor's voice*	*digital camera censor*	*Impact of sound in film*	*Making online*
	SLO-2	*Director's role in Film making*	*style – Actor's voice*	*digital camera censor*	*Impact of sound in film*	*Making online*
S-4	**SLO-1**	*Director's role in Film making*	*style – Actor's voice*	*digital camera censor*	*impact of dubbing sound effect*	*colour correction*
	SLO-2	*Director's role in Film making*	*style – Actor's voice*	*digital camera censor*	*impact of dubbing sound effect*	*colour correction*
S-5	**SLO-1**	*Director's role in Film making*	*style – Actor's voice*	*indoor shooting*	*impact of dubbing sound effect*	*colour correction*
	SLO-2	*Director's role in Film making*	*style – Actor's voice*	*indoor shooting*	*impact of dubbing sound effect*	*colour correction*
S-6	**SLO-1**	*Maintaining continuity and it's importance*	*speech and direction*	*indoor shooting*	*impact of dubbing sound effect*	*colour correction*
	SLO-2	*Maintaining continuity and it's importance*	*speech and direction*	*indoor shooting*	*impact of dubbing sound effect*	*colour correction*
S-7	**SLO-1**	*Maintaining continuity and it's importance*	*mime and body language*	*indoor shooting*	*concept of mixing*	*confirming – out to screen*
	SLO-2	*Maintaining continuity and it's importance*	*mime and body language*	*indoor shooting*	*concept of mixing*	*confirming – out to screen*
S-8	**SLO-1**	*Understanding choreography for scene*	*mime and body language*	*shooting procedures for green matte*	*concept of mixing*	*confirming – out to screen*
	SLO-2	*Understanding choreography for scene*	*mime and body language*	*shooting procedures for green matte*	*concept of mixing*	*confirming – out to screen*
S-9	**SLO-1**	*Understanding choreography for scene*	*classic, romantic, realistic and non realistic*	*shooting procedures for green matte*	*concept of mixing*	*confirming – out to screen*
	SLO-2	*Understanding choreography for scene*	*classic, romantic, realistic and non*	*shooting procedures for green matte*	*concept of mixing*	*confirming – out to screen*

			realistic			
S-10	**SLO-1**	*Understanding choreography for scene*	*classic, romantic, realistic and non realistic*	*shooting procedures for green matte*	*understanding the role of background music*	*In corporating CG, Fx*
	SLO-2	*Understanding choreography for scene*	*classic, romantic, realistic and non realistic*	*shooting procedures for green matte*	*understanding the role of background music*	*In corporating CG, Fx*
S-11	**SLO-1**	*song and fight sequence*	*experimental& important of Make-up*	*graphics shot*	*understanding the role of background music*	*In corporating CG, Fx*
	SLO-2	*song and fight sequence*	*experimental& important of Make-up*	*graphics shot*	*understanding the role of background music*	*In corporating CG, Fx*
S-12	**SLO-1**	*Art dept.'s work*	*experimental& important of Make-up*	*graphics shot*	*understanding the role of background music*	*compositing, audio*
	SLO-2	*Art dept.'s work*	*experimental& important of Make-up*	*graphics shot*	*understanding the role of background music*	*compositing, audio*

UNIT : I DIRECTION

Director's role in Film making– Maintaining continuity and it's importance– Understanding choreography for scene, song and fight sequence. Art dept.'s work.

UNIT : II

Introduction of acting – style – Actor's voice, speech and direction mime and body language classic, romantic, realistic and non realistic and experimental& important of Make-up.

UNIT : III

Persistence of vision – digital camera censor – indoor shooting – out door shooting – shooting procedures for green matte, graphics shot

UNIT : IV

Impact of sound in film, impact of dubbing sound effect – concept of mixing – understanding the role of background music

UNIT : V DI

Making online – colour correction – confirming – out to screen – In corporating CG, Fx, compositing, audio.

Learning Resources	***Theory:***	
	1. Malkiewicz, Kris. Mullen, David.M. *Cinematography*, USA. Touchstone press. 2nd edition. 2005.	*3.* Hoffer, Charles R. *Introduction to music*. Waveland press. 3rd edition 2009.
	2. *Voice & Vision* .Mick. Hubis-Cherrier. UK. Focal Press. 2nd edition. June 28, 2011.	*4.* Chandler, Gael. *Cut by Cut: Editing your film or video*. USA. Michael Wiese Productions 2nd edition. June 1,2012.
		5. Dancyger, Ken. *The Technique Of Film And Video Editing* :History,Theory and Practice. London. Focal Press. 5th Edition. Nov 10, 2010.

LearningAssessment

Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VI

Course Code	*UFT23D03L*	Course Name	Short Film Making-I	CourseCategory	C	Discipline Specific CoreCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course OfferingDepartment	*Film Technology*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	*To provide the mastery in Story & Scene for Short Film*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
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*																		
Course Learning 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*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Budget for Short Film*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Shooting Script for Short Film*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Non-linear Video Editing*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Dubbing, Sound Effects & Mixing*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration (hour)		15
S-1 to S-8	**SLO-1**	*Writing a Synopsis for Short Film*
S-9 to S-16	**SLO-1**	*Create your own understanding for a short film story- I*
S-17 to S-24	**SLO-1**	*Create your own understanding for a short film story- II*
S-23 to S-32	**SLO-1**	*Writing Scene for Short Film- I*
S-33 to S-40	**SLO-1**	*Writing Scene for Short Film- II*
S-41 to S-48	**SLO-1**	*Preparing with Final Budget for Short Film- I*
S-49 to S-56	**SLO-1**	*Preparing with Final Budget for Short Film- II*
S-57 to S-64	**SLO-1**	*Draft a Dialogue for Short Film- I*
S-65 to S-72	**SLO-1**	*Draft a Dialogue for Short Film- II*
S-73 to S-80	**SLO-1**	*Write an original shooting script for short film- I*
S-81 to S-88	**SLO-1**	*Write an original shooting script for short film- II*
S-89 to S-96	**SLO-1**	*Working with the Non-linear Video Editing- I*
S-97 to S-104	**SLO-1**	*Working with the Non-linear Video Editing- II*
S-105 to S-112	**SLO-1**	*Write a draft on Dubbing, Sound Effects & Mixing- I*
S-113 to S-120	**SLO-1**	*Write a draft on Dubbing, Sound Effects & Mixing- II*

CLASS EXERCISE:

(Final Output 40 marks & 10 marks for Regularity & Discipline- Total- 50 Marks)

1. Writing a Synopsis for Short Film : 1 Weeks
   Minimum 1 class Works :
2. Create your own understanding for a short film story : 2 Weeks
   Minimum 1 class Works :
3. Writing Scene for Short Film : 2 Weeks
   Minimum 1 class Works :
4. Preparing with Final Budget for Short Film : 2 Weeks
   Minimum 1 class Works :
5. Draft a Dialogue for Short Film : 2 Weeks
   Minimum 1 class Works :
6. Write a original shooting script for short film : 2 Weeks
   Minimum 1 class Works :
7. Working with the Non-linear Video Editing : 2 Weeks
   Minimum 1 class Works :
8. Write a draft on Dubbing, Sound Effects,Mixing and Final Output : 2 Weeks
   Minimum 1 class Works :

Record Works:

1. Students must make ONE Short Film on any concept of their choice (Maximum 15 min)

(The students must submit a group project (maximum 5 in a group) in the digital form for the Practical exam, which will be evaluated by the External Examiner)

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VI

Course Code	*UFT23D04L*	Course Name	Documentary Film Making- I	CourseCategory	D	Discipline Specific ElectiveCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course Offering	*Film Technology*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1 :	*To provide the mastery in Documentary Making*																		
CLR-2 :	*To know the different Methodology in Documentary Film Making*																		
CLR-3 :	*To understand the purpose of Skills and Knowledge for Documentary Film making*																		
CLR-4 :	*To impart the fundamentals of Co ordination with Various fellow technician*																		
CLR-5 :	*To learn the importance of the documentary for the welfare of Society*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics in Documentary Making*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the Methodology in Documentary Film Making*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain Skills and Knowledge for Documentary Film making*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Co ordination with Various fellow technician*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of the documentary for the welfare of Society*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration (hour)		15
S-1 to S-8	**SLO-1**	*Research-I*
S-9 to S-16	**SLO-1**	*Research-II*
S-17 to S-24	**SLO-1**	*Naraation Style(Intreview,Presentor ,Observation,Narration Led)-I*
S-23 to S-32	**SLO-1**	*Naraation Style(Intreview,Presentor ,Observation,Narration Led)-II*
S-33 to S-40	**SLO-1**	*Three Act Structure(Setup,Development,Climax or resolution)-I*
S-41 to S-48	**SLO-1**	*Three Act Structure(Setup,Development,Climax or resolution)-II*
S-49 to S-56	**SLO-1**	*Three Act Structure(Setup,Development,Climax or resolution)-III*
S-57 to S-64	**SLO-1**	*Find your Crew-I*
S-65 to S-72	**SLO-1**	*Find your Crew-II*
S-73 to S-80	**SLO-1**	*Create Treatment-I*
S-81 to S-88	**SLO-1**	*Create Treatment-II*
S-89 to S-96	**SLO-1**	*Choose Camera Equipment*
S-97 to S-104	**SLO-1**	*Write a Paper Edit*
S-105 to S-112	**SLO-1**	*Start Shoot*
S-113 to S-120	**SLO-1**	*Market and Distribute*

CLASS EXERCISE:

{Final Output 40 marks & Regularity / Discipline = Total- 10 Marks) Total=50

1. *Research-I* : 3 Weeks
   Minimum 1 class works :.
2. *Naraation Style(Intreview,Presentor ,Observation,Narration Led)* : 3 Weeks
   Minimum 1 class works :
3. *Three Act Structure(Setup,Development,Climax or resolution)* : 3 Weeks
   Minimum 1 class works :
4. *Create Treatment* : 3 Weeks
   Minimum 1 class works :
5. *Write a Paper Edit* : 3 Weeks
   Minimum 1 class works

Record Works:

1. Submission of Documentary Film for 10 Minutes,Students Should Use only the Film Department Students for the Technical Skills

(The students must submit all the exercises as Record Work in the Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** *1.* Wolverton, Mike. How to make Documentary for Video and Film, United States, Gulf Pub. Co., Book Division, 1983. *2.* Anthony Q. Artis, The Shut Up & Shoot Documentary Guide, Routledge, 2014 *3.* Barry Hampe, Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries, Holt Paperbacks, 2007

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VI

Course Code	UFT23G04L	Course Name	Film Production Manual	CourseCategory	G	Course Code	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course OfferingDepartment	FILM TECHNOLOGY	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	To provide the Concept of creating manual	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	To enable the students to Practicse of Writing manual	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-3 :	To understand the purpose of Manual																		
CLR-4 :	To impart the fundamentals of Manual																		
CLR-5 :	To learn the process of executing Manual																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	Students would learn the Concept of creating manual	3	85	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-2 :	Students would know the concept of Manual	3	80	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-3 :	Students would gain knowledge of Creative Manual	3	85	85	H	L	L	M	H	H	M	M	M	H	L	L	-	-	-
CLO-4 :	Students would learn fundamentals of Manual	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-
CLO-5 :	Students would learn to process of Manual	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-

Duration (hour)		15
S-1 to S-8	SLO-1	Location Details
S-9 to S-16	SLO-1	Artist List
S-17 to S-24	SLO-1	Technicians List
S-23 to S-32	SLO-1	Synopsis
S-33 to S-40	SLO-1	Cinematography Style
S-41 to S-48	SLO-1	Equipments List
S-49 to S-56	SLO-1	Editing Software needed
S-57 to S-64	SLO-1	Editing Style
S-65 to S-72	SLO-1	Sound –Location recording, Different Mics Used
S-73 to S-80	SLO-1	Sound- Dubbing,Foley,Music
S-81 to S-88	SLO-1	Sound Design
S-89 to S-96	SLO-1	Mixing
S-97 to S-104	SLO-1	Titles creations
S-105 to S-112	SLO-1	Visual Effects softwares
S-113 to S-120	SLO-1	Virtual Production details

CLASS EXERCISE:

Manual = 40 marks & Regularity & Discipline = Total- 50Marks

1. *Plot,Content* : 3 Weeks
   Minimum 1 class works :
2. *Cinematography Style* : 3 Weeks
   Minimum 1 class works :
3. *Editing Style* : 3 Weeks
   Minimum 1 class works :
4. *ocation recording,* : 3 Weeks
   Minimum 1 class works :
5. *Titles creations* : 3 Weeks
   Minimum 1 class works :

Record Works:

Manual contains the Technical Details of the Short Film or Documentary that was Shot should be Submited with all the Technical Crew Members

(The students must submit all in the Book Format, which will be evaluated by the External Examiner)

Learning Resources	***Theory*** *1. Steal Like an Artist by Austin Kleon* *2. Making Movies by Sidney Lumet* *3. On Directing Film by David Mamet*

LearningAssessment

Level	Bloom's Level of Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
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SEMESTER-VI

Course Code	*UFT23P03T*	Course Name	AD Film Making Theory	CourseCategory	IAPC	Community Outreach	L	T	P	O	C
							2	0	0	2	2

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course Offering Department	*FILM TECHNOLOGY*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	*To provide the mastery in basics of Editing in Social Media*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2 :	*To know the different concept of Editing in Social Media*																		
CLR-3 :	*To understand the purpose of Editing in Social Media*																		
CLR-4 :	*To impart the fundamentals of Editing in Social Media*																		
CLR-5 :	*To learn the process of Understanding Editing in Social Media*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Editing in Social Media*	*2*	*75*	*70*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Editing in Social Media*	*2*	*70*	*70*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Editing in Social Media*	*2*	*75*	*75*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Editing in Social Media*	*2*	*70*	*70*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Editing in Social Media*	*2*	*70*	*70*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		6	6	6	6	6
S-1	**SLO-1**	*Understanding Advertising Objectives*	*Scriptwriting and Storyboarding for Ads*	*Editing and Post-Production Strategies*	*Leveraging Social Media Platforms*	*Ad Film Awards and Recognition*
	SLO-2	*Understanding Advertising Objectives*	*Scriptwriting and Storyboarding for Ads*	*Editing and Post-Production Strategies*	*Leveraging Social Media Platforms*	*Ad Film Awards and Recognition*
S-2	**SLO-1**	*Identifying Target Audiences*	*The Role of Emotion in Advertisements*	*Digital Effects and CGI in Advertisements*	*Viral Marketing Strategies*	*Brand Consistency Across Media*
	S LO-2	*Identifying Target Audiences*	*The Role of Emotion in Advertisements*	*Digital Effects and CGI in Advertisements*	*Viral Marketing Strategies*	*Brand Consistency Across Media*
S-3	**SLO-1**	*Effective Brand Positioning in Ads*	*Utilizing Music and Sound Design*	*Legal and Ethical Considerations in Ad Film Making*	*Cross-Cultural Advertising Adaptations*	*Creating Memorable Taglines and Slogans*
	SLO-2	*Effective Brand Positioning in Ads*	*Utilizing Music and Sound Design*	*Legal and Ethical Considerations in Ad Film Making*	*Cross-Cultural Advertising Adaptations*	*Creating Memorable Taglines and Slogans*
S-4	**SLO-1**	*Storytelling Techniques for Advertisements*	*Product Integration and Placement*	*Research and Market Analysis for Ads*	*Mobile Advertising Trends*	*Personalization and Customization in Ads*
	SLO-2	*Storytelling Techniques for Advertisements*	*Product Integration and Placement*	*Research and Market Analysis for Ads*	*Trends and Innovations in Advertising*	*Personalization and Customization in Ads*
S-5	**SLO-1**	*Psychological Appeals in Ad Film Making*	*Directing Talent in Ad Films*	*Ad Film Budgeting and Financing*	*Trends and Innovations in Advertising*	*Trendjacking and Real-Time Marketing*
	SLO-2	*Psychological Appeals in Ad Film Making*	*Directing Talent in Ad Films*	*Ad Film Budgeting and Financing*	*Environmental Sustainability in Ads*	*Trendjacking and Real-Time Marketing*
S-6	**SLO-1**	*Visual Composition and Aesthetics*	*Cinematography Techniques for Ads*	*Measuring Ad Campaign Effectiveness*	*Environmental Sustainability in Ads*	*Future Trends in Ad Film Making*
	SLO-2	*Visual Composition and Aesthetics*	*Cinematography Techniques for Ads*	*Measuring Ad Campaign Effectiveness*	*Adaptive Advertising Strategies*	*Future Trends in Ad Film Making*

UNIT-I Understanding Advertising Objectives, Identifying Target Audiences, Effective Brand Positioning in Ads, Storytelling Techniques for Advertisements, Psychological Appeals in Ad Film Making, Visual Composition and Aesthetics

UNIT-II Scriptwriting and Storyboarding for Ads, The Role of Emotion in Advertisements, Utilizing Music and Sound Design, Product Integration and Placement, Directing Talent in Ad Films, Cinematography Techniques for Ads.

UNIT-III Editing and Post-Production Strategies, Digital Effects and CGI in Advertisements, Legal and Ethical Considerations in Ad Film Making, Research and Market Analysis for Ads, Ad Film Budgeting and Financing, Measuring Ad Campaign Effectiveness.

UNIT-IV Leveraging Social Media Platforms, Viral Marketing Strategies, Cross-Cultural Advertising Adaptations, Mobile Advertising Trends, Trends and Innovations in Advertising, Environmental Sustainability in Ads, Adaptive Advertising Strategies

UNIT-V Ad Film Awards and Recognition, Brand Consistency Across Media, Creating Memorable Taglines and Slogans, Personalization and Customization in Ads, Trendjacking and Real-Time Marketing, Future Trends in Ad Film Making

Learning Resources	***Theory:*** 1. "Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan 2. "The Advertising Concept Book: Think Now, Design Later" by Pete Barry 3. "Truth, Lies, and Advertising: The Art of Account Planning" by Jon Steel 4. "The Art of Client Service: The Classic Guide, Updated for Today's Marketers and Advertisers" by Robert Solomon 5. "Ogilvy on Advertising" by David Ogilvy

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level 2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level 3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VII

Course Code	UFT23701T	Course Name	DIGITAL FILM MAKING	CourseCategory	C	Discipline Specific CoreCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course OfferingDepartment	*Film Technology*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1 :	*To provide the mastery in Advanced Digital Film Making*																		
CLR-2 :	*To know the different concept of Advanced Digital Film Making*																		
CLR-3 :	*To understand the purpose of Advanced Digital Film Making*																		
CLR-4 :	*To impart the fundamentals of Advanced Digital Film Making*																		
CLR-5 :	*To learn the process of Advanced Digital Film Making*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Advanced Digital Film Making*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Advanced Digital Film Making*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Advanced Digital Film Making*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn fundamentals of Advanced Digital Film Making*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn to process of Advanced Digital Film Making*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Digital Filmmaking- Definition & Concept*	*Digital Camera- Definition & Concept*	*Tripod- Definition & Concept*	*Film Editing- Definition & Concept*	*Sound & Noise- Definition & Concept*
	SLO-2	*Digital filmmaking basics*	*Digital Camera basics*	*Tripod basics*	*Film editing basics*	*Sound & Noise basics*
S-2	**SLO-1**	*Film Production- Definition & Concept*	*Types of Digital Camera*	*Types of Tripod- Regular, MonoPod & Mini Tripod*	*Purpose & Stages of Film Editing*	*Sound & Human Ear*
	SLO-2	*Film production basics*	*Various digital camera*	*Various tripod*	*Function & phases of film editing*	*Human ear basics*
S-3	**SLO-1**	*Stages Film Production*	*Parts of Digital Camcorde*	*Tripod Heads- Definition & Concept*	*Techniques of Film Editing*	*Sound Wave & Types- Definition & Concept*
	SLO-2	*Phases of film production*	*Components of digital camcorder*	*Tripod head basics*	*Methods of film editing*	*Sound wave basics*
S-4	**SLO-1**	*Film Pre Production- Definition & Concept*	*Camera Image Sensor- Definition & Concept*	*Types of Tripod Heads*	*Linear Video Editing- Definition & Concept*	*Characteristics & Properties of Sound Wave*
	SLO-2	*Film pre production basics*	*Camera image sensor*	*Various tripod heads*	*Linear video editing basics*	*Uniqueness of sound wave*
S-5	**SLO-1**	*Importance of Film Pre-Production*	*Types of Camera Image Sensor- CCD & CMOS Sensor*	***T**ripod Accessories- Definition & Concept*	***P**rinciples of Linear Video EditingAssemble & Insert Edit*	*Cinema Sound & Elements- Definition & Concept*
	SLO-2	*Cinema Sound & Elements- Definition & Concept*	*Various camera image sensor*	*Tripod accessories basics*	*Values of linear video editing*	*Cinema sound basics*
S-6	**SLO-1**	*Stages of Film Pre Production*	*CCD Sensor- Definition & Concept*	*Different Tripod Accessories*	*Non-Linear Editing- Definition & Concept*	*Sound Recording & Types- Definition & Concept*
	SLO-2	*Phases of film pre production*	*CCD Sensor basics*	*Various tripod accessories*	*Non-linear editing basics*	*Sound recording basics*

S-7	**SLO-1**	*Film Scripting- Definition & Concept*	*CMOS Sensor- Definition & Concept*	*Jib Crane- Definition & Concept*	*Principles of Non-Linear Editing- Capture, Editing, Rendering, Output*	*Storage of Sound Technology*
	SLO-2	*Film scripting basics*	*CMOS sensor basics*	*Jib crane basics*	*Values of non-linear editing*	*Storing sound concept*
S-8	**SLO-1**	*Film Production Team- Definition & Concept*	*Image Resolution- Definition & Concept*	*Types of Jib Cranes*	*Film Splicing Editing- Definition & Concept*	*Monaural Sound- Definition & Concept*
	SLO-2	*Film production team basics*	*Image resolution basics*	*Various jib cranes*	*Film splicing editing basics*	*Monaural sound basics*
S-9	**SLO-1**	*Types of Film Production Team- I*	*Types of Image Resolution- UHD, SD, HD*	*Dolly Device- Definition & Concept*	***Principles of Film Splicing Editing- Tape Splicer, Cement Splicer***	*Stereo Sound- Definition & Concept*
	SLO-2	*Various of film production team- I*	*Various image resolution*	*Dolly device basics*	***Values of film splicing editing***	*Stereo sound basics*
S-10	**SLO-1**	*Types of Film Production Team- II*	*Digital Video File Formats- Definition & Concept*	*Types of Dolly Device*	***Color Correction- Definition & Concept***	*Dolby Digital Surround- Definition & Concept*
	SLO-2	*Various of film production team- II*	*Digital video film format basics*	*Various dolly device*	*Color correction basics*	*Dolby digital surround basics*
S-11	**SLO-1**	*Film Location Scouting- Definition & Concept*	*Codec- Definition & Concept*	*Non-Traditional Dolly Device*	*Process of Color Correction- Exposure, White Balance, ISO Noise, Contrast*	*Digital Theatre Systems (DTS)- Definition & Concept*
	SLO-2	*Film location scouting basics*	*Codec basics*	*Unusual dolly device*	***Procedure of color correction***	*Digital theatre system basics*
S-12	**SLO-1**	*Importance of Location Scouting*	*Types of Codec- H.264/AVC, Apple ProRes*	*Camera Stabilizer- Definition & Concept*	***Color Grading- Definition & Concept***	*Sony Dynamic Digital Sound- Definition & Concept*
	SLO-2	***Significant of location scouting***	*Various codec*	***Camera stabilizer basics***	***Color grading basics***	*Sony dynamic digital sound basics*

UNIT- I:

Digital Filmmaking- Definition & Concept; Film Production- Definition & Concept; Stages Film Production- Pre-Production, Production, Post-Production; Film Pre Production- Definition & Concept; Importance of Film Pre-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; Importance of Location Scouting; Process of Film Location Scouting; Film Budgeting- Definition & Concept; Importance of Film Budgeting; 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 Body, Camera Lens, Camera Lens Aperture, Camera Shutter, Image Sensor, Image Processor, Viewfinder, LCD Screen, Microphone Port, Menu Controls, Flash, Memory Card, Tripod Mount; Camera Image Sensor- Definition & Concept; Types of Camera Image Sensor- CCD & CMOS Sensor; CCD Sensor- Definition & Concept; CMOS Sensor- Definition & Concept; Image Resolution- Definition & Concept; Types of Image Resolution- UHD, SD, HD; Digital Video File Formats- Definition & Concept; Codec- Definition & Concept; Types of Codec- H.264/AVC, Apple ProRes; Video Compression- Definition & Concept; Types of Video Compression- Lossy Files, Lossless Files; Aspect Ratio- Definition & Concept; Understanding Aspect Ratio; Types of Aspect Ratio; Camera Accessories- Definition & Concept; Different Camera Accessories; Camera Cleaning Accessories Kit

UNIT- III:

Tripod- Definition & Concept; Types of Tripod- Regular, MonoPod & Mini Tripod; Tripod Heads- Definition & Concept; Types of Tripod Heads- Pistol Grip, Pan & Tilt, Ball and Gimbal Tripod Heads; Tripod Accessories- Definition & Concept; Different Tripod Accessories; 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 DeviceCinema Platform Dolly, Doorway Dolly, Slider, Tripod Dolly, Table Top Dolly; Non-Traditional Dolly Device- Wheelchair, Vehicle, Roller Skates, Onewheel, PVC Pipe Dolly, Butt/Pedestal Dolly, Tennis Ball Dolly; Camera stabilizerDefinition & Concept; Types of Camera Stabilizers- Handheld Stabilizers, 3-Axis Gimbal, Vest Stabilizer System; Choosing Camera Stabilizer; Steadicam- Definition & Concept; Operation of Steadicam; Drone Camera- Definition & Concept; Types of Drone Cameras- Multi Rotor Drones, Fixed Wing Drones, Single Rotor Helicopter, Fixed Wing Hybrid VTOL; Impact of Drone Camera; Spidercam- Definition & Concept; Technical Aspects of Spidercam- Flying area, Winches, Pulleys, Control Station, Camera; Working Process of Spidercam.

UNIT- IV:

Film Editing- Definition & Concept; Purpose of Film Editing; Stages of Film Editing- Logging, First Assembly, Rough Cut, First Cut, Fine Cut, Final Cut; Techniques of Film Editing- Continuity, Relational, Analytic, Montage; Types of Film Editing- Linear Video Editing, Non-Linear Video Editing, Film Splicing Editing; Linear Video Editing- Definition & Concept; Principles of Linear Video Editing- Assemble & Insert Edit; Non-Linear Editing- Definition & Concept; Principles of Non-Linear Editing- Capture, Editing, Rendering, Output; Film Splicing Editing- Definition & Concept; Principles of Film Splicing Editing- Tape Splicer, Cement Splicer; Color Correction- Definition & Concept; Process of Color Correction- Exposure, White Balance, ISO Noise, Contrast; Color Grading- Definition & Concept; Process of Color Grading- Shot Matching, Removing Objects, Shape Masks, Cinematic Looks;

Computer Animation- Definition & Concept; Types of Animation- Traditional, 2D & 3D Animation; Computer-Generated Imagery (CGI)- Definition & Concept; Special Effects (SFX)- Definition & Concept; Compositing - Definition & Concept; Rotoscoping- Definition & Concept.

UNIT- V:

Sound- Definition & Concept; Noise- Definition & Concept; Sound & Human Ear; How sound travels; Sound Wave- Definition & Concept; Types of Sound Wave- Transverse and Longitudinal Wave; Characteristics of Sound WaveWavelength, Amplitude, Time-Period, Frequency and Velocity or Speed; Properties of Sound Wave- Pitch, Loudness, Tone; Cinema Sound- Definition & Concept; Elements of Cinema Sound- Music, Dialogue, Sound Effects, Ambient Noise, Soundtrack; Sound Recording- Definition & Concept; Types of Sound Recording- Mechanical, Magnetic, Optical System; Storage of Sound Technology- Analogue & Digital Signals; Evolution of Cinema Sound; Monaural SoundDefinition & Concept; Stereo Sound- Definition & Concept; Dolby Digital Surround- Definition & Concept; Digital Theater Systems (DTS)- Definition & Concept; Sony Dynamic Digital Sound (SDDS)- Definition & Concept; Audio FileDefinition & Concept; Types of Audio File- M4A Audio File Type, FLAC, MP3, MP4, WAV, WMA, AAC; Studio Acoustic- Definition & Concept; Microphones- Definition & Concept; Types of Microphones- Dynamic, Condenser, Ribbon microphones; Patterns of Microphones- Cardioid, Bi-directional, Omni-directional; Types of On-Screen Sound- Human Voice, Music & Sound Effects; Dubbing- Definition & Concept; Sound Editing & Mixing

Learning Resources	***Theory:*** *1." The Ultimate Ai Reference Guide for Music" Bobby Owsinski. "* *2. The Musician"s AI Book by Bobby Owsinski.* 3. Artificial Intelligence by example by Denis Rothman

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level 2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level 3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VII

CourseCode	UFE23D05L	CourseName	Advanced Video Editing	CourseCategory	D	DisciplineSpecificElectiveCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*VisualCommunication*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*Thepurposeoflearningthiscourseisto:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1 :	*To provide the mastery in Non-Linear*																		
CLR-2 :	*Toknowthe editing projects.*																		
CLR-3 :	*Tounderstandthepurposeofcolor grading*																		
CLR-4 :	*Toimpartthefundamentalsofsound design*																		
CLR-5 :	*ToDevelop skills in visual effects*																		
Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*																		
CLO-1 :	*Studentswould learn Mastering Non-Linear*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Studentswouldknowtheediting projects.*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Studentswouldgainknowledgeaboutcolor grading*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Studentslearnfundamentalsofsound design*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Studentswould know visual effects*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		15
S-1toS-8	SLO-1	*Mastering Non-Linear Editing Systems*
S-9toS-16	SLO-1	*Introduction to advanced features in Adobe Premiere Pro*
S-17toS-24	SLO-1	*Multi-cam editing projects.*
S-23toS-32	SLO-1	*Introduction to DaVinci Resolve for editing.*
S-33toS-40	SLO-1	*Begin a project in Premiere Pro and finish in DaVinci Resolve.*
S-41toS-48	SLO-1	*Master color grading tools and techniques to enhance storytelling*
S-49toS-56	SLO-1	*color theory, correction, and grading*
S-57toS-64	SLO-1	*Techniques for creating specific moods and styles with color.*
S-65toS-72	SLO-1	*Practical application of LUTs and custom color grades*
S-73toS-80	SLO-1	*Introduction to Adobe Audition; syncing dialogue, effects, and music*
S-81toS-88	SLO-1	*Understand the fundamentals of sound design and learn to edit audio effectively.*
S-89toS-96	SLO-1	*Techniques in sound design, including Foley art and ambient sound creation.*
S-97toS-104	SLO-1	*Mixing and mastering audio*
S-105toS-112	SLO-1	*Develop skills in creating and integrating visual effects*
S-113toS-120	SLO-1	*The editor's role in post-production; working with directors, colourists, VFX and sound designers*

CLASSEXERCISE:

(Studentsmustpracticeallexercises)(EachexercisecarriesEIGHTmarks)
(FIVEexercisesx08marks=40marks&Regularity&Discipline=Total-10Marks)

1. advanced features in Adobe Premiere Pro :3Weeks
   Minimum1classworks
2. creating and integrating visual effects :3Weeks
   Minimum1classworks
3. Multi-cam editing :3Weeks
   Minimum1classworks
4. color theory, correction, and grading s :3Weeks
   Minimum1classworks
5. Basicsof application of LUTs and custom color grades :3Weeks
   Minimum1classworks

(ThestudentsmustsubmitalltheexercisesasRecordWorkintheDigitalformforPracticalexam,whichwillbeevaluatedbytheExternalExaminer)

Learning Resources	***Refrence books*** "Cutting Rhythms: Shaping the Film Edit" by Karen Pearlman "Color Correction Handbook: Professional Techniques for Video and Cinema" by Alexis Van Hurkman ***Refrence books*** 1. "Cutting Rhythms: Shaping the Film Edit" by Karen Pearlman

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMSTER VII

CourseCode	UFE23D06L	CourseName	Advanced Film Editing	Course Category	D	DisciplineSpecificElectiveCourses	L	T	P	O	C
							0	0	8	2	4

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

Course Learning Rationale (CLR):	*Thepurposeoflearningthiscourseisto:*	Learning			Program Learning Outcomes (PLO)													
CLR-1 :	*ToprovidethemasteryNarrative Techniques and Storytelling*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*ToknowtheUse of transitions for narrative effect*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-3 :	*TounderstandtheRole of sound in storytelling*																		
CLR-4 :	*ToimpartthefundamentalsVisual Effects (VFX) and Animation in Editing*																		
CLR-5 :	*Tolearntheprocessofthe editor's role in pre-production and shooting*																		
Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*																		
CLO-1 :	*StudentswouldlearnNarrative Techniques and Storytelling*	3	85	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-2 :	*StudentswouldknowtheUse of transitions for narrative effect*	3	80	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-3 :	*StudentswouldgainknowledgeaboutRole of sound in storytelling*	3	85	85	H	L	L	M	H	H	M	M	M	H	L	L	-	-	-
CLO-4 :	*StudentswouldlearnVisual Effects (VFX) and Animation in Editing*	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-
CLO-5 :	*Studentswouldlearntoprocessofthe editor's role in pre-production and shooting*	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-

Duration(hour)		15
S-1toS-8	SLO-1	Narrative Techniques and StorytellingPacing and rhythm in editing
S-9toS-16	SLO-1	Use of transitions for narrative effect
S-17toS-24	SLO-1	Building tension and emotion through editing
S-23toS-32	SLO-1	Flashbacks, parallel editing, and non-linear storytelling
S-33toS-40	SLO-1	Role of sound in storytelling, Editing dialogue, ambient sound, and sound effects
S-41toS-48	SLO-1	Editing dialogue, ambient sound, and sound effects
S-49toS-56	SLO-1	Visual Effects (VFX) and Animation in Editing

S-57toS-64	**SLO-1**	Documentary and Alternative Content Editing
S-65toS-72	**SLO-1**	Challenges in documentary editing
S-73toS-80	**SLO-1**	Style and pacing in non-fiction narratives
S-81toS-88	**SLO-1**	Workflow and Project Management
S-89toS-96	**SLO-1**	Color correction and grading workflows
S-97toS-104	**SLO-1**	The editor's role in pre-production and shooting
S-105toS-112	**SLO-1**	Working with directors and producers
S-113toS-120	**SLO-1**	Exporting and delivery standards

CLASSEXERCISE:

(Studentsmustpracticeallexercises)(EachexercisecarriesEIGHTmarks)
(FIVEexercisesx08marks=40marks&Regularity&Discipline=Total-10Marks)

1. Exploringthe Narrative Techniques :3Weeks
   Minimum1classworks
2. Manipulating Role of sound in storytelling :3Weeks
   Minimum1classworks :Recordworks-1no.
3. Basicsof Animation in Editing :3Weeks
   Minimum1classworks :Recordworks-1no.
4. Challenges in documentary editing :3Weeks
   Minimum1classworks :Recordworks-1no.
5. Basicsof Color correction and grading workflows:3Weeks
   Minimum1classworks :Recordworks-1no.

(ThestudentsmustsubmitalltheexercisesasRecordWorkintheDigitalformforPracticalexam,whichwillbeevaluatedbytheExternalExaminer)

LearningAssessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.MuraliS,PublicityOfficer,CBCPressInformationBureau,Chennai. Email:muralisarang@gmail.com	*1.Dr.SNandakumar,ProfessorandHeadDepartmentofJournalism&MassCommunicationPriyaUniversity,Salem Email:nandakumar.su@gmail.com*	*1.Dr.RajeshR,AssociateProf.&Head,Viscom,FSH,SRMIST,KTR*
		2.Dr.PadmanabhanT,AssistantProfessor,Viscom,FSH,SRMIST,KTR
		3.Dr.SaravanakumarTK,AssistantProfessor,Viscom,FSH,SRMIST,KTR
		4.Dr.HarieKarthikeyanM,AssistantProfessor,Viscom,FSH,SRMIST,KTR

Learning Resources	***Refrence books*** 1. "Cutting Rhythms: Shaping the Film Edit" by Karen Pearlman 2. "Color Correction Handbook: Professional Techniques for Video and Cinema" by Alexis Van Hurkman ***3. Refrence books*** 1. "Cutting Rhythms: Shaping the Film Edit" by Karen Pearlman

SEMESTER-VII

Course Code	UFT23G05T	Course Name	STORY PITCHING	Course Category	G	Generic Elective Course	L	T	P	O	C
							4	0	0	2	4
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	*Film Technology*	Data Book/Codes/Standards		Nil							

Course Learning Rationale (CLR): *The purpose of learning this course is to:*

CLR-1 :	*To provide the mastery in Story pitching*
CLR-2 :	*To know the different ways of story telling*
CLR-3 :	*To understand the process of story telling*
CLR-4 :	*To analyze the authenticity of the story*
CLR-5 :	*To learn the nuances of Narration*

Course Learning Outcomes (CLO): *At the end of this course, learners will be able to:*

		Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLO-1 :	*Students would learn the story telling craft*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the various elements of story telling*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about convincing the listener*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn to analyze depth of the plot*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn to develop story pitching skills*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Introduction to Idea Generation in Filmmaking*	*Introduction to Character Development*	*Plot Structure: Foundations of Storytelling*	*Immersive Settings: Creating Worlds That Engage Audiences*	
	SLO-2	*Effective Brainstorming Techniques for Film Ideas*	*Crafting Protagonist Profiles*	*Central Conflict: Driving the Narrative Forward*	*Setting Boundaries for the Narrative*	*Crafting Compelling Pitch Decks*
S-2	**SLO-1**	*Finding Inspiration: Sources and Strategies*	*Character Goals and Desires*	*Rising Action: Building Tension and Momentum*	*Cultural and Historical Contexts*	*Visual Strategies for Effective Presentations*
	SLO-2	*Exploring Themes in Film Conceptualization*	*Backstories for Depth*	*Twists and Surprises: Keeping Audiences Engaged*	*Designing the Physical Landscape of the World*	*Mastering Elevator Pitches*
S-3	**SLO-1**	*Adapting Existing Stories or Myths for Film*	*Character Arcs and Growth*	*Subplots: Adding Depth to the Story*	*Using Setting to Enhance Narrative Depth*	*The Art of Storytelling in Pitching*
	SLO-2	*Experimenting with Genre in Film Concepts*	*Complex Antagonists*	*Parallel Storylines: Creating Narrative Complexity*	*Balancing Realism and Fantasy*	*Adapting Pitches for Different Audiences*
S-4	**SLO-1**	*Crafting Elevator Pitches for Film Projects*	*Supporting Characters*	*Effective Pacing: Controlling the Flow of the Plot*	*Developing Believable Societies and Cultures*	*Incorporating Multimedia Elements*
	SLO-2	*Developing Loglines and Taglines for Films*	*Relationships and Dynamics*	*Exposition: Introducing Key Information*	*Political Systems and Power Structures*	*Creating Memorable Openings and Hooks*
S-5	**SLO-1**	*Understanding Market Trends in the Film Industry*	*Character Motivations*	*Action: Advancing the Plot Through Events*	*Exploring Different Time Periods or Eras*	*Navigating Q&A Sessions with Confidence*
	SLO-2	*Identifying Target Audiences for Film Projects*	*Flaws and Strengths*	*Climactic Moments: Resolving Tension and Drama*	*Incorporating Cultural Heritage into Stories*	*Iterating Pitches Based on Feedback*
S-6	**SLO-1**	*Defining the Core Message in Film Conceptualization*	*Diversity and Representation*	*Narrative Coherence: Ensuring Logical Progression*	*Evoking Mood and Atmosphere Through Setting*	*Building Confidence in Public Speaking*
	SLO-2	*Navigating Creative Constraints in Filmmaking*	*Internal Conflicts*	*Foreshadowing: Hinting at Future Events*	*Creating Realistic Built Environments*	*Networking Strategies for Filmmakers*

Duration(hour)		12	12	12	12	12
S-7	SLO-1	*Collaborative Storytelling Methods in Film Production*	*External Conflicts*	*Callbacks: Referencing Previous Plot Points*	*Reflecting Societal Structures Within the World*	*Pitching to Producers: Dos and Don'ts*
	SLO-2	*Harnessing Personal Experiences in Film Ideas*	*Archetypes and Tropes*	*Inciting Incidents: Setting the Story in Motion*	*Impacting Characters' Lives and Choices*	*Pitching to Actors and Talent*
S-8	SLO-1	*Incorporating Social Commentary in Film Conceptualization*	*Moral Dilemmas*	*Resolving Conflicts: Bringing Closure to Storylines*	*Adding Depth and Authenticity to Worldbuilding*	*Leveraging Online Platforms for Pitching*
	SLO-2	*Crafting Unique Premises for Film Projects*	*Memorable Traits*	*Non-linear Narrative Techniques: Playing with Chronology*	*Technology and Advancements*	*Learning from Rejection and Failure*
S-9	SLO-1	*Leveraging Cultural Influences in Film Conceptualization*	*Foils and Mirrors*	*Flashbacks: Exploring Characters' Past Experiences*	*Influencing the Mood and Tone of the Story*	*Celebrating Successes and Milestones*
	SLO-2	*Using Archetypes and Symbols in Film Ideas*	*Character Consistency*	*Flash-forwards: Hinting at Future Developments*	*Cultural Traditions and Customs*	*Developing a Personal Brand as a Filmmaker*
S-10	SLO-1	*Incorporating Technology Trends in Film Concepts*	*Growth vs. Change*	*Narrative Voice Perspective: Choosing the Right Point of View*	*Magical Systems and Supernatural Elements*	*Effective Communication with Crew and Collaborators*
	SLO-2	*Exploring Environmental Themes in Film Ideas*	*Transformational Moments*	*Red Herrings: Introducing False Leads and Clues*	*Enriching the World with Diverse Life Forms*	*Negotiation Skills for Filmmakers*
S-11	SLO-1	*Understanding Narrative Structures and Devices*	*Empathy and Relatability*	*Turning Points: Shifting the Direction of the Plot*	*Connecting Different Parts of the World*	*Pitching in High-pressure Environments*
	SLO-2	*Incorporating Emotional Resonance in Film Concepts*	*Across Genres*	*Subversion: Breaking Traditional Storytelling Conventions*	*Social and Cultural Evolution: Showing Changes Over Time*	*Creating Impactful Presentation Materials*
S-12	SLO-1	*Exploring the Psychological Depths of Characters*	*Ensemble Casts*	*Closure: Wrapping Up Loose Ends*	*Shaping the World's Political Landscape*	*The Role of Body Language in Pitching*
	SLO-2	*Crafting Memorable Endings for Film Projects*	*Crafting Unforgettable Characters*	*Impact: Creating Memorable Endings*	*Exploring the Impact of the Past on the Present*	*The Importance of Persistence and Resilience*

UNIT 1 IDEA GENERATION AND CONCEPTUALIZATION

Brainstorming techniques – Finding inspiration – Exploring themes – Adapting existing stories or myths – Experimenting with genre – Elevator pitches – Loglines and taglines – Market trends – Target Audience – Core message – Creative constraints – Collaborative storytelling methods – Harnessing personal experiences – social commentary – Crafting unique premises.

UNIT 2 CHARACTER DEVELOPMENT

Protagonist profiles – Character goals / desires – Backstories – Character arts and growth – complex antagonists – supporting actors – relationships and dynamics – character motivations – character flaws and strengths – ensuring diversity and representation – Internal and external conflicts – Archetypes and tropes – moral dilemmas – memorable character traits.

UNIT 3 PLOT CONSTRUCTION

Outlining plot structure – Central conflict – Rising action and tension – Twists and surprises – subplots and parallel storylines – effective pacing – exposition and action - climactic moments – Narrative coherence – foreshadowing and callbacks – inciting incidents – resolving conflicts – exploring non-linear narrative techniques – Flashback and Flash-forward – narrative voice perspective.

UNIT 4 WORLDBUILDING AND SETTING

Immersive settings – Creating rules and laws of the world – Cultural and historical contexts – Geographical mapping – Environmental storytelling – realism and fantasy – believable societies and cultures – Political systems and Power systems – time periods or eras – Folklore and mythology – Atmospheric descriptions.

UNIT 5 PRESENTATION AND DELIVERY

Pitch decks and Presentation materials – Visual aids – Elevator pitches – Storytelling techniques – Pitches to specific audiences – Multimedia elements – Hooks and openings – Handling Q&A sessions – Adjusting pitches based on feedback – Building confidence in public speaking – Networking and building connections – Pitching to different stakeholders (Producers, Actors, etc.,) – Online platforms for pitching – Celebrating and learning from rejections – Developing a successful personal brand as a storyteller.

Learning Resources	***Reference Books:*** *3. "PRE-VISualization: Preparing Films for Visual Effects" by Steve Wright (2011, Focal Press)* *4. "Pre-Vis: The Art of Pre-Visualization of Films, Games, and Animation" by Steven Lewis (2006, Titan Books)*	*6. "PRE-VIS for Film and Video Production: The Art of PRE-VISualizing a Story" by Michael D. Wagner (2015, Routledge)* *7. "The Pre-Visualization Process for Video, Film, and Media Production" by Weynand Wasserman (2010, Cengage Learning)* *8. "PRE-VISualization in Film and Animation" by Ron Ganbar (2011, Wiley)*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination (50% weightage)	
		CLA–1 (10%)		CLA–2 (10%)		CLA–3 (20%)		CLA–4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level 2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level 3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VII

CourseCode	UFE23G06L	CourseName	Digital Imaging Technology in Cinema	CourseCategory	G	GenericElectiveCourse	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Film Technology*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*Thepurposeoflearningthiscourseisto:*	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1 :	*Tounderstanding the DIT workflow*																		
CLR-2 :	*ToknowDigital Camera Systems*																		
CLR-3 :	*Tounderstandthe* gamma curves																		
CLR-4 :	*Toimpartthefundamentalsof* real-time VFX																		
CLR-5 :	*TolearntheAdvanced DIT Skills*																		
Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*																		
CLO-1 :	*Studentsunderstanding the DIT workflow*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Studentswouldknowabout Digital Camera System*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Studentswouldgainknowledgeabout*gamma curves	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Studentswouldlearnfundamentalsof*real-time VFX	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*StudentswouldlearnAdvanced DIT Skills*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		15
S-1toS-8	**SLO-1**	*Introduction to the DIT Role, understanding the DIT workflow*
S-9toS-16	**SLO-1**	*Digital Camera Systems and Color Science*
S-17toS-24	**SLO-1**	Color spaces, LUTs (Look-Up Tables), and gamma curves
S-23toS-32	**SLO-1**	Different camera settings and apply basic LUTs to raw footage.
S-33toS-40	**SLO-1**	Checksums, backups, and data verification processes.
S-41toS-48	**SLO-1**	On-Set Data Management
S-49toS-56	**SLO-1**	Communicating with post-production teams.
S-57toS-64	**SLO-1**	Grading: Tools and software overview
S-65toS-72	**SLO-1**	Working with the cinematographer to achieve the desired visual style
S-73toS-80	**SLO-1**	Real-Time Grading: Techniques for live color grading on set
S-81toS-88	**SLO-1**	Advanced Data Management
S-89toS-96	**SLO-1**	Solutions for large format and high frame rate footage
S-97toS-104	**SLO-1**	Introduction to LED walls and real-time VFX
S-105toS-112	**SLO-1**	*N*ew technologies and their impact on the DIT role
S-113toS-120	**SLO-1**	Advanced DIT Skills and Emerging Technologies

CLASS EXERCISE:

OUTPUT= 40 marks & 10 marks for Regularity & Discipline = Total- 50 Marks)

1. *Critical lisening* : 1 Week
   Minimum 1 class Works :
2. *Tonal balance* : 2 Weeks
   Minimum 1 class works :
3. *Perspective* : 2 Weeks
   Minimum 1 class works :
4. *Exploring the plug-ins* : 2 Weeks
   Minimum 1 class works :
5. *Plugin Nectar Optical Mode* : 2 Weeks
   Minimum 1 class works :
6. VU or a LUFS meter : 2 Weeks
   Minimum 1 class works :
7. Limiting and Metering : 2 Weeks
   Minimum 1 class works :
8. *Multiband Compression* : 2 Weeks
   Minimum 1 class works :

(Thestudentsmustsubmittheexerciseintherecordformforthepracticalexam,whichwillbeevaluatedbytheExternalExaminer)

Learning Resources	***Practical:*** 1. *BrianMcKernanandJohnRice(2001).CreatingDigitalContent:AVideoProductionGuideforWeb,BroadcastandCinema,FirstEdition,McGraw-HillEducation,UK* 2. *MSBlackwell(2021).TheABCs&123sofCreatingDigitalContent,FirstEdition,GroundFloorPublishing,UK* 3. *J.ElizabethMills(2011).CreatingContent:MaximizingWikis,Widgets,Blogs,andMore(DigitalandInformationLiteracy),FirstEdition,RosenCentralUK* 4. *SusanGunelius(2011).ContentMarketingforDummies,FirstEdition,ForDummies,NewDelhi* 5. *GerardusBlokdyk(2019),ContentCreationaCompleteGuide,FirstEdition,5STARCooksPublisher,Australia.*

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VII

Course Code	*UFT23P04L*	Course Name	Internship - III	CourseCategory	IAPC	Internship/Apprenticeship / Project/Community Outreach	L	T	P	O	C
							0	0	0	0	2

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course OfferingDepartment	*Film Technology*		Data Book / Codes/Standards	Nil	

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficienoy (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
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*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the media industry practically*	*3*	*90*	*90*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-2 :	*Students would gain knowledge of media field circumstances*	*3*	*85*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-3 :	*Students would know various designations and various media setup*	*3*	*90*	*90*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-4 :	*Students would gain knowledge about film & TV industry*	*3*	*85*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-5 :	*Students would be proficient in the media field*	*3*	*80*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-

The student will undergo a two-week internship during the summer vacation after the end of the VI 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 VI 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 themedia 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

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

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VII

Course Code	*UFT23P05L*	Course Name	AD Film Making Practical	CourseCategory	IAPC	Project Phase- I	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course OfferingDepartment	*Film Technology*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	*To provide the mastery in basics of Ad Film*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utlize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2 :	*To know the different concept of Visual Communication*																		
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*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Ad Film*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Visual Communication*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Perception and Illusion*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Symbolism*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Ideation, Creativity, and Innovation*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)		15
S-1toS-8	SLO-1	*Writing a concept for Ad Film*
S-9toS-16	SLO-1	*Create your own understanding for a short film story- I*
S-17toS-24	SLO-1	*Create your own understanding for a short film story- II*
S-23toS-32	SLO-1	*Writing Scene for Short Film- I*
S-33toS-40	SLO-1	*Writing Scene for Short Film- II*
S-41toS-48	SLO-1	*Preparing with Final Budget for Short Film- I*
S-49toS-56	SLO-1	*Preparing with Final Budget for Short Film- II*
S-57toS-64	SLO-1	*Draft a Dialogue for Short Film- I*
S-65toS-72	SLO-1	*Draft a Dialogue for Short Film- II*
S-73toS-80	SLO-1	*Write an original shooting script for short film- I*
S-81toS-88	SLO-1	*Write an original shooting script for short film- II*
S-89toS-96	SLO-1	*Working with the Non-linear Video Editing- I*
S-97toS-104	SLO-1	*Working with the Non-linear Video Editing- II*
S-105toS-112	SLO-1	*Write a draft on Dubbing, Sound Effects & Mixing- I*
S-113toS-90	SLO-1	*Write a draft on Dubbing, Sound Effects & Mixing- II*

CLASS EXERCISE:

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

1. Writing a Synopsis for Short Film : 1 Week
   Minimum 1 class Works :
2. Create your own understanding for a short film story : 2 Weeks
   Minimum 1 class Works :
3. Writing Scene for Short Film : 2 Weeks
   Minimum 1 class Works :
4. Preparing with Final Budget for Short Film : 2 Weeks
   Minimum 1 class Works :
5. Draft a Dialogue for Short Film : 2 Weeks
   Minimum 1 class Works :
6. Write an original shooting script for short film : 2 Weeks
   Minimum 1 class Works :
7. Working with the Non-linear Video Editing : 2 Weeks
   Minimum 1 class Works :
8. Write a draft on Dubbing, Sound Effects & Mixing : 2 Weeks
   Minimum 1 class Works :

Record Works:

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

(The students must submit the group project (maximum 5 in a group) in the digital form for the Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** *1. KimAdelman(2017).MakingitBiginShorts:Shorter,Faster,Cheaper:TheUltimateFilmmaker'sGuidetoShortFilms,ThirdEdition,MichaelWieseProductions,USA* *2. CliffordThurlowandMaxThurlow(2013).MakingShortFilms:TheCompleteGuidefromScripttoScreen,ThirdEdition,BloomsburyAcademic,USA*	*3. SonjaSchenkandBenLong(2021).TheDigitalFilmmakingHandbook:SeventhEdition,SeventhEdition,ForeingFilmsPublishing,USA* *4. EdmondLevy(1994).MakingaWinningShort:HowtoWrite,Direct,Edit,andProduceaShortFilm,FirstEdition,HoltPaperbacks,NewYork* *5. StevenAscherandEdwardPincus(2012).TheFilmmaker'sHandbook:AComprehensiveGuidefortheDigitalAge,FifthEdition,Plume,USA.*

LearningAssessment

Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

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SEMESTER-VIII

CourseCode	UFE23801T	CourseName	Advanced Editing Techniques	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	VisualCommunication	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	Thepurposeoflearningthiscourseisto:	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1 :	ToprovidethemasteryinAdvanced Editing Techniques																		
CLR-2 :	ToLearntheEditing for Ads																		
CLR-3 :	TounderstandtheFilm Editing																		
CLR-4 :	Tolearn Corporate Films Editing																		
CLR-5 :	Tolearntheadvanced techniques																		
Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*																		
CLO-1 :	StudentswouldlearntheAdvanced Editing Techniques	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	StudentswouldknowEditing for Ads	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	StudentswouldgainknowledgeaboutFilm Editing	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	StudentswouldlearnCorporate Films Editing	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	Studentswouldlearnadvanced techniques	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Introduction to Advanced Editing Techniques	Editing for Advertisements and Commercial Promos	Film Trailers and Teasers Editing	Corporate Films Editing	Advanced Techniques and Industry Practices
	SLO-2	Introduction to Advanced Editing Techniques	Editing for Advertisements and Commercial Promos	Film Trailers and Teasers Editing	Corporate Films Editing	Advanced Techniques and Industry Practices
S-2	SLO-1	The Art and Science of Editing	Conceptualizing and Storyboarding for Ads	The Anatomy of a Trailer	Understanding Corporate Film Objectives	Color Grading and Correction
	SLO-2	The Art and Science of Editing	Conceptualizing and Storyboarding for Ads	The Anatomy of a Trailer	Understanding Corporate Film Objectives	Color Grading and Correction
S-3	SLO-1	The Art and Science of Editing	Conceptualizing and Storyboarding for Ads	The Anatomy of a Trailer	Understanding Corporate Film Objectives	Color Grading and Correction
	SLO-2	The Art and Science of Editing	Conceptualizing and Storyboarding for Ads	The Anatomy of a Trailer	Understanding Corporate Film Objectives	Color Grading and Correction
S-4	SLO-1	Overview of editing principles	Understanding the brief and target audience	Dissecting successful film trailers	Corporate branding and identity	Enhancing storytelling through color
	SLO-2	Overview of editing principles	Understanding the brief and target audience	Dissecting successful film trailers	Corporate branding and identity	Enhancing storytelling through color
S-5	SLO-1	Evolution of editing techniques	Understanding the brief and target audience	Dissecting successful film trailers	Communicating the company's message effectively	Enhancing storytelling through color
	SLO-2	Evolution of editing techniques	Understanding the brief and target audience	Dissecting successful film trailers	Communicating the company's message effectively	Enhancing storytelling through color
S-6	SLO-1	Analog to digital. Role of an editor in storytelling	Understanding the brief and target audience	Building anticipation	Communicating the company's message effectively	Tools and techniques for achieving cinematic looks
	SLO-2	Analog to digital. Role of an editor in storytelling	Storyboarding for impact	Building anticipation	Communicating the company's message effectively	Tools and techniques for achieving cinematic looks

S-7	**SLO-1**	*Analog to digital. Role of an editor in storytelling*	*Storyboarding for impact*	*Choosing what to reveal and what to withhold*	*Editing for Clarity and Impact*	*Tools and techniques for achieving cinematic looks*
	SLO-2	*Analog to digital. Role of an editor in storytelling*	*Storyboarding for impact*	*Choosing what to reveal and what to withhold*	*Editing for Clarity and Impact*	*Tools and techniques for achieving cinematic looks*
S-8	**SLO-1**	*Advanced Editing Tools and Software.*	*Storyboarding for impact*	*Choosing what to reveal and what to withhold*	*Structuring for informative and motivational outcomes*	*Tools and techniques for achieving cinematic looks*
	SLO-2	*Advanced Editing Tools and Software.*	*Visualizing the edit. Creating dynamic edits. Using music and sound design effectively*	*Choosing what to reveal and what to withhold*	*Structuring for informative and motivational outcomes*	*Advanced techniques for sound layering and editing*
S-9	**SLO-1**	*Mastery of industry-standard software (Adobe Premiere Pro, Final Cut Pro, Avid Media Composer)*	*Visualizing the edit. Creating dynamic edits. Using music and sound design effectively*	*Techniques for Creating Suspense and Interest*	*Structuring for informative and motivational outcomes*	*Advanced techniques for sound layering and editing*
	SLO-2	*Mastery of industry-standard software (Adobe Premiere Pro, Final Cut Pro, Avid Media Composer)*	*Visualizing the edit. Creating dynamic edits. Using music and sound design effectively*	*Techniques for Creating Suspense and Interest*	*Structuring for informative and motivational outcomes*	*Advanced techniques for sound layering and editing*
S-10	**SLO-1**	*Mastery of industry-standard software (Adobe Premiere Pro, Final Cut Pro, Avid Media Composer)*	*Visualizing the edit. Creating dynamic edits. Using music and sound design effectively*	*Techniques for Creating Suspense and Interest*	*Balancing aesthetics with the corporate message*	*Advanced techniques for sound layering and editing*
	SLO-2	*Mastery of industry-standard software (Adobe Premiere Pro, Final Cut Pro, Avid Media Composer)*	*Visualizing the edit. Creating dynamic edits. Using music and sound design effectively*	*Techniques for Creating Suspense and Interest*	*Balancing aesthetics with the corporate message*	*Advanced techniques for sound layering and editing*
S-11	**SLO-1**	*Introduction to VFX and motion graphics tools (After Effects, DaVinci Resolve)*	*Editing a Commercial Ad. focusing on narrative, pacing, and visual appeal*	*Use of music, sound effects, and dialogue*	*Focusing on narrative flow, brand consistency, and message delivery*	*Creating emotional depth with sound*
	SLO-2	*Introduction to VFX and motion graphics tools (After Effects, DaVinci Resolve)*	*Editing a Commercial Ad. focusing on narrative, pacing, and visual appeal*	*Use of music, sound effects, and dialogue*	*Focusing on narrative flow, brand consistency, and message delivery*	*Creating emotional depth with sound*
S-12	**SLO-1**	*Introduction to VFX and motion graphics tools (After Effects, DaVinci Resolve)*	*Editing a Commercial Ad. focusing on narrative, pacing, and visual appeal*	*Pacing and timing for maximum impact*	*Focusing on narrative flow, brand consistency, and message delivery*	*Creating emotional depth with sound*
	SLO-2	*Introduction to VFX and motion graphics tools (After Effects, DaVinci Resolve)*	*Editing a Commercial Ad. focusing on narrative, pacing, and visual appeal*	*Pacing and timing for maximum impact*	*Focusing on narrative flow, brand consistency, and message delivery*	*Creating emotional depth with sound*

Unit 1: Introduction to Advanced Editing Techniques

The Art and Science of Editing. Overview of editing principles. Evolution of editing techniques: From analog to digital. Role of an editor in storytelling. Advanced Editing Tools and Software. Mastery of industry-standard software (Adobe Premiere Pro, Final Cut Pro, Avid Media Composer)

Introduction to VFX and motion graphics tools (After Effects, DaVinci Resolve)

Unit 2: Editing for Advertisements and Commercial Promos

Conceptualizing and Storyboarding for Ads. Understanding the brief and target audience. Storyboarding for impact. Visualizing the edit. Creating dynamic edits. Using music and sound design effectively. Editing a Commercial Ad. focusing on narrative, pacing, and visual appeal.

Unit 3: Film Trailers and Teasers Editing

The Anatomy of a Trailer. Dissecting successful film trailers. Building anticipation: Choosing what to reveal and what to withhold. Techniques for Creating Suspense and Interest. Use of music, sound effects, and dialogue. Pacing and timing for maximum impact

Unit 4: Corporate Films Editing
Understanding Corporate Film Objectives. Corporate branding and identity. Communicating the company's message effectively. Editing for Clarity and Impact. Structuring for informative and motivational outcomes. Balancing aesthetics with the corporate message. focusing on narrative flow, brand consistency, and message delivery.

Unit 5: Advanced Techniques and Industry Practices
Color Grading and Correction. Enhancing storytelling through color. Tools and techniques for achieving cinematic looks. Advanced techniques for sound layering and editing. Creating emotional depth with sound

Learning Resources	Reference books 1. "In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch 2. "Cutting Rhythms: Shaping the Film Edit" by Karen Pearlman 3. "Adobe Premiere Pro CC Classroom in a Book" by Maxim Jago 4. "Color Correction Handbook: Professional Techniques for Video and Cinema" by Alexis Van Hurkman

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VIII

Course Code	*UFT23D07L*	Course Name	Documentary Film Making -II	CourseCategory	D	Discipline Specific ElectiveCourses	L	T	P	O	C
							0	0	16	2	8

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Department	*Film Technology*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
CLR-1 :	*To provide the mastery in Documentary Making*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the different Methodology in Documentary Film Making*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-3 :	*To understand the purpose of Skills and Knowledge for Documentary Film making*																		
CLR-4 :	*To impart the fundamentals of Co ordination with Various fellow technician*																		
CLR-5 :	*To learn the importance of the documentary for the welfare of Society*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics in Documentary Making*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the Methodology in Documentary Film Making*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain Skills and Knowledge for Documentary Film making*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn fundamentals of Co ordination with Various fellow technician*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn to process of the documentary for the welfare of Society*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration (hour)		15
S-1 to S-16	SLO-1	*Research-I*
S-17 to S-31	SLO-1	*Research-II*
S-32 to S-47	SLO-1	*Naraation Style(Intreview,Presentor ,Observation,Narration Led)-I*
S-48 to S-63	SLO-1	*Naraation Style(Intreview,Presentor ,Observation,Narration Led)-II*
S-64 to S-79	SLO-1	*Three Act Structure(Setup,Development,Climax or resolution)-I*
S-80 to S-96	SLO-1	*Three Act Structure(Setup,Development,Climax or resolution)-II*
S-97 to S-112	SLO-1	*Three Act Structure(Setup,Development,Climax or resolution)-III*
S-113 to S-128	SLO-1	*Find your Crew-I*
S-129 to S-144	SLO-1	*Find your Crew-II*
S-145 to S-160	SLO-1	*Create Treatment-I*
S-161 to S-176	SLO-1	*Create Treatment-II*
S-177 to S-193	SLO-1	*Choose Camera Equipment*
S-194 to S-209	SLO-1	*Write a Paper Edit*
S-210 to S-225	SLO-1	*Start Shoot*
S-226 to S-240	SLO-1	*Market and Distribute*

CLASS EXERCISE:

{Final Output 40 marks & Regularity / Discipline = Total- 10 Marks) Total=50

6. *Research-I* : 3 Weeks
   Minimum 1 class works :
7. *Naraation Style(Intreview,Presentor ,Observation,Narration Led)* : 3 Weeks
   Minimum 1 class works :
8. *Three Act Structure(Setup,Development,Climax or resolution)* : 3 Weeks
   Minimum 1 class works :
9. *Create Treatment* : 3 Weeks
   Minimum 1 class works :
10. *Write a Paper Edit* : 3 Weeks
    Minimum 1 class works

Record Works:

1. Submission of Documentary Film for 15 Minutes,Students Should Use only the Film Department Students for the Technical Skills

(The students must submit all the exercises as Record Work in the Digital form for Practical exam, which will be evaluated by the External Examine

Learning Resources	***Practical:*** *1.* Wolverton, Mike. How to make Documentary for Video and Film, United States, Gulf Pub. Co., Book Division, 1983. *2.* Anthony Q. Artis, The Shut Up & Shoot Documentary Guide, Routledge, 2014 *3.* Barry Hampe, Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries, Holt Paperbacks, 2007

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
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SEMESTER-VIII

Course Code	*UFT23D08L*	Course Name	Short Film Making-II	CourseCategory	C	Discipline Specific CoreCourses	L	T	P	O	C
							0	0	16	2	8

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course OfferingDepartment	*Film Technology*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	*To provide the mastery in Story & Scene for Short Film*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
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*																		
Course Learning 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*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Budget for Short Film*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Shooting Script for Short Film*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn fundamentals of Non-linear Video Editing*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn to process of Dubbing, Sound Effects & Mixing*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration (hour)		15
S-1 to S-16	**SLO-1**	*Writing a Synopsis for Short Film*
S-17 to S-31	**SLO-1**	*Create your own understanding for a short film story- I*
S-32 to S-47	**SLO-1**	*Create your own understanding for a short film story- II*
S-48 to S-63	**SLO-1**	*Writing Scene for Short Film- I*
S-64 to S-79	**SLO-1**	*Writing Scene for Short Film- II*
S-80 to S-96	**SLO-1**	*Preparing with Final Budget for Short Film- I*
S-97 to S-112	**SLO-1**	*Preparing with Final Budget for Short Film- II*
S-113 to S-128	**SLO-1**	*Draft a Dialogue for Short Film- I*
S-129 to S-144	**SLO-1**	*Draft a Dialogue for Short Film- II*
S-145 to S-160	**SLO-1**	*Write an original shooting script for short film- I*
S-161 to S-176	**SLO-1**	*Write an original shooting script for short film- II*
S-177 to S-193	**SLO-1**	*Working with the Non-linear Video Editing- I*
S-194 to S-209	**SLO-1**	*Working with the Non-linear Video Editing- II*
S-210 to S-225	**SLO-1**	*Write a draft on Dubbing, Sound Effects & Mixing- I*
S-226 to S-240	**SLO-1**	*Write a draft on Dubbing, Sound Effects & Mixing- II*

CLASS EXERCISE:

(Final Output 40 marks & 10 marks for Regularity & Discipline- Total- 50 Marks)

1. Writing a Synopsis for Short Film : 1 Weeks
   Minimum 1 class Works :
2. Create your own understanding for a short film story : 2 Weeks
   Minimum 1 class Works :
3. Writing Scene for Short Film : 2 Weeks
   Minimum 1 class Works :
4. Preparing with Final Budget for Short Film : 2 Weeks
   Minimum 1 class Works :
5. Draft a Dialogue for Short Film : 2 Weeks
   Minimum 1 class Works :
6. Write a original shooting script for short film : 2 Weeks
   Minimum 1 class Works :
7. Working with the Non-linear Video Editing : 2 Weeks
   Minimum 1 class Works :
8. Write a draft on Dubbing, Sound Effects,Mixing and Final Output : 2 Weeks
   Minimum 1 class Works :

Record Works:

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

(The students must submit a group project (maximum 5 in a group) in the digital form for the Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** *1. Kim Adelman (2017). Making it Big in Shorts: Shorter, Faster, Cheaper: The Ultimate Filmmaker's Guide to Short Films, Third Edition, Michael Wiese Productions, USA* *2. Clifford Thurlow and Max Thurlow (2013). Making Short Films: The Complete Guide from Script to Screen, Third Edition, Bloomsbury Academic, USA* *3. Sonja Schenk and Ben Long (2021). The Digital Filmmaking Handbook: Seventh Edition, Seventh Edition, Foreing Films Publishing, USA* *4. Edmond Levy (1994). Making a Winning Short: How to Write, Direct, Edit, and Produce a Short Film, First Edition, Holt Paperbacks, New York* *5. Steven Ascher and Edward Pincus (2012). The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age, Fifth Edition, Plume, USA.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP*
		Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - VIII

CourseCode	UFT23G07T	CourseName	Film Festivals and Awards	CourseCategory	G	GenericElectiveCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	Film Technology	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	Thepurposeoflearningthiscourseisto:	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1 :	To introduce the Film Festivals																		
CLR-2 :	To know about the major international film festivals																		
CLR-3 :	To understand the purpose of Indian Film Festivals																		
CLR-4 :	To konw about International Film Awards																		
CLR-5 :	Tolearntheprocess film festivals and film awards																		
Course Learning Outcomes (CLO):	Attheendofthiscourse,learnerswillbeableto:																		
CLO-1 :	Students would learn the Film Festivals	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	Students would know the Film Festivals and Film Awards	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	Studentswouldgainknowledgeabout Film Festivals	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	Studentswouldlearn International Film Awards	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	Studentswouldlearntoprocess film festivals and film awards	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Introduction to Film Festivals: Definition and Significance	Introduction to International Film Festivals	Introduction to Indian Film Festivals	Introduction to International Film Awards	Introduction to Indian Film Awards
	SLO-2	Historical Overview of Film Festivals	Overview of Major International Film Festivals	Overview of Prominent Indian Film Festivals	Major International Film Awards: Academy Awards	Major Indian Film Awards: National Film Awards
S-2	SLO-1	Impact of Film Festivals on the Film Industry	Cannes Film Festival: History and Significance	History of International Film Festival of India	Major International Film Awards: Golden Globe Awards	Major Indian Film Awards: Filmfare Awards
	SLO-2	Evolution of Film Festivals in the Digital Age	Berlin International Film Festival: History and Significance	Significance of International Film Festival of India	Major International Film Awards: BAFTA Awards	Major Indian Film Awards: IIFA Awards
S-3	SLO-1	Economic Impact of Film Festivals on Host Cities	Venice Film Festival: History and Significance	Mumbai Film Festival: History and Significance	Analysis of Award Categories and Nomination Processes	Award Categories and Winners in Indian Film Awards
	SLO-2	Cultural Impact of Film Festivals on Host Cities	Selection Criteria for International Film Festivals	Kerala Film Festival: History and Significance	Impact of International Film Awards on Filmmakers and Industry	Cultural Significance of Indian Film Awards
S-4	SLO-1	Role of Film Festivals in Promoting Independent Cinema	Categories of International Film Festivals	Regional Film Festivals in India	Controversies and Criticisms Surrounding International Film Awards	Social Relevance of Indian Film Awards
	SLO-2	Role of Film Festivals in Promoting International Cinema	Films Premiered at International Film Festivals	Significance of Regional Film Festivals in Promoting Local Cinema	Evolution and Trends in International Film Awards	Films that have Won Prestigious Indian Film Awards-II
S-5	SLO-1	Introduction to Film Awards: Definition and Significance	Trends in International Film Festivals: Diversity and Inclusion	Role of Short Film Festivals in Promoting Emerging Filmmakers	Economic and Cultural Significance of International Film Awards	Analysis of the Evolution of Indian Film Awards

	SLO-2	*Historical Overview of Film Awards*	*Trends in International Film Festivals: Emerging Filmmaking Styles*	*Impact of Short Film Festivals on the Indian Film Industry*	*Future Directions in International Film Awards*	*Impact of Indian Film Awards on Indian Cinema*
S-6	SLO-1	*Impact of Film Awards on the Film Industry*	*Themes Explored in International Film Festivals*	*Challenges Faced by Indian Film Festivals*	*Strategies for Filmmakers in Navigating International Film Awards*	*Comparing Major Indian Film Awards*
	SLO-2	*Evolution of Film Awards in the Digital Age*	*Exploration of Cannes Film Festival's Influence*	*Opportunities for Growth in Indian Film Festivals*	*Role of Public Relations in Award Nominations*	*Influence of Indian Film Awards on Audience Perception*
S-7	SLO-1	*Trends in Film Festival Programming*	*Exploration of Berlin International Film Festival's Influence*	*Influence of Globalization on Indian Film Festivals*	*Influence of Social Media on International Film Awards*	*Economic Impact of Winning Indian Film Awards*
	SLO-2	*Trends in Film Awards Categories*	*Exploration of Venice Film Festival's Influence*	*Adaptation of Indian Film Festivals to Global Trends*	*Addressing Diversity and Inclusion in International Film Awards*	*Representation and Diversity in Indian Film Awards*
S-8	SLO-1	*Influence of Film Festivals on Distribution Deals*	*Impact of International Film Festivals on Filmmakers*	*Unique Features of Each Indian Film Festival*	*Engaging with Controversies and Criticisms*	*Role of Public Relations in Indian Film Awards*
	SLO-2	*Influence of Film Awards on Box Office Success*	*Impact of International Film Festivals on Audience Perception*	*Importance of Networking at Indian Film Festivals*	*Promoting Gender Equality in International Film Awards*	*Addressing Controversies in Indian Film Awards*
S-9	SLO-1	*Diversity and Inclusion in Film Festivals and Awards*	*International Film Festivals and Global Film Industry*	*Economic Impact of Indian Film Festivals*	*Historical Context of International Film Awards*	*Promoting Gender Equality in Indian Film Awards*
	SLO-2	*Challenges Facing Film Festivals in the Digital Age*	*Economic Impact of International Film Festivals*	*Cultural Exchange and Diversity Promotion in Indian Film Festivals*	*Recognition of Diversity and Representation*	*Impact of Social Media on Indian Film Awards*
S-10	SLO-1	*Challenges Facing Film Awards in the Digital Age*	*Social and Cultural Impact of International Film Festivals*	*Social Impact of Indian Film Festivals*	*Impact of International Film Awards on Audience Perception*	*Historical Context of Indian Film Awards*
	SLO-2	*Emerging Technologies Impacting Film Festivals and Awards*	*Challenges Facing International Film Festivals*	*Future Directions of Indian Film Festivals*	*Cultural Significance of Winning International Film Awards*	*Future Directions of Indian Film Awards*
S-11	SLO-1	*Marketing and Promotion Strategies for Film Festivals*	*Future Directions of International Film Festivals*	*Strategies for Filmmakers to Navigate Indian Film Festivals*	*Social Implications of International Film Awards*	*Strategies for Filmmakers to Navigate Indian Film Awards*
	SLO-2	*Marketing and Promotion Strategies for Film Awards*	*Reflections on Attending International Film Festivals*	*Promoting Gender Equality in Indian Film Festivals*	*Analyzing Economic Benefits of Winning Awards*	*Engaging with Critics and Criticism in Indian Film Awards*
S-12	SLO-1	*Ethics and Integrity in Film Festivals and Awards*	*Strategies for Submitting Films to International Film Festivals*	*Engaging with International Partnerships in Indian Film Festivals*	*Strategies for Improving Transparency in Award Selections*	*Cultural and Social Implications of Winning Awards*
	SLO-2	*Future Directions in Film Festivals and Awards*	*Networking Opportunities at International Film Festivals*	*Digitalization and Indian Film Festivals*	*Celebrating the Legacy of International Film Awards*	*Significance of Indian Film Awards*

UNIT- I: Introduction to Film Festivals; Definition and significance of film festivals; Historical overview of film festivals; Impact of film festivals on the film industry; Evolution of film festivals in the digital age; Economic and cultural impact of film festivals on host cities; Role of film festivals in promoting independent and international cinema; Introduction to film Awards; Definition and significance of film awards; Historical overview of film awards; Impact of film awards on the film industry; Evolution of film awards in the digital age; Role of film awards in promoting independent and international cinema.

UNIT- II: International Film Festivals; Overview of major international film festivals; Cannes Film Festival; Berlin International Film Festival; Venice Film Festival; Selection criteria and categories;
Discussion on Films that have premiered or received awards at international film festivals;
Role of international film festivals in promoting cultural exchange and diversity; Trends and themes in international film festivals.

UNIT- III: Indian Film Festivals; Overview of prominent Indian film festivals; International Film Festival of India; Mumbai Film Festival; Kerala Film Festival. Exploration of regional film festivals and their significance; Short film festivals and their role in promoting emerging filmmakers;Challenges and opportunities faced by Indian film festivals; Impact of globalization on Indian film festivals.

UNIT- IV: International Film Awards; Major international film awards- Academy Awards; Golden Globe Awards; BAFTA Awards; Analysis of award categories and nomination process; Impact of international film awards on filmmakers and the film industry; Comparison of different international film awards and their influence on global cinema; Controversies and criticisms surrounding international film awards.

UNIT- V: Indian Film Awards; Overview of major Indian film awards- National Film Awards, Filmfare Awards, IIFA Awards. Award categories and winners; Cultural and social relevance of Indian film awards; Films that have won prestigious Indian film awards; Analysis of the evolution of Indian film awards and their impact on Indian cinema.

LearningAssessment											
Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	
#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc**CourseDesigners**											

ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER - VIII

CourseCode	UFT23P06T	CourseName	Film Marketing and Distribution	CourseCategory	D	DisciplineSpecificElectiveCourses	L	T	P	O	C
							6	0	0	2	6

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	VisualCommunication	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	To introduce the Film Marketing and Distribution	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related	Procedural Knowledge	Skills in Specialization	Ability to Utilize	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2 :	To know about the Marketing Strategies for Films																		
CLR-3 :	To understand the Film Distribution Channels																		
CLR-4 :	To konw about Film Festivals and Markets																		
CLR-5 :	Tolearntheprocess Film Distribution in the Digital Age																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1 :	Students would learn the Film Marketing and Distribution	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	Students would know the Marketing Strategies for Films	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	Students would gain knowledge about Film Distribution Channels	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	Students would learn Film Festivals and Markets Students would learn to process Film Distribution in the Digital Age	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :		2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Introduction to Film Marketing and Distribution	Market Rsearch and Audience Analysis for Film Marketing	Types of Film Distribution Channels	Role of Film Festivals in Film Marketing and Distribution	Impact of Digital Technology on Film Distribution
	SLO-2	Definition and Scope of Film Marketing and Distribution	Understanding Target Audiences: Demographics, Psychographics, and Behavior	Theatrical Distribution: Pros and Cons	Importance of Film Festivals as Marketing Platforms	Evolution of Film Distribution in the Digital Age
S-2	SLO-1	Historical Overview of Film Marketing and Distribution Practices	Conducting Market Surveys and Focus Groups	Digital Distribution: Streaming Platforms and Online Rentals	Leveraging Film Festivals for Distribution Opportunities	Online Distribution Platforms and Streaming Services
	SLO-2	Role of Marketing and Distribution in Film Success	Anlyzing Box Office Trends and Competitor Analysis	DVD/Blu-ray Distribution: Physical Media Distribution	Major International Film Festivals and Markets	Key Players in Digital Film Distribution: Netflix, Amazon Prime, Hulu, etc.
S-3	SLO-1	Key Concepts and Terminology in Film Marketing and Distribution	Developing a Marketing Plan for a Film	Television Distribution: Broadcast, Cable, and Satellite	Cannes Film Festival: Prestige and Industry Impact	Digital Rights Management and Anti-Piracy Measures
	SLO-2	Understanding the Film Distribution Process	Setting Marketing Objectives and Goals	Overview of Streaming Platforms: Netflix, Amazon Prime, Hulu, etc	Berlin International Film Festival: European Hub for Filmmakers	Strategies for Protecting Films from Piracy
S-4	SLO-1	Understanding the Film Marketing Process	Creating a Budget Allocation Plan	Distribution Strategies for Different Types of Films	Toronto International Film Festival: North American Showcase	Leveraging Social Media for Film Marketing
	SLO-2	Marketing Strategies for Different Types of Films	Defining Key Messaging and Unique Selling Proposition	Independent Film Distribution: Challenges and Opportunities	Strategies for Promoting Films at Festivals and Markets	Online Marketing Strategies for Films

S-5	**SLO-1**	*Distribution Channels in the Film Industry*	*Advertising and Promotional Strategies for Films*	*Mainstream Film Distribution: Studio-backed Releases*	*Creating Compelling Festival Marketing Materials*	*Engaging Audiences Through Social Media Platforms*
	SLO-2	*Digital Distribution and Its Impact on the Industry*	*Traditional Advertising Channels: TV, Radio, Print*	*International Film Distribution: Cross-Border Considerations*	*Maximizing Exposure Through Festival Screenings and Events*	*Trends in Online Film Marketing*
S-6	**LO-1**	*Theatrical Release vs. Digital Distribution: Pros and Cons*	*Outdoor Advertising: Billboards, Posters, Bus Wraps*	*Distribution Agreements and Contracts*	*Utilizing Festival Platforms for Press and Publicity*	*Future Innovations in Film Distribution*
	SLO-2	*Marketing Budget Allocation and ROI Analysis*	*Online Advertising: Display Ads, Search Engine Marketing*	*Understanding Distribution Contracts: Rights, Territories, and Terms*	*Networking and Deal-Making at Film Festivals and Markets*	*Emerging Technologies in Film Distribution*
S-7	**SLO-1**	*Utilizing Social Media and Online Platforms for Film Promotion*	*Social Media Advertising: Facebook, Instagram, Twitter*	*Negotiating Distribution Deals: Revenue Sharing and Royalties*	*Importance of Networking for Filmmakers and Distributors*	*The Role of Virtual Reality (VR) in Film Distribution*
	SLO-2	*Building and Engaging with the Audience*	*Influencer Marketing: Collaborations with Social Media Influencers*	*Film Distribution Logistics and Operations*	*Building Relationships with Industry Professionals*	*Augmented Reality (AR) and Its Impact on Film Marketing*
S-8	**SLO-1**	*Building Partnerships with Distributors and Exhibitors*	*Publicity and Media Relations for Film Promotion*	*The Distribution Process: From Manufacturing to Delivery*	*Negotiating Distribution Deals and Sales Agreements*	*Blockchain Technology and Its Potential in Film Distribution*
	SLO-2	*Role in Marketing and Distribution*	*Crafting Press Releases and Media Kits*	*Distribution Costs and Budgeting*	*The Impact of Film Festival Awards on Film Distribution*	*Data Analytics and Personalized Content Delivery*
S-9	**SLO-1**	*Challenges in Film Marketing and Distribution*	*Building Relationships with Journalists and Film Critics*	*Digital Distribution Platforms: Uploading and Encoding*	*Significance of Festival Awards in Attracting Distributors*	*The Rise of Direct-to-Consumer Distribution Models*
	SLO-2	*Piracy and Its Impact on Film Distribution*	*Organizing Press Junkets and Screenings*	*Physical Distribution: Shipping and Inventory Management*	*Securing Distribution Deals Based on Festival Success*	*Challenges and Opportunities in Digital Film Distribution*
S-10	**SLO-1**	*Emerging Trends in Film Marketing and Distribution*	*Leveraging Red Carpet Events and Premieres*	*Success Stories in Theatrical Distribution*	*Identifying Effective Marketing Tactics Deployed at Festivals*	*Adapting to Changing Consumer Behavior*
	SLO-2	*Innovations in Distribution Models*	*Digital Marketing Techniques for Film Promotion*	*Successful Strategies in Digital Distribution*	*Understanding the Role of Timing in Festival Strategies*	*Regulatory and Legal Considerations in Digital Distribution*
S-11	**SLO-1**	*International Distribution Strategies*	*Creating Engaging Content: Trailers, Teasers, Behind-the-Scenes*	*Lessons Learned from DVD/Blu-ray Distribution*	*Addressing Challenges and Obstacles at Festivals and Markets*	*Successful Digital Film Distribution Strategies*
	SLO-2	*Sustainable Marketing Practices in the Film Industry*	*Building a Strong Online Presence: Official Website, Social Media Pages*	*Television Distribution Successes*	*Overcoming Rejection and Persistence in Festival Submissions*	*Failed Digital Distribution Attempts*
S-12	**SLO-1**	*The Future of Film Marketing and Distribution*	*Email Marketing Campaigns: Newsletters, Exclusive Content*	*Unsuccessful Distribution Strategies*	*Dealing with Competition and Standout Strategies*	*Ethical Considerations in Digital Film Distribution*
	SLO-2	*Changing Landscape of Film Marketing and Distribution*	*Search Engine Optimization (SEO) for Film Websites*	*Factors Contributing to Distribution Failures*	*Reflections and Planning for Future Market*	*Future of Film Distribution in the Digital Age*

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 an d streaming services; Digital rights management and piracy prevention

Social media and online marketing for films; Future trends and innovations in film distribution

Learning Resources	***Theory:*** *1. AndrewDewdneyandPeterRide(2006).TheNewMediaHandbook,FirstEdition,Routledge,India* *2. GuyKawasakiandPegFitzpatrick(2014).ArtofSocialMedia:PowerTipsforPow,FirstEdition,PenguinBooksLtd,UK* *3. BhargaviSwamiandCyrusBroacha(2021).PforPodcast:LearnAtoPofPodcasting,FirstEdition,WriteOrderPublications,India* *4. LavikaGoel(2021).ArtificialIntelligence:ConceptsandApplications,FirstEdition,WileyIndiaPvtLtd.,India* *5. AllisonDruin(2009).MobileTechnologyforChildren:DesigningforInteractionandLearning,IllustratedEdition,India*

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc**CourseDesigners**

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.D.Ram Kumar, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER II

Course Code	UCD23P01L	Course Name	INTERNSHIP REPORT-I	Course Category	IAPC	Internship/Apprenticeship/Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
CLR-1 :	*Demonstrate skills learnt in the realtime environment.*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Explore the different industries that are using IT*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret	Investigative Skills	Problem Solving	Communication	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
CLR-5 :	*Applying the skills in problem solving*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization / company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

Students can choose a company of their own interest for internship for a period of minimum TEN weeks (Part-time) to learn about the application of their related field in real time environment. All students must give a presentation about their observations made by them in internship as per the schedule given. At the end of the internship period, every student shall submit a structured internship report within15 days from the date of the completion of the internship period.

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

Course Code	UCD23P02L	Course Name	PROJECT WORK-I	Course Category	IAPC	Internship/Apprenticeship/Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
CLR-1 :	*Demonstrate skills learnt in the realtime environment.*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Explore the different industries that are using IT*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret	Investigative Skills	Problem Solving	Communication	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
CLR-5 :	*Applying the skills in problem solving*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization / company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

Note: The students must submit all exercises related to Camera/ Editing/ Sound/ Photography/ Graphics/ Drawing as Record Work in the digital form for Practical exam, which will be evaluated by the External Examiner.

Learning Assessment		
Internship	Continuous Learning Assessment(50%weightage)	FinalEvaluation(50%weightage)

Course Code	UCD23P03L	Course Name	APPRENTICESHIP-I	Course Category	IAPC	Internship/ Apprenticeship/Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
CLR-1 :	*Demonstrate skills learnt in there altime environment.*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Explore the different industries that are using IT*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret	Investigative Skills	Problem Solving	Communication	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
CLR-5 :	*Applying the skills in problem solving*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization / company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

Students can choose a company of their own interest for Apprenticeship for a period of minimum TEN weeks (Part-time) to learn about the application of their related field in realtime environment. All students must give a presentation about their observations made by them in internship as per the schedule given. At the end of the internship period, every student shall submit a structured internship report within15 days from the date of the completion of the internship period.

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

SEMESTER IV

Course Code	UCD23P04L	Course Name	INTERNSHIP REPORT-II	Course Category	IAPC	Internship/Apprenticeship/Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
CLR-1 :	*Demonstrate skills learnt in the realtime environment.*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Explore the different industries that are using IT*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret	Investigative Skills	Problem Solving	Communication	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
CLR-5 :	*Applying the skills in problem solving*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization/company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

Students can choose a company of their own interest for internship for a period of minimum TEN weeks (Part-time) to learn about the application of their related field in real time environment. All students must give a presentation about their observations made by them in internship as per the schedule given. At the end of the internship period, every student shall submit a structured internship report within15 days from the date of the completion of the internship period.

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

Course Code	UCD23P05L	Course Name	PROJECT WORK-II	Course Category	IAPC	Internship/Apprenticeship/Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
CLR-1 :	*Demonstrate skills learnt in there altime environment.*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Explore the different industries that are using IT*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret	Investigative Skills	Problem Solving	Communication	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
CLR-5 :	*Applying the skills in problem solving*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization/company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

Note: The students must submit all exercises related to Camera/ Editing/ Sound/ Photography/ Graphics/ Drawing as Record Work in the digital form for Practical exam, which will be evaluated by the External Examiner.

Learning Assessment				
Internship	Continuous Learning Assessment(50%weightage)		FinalEvaluation(50%weightage)	
	Review–1	Review–2	ProjectReport	Viva-Voce
	20%	30%	30%	20%

Course Code	UCD23P06L	Course Name	APPRENTICESHIP-II	Course Category	IAPC	Internship/Apprenticeship/Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
CLR-1 :		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Demonstrate skills learnt in there altime environment.*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret	Investigative Skills	Problem Solving	Communication	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Explore the different industries that are using IT*																		
CLR-4 :	*Enhance the skills in the system aspects*																		
CLR-5 :	*Understanding the professional connections with the knowledge learnt*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization/company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

Students can choose a company of their own interest for Apprenticeship for a period of minimum TEN weeks(Part-time)to learn about the application of the irrelated field in realtime environment. All students must give a presentation about their observations made by them in internship as per the schedule given. At the end of the internship period, every student shall submit a structured internship report within15days from the date of the completion of the internship period.

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

SEMESTER - III

Course Code	UFS23301T	Course Name	*Fundamentals of Sound Design*	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the Knowledge of Sound Design*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the the basics of Sound Design*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the purpose of* Sound Recording																		
CLR-4 :	*To impart the fundamentals of* Editing and Mixing																		
CLR-5 :	*To learn the process of* Creative Sound Design																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Sound Design*	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	*Students would know the concept of Sound Design*	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	*Students would gain knowledge about* Sound Recording	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	*Students would learn fundamentals of* Editing and Mixing	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	*Students would learn to process of* Creative Sound Design	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	*Introduction to Sound Waves*	*Introduction to Sound Recording*	*Introduction to Editing and Mixing*	*Introduction to Creative Sound Design*	*Introduction to Advanced Sound Techniques*
	SLO-2	*Properties of Sound Waves*	*Overview of Sound Recording Equipment*	*Overview of Digital Audio Workstations (DAWs)*	*Sound Design as Storytelling: Enhancing Narrative*	*Overview of Surround Sound and Immersive Audio Formats*
S-2	SLO-1	*Basic Concepts of Sound Design*	*Understanding Sound Waves and Acoustics*	*Introduction to Pro Tools*	*Techniques for Enhancing Narrative through Sound*	*Dolby Atmos: Principles*
	SLO-2	*Frequency and Pitch*	*Basics of Sound Recording Software and Hardware*	*Introduction to Adobe Audition*	*Creating Mood and Atmosphere with Sound*	*Dolby Atmos: Applications*
S-3	SLO-1	*Basic Concepts of Sound Design*	*Recording Simple Sounds*	*Introduction to Logic Pro*	*Using Sound to Evoke Emotions in Film*	*DTS:X: Principles and Applications*
	SLO-2	*Amplitude and Volume*	*Introduction to Microphones*	*Sound Editing Techniques: Syncing Dialogue*	*Case Study: Sound Design in "Jurassic Park"*	*Auro-3D: Principles and Applications*
S-4	SLO-1	*Basic Concepts of Sound Design*	*Types of Microphones: Condenser Microphones*	*Sound Editing Techniques: Foley Artistry*	*Case Study: Sound Design in "Star Wars"*	*Spatial Audio Design: Creating 3D Sound Environments*
	SLO-2	*Timbre and its Significance*	*Types of Microphones: Dynamic Microphones*	*Sound Editing Techniques: Sound Effects*	*Case Study: Sound Design in "Blade Runner"*	*Techniques for Spatial Audio Design*
S-5	SLO-1	*History and Evolution of Sound Design in Film:*	*Types of Microphones: Shotgun Microphones*	*Layering and Mixing: Creating Depth*	*Experimentation and Innovation in Sound Design*	*Foley Artistry: Principles and Techniques*
	SLO-2	*Silent Films to Talkies*	*Types of Microphones: Lavalier Microphones*	*Layering and Mixing: Building Atmosphere*	*Pushing Boundaries: Exploring New Techniques*	*Creating Realistic Sound Effects with Foley*

S-6	**SLO-1**	*The Role of a Sound Designer*	*Comparison and Applications of Microphone Types*	*Understanding Sound Effects Libraries*	*Collaboration in Sound Design: Working with Directors*	*Advanced Foley Techniques and Tools*
	SLO-2	*Introduction to the Role of a Sound Designer*	*Importance of Microphone Placement*	*Exploring Foley Artistry*	*Collaboration in Sound Design: Working with Cinematographers*	*Sound Design for Animation: Principles and Approaches*
S-7	**SLO-1**	*Responsibilities of a Sound Designer in Filmmaking*	*Microphone Techniques for Indoor Scenes*	*Balancing Sound: Equalization Basics*	*Collaboration in Sound Design: Working with Editors*	*Creating Otherworldly Sounds for Animation*
	SLO-2	*Collaboration in Sound Design: Importance and Dynamics*	*Microphone Techniques for Outdoor Scenes*	*Balancing Sound: Advanced Equalization Techniques*	*Collaboration in Sound Design: Working with Actors*	*Sound Design for Special Effects: Techniques and Approaches*
S-8	**SLO-1**	*Interactions Between Sound Designers and Film Crew*	*Microphone Techniques for Dialogue Recording*	*Enhancing Sound: Basics of Compression*	*Analyzing Mood and Atmosphere in Film Scenes*	*Creating Explosions, Sci-Fi Sounds, and Magical Effects*
	SLO-2	*Key Terminology in Sound Design*	*Microphone Techniques for Music Recording*	*Enhancing Sound: Advanced Compression Techniques*	*Analyzing Emotional Impact of Sound in Film Scenes*	*Interactive Sound Design: Principles and Applications*
S-9	**SLO-1**	*Foley and its Role in Sound Design*	*Introduction to Field Recording*	*Effects Processing: Introduction and Overview*	*Techniques for Experimental Sound Design*	*Sound Design in Video Games: Principles and Techniques*
	SLO-2	*Foley Recording Techniques and Tools*	*Equipment for Field Recording*	*Effects Processing: Reverb and Delay*	*Strategies for Innovating Sound Design*	*Creating Dynamic Soundscapes for Video Games*
S-10	**SLO-1**	*Ambient Sound: Definition and Importance*	*Techniques for Capturing High-Quality Audio on Location*	*Effects Processing: Chorus and Flanger*	*Collaboration Dynamics: Director-Sound Designer Relationship*	*Sound Design in Virtual Reality: Challenges and Solutions*
	SLO-2	*Capturing and Manipulating Ambient Sounds*	*Introduction to Studio Recording*	*Effects Processing: Distortion and Saturation*	*Collaboration Dynamics: Sound Designer-Cinematographer Relationship*	*Implementing Interactive Sound Design in VR*
S-11	**SLO-1**	*Dialogue Editing in Filmmaking*	*Setting Up a Recording Studio*	*Exercise: Editing Dialogue*	*Collaboration Dynamics: Sound Designer-Editor Relationship*	*dvanced Sound Mixing Techniques*
	SLO-2	*Sound Effects: Introduction and Application*	*Techniques and Best Practices for Studio Recording*	*Exercise: Creating Foley Effects*	*Collaboration Dynamics: Sound Designer-Actor Relationship*	*Advanced Sound Editing Techniques*
S-12	**SLO-1**	*Introduction to Sound Design Project*	*Importance of Monitoring Sound Levels*	*Exercise: Mixing Sound Effects*	*Workshop: Sound Design Software and Tools Overview*	*Advanced Sound Effects Processing*
	SLO-2	*Brainstorming and Group Formation for Projects*	*Techniques for Adjusting Sound Levels*	*Exercise: Balancing and Enhancing Sound*	*Conclusion and Reflection: Sound Design's Role in Filmmaking*	*Advanced Equalization and Compression Techniques*

Unit 1:
Introduction to Sound Design; Overview of Sound Design in Film: History and Evolution; Importance of Sound Design in Filmmaking; Role of a Sound Designer: Responsibilities and Collaborations; Basic Concepts: Sound Waves, Frequency, Amplitude, and Timbr, Introduction to Key Terminology: Foley, Ambient Sound, Dialogue, and Sound Effects.

Unit 2:
Sound Recording Techniques; Microphones and Their Types: Condenser, Dynamic, Shotgun, and Lavalier; Microphone Placement and Techniques for Different Scenes; Field Recording: Capturing High-Quality Audio on Location; Studio Recording: Setup, Techniques, and Best Practices; Monitoring and Adjusting Sound Levels: Importance of Clarity and Consistency

Unit 3:
Editing and Mixing; Introduction to Digital Audio Workstations (DAWs): Pro Tools, Adobe Audition, and Logic Pro; Sound Editing Techniques: Syncing Dialogue, Foley, and Sound Effects; Layering and Mixing: Creating Depth and Atmosphere; Understanding Sound Effects Libraries and Foley Artistry; Balancing and Enhancing Sound: Equalization, Compression, and Effects Processing.

Unit 4:
Creative Sound Design; Sound Design as Storytelling: Enhancing Narrative through Sound; Creating Mood and Atmosphere: Using Sound to Evoke Emotions; Case Studies: Analyzing Sound Design in Iconic Films; Experimentation and Innovation: Pushing Boundaries in Sound Design; Collaboration with Directors and Other Film Crew Members.

Unit 5:
Advanced Sound Techniques; Surround Sound and Immersive Audio Formats: Dolby Atmos, DTS:X, and Auro-3D; Spatial Audio Design: Creating 3D Sound Environments; Foley Artistry: Techniques for Creating Realistic Sound Effects; Sound Design for Animation and Special Effects: Creating Otherworldly Sounds; Interactive Sound Design: Applications in Video Games and Virtual Reality; Implementing Advanced Sound Techniques

Learning Resources	**Text books:** 1. *Thomas L. Floyd , Electronics fundamentals, (Maxwell Macmillan International Edition), Pearson Prentice Hall 7th Edition, 2010.* 2. *S. P. Sharma, Basics Radio & Television, Mc Graw Hill, 1979.* **Reference books:** 1. *Bernord Grob, Basic Electronics, Mc Graw Hill, 1977.* 2. *Albert Poul Malvine , Electronic Principles, Glencoe/Mc Graw Hill, 1999.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level 2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level 3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - III

Course Code	UFS23302T	Course Name	*History of Film Sound*	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the knowledge of* Pre-Sound Era	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the Purpose of* Sound in Cinema	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the purpose of* Early Sound Techniques																		
CLR-4 :	*To impart the fundamentals of* Sound Technology																		
CLR-5 :	*To learn the process of* Advancements in Film Sound																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the* Pre-Sound Era	*2*	*75*	*70*	*H*	*H*	*M*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the* Sound in Cinema	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would learn the basics of* Early Sound Techniques	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would know the fundamentals of* Sound Technology	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn the basics of* Advancements in Film Sound	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	*Introduction to the Pre-Sound Era*	*Introduction to the Emergence of Sound in Cinema*	*Introduction to Early Sound Techniques in Cinema*	*Studio Era of Filmmaking*	*Technological Advancements in Film Sound*
	SLO-2	*Overview of Silent Films*	*The Transition from Silent Films to Talkies: Overview*	*Overview of Pre-Sound Era: Transition from Silent Films to Talkies*	*Overview of Sound Technology in the 1930s and 1940s*	*Overview of Stereo and Surround Sound Technologies*
S-2	SLO-1	*The Birth of Cinema:*	*The Impact of Synchronized Sound on the Film Industry*	*Sound-on-Disc Technology: Development and Implementation*	*Development of Sound Recording and Playback Systems*	*Evolution of Stereo Sound in Film Exhibition*
	SLO-2	*Early Developments and Inventions*	*Case Study: "The Jazz Singer" (1927) - The First Talkie*	*Sound-on-Film Technology: Evolution and Adoption*	*Role of Sound Designers in Shaping Film Sound*	*Evolution of Surround Sound in Film Exhibition*
S-3	SLO-1	*The Transition to Moving Pictures: Lumière Brothers and Thomas Edison*	*Case Study: "Steamboat Willie" (1928) - The Birth of Mickey Mouse and Sound Animation*	*The Integration of Sound in Early Filmmaking: Challenges and Solutions*	*Contribution of Foley Artists to Film Sound*	*Impact of Stereo and Surround Sound on Audience Experience*
	SLO-2	*The Rise of Silent Films: Nickelodeons and Early Movie Theaters*	*Analysis of "Steamboat Willie": Technological Innovations and Cultural Impact*	*The Role of Music in Early Sound Films: Score vs. Source Music*	*The Importance of Composers in Establishing Film Scores*	*Analysis of Landmark Films Utilizing Stereo Sound*
S-4	SLO-1	*The Art of Silent Filmmaking: Visual Storytelling Techniques*	*Technological Challenges in Early Sound Recording*	*The Use of Sound Effects in Early Sound Films*	*Analysis of Iconic Films from the Studio Era*	*Analysis of Landmark Films Utilizing Surround Sound*
	SLO-2	*Exploration of Visual Expression in Silent Films*	*Innovations in Sound Playback Systems: Vitaphone and Movietone*	*Dialogue Recording Techniques in Early Sound Cinema*	*The Influence of Musicals on Film Sound*	*Advancements in Sound Recording Systems*

S-5	**SLO-1**	*Analysis of Silent Film Pioneers: Georges Méliès and Edwin S. Porter*	*Challenges and Solutions in Sound Editing and Mixing*	*The Emergence of Sound Designers: Early Pioneers*	*Exploring the Sound Design of Dramatic Films*	*Advancements in Sound Mixing Systems*
	SLO-2	*The Role of Live Music and Narration in Silent Films*	*The Role of Music in Early Sound Films: Score vs. Source Music*	*The Influence of Radio Broadcasting on Sound Cinema*	*Genre Films and Their Unique Soundscapes*	*Advancements in Sound Playback Systems*
S-6	**SLO-1**	*The Evolution of Silent Film Narration: Intertitles and Subtitles*	*The Impact of Sound on Film Production Practices*	*Technological Advances in Sound Reproduction*	*"Gone with the Wind" (1939) - Sound Design Analysis*	*The Transition from Analog to Digital Sound*
	SLO-2	*Silent Film Stars and Icons: Charlie Chaplin, Buster Keaton, and Mary Pickford*	*The Evolution of Dialogue Recording Techniques*	*The Role of Sound Studios and Post-Production Facilities*	*"The Wizard of Oz" (1939) - Innovative Use of Sound*	*Contemporary Trends in Film Sound: Dolby Atmos and DTS:X*
S-7	**SLO-1**	*The Influence of Silent Film on Modern Cinema*	*Case Study: "Sunrise: A Song of Two Humans" (1927) - Sound Design in Silent Films*	*The Impact of Technicolor on Sound Cinema*	*"Citizen Kane" (1941) - Sound Design Techniques*	*3D Audio Technologies*
	SLO-2	*The Impact of Silent Film on Visual Storytelling Techniques*	*The Integration of Sound Effects in Early Talkies*	*International Perspectives on Early Sound Cinema*	*"Casablanca" (1942) - Musical Score Analysis*	*Virtual Surround Sound*
S-8	**SLO-1**	*The Legacy of Silent Film: Preservation and Restoration Efforts*	*The Role of Sound Designers and Engineers in the Transition to Sound*	*Theater Architecture and Sound Reproduction*	*"King Kong" (1933) - Foley Artistry and Sound Effects*	*"Jurassic Park" (1993) - Innovative Use of Surround Sound*
	SLO-2	*Exploring Different Genres in Silent Cinema: Comedy, Drama, and Horror*	*The Economics of Transitioning to Sound: Costs and Benefits*	*The Evolution of Sound Editing Techniques*	*Technological Advances in Film Sound*	*"The Matrix" (1999) - Pushing Boundaries of Sound Design*
S-9	**SLO-1**	*International Silent Cinema: Contributions from Europe, Asia, and beyond*	*Case Study: "Wings" (1927) - Technological Advancements in Sound Recording*	*Sound Technology Innovations in the 1930s*	*Collaboration among Sound Departments in Studio Productions*	*"Inception" (2010) - Creative Use of Surround Sound*
	SLO-2	*Silent Film Technology: Cameras, Editing, and Special Effects*	*The Global Impact of Sound Cinema: International Reception and Adaptation*	*The Globalization of Sound Cinema*	*The Importance of Sound Mixing in Studio Films*	*"Avatar" (2009) - Immersive Sound Experience*
S-10	**SLO-1**	*The Role of Silent Film Studios: Hollywood and Beyond*	*The Evolution of Sound Technology: From Vitaphone to Optical Sound*	*Sound Preservation and Restoration Efforts*	*The Role of Sound Editors in Post-Production*	*Advancements in Sound Editing Software*
	SLO-2	*Silent Film Directors: D.W. Griffith, F.W. Murnau, and Sergei Eisenstein*	*Challenges in Sound Reproduction and Theater Acoustics*	*The Legacy of Early Sound Filmmakers*	*Sound Restoration and Preservation Efforts for Studio Era Films*	*Advancements in Sound Mixing Software*
S-11	**SLO-1**	*Silent Film and Social Commentary: Depicting Issues of the Time*	*The Impact of Sound on Film Aesthetics: Realism vs. Expressionism*	*The Evolution of Sound Technology: Advancements*	*The Impact of Studio Systems on Film Sound Production*	*Advancements in Sound Playback Technologies*
	SLO-2	*Silent Film Festivals and Revivals: Celebrating Classic Cinema*	*The Cultural and Social Impact of Sound Cinema*	*Sound Design in Early Animation*	*The Legacy of Studio-Era Sound Designers and Composers*	*Streaming Services on Film Sound*
S-12	**SLO-1**	*Silent Film Preservation: Challenges and Successes*	*Sound Preservation and Restoration Efforts:*	*The Influence of Early Sound Cinema on Contemporary Filmmaking*	*Studio-Era Filmmaking Techniques on Modern Cinema*	*Influence of Video Games on Film Sound Design*
	SLO-2	*The End of an Era: Transition to Sound Cinema*	*Ensuring the Legacy of Early Sound Films*	*Exploring Early Sound Directors*	*Exploring the Sound Departments of Major Studios*	*Role of Immersive Audio in Virtual Reality*

UNIT I

Pre-Sound Era: The Silent Film Era; Introduction to the early days of cinema when films were silent and accompanied by live music or narration; Exploration of the art of silent filmmaking and the reliance on visual storytelling techniques; Analysis of pioneering silent films and their impact on storytelling and visual expression;

UNIT II

The Emergence of Sound: The Transition to Talkies; The advent of synchronized sound in cinema and its revolutionary impact on the industry; Examination of landmark films such as "The Jazz Singer" (1927) and "Steamboat Willie" (1928), which marked the beginning of the sound era; Technological challenges and innovations in early sound recording and playback systems.

UNIT III

Early Sound Techniques and Innovations; Exploration of early sound recording techniques, including the use of sound-on-disc and sound-on-film technologies; Analysis of how filmmakers creatively integrated sound into storytelling, including the use of music, sound effects, and dialogue; Pioneering sound filmmakers and their contributions to the art and craft of film sound.

UNIT IV

The Evolution of Film Sound in the Studio Era; Examination of the development of sound technology during the studio era of the 1930s and 1940s; Exploration of the role of sound designers, Foley artists, and composers in shaping the sonic landscape of films; Analysis of iconic films and their innovative use of sound, including musicals, dramas, and genre films.

UNIT V

Technological Advancements; Rise of Stereo and Surround Sound; Introduction to stereo and surround sound technologies; Their impact on film exhibition; Analysis of landmark films that pushed the boundaries of sound design and utilized stereo and surround sound techniques; Exploration of advancements in sound recording, mixing, and playback systems, including the transition to digital sound; Contemporary Trends and Innovations in Film Sound

Learning Resources	**Text books:** 1. *John M. Woram , Recording Studio Handbook, Elar 1989.* 2. *David Miles Huber, Robert E. Runstein , Modern Recording Techniques, Focal Press, 8th Edition, 2013.* **Reference books:** 1. *John George Frayne, Halley Wolfe , Elements of Sound Recording, J. Wiley 1949.* 2. *Alec Nisbett, The Technique of Sound Studio, Focal Press, 1972.* 3. *Ken. C. Pohlmann , Principles of Digital Audio, Mc Graw Hill, 2010.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level 2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level 3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

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Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - III

Course Code	UFS23303L	Course Name	Sound Specialization Exercises-I	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*FILM TECHNOLOGY*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the mastery of Exploring Microphones*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the difference of Dynamic And Condenser Microphone*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the purpose of Equalizer*																		
CLR-4 :	*To impart the fundamentals of i/4 inch Recorder*																		
CLR-5 :	*To learn the process of Microphone Placement*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Microphone*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Placement of Microphone*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Equalizer*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of DAW*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of RecordingS*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration (hour)		15
S-1 to S-8	SLO-1	To study the pick-up pattern of pressure – microphone
S-9 to S-16	SLO-1	To study the pick-up Ribbon microphone.
S-17 to S-24	SLO-1	To study the pick-up cardioids microphone
S-23 to S-32	SLO-1	To study the effect of equalizers.
S-33 to S-40	SLO-1	To study the proximity effect of a microphone
S-41 to S-48	SLO-1	To study the off-axis frequency response of a microphone
S-49 to S-56	SLO-1	Practice the operation of a Boom microphone.
S-57 to S-64	SLO-1	To study the controls and operation of a ¼" sync tape – recorder.
S-65 to S-72	SLO-1	Practice in recording dialogues using ¼" sync tape – recorder.
S-73 to S-80	SLO-1	Practice insignia shot-gun microphone.
S-81 to S-88	SLO-1	Practice in recording dialogues outdoor using fish pole and wind- screen for microphones
S-89 to S-96	SLO-1	pick-up pattern - *I*
S-97 to S-104	SLO-1	pick-up pattern - *II*
S-105 to S-112	SLO-1	*Microphone Acessories- I*
S-113 to S-120	SLO-1	*Microphone Acessories - II*

CLASS EXERCISE:

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

1. Microphone Pick-up pattern : 1 Week
   Minimum 2 class works
2. Effect of equalizers. : 1 Week
   Minimum 2 class works
3. Study of Proximity Effetcs : 2 Weeks
   Minimum 2 class works
4. Study ofFrquency Respose of The Microphone : 2 Weeks
   Minimum 2 class works
5. Practicing Boom Microphone : 2 Weeks
   Minimum 2 class works
6. Practice of Using Fish pole : 1 Week
   Minimum 2 class works
7. Study of Gun Microphone : 1 Weeks
   Minimum 2 class works
8. Long and Short Gun Microphone : 1 Weeks
   Minimum 2 class works
9. Practice for Dialogue recording : 2 Weeks
   Minimum 2 class works
10. Practice in importing Video And Video : 2 Weeks
    Minimum 2 class works

RECORD WORK: **DUBBING EXERCISES**: Create a Session and record Dilogue for an Artist for Five Minutes of Duration (The students must submit the individual Sessions in Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** Manual of Yamaha DM 2000 Version 2, Protools Ultimate Guide, AKG Mic user guides	**Reference books:** Sound recording practice" by John Borwick a hand book, Oxford University press, 1996

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP* *Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER - III

Course Code	ULT23AE1J	Course Name	Applied Tamil- I	Course Category	AE	Ability Enhancement Courses	L	T	P	O	C
							1	0	2	2	2

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	தமிழின் எழுத்து, சொல் வளர்ச்சி வரலாற்றை அறியச் செய்தல்	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	மொழியைப் பிழையின்றி எழுதும் ஆற்றலை அடையச் செய்தல்	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	வாய்மொழி வழக்காறுகளின் நுட்பங்களைத் தெரியச் செய்தல்																		
CLR-4 :	கடிதம் எழுதும் முறை, கட்டுரை வரையும் முறை அறியச் செய்தல்																		
CLR-5 :	படைப்பாற்றல் திறனை வளரச் செய்தல்																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	சொற்களைச் சரியான பொருண்மையில் பயன்படுத்தும் திறன் பெறுதல்	2	75	60	H	L	H	M	H	H	L	M	H	M	L	H	-	-	-
CLO-2 :	மொழியைப் பிழையின்றி எழுதுவதன் வழி மொழி ஆளுமை பெறுதல்	2	80	70	H	M	H	L	M	H	L	H	M	L	H	H	-	-	-
CLO-3 :	வாய்மொழி மரபின் கூறுகள் வழி, மக்களின் வாழ்வியல் விழுமியங்களை அறிந்துகொள்ளுதல்	2	70	65	H	L	H	M	H	H	M	H	L	H	M	H	-	-	-
CLO-4 :	அலுவலகப் பயன்பாடு, திறன் மேம்பாடு ஆகியவற்றை நுட்பமாகத் தெரிந்துகொள்ளுதல்	2	70	70	H	M	H	L	H	M	M	H	H	L	H	H	-	-	-
CLO-5 :	கவிதை, கதை படைக்கும் ஆற்றலை அறிந்துகொள்ளுதல்	2	80	70	H	M	H	H	M	H	L	M	H	L	H	H	-	-	-

Duration (hour)		9	9	9	9	9
S-1	SLO-1	தமிழின் தொன்மை	மெய்யெழுத்துகளின் வகைகள்	வாய்மொழி மரபு, எழுத்து மரபு	தொடர் அமைப்பு	காலந்தோறும் கவிதை
	SLO-2	தமிழின் சிறப்புகள்	மூவினம்	வாய்மொழி மரபில் அனுபவம்	எளிய தொடர்	கவிதை வடிவம்
S-2	SLO-1	கருத்து – பரிமாற்றம்	ஒற்று இடுதல்	வாழ்வியல் தத்துவம்	நெடுந்தொடர்	மரபுக்கவிதை
	SLO-2	பயன்பாட்டுத்தமிழ்	வல்லினம் மிகும் இடங்கள்	பழமொழிகள்	பத்தி எழுதுதல்	வசனகவிதை
S-3	SLO-1	காலந்தோறும் தமிழ்	வல்லினம் மிகா இடங்கள்	பழமொழியும் மனித வாழ்வியலும்	ஒரு பொருளை மையமாகக் கொண்டு எழுதுதல்	புதுக்கவிதை/ புதிய வடிவக் கவிதைகள்
	SLO-2	எழுத்துகள் - அறிமுகம்	எழுத்துப்பிழை நீக்கம்	பழமொழியின் வடிவம்	காலந்தோறும் கடிதங்கள்	கவிதைக் களங்கள்
S-4	SLO-1	தமிழ் எழுத்து வரலாறு	பிழை நீக்கி எழுதுதலின் அவசியம்	வட்டார மொழி	தமிழில் கடித இலக்கியம்	கவிதை உள்ளடக்கம்
	SLO-2	எழுத்துகளின் வரிவடிவம்	பிழைகளும் மொழிச் சிக்கல்களும்	வட்டார மொழியில் சொலவடை	கடித வகைகள்	கவிதை எழுதும் முறை
S-5	SLO-1	எழுத்துகளின் பிறப்பு	எதிர்ச்சொல் வரலாறு	பழமொழியும் சொலவடையும்	கடிதம் எழுதும்முறை	தன்னுணர்ச்சிக் கவிதை
	SLO-2	உயிர் எழுத்துப் பிறப்பு	எதிர்ச்சொல்லின் உருவாக்கம்	பேச்சுநடையும் சொலவடையும்	அலுவல் கடிதம்	இயற்கை/ சமூகம் -

						கவிதை
S-6	SLO-1	மெய்யெழுத்துப் பிறப்பு	இணைச்சொல்லும் எதிர்ச்சொல்லும்	மரபுத்தொடர்	வாழ்த்து/ பாராட்டுக் / நட்புக் கடிதம்	காலந்தோறும் கதைகள்
	SLO-2	மொழி முதல் எழுத்துகள்	தமிழில் எதிர்ச்சொற்கள்	பழமொழி மரபுத் தொடர் வேறுபாடு	கட்டுரை வகைகள்	கதைகளில் கற்பனையும் உண்மையும்
S-7	SLO-1	மொழி இறுதி எழுத்துகள்	ஓரெழுத்து ஒருமொழி – அறிமுகம்	தமிழில் மரபுத்தொடர்	கட்டுரை எழுதும் முறை	வாய்மொழிக் கதை
	SLO-2	எழுத்து வேறுபாடும் பொருளும்	ஓரெழுத்து ஒருமொழியும் பொருளும்	விடுகதை	கட்டுரைக் களங்கள்	ஒரு பக்கக் கதை
S-8	SLO-1	ணகர - னகர - நகர வேறுபாடு	சொற்களின் தன்மைகள்	நுண்ணறிவு வெளிப்படுதல்	போட்டிக் கட்டுரை	சிறுகதை
	SLO-2	லகர – ளகர - ழகர வேறுபாடு	ஒரு சொல் பல பொருள்	கதை மரபில் நாட்டுப்புறக் கதைகள்	அனுபவக் கட்டுரை	கதை எழுதும் முறை
S-9	SLO-1	சொல்லும் பொருளும்	ஒரு பொருள் பல சொல்	தமிழில் நாட்டுப்புறக் கதைகள்	பயணக் கட்டுரை	சமூக உணர்வின் வெளிப்பாடு
	SLO-2	காலந்தோறும் சொற்கள்	சொல் உருவாக்கத்தின் பயன்கள்	நாட்டுப்புறக் கதைகளும் சமூக வரலாறும்	இதழியல் கட்டுரைகள்	நிகழ்வைக் கதை வழியே வெளியிடல்

Learning Resources	***Theory:*** 1. நல்ல தமிழ் எழுத வேண்டுமா?, அ. கி. பரந்தாமனார், பாரி நிலையம், 2010. 2. நாட்டுப்புற இயல் ஆய்வு, சு. சக்திவேல், மணிவாசகர் பதிப்பகம், சென்னை, 2006. 3. படைப்புக்கலை, மு. சுதந்திரமுத்து, அறிவுப் பதிப்பகம், சென்னை, 2008. 4. கதையியல், க. பூரணச்சந்திரன், அடையாளம் பதிப்பகம், சென்னை, 2012. 5. **இணைய வழித் தரவுகள் :** https://tamilheritage.org/

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
Level 2	Apply Analyze	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
Level 3	Evaluate Create	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

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

SEMESTER - III

Course Code	ULH23AE1J	Course Name	Applied Hindi- I	Course Category	AE	Ability Enhancement Courses	L	T	P	O	C
							1	0	2	2	2

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	*Explain and appreciate the Constant moral values of India*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-2 :	*Focus on Evaluating the social changes through prose*																		
CLR-3 :	*To Display moral and social values in the field of religion and communal Unity*																		
CLR-4 :	*To make translation of good literature and any relevant document from the Hindi Language to English and vice –versa*																		
CLR-5 :	*To help the learners to tackle administrative terminology*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Understand the various forms of Prose and different aspects of social issues*	*2*	*75*	*80*	*H*	*H*	*H*	*M*	*L*	*H*	*L*	*M*	*L*	*L*	*H*	*M*	-	-	-
CLO-2 :	*To create an awareness on Ramayana*	*2*	*80*	*90*	*H*	*H*	*H*	*M*	*L*	*H*	*H*	*M*	*L*	*L*	*H*	*M*	-	-	-
CLO-3 :	*To Examine the accuracy in Translation*	*2*	*75*	*95*	*H*	*H*	*M*	*L*	*H*	*H*	*M*	*H*	*M*	*M*	*H*	*H*	-	-	-
CLO-4 :	*To Provide technical writing skills*	*2*	*80*	*90*	*H*	*H*	*L*	*H*	*M*	*H*	*L*	*H*	*H*	*M*	*H*	*H*	-	-	-
CLO-5 :	*To evaluate the nuance in essays*	*2*	*85*	*90*	*M*	*H*	*M*	*H*	*L*	*H*	*H*	*L*	*H*	*M*	*H*	*H*	-	-	-

Duration (hour)		9	9	9	9	9
S-1	SLO-1	*Kahani*	*Nibandh*	*Bal Ramayan*	*Anuvad*	*Paribhashik Shabdavali*
	SLO-2	*Avdharna*	*Avdharna*	*Khatha Vashtu*	*Avdharna*	*Arth*
S-2	SLO-1	*Arth*	*Arth*	*Avadhpuri Men Ram*	*Arth*	*Paribhasha*
	SLO-2	*Swarup*	*Swarup*	*Ram Ke Adarsh Ke Prati Prerit Karna*	*Swarup*	*Swarup*
S-3	SLO-1	*Paribhasha*	*Paribhasha*	*Ramayan Ke Prati Ruchi Jagana*	*Paribhasha*	*Prakar*
	SLO-2	*Kahani Ke Tatva*	*Ahabharat Ke Samay Ka Harat- Bhalkrishna Bhatt*	*Ramayan Ka Samaj Men Mahatva*	*Prakar*	*Avadharna*
S-4	SLO-1	*Uddeshya*	*Lekhak Parichaya*	*Lokjeevan Ke Prati Jagrup Karna*	*Mahatva*	*Prayojan*
	SLO-2	*Uddeshya*	*Path Ka Visleshan*	*Jangal Aur Jankpur*	*Uddeshya*	*Uddeshya*
S-5	SLO-1	*Antash Man Ki Jagriti*	*Uddeshya*	*Guru Ke Prati Adar Bhav*	*Anubad Prakriya*	*Mahatva*
	SLO-2	*Eidgah – Kahani Premchand*	*Samajik Samrasta*	*Virta Ke Bhav Ko Jagana*	*Vividh Prayog*	*Prayog*
S-6	SLO-1	*Kahani Ka Parichaya*	*Pauranik Kahaniyo Se Avagat Karana*	*Vidharm Ka Pratifal*	*Hindi Se Angrezi Anuvad*	*Uddeshya*
	SLO-2	*Kahani Visleshan*	*Mahabharat Evam Ramayan Ke Samaj Ki Tulna*	*Van Jevan Se Avagat Karana*	*Angrezi Se Hindi Anuvad*	*Takaniki Shabdavali Ka Mhatva*
S-7	SLO-1	*Bal Manovigyan*	*Babul Aur Kaktash- Ramdarash Mishra*	*Sita Ke Adarsh Charitra Se Avagat Karana*	*Anuvad Ka Prayojan*	*Hindi Se Angrezi Shabd*

	SLO-2	*Asmanta Ka Chitran*	*Lekhak Parichay*	*Ram Ke Charitra Se Avagat Karana*	*Anuvad Ka Prayog*	*Angrezi Se Hindi Shabd*
S-8	**SLO-1**	*Dip Se Dip Jale- Usha Yadav*	*Path Ka Visleshan*	*Virta Ke Bhav Jagana*	*Shrot Bhasha Ka Gyan*	*Ek Din Ek Shabd*
	SLO-2	*Sapne Ke Liye Sangharsh*	*Manvata Ko Jivit Rakhane Ki Prerna*	*Path Ka Visleshan*	*Lakshya Bhasha Ka Gyan*	*Shabdon Ka Visleshan*
S-9	**SLO-1**	*Samasya Ka Smadhan Jad Men Hota Hai*	*Aaj Ke Sandarbh Me Mahabharat Ki Upyogita*	*Path Pricharcha*	*Anuvad Ka Dayitva*	*Path Pricharcha*
	SLO-2	*Prashnabhayash*	*Prashnabhayash*	*Prashnabhayash*	*Anuvad Ka Abhyash*	*Prashnabhayash*

Learning Resources	***Theory***: *Edited Book: "PRAYOJAN MULOK HINDI", SRIJONLOK PUBLICATION, 2023, New Delhi* 1. *Srijanlok Literary Magazine, Ara (Bihar – 802301)* 2. *https://hindisamay.com/* 3. *https://ncert.nic.in/textbook.php?fhbr1=0-12* 4. *Prayojan mulak Hindi, Dr. Sontakke* **5.** *https://rajbhasha.gov.in/hi/ol_clause*

Learning Assessment

Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (50% weightage)**								**Final Examination (50% weightage)**	
		CLA – 1 (10%)		**CLA – 2 (10%)**		**CLA – 3 (20%)**		**CLA – 4 (10%) #**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level 1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level 2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level 3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Higher Technical Institutions**	**Internal Experts**
1. Shri. Santosh Kumar, Editor- Srijanlok Magazine, Vashishth Nagar, Agra- 802301.	*1. Prof. (Dr.) S. Narayan Raju, Head, Department of Hindi, CUTN, Tamil Nadu*	*1. Dr. S Preeti. Associate Professor & Head, SRMIST.*
		2. Dr. Md. S. Islam Assistant Professor, SRMIST.
		3. Dr. S. Razia Begum, Assistant Professor, SRMIST.
		4. Dr. Nisha Murlidharan Assistant Professor, VDP, SRMIST.

SEMESTER - III

Course Code	ULF23AE1J	Course Name	French for Specific purpose-I	Course Category	AE	Ability Enhancement Courses	L	T	P	O	C
							1	0	2	2	2

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*Strengthen the language of the students both in oral and written*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Express their sentiments, emotions, and opinions, reacting to information, situations*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
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*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To acquire knowledge about French language*	*2*	*75*	*80*	*H*	*M*	*H*	*H*	*M*	*H*	*H*	*L*	*M*	*M*	*H*	*L*	-	-	-
CLO-2 :	*To strengthen the knowledge on concept, culture, civilization, and translation of French*	*2*	*80*	*90*	*M*	*H*	*L*	*H*	*H*	*M*	*H*	*M*	*L*	*L*	*H*	*M*	-	-	-
CLO-3 :	*To develop content using the features in French language*	*2*	*75*	*80*	*H*	*H*	*L*	*M*	*H*	*M*	*L*	*H*	*M*	*M*	*H*	*H*	-	-	-
CLO-4 :	*To interpret & Translate the French language into other language*	*2*	*75*	*90*	*H*	*L*	*M*	*H*	*M*	*H*	*H*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-5 :	*To improve the communication, intercultural elements in French language*	*2*	*80*	*75*	*M*	*H*	*H*	*L*	*M*	*M*	*H*	*H*	*M*	*L*	*H*	*M*	-	-	-

Duration (hour)		9	9	9	9	9
S-1	SLO-1	*TP de chimie*	*Le jour des examens*	*L'impératif négatif*	*Comprendreune letter de motivation*	*Comprendre la structure d'unrapport de stage*
	SLO-2	*Les exemples*	*Les activités*	*-Le passé composé avec être*	*Les exemples*	*Trouver des mots clés-*
S-2	SLO-1	*- Un TP au laboratoire-*	*Le sms à la française -*	*Les exemples*	*Repérer le présent*	*Les activités*
	SLO-2	*Les exemples*	*Les activités*	*Le passé composé des verbes pronominaux*	*Les activités*	*Comprendre un texte technique-*
S-3	SLO-1	*Comprendre un TP*	*Les examens*	*-La recherche de stage -*	*, le passé composé et*	*Les activités*
	SLO-2	*Les exemples*	*Les activités*	*Les exemples*	*Les activités*	*Les exemples*
S-4	SLO-1	*-Suivre un protocole expérimental -*	*-Donner des conseils*	*Les activités*	*le futur dans un texte*	*Relever des arguments dans un texte-*
	SLO-2	*Les activités*	*Les exemples*	*Le stage en France*	*Les exemples*	*Les activités*
S-5	SLO-1	*Lire des équations chimiques -*	*-Écrire et comprendre un sms -*	*Les activités*	*- Le rapport de stage et le domaine des carburants -*	*Les exemples*
	SLO-2	*Les activités*	*Comprendre une interdiction*	*Le CV français*	*Les activités*	*Les activités*
S-6	SLO-1	*Identifier des formuleschimiques à l'oral*	*Les activités*	*Les exemples*	*Le stage*	*Les activités*
	SLO-2	*Les exemples*	*-Donnez des consignes -*	*La lettre de motivation-*	*Les exemples*	*Les pronoms COI*
S-7	SLO-1	*- L'infinitif pour exprimer unordre ou*	*Les exemples*	*Comprendre une offre de stage*	*La méthode du plan détaillé-*	*Les exemples*
	SLO-2	*Les activités*	*Comprendre*	*Les exemples*	*Les activités*	*Les exemples*

S-8	**SLO-1**	*un conseil (dans les consignes) -*	*Les exemples*	*Les activités*	*Les exemples*	*Les activités*
	SLO-2	*Les exemples*	*et parler d'actions passées-*	*Comprendre et réaliser un CV*	*Le contenu du rapport de stage*	*Quelques verbes et leur préposition*
S-9	**SLO-1**	*La nominalisation*	*Les exemples*	*Les activités*	*Les exemples*	*Les activités*
	SLO-2	*Les exemples*	*L'impératif des verbes pronominaux*	*Les exemples*	*Les activités*	*Les exemples*

Learning Resources	***T*heory*:*** 1. *"Tech French" French for Science and Technology, Ingrid Le Gargasson, Shariva Naik, Claire chaize, Les éditions Didier, India, 2011* 2. *https://www.fluentu.com/blog/french/french-grammar* 3. *https://www.elearningfrench.com/learn-french-grammar-online-free.html* 4. *https://www.lawlessfrench.com/grammar* ***5.*** *https://blog.gymglish.com/2022/12/15/basic-french-grammar*

Learning Assessment

Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (50% weightage)**								**Final Examination (50% weightage)**	
		CLA – 1 (10%)		**CLA – 2 (10%)**		**CLA – 3 (20%)**		**CLA – 4 (10%) #**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level 1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level 2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level 3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	**Expert from Higher Technical Institutions**	**Internal Experts**
1. Mr. Kavaskar Danasegarane Process Expert Maersk Global Service Center Pvt. Ltd	1. Dr. C.Thirumurugan Professor, Department of French, Pondicherry University	1. Mr. Kumaravel K. Assistant Professor & Head, SRMIST, KTR
2. Mr. Sharath Raam Prasad Character Designer, Animaker Company Pvt.		2. Mrs. Abigalai Assistant Professor, SRMIST, VDP

SEMESTER - III

Course Code	UFT23G01T	Course Name	Television Production - I	Course Category	G	Generic Elective Course	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the Knowledge in Television Production*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the difference of Film Production and Television Production*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the functioning of Television Production*																		
CLR-4 :	*To impart the Knowledge of Handling the Microphone*																		
CLR-5 :	*To learn the Current Hollywood*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics Handling of Microphone*	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	*Students would know the handling of Equipments*	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	*Students would gain knowledge about recording Setup*	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	*Students would learn fundamentals of Television Production*	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	*Students would learn about Televion Production*	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	*Introduction to Television Production: Early Experiments*	*Introduction to Television Camera Types*	*Introduction to Audio Capture*	*Television Studio Setup*	*Introduction to Video Editing*
	SLO-2	*Evolution of Television Technology: Inventions and Milestones*	*Overview of Broadcast Cameras I*	*Types of Microphones*	*Multi-Camera Production*	*Overview of Editing Software*
S-2	SLO-1	*Television Production Roles: Producer, Director, Camera Operator*	*Understanding ENG Cameras*	*Microphone Placement Techniques*	*Live Broadcasting Essentials*	*Basic Editing Techniques*
	SLO-2	*Audio Technician, Production Assistant*	*Exploring Studio Cameras*	*Environmental Considerations for Audio Recording*	*On-screen Graphics and Lower-thirds*	*Advanced Editing Techniques*
S-3	SLO-1	*Exploring Television Genres - News Programs, Documentaries*	*Camera Setup and Configuration Basics*	*Basics of Audio Mixing and Monitoring*	*Visual Effects Integration*	*Workflow Considerations in Video Editing*
	SLO-2	*Exploring Television Genres - Dramas, Sitcoms*	*Camera Settings: White Balance Adjustment*	*Audio Mixing Consoles*	*Set Design Principles*	*Introduction to Sound Design*
S-4	SLO-1	*The Pre-production Process: Scriptwriting Essentials*	*Camera Settings: Exposure Control*	*Monitoring Equipment*	*Camera Placement Strategies*	*Principles of Sound Editing*
	SLO-2	*The Pre-production Process -Casting Procedures*	*Camera Settings: Achieving Sharp Focus*	*Balancing Audio Levels*	*Lighting Grids and Setup*	*Techniques for Sound Mixing and Mastering*
S-5	SLO-1	*The Pre-production Process - Location Scouting Techniques*	*Framing and Composition Principles -Rule of Thirds and Golden Ratio*	*Introduction to Lighting Setup*	*Control Room Operations*	*Syncing Audio with Video*
	SLO-2	*The Pre-production Process - Scheduling Strategies*	*Leading Lines and Visual Storytelling*	*Three-Point Lighting Setups*	*Directing Techniques for Multi-Camera Shoots*	*Understanding Delivery Formats*

S-6	**SLO-1**	*Scriptwriting for Television -Techniques and Formats*	*Camera Movement Techniques: Pans*	*Key Light and Fill Light*	*Camera Switching Methods*	*Broadcast Delivery Format*
	SLO-2	*Scriptwriting for Television - Character Development*	*Camera Movement Techniques: Tilts*	*Intensity Adjustment in Lighting*	*Principles of Shot Composition*	*Streaming Delivery Format*
S-7	**SLO-1**	*Casting and Location Scouting - Auditions and Selection Process*	*Camera Movement Techniques: Zooms*	*Color Temperature Control*	*Time Management in Live Productions*	*On-demand Platform Delivery Format*
	SLO-2	*Casting and Location Scouting - Location Permissions and Permits*	*Camera Movement Techniques: Tracking Shots*	*Managing Shadows in Lighting*	*Cueing Techniques for Smooth Transitions*	*Distribution Strategies for Video Content*
S-8	**SLO-1**	*Scheduling and Logistics - Equipment Rental and Crew Assignments*	*Advanced Camera Operations: Focus Pulling*	*Advanced Microphone Techniques: Shotgun Microphones*	*Troubleshooting Common Live Production Issues*	*Target Audience Analysis*
	SLO-2	*Scheduling and Logistics - Transportation Planning*	*Advanced Camera Operations: Stabilization Techniques*	*Advanced Microphone Techniques: Lavalier Microphones*	*Incorporating Graphics and Effects in Live Broadcasting*	*Marketing and Promotion Strategies*
S-9	**SLO-1**	*Television Studio Setup - Infrastructure Overview*	*Depth of Field Management -I*	*Advanced Microphone Techniques: Boom Microphones*	*Designing On-screen Graphics*	*Content Distribution Channels*
	SLO-2	*Television Studio Setup - Lighting Design*	*Low Light Shooting Strategies*	*Understanding Equalization (EQ) in Audio Mixing*	*Lower-thirds Design Principles*	*Video Editing Software: Advanced Features*
S-10	**SLO-1**	*Multi-camera Production - Directing Techniques*	*High-Speed Shooting and Slow Motion*	*Adding Depth to Sound in Audio Mixing*	*Techniques for Graphics Integration with Live Productions*	*Creative Editing Techniques*
	SLO-2	*Multi-camera Production - Camera Switching*	*Green Screen and Chroma Key Techniques*	*Advanced Audio Mixing Console Features*	*Introduction to Visual Effects in Television Production*	*Sound Design: Advanced Concepts*
S-11	**SLO-1**	*Live Broadcasting-Challenges and Solutions*	***Interview Setup and Techniques***	*Specialty Lighting Techniques*	*Specialty Lighting Techniques*	*Advanced Delivery Format Considerations*
	SLO-2	*Live Broadcasting - Time Management and Cueing*	***Reality Show Shooting: Handheld Camera Strategies***	*Creative Use of Gels and Diffusion Materials in Lighting*	*Creative Use of Gels and Diffusion Materials*	*Personalized Distribution Strategies*
S-12	**SLO-1**	*Post-production Process -Editing Principles*	*Multi-Camera Production Coordination*	***Lighting for Different Environments: Indoor vs. Outdoor Settings***	*Lighting for Different Environments: Indoor vs. Outdoor Settings*	*Analyzing Marketing Effectiveness*
	SLO-2	*Post-production Process - Sound Design and Color Grading*	*Live Event Coverage: Strategies and Challenges*	***Integrating Audio Capture and Lighting Setup***	*Integrating Audio Capture and Lighting Setup:*	*Final Project Presentation and Review*

UNIT-I:
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 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 Capture—Microphone types— Placement techniques —Environmental considerationsAudio Mixing and Monitoring —Audio mixing consoles—Monitoring equipment — Balancing audio levels—Lighting Setup-Three-point lighting setups, Key, fill, backlighting techniquesLighting Control-Intensity adjustment—Color temperature control —Shadow management

UNIT- IV:
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 EffectsOn-screen graphics—Lower-thirds—Visual effects integration

UNIT- V: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 channelsRecorded Television programmesRecorded Television programmes

Learning Resources	***Theory:*** 1. *Millerson, Gerald. Television Production,London,15th Edition, Focal Press,2012.* 2. *Zettle, Herbert. Television Production Handbook, USA, 9th Edition, Cengage Learning, 2005.* 3. *Ward, Peter. Digital Camera Work, London, Focal Press, 2000.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level 2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level 3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - III

Course Code	UFS23S01L	Course Name	CARTOON DUBBING	Course Category	S	Skill Enhancement Course	L	T	P	O	C
							0	0	3	2	1

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the mastery of exploring and manipulating voice*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the difference between normal voice and cartoon voice*	Level of Thinking (Bloom)	Expected Proficiency	Expected Attainment	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
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 Current dubbing*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Exploring & Manipulating Voice*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Cartoon Dubbing*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Cartoon Voice*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Voice Processing*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Working cartoon Charecters*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration (hour)		15
S-1 & S-3	SLO-1	*Exploring Vox*
S-4 to S-6	SLO-1	*Exploring Vox*
S-7 to S-9	SLO-1	*Manipulating Voice*
S-10 toS12	SLO-1	*Manipulating Voice*
S-13 to S-15	SLO-1	*Pitch Using*
S-16 to S-18	SLO-1	*Voice Practising*
S-19 to S-21	SLO-1	*Vox Prcessing-i*
S-22 to S-24	SLO-1	*Vox Prcessing-il*
S-25 to S-27	SLO-1	*Practice In Maintainning Voice*
S-28 to S-30	SLO-1	*Voice Modulatiuon-I*
S-31 to S-33	SLO-1	*Voice Modulatiuon-II*
S-34 to S-36	SLO-1	*Craetion Of New Voices-I*
S-37 to S-39	SLO-1	*Craetion Of New Voices-II*
S-40 to S-42	SLO-1	*Knowing about Types of Voice work*
S-43 to S-45	SLO-1	*Practiceing for Voice talenting*

CLASS EXERCISE:

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

1. Exploring Voice : 2 Week
   Minimum 2 class works
2. Manipulating Voice : 1 Week
   Minimum 2 class works
3. Voice Processing : 4 Weeks
   Minimum 2 class works
4. Creating New Voices : 4 Weeks
   Minimum 2 class works
5. Voice Modulation- : 4 Weeks
   Minimum 2 class works

Record Works:

Submission of any One Cartoon Character Dubbing Session for 5 Minutes

(The students must submit the Work Session for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	*Practical:* 1. *Voice over for Animation by Jean Wright,M.J. Laiio* 2. *America Animation in its Golden Ge by Michael Baaaalea*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - III

Course Code	*UFT23P01L*	Course Name	Internship - I	Course Category	P	Internship/Apprenticeship / Project/Community Outreach	L	T	P	O	C
							0	0	0	0	1

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To acquire the basic knowledge of Film industry*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To understand the working atmosphere of Film industry*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To know and practice field works in various designations of various Film 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 Film field through intern training*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the Film industry practically*	*3*	*90*	*90*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-2 :	*Students would gain knowledge of Film field circumstances*	*3*	*85*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-3 :	*Students would know various designations and various Film setup*	*3*	*90*	*90*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-4 :	*Students would gain knowledge about film & TV industry*	*3*	*85*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-5 :	*Students would be proficient in the media field*	*3*	*80*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-

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 %

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - III

Course Code	UCD23V03T	Course Name	Industry Oriented Employability Skills for Arts	Course Category	V	Value Addition Course	L	T	P	O	C
							2	0	0	2	2

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

		Learning			Program Learning Outcomes (PLO)														
Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-1 :	*Demonstrate various principles involved in solving mathematical concepts related to permutation and combination and probability and interpret data*																		
CLR-2 :	*Learn the basic mechanics of Grammar*																		
CLR-3 :	*Develop resume-building practice and presentation skills in students*																		
CLR-4 :	*Prepare students for job interviews*																		
CLR-5 :	*Instill confidence in students and develop the necessary skills to face interview*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Understand the concepts of permutation and combinations, probability, and approach questions in a simpler and innovative method*	*3*	*80*	*70*	*M*	*M*	*-*	*M*	*-*	*H*	*-*	*M*	*H*	*M*	*-*	*H*	*-*	*-*	*-*
CLO-2 :	*Understand the different parts of speech and use them in sentences appropriately*	*3*	*85*	*75*	*M*	*-*	*-*	*M*	*-*	*H*	*-*	*-*	*-*	*-*	*H*	*-*	*-*	*L*	*H*
CLO-3 :	*Understand the importance of resume preparation and building a resume*	*3*	*85*	*80*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*-*	*-*	*-*	*-*	*-*	*M*	*-*	*H*
CLO-4 :	*Face interviews confidently*	*3*	*85*	*80*	*M*	*M*	*H*	*M*	*M*	*H*	*L*	*-*	*-*	*-*	*-*	*-*	*M*	*-*	*H*
CLO-5 :	*Develop their domain skills*	*3*	*85*	*80*	*M*	*M*	*H*	*M*	*M*	*H*	*L*	*-*	*-*	*-*	*-*	*-*	*M*	*-*	*H*

Duration (hour)		12	12	12	12	12
S-1	**SLO-1**	*Permutation and Combination – Introduction*	*Puzzles Selections – Introduction*	*Resume Writing – Introduction*	*Negotiation Skills - Introduction*	*Blog & Business – Writing –Introduction*
	SLO-2	*Permutation and Combination – Problems*	*Puzzles Selections – Problems*	*Resume Writing – Formats*	*Negotiation Skills – Practise Session*	*Blog & Business – Writing – Steps to follow*
S-2	**SLO-1**	*Probability – Introduction*	*Puzzles Distribution – Introduction*	*Resume Writing – Practise Session I*	*Negotiation Skills - Activity*	*Marketing Writing – Introduction*
	SLO-2	*Probability – Problems*	*Puzzles Distribution – Problems*	*Resume Writing – Practise Session II*	*Negotiation Skills – Feedback Session*	*Marketing Writing – Tips and Resources*
S-3	**SLO-1**	*Data Sufficiency –Introduction*	*Change of Voice – Introduction*	*Presentation – Introduction*	*Prioritising Activities for a Productive Work Day*	*Content Strategy – Introduction*
	SLO-2	*Data Sufficiency – Problems*	*Change of Voice – Rules and conversion*	*Presentation - Do's and Don'ts*	*Prioritising Activities for a Productive Work Day – FeedbackSession*	*Content Strategy – How to write and order different types ofContent*
S-4	**SLO-1**	*Escalator Problems –Introduction*	*Change of Speech – Introduction*	*Presentation – Types and Rules*	*How to collect, analyse and share Feedback*	*Creative Writing – Introduction*
	SLO-2	*Escalator Problem –Tricky Problems*	*Change of Speech – Rules and Exercises*	*Presentation – Using Visual Elements*	*How to collect, analyse and share Feedback*	*Creative Writing – Elements and Examples*
S-5	**SLO-1**	*Surds and Indices– Introduction*	*Attention to Details – Introduction*	*Presentations – Oral & PPT –Mock Presentation*	*Content Writing - Language Skills– Introduction*	*Copy Writing – Introduction*
	SLO-2	*Surds and Indices –Problems*	*Attention to Details – Benefits and its Importance*	*Suggestions and Tips to improve*	*Language Skills – Importance and Practise Session*	*Copy Writing – Techniques to improve*

S-6	**SLO-1**	*Cubes & Cuboids –Introduction*	*Completing Statements – Introduction*	*Types of Interviews - Group / Stress / HR – Introduction*	*Internet Skills – Introduction*	*Plagiarism - Introduction*
	SLO-2	*Cubes & Cuboid – Problems*	*Completing Statements – Types and Rules*	*Types of Interviews - Mock Interview*	*Internet Skills – Process of Writing, Editing and Publishing ina digital Format*	*Plagiarism – Types and Legal Aspects*

Learning Resources	***Theory:*** 1. *Abhijit Guha, Quantitative Aptitude for Competitive Examinations, Tata McGraw Hill, 5th Edition* 2. *Scott Bennett, The Elements of Resume Style: Essential Rules for Writing Resumes and Cover Letters That Work, AMACOM, 2014* 3. *Raymond Murphy, Intermediate English Grammar, Cambridge University Press, 2007* 4. *Robert W. Bly, The Copywriter's Handbook, St. Martin's Griffin Press, 3rd Edition.*

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	10%	10%	30%	30%
	Understand				
Level 2	Apply	50%	50%	40%	40%
	Analyze				
Level 3	Evaluate	40%	40%	30%	30%
	Create				
	Total	100 %	100 %	100 %	100 %

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

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - IV

Course Code	UFS23401T	Course Name	Sound Editing and Mixing	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	*To provide the Knowledge in Sound Mixing*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-2 :	*To know the different concept of Sound Editing and Mixing*																		
CLR-3 :	*To understand the purpose of Sound effects*																		
CLR-4 :	*To impart the fundamentals of Sound mixing in Film*																		
CLR-5 :	*To learn different types of Sound effects*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Sound Mixing*	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	*Students would know the concept of Sound Editing and Mixing*	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	*Students would gain knowledge about Sound Effects*	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	*Students would learn fundamentals of Sound Mixing in Film*	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	*Students would learn the Types of Sound effects*	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	*Introduction to Sound Design in Film*	*Importance of Clear Dialogue in Film*	*Importance of Sound Effects in Film*	*Music Editing and Mixing for Film*	*Advanced Sound Mixing Principles: Overview*
	SLO-2	*The Role of Sound in Filmmaking:*	*Techniques for Cleaning Up Dialogue Tracks*	*Role of Sound Effects in Enhancing Realism*	*Importance of Music Editing and Mixing for Film*	*Understanding EQ in Depth*
S-2	SLO-1	*Importance of Sound in Filmmaking*	*Background Noise Removal*	*Immersing the Audience in the Film World through Sound Effects*	*Emotional Functions of Music in Film*	*Compression Techniques for Sound Mixing*
	SLO-2	*Impact of Sound in Filmmaking*	*Clicks and Pops Reduction*	*Identifying and Selecting Sound Effects for a Scene*	*Narrative Functions of Music in Film*	*Advanced Applications and Settings*
S-3	SLO-1	*Sound as a Narrative Tool: Enhancing Storytelling*	*Hum and Electrical Interference Mitigation*	*Techniques for Editing Sound Effects*	*Techniques for Syncing Music Cues to Film Moments*	*Spatialization in Sound Mixing*
	SLO-2	*Creating Mood and Atmosphere through Sound*	*Introduction to Dialogue Replacement (ADR)*	*Introduction to Sound Effects Libraries and Recording Sessions*	*Selecting Appropriate Music for Different Scenes*	*Creating Depth and Immersion*
S-4	SLO-1	*Engaging the Audience through Sound*	*Principles of ADR Matching*	*Different Types of Sound Effects Libraries*	*Role of Tempo in Film Music*	*Mixing for Stereo Playback*
	SLO-2	*Understanding the Workflow of Sound Post-Production*	*ADR Recording and Performance*	*Selecting Sound Effects from Libraries*	*Role of Rhythm in Film Music*	*Techniques and Considerations*
S-5	SLO-1	*From Raw Recordings to Final Mix:*	*Seamless ADR Integration*	*Recording Sound Effects*	*Mixing Music with Dialogue: Balancing Levels*	*Mixing for Surround Sound (5.1 and 7.1)*

	SLO-2	*The Sound Post-Production Process*	*Introduction to Dialogue Restoration Tools*	*Layering Sound Effects for Depth and Impact*	*Mixing Music with Sound Effects: Integration Techniques*	*Strategies and Challenges*
S-6	**SLO-1**	*Elements of Film Sound: Dialogue*	*Noise Reduction Plugins*	*Blending Sound Effects to Create Seamless Transitions*	*EQ Techniques for Enhancing Music in Film*	*Immersive Audio Mixing*
	SLO-2	*Elements of Film Sound: Sound Effects*	*De-clicking Plugins and De-humming Plugins*	*Introduction to Creative Sound Design*	*Dynamics Processing in Music Mixing for Film*	*Introduction to Dolby Atmos and Spatial Audio*
S-7	**SLO-1**	*Elements of Film Sound: Foley*	*Dialogue Editing in Noisy Environments*	*Using Sound Effects to Convey Emotions*	*Creating Tension and Release through Music*	*Automation in Sound Mixing*
	SLO-2	*Elements of Film Sound: Ambience*	*ADR Implementation*	*Enhancing Action Sequences with Sound Effects*	*Understanding Pacing in Musical Storytelling*	*Enhancing Storytelling through Dynamic Mixing*
S-8	**SLO-1**	*Elements of Film Sound: Music*	*Restoring Dialogue from Poor-quality Recordings*	*Creating Atmospheric Soundscapes with Sound Effects*	*Musical Transitions: Techniques and Applications*	*Dynamic Mixing Techniques*
	SLO-2	*Importance of Elements of Film Sound*	*Dialogue Cleanup in DAWs*	*Sound Effects Editing in a Dramatic Scene*	*Using Music to Enhance Emotional Moments*	*Using Automation for Sonic Movement*
S-9	**SLO-1**	*Creative Decisions in Sound Design*	*ADR Recording and Matching*	*Importance of Sound Effects Editing*	*Exploring Different Genres of Film Music*	*Dynamic Mixing in Action - Analyzing a Scene*
	SLO-2	*Dialogue in Action*	*Dialogue Restoration Techniques*	*Importance of Sound Effects Mixing*	*Role of Music Supervisors in Film Production*	*Overview of Mastering Techniques*
S-10	**SLO-1**	*Sound Effects in Action*	*Dialogue Editing and Restoration Assignment*	*Sound Effects Editing in an Action Scene*	*The Work of Famous Film Composers*	*Mastering Different Delivery Platforms*
	SLO-2	*Foley Artistry*	*ADR Implementation Project*	*Sound Effects Editing in a Horror Scene*	*Historical Perspectives on Music in Film*	*Film, TV, Streaming*
S-11	**SLO-1**	*Ambience Mood and Music*	*Dialogue Editing and Restoration Projects*	*Advanced Techniques in Sound Effects Editing*	*Soundtrack Albums: Marketing and Distribution*	*Ensuring Compatibility with Industry Standards*
	SLO-2	*Role in Scene Enhancement*	*Professional Dialogue Editor or Sound Designer*	*Advanced Techniques in Sound Effects Mixing*	*Music Licensing and Copyright Issues in Film*	*Calibration and Monitoring*
S-12	**SLO-1**	*Music Selection and Editing*	*Advanced Techniques in Dialogue Editing and Restoration*	*Sound Effects Plugins and Tools*	*Challenges and Trends in Modern Film Music*	*Advanced Sound Mixing Techniques to a Scene*
	SLO-2	*Applying Sound Design Principles to a Scene*	*Exploration of Dialogue Restoration Tools*	*Importance and uses*	*Future of Music Editing and Mixing in Film*	*Troubleshooting and Problem-Solving in Sound Mixing*

UNIT I:
Foundations of Sound Design in Film; Introduction to the role of sound in filmmaking: its importance in storytelling, mood creation, and audience engagement; Understanding the workflow of sound post-production: from raw recordings to final mix; Exploring the different elements of film sound: dialogue, sound effects, Foley, ambience, and music; Analyzing iconic scenes from films to understand the creative decisions behind sound design.

UNIT II
Dialogue Editing and Restoration; Importance of clear and intelligible dialogue in film. Techniques for cleaning up dialogue tracks: removing background noise, clicks, pops, and hum. Dialogue replacement (ADR): principles and practices for matching dialogue recordings to on-screen lip movements; Dialogue restoration tools and plugins in digital audio workstations (DAWs).

UNIT III
Sound Effects Editing and Mixing; Role of sound effects in enhancing realism and immersing the audience in the film world; Identifying, selecting, and editing sound effects from libraries or recording sessions; Layering and blending sound effects for depth and impact; Creative sound design: using sound effects to convey emotions, enhance action sequences, and create atmosphere.

UNIT IV
Music Editing and Mixing for Film; Understanding the emotional and narrative functions of music in film; Techniques for syncing music cues to specific moments in a film; Mixing music with dialogue and sound effects: balancing levels, EQ, and dynamics processing; Creating tension and release through music: understanding pacing and musical storytelling.

UNIT V

Advanced Sound Mixing Techniques; Advanced mixing principles: EQ, compression, reverb, and spatial effects; Mixing for different playback formats: stereo, surround sound (5.1, 7.1), and immersive audio (Dolby Atmos); Automation and dynamic mixing: using automation to enhance storytelling and create sonic movement; Finalizing the sound mix: mastering for different delivery platforms and ensuring compatibility with industry standards.

Learning Resources	***Theory:*** *1. S. P. Sharma, Basics Radio & Television, Mc Graw Hill Inc, 1984.* *2. K. Mittal, Radio & Television Theory, New Asian Publishers, 2008* ***3.** Cyril G. Veinoff, Fractional and sub fractional horse power electric motor, Mc Graw Hill, 1986.* *4. Kennard Codvile Graham, Understanding and Servicing Fractional Horse power motors, Literary Licensing, LLC, 2012.* *5. Thomas L. Floyd , Electronics fundamentals 7th Edition (Maxwell Macmillan International Edition), Pearson Prentice Hall 2010.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level 2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level 3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP* *Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER - IV

Course Code	UFS23402T	Course Name	Acoustics and Psychoacoustics	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To provide the Fundamentals of Acoustics*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To know about* Psychoacoustics																		
CLR-4 :	*To understand the purpose of* Room Modes and Resonance																		
CLR-5 :	*To impart the fundamentals of* Spatial Audio																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Acoustics*	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	*Students would know the concept of* Psychoacoustics	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	*Students would gain knowledge about* Room Modes and Resonance	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	*Students would learn fundamentals of* Spatial Audio	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	*Students would learn to process of* Sound Design in Film	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	*Introduction to Acoustics: Overview and Importance*	*Introduction Of Room Modes and Resonance*	*Introduction to Psychoacoustics*	*Introduction to Sound Localization and Spatial Audio*	*Introduction to Sound Design in Film*
	SLO-2	*Fundamentals of Acoustics: Properties of Sound Waves*	*Principles of Room Modes and Resonance*	*Overview and Importance*	*Human Sound Localization Mechanisms:*	*Understanding Its Importance*
S-2	SLO-1	*Understanding Frequency in Sound Waves*	*Understanding Standing Waves and Modal Analysis*	*Principles of Auditory Perception*	*Interaural Time Differences (ITD)*	*The Role of Sound in Storytelling*
	SLO-2	*Exploring Wavelength and its Relationship to Frequency*	*Impact of Room Dimensions on Acoustics*	*Threshold of Hearing*	*Interaural Level Differences (ILD)*	*Mood, Emotion, and Narrative Information*
S-3	SLO-1	*The Role of Amplitude in Sound Waves*	*Impact of Room Shape on Acoustics*	*Frequency Perception*	*Principles of Stereo Imaging*	*Techniques for Sound Effects Editing*
	SLO-2	*Explaining Phase in Sound Waves*	*Impact of Room Construction Materials on Acoustics*	*Loudness Perception*	*Principles of Panning*	*Creating Realistic and Impactful Effects*
S-4	SLO-1	*The Physics of Sound Propagation: Overview*	*Room Acoustic Treatments: Overview*	*Masking Effects in Auditory Perception*	*Principles of Surround Sound Mixing*	*Foley Artistry: Recording and Editing*
	SLO-2	*Transmission of Sound Waves*	*Understanding Absorption in Room Acoustics*	*Importance of Masking Effects in Auditory Perception*	*Introduction to Binaural Recording and Playback*	*Custom Sound Effects for Film*
S-5	SLO-1	*Reflection of Sound Waves: Understanding Echoes*	*Understanding Diffusion in Room Acoustics*	*Simultaneous Masking: Definition*	*Spatial Audio Technologies: Ambisonics*	*Music Composition for Film*

	SLO-2	*Diffraction of Sound Waves: How Sound Bends around Obstacles*	*Understanding Bass Management Techniques*	*Simultaneous Masking: Examples*	*Spatial Audio Technologies: Binaural Rendering*	*Creating Original Scores*
S-6	**SLO-1**	*Refraction of Sound Waves: Changes in Sound Speed and Direction*	*Acoustic Design: Film Sound Studios*	*Temporal Masking: Definition*	*Spatial Audio Technologies: Object-Based Audio Formats (e.g., Dolby Atmos)*	*Integrating Music into Film Soundtracks*
	SLO-2	*Characteristics of Sound Sources: Point Sources*	*Acoustic Design: Theaters*	*Temporal Masking: Examples*	*Spatial Audio in Film Soundtracks*	*Enhancing Narrative and Emotional Impact*
S-7	**SLO-1**	*Characteristics of Sound Sources: Line Sources*	*Acoustic Design: Home Theaters*	*Frequency Masking: Definition*	*Spatial Audio in Virtual Reality Environments*	*Emerging Sound Mixing Techniques*
	SLO-2	*Characteristics of Sound Sources: Distributed Sources*	*Experimenting with Room Modes and Resonance*	*Frequency Masking:Examples*	*Spatial Audio in Music Production*	*Dynamic Range Compression*
S-8	**SLO-1**	*Introduction to Acoustic Measurement Tools and Techniques*	*Room Dimensions' Impact on Acoustics*	*Introduction of Auditory Illusions*	*Theoretical Analysis of Stereo Imaging Techniques*	*EQ Shaping for Film Soundtracks*
	SLO-2	*Exploring Sound Level Meters: Principles and Applications*	*Room Shape's Impact on Acoustics*	*Psychoacoustic Phenomena: Introduction*	*Theoretical Analysis of Panning Techniques*	*Spatialization for Immersive Sound*
S-9	**SLO-1**	*Understanding Spectrum Analyzers: Analyzing Frequency Components*	*Construction Materials' Impact on Acoustics*	*The Precedence Effect: Understanding Localization Cues*	*Theoretical Analysis of Surround Sound Mixing*	*The Art of Sound Mixing*
	SLO-2	*Introduction to Reverberation Time Meters: Measuring Room Acoustics*	*Implementing Absorption Techniques*	*Pitch Perception: Factors Influencing Pitch Sensation*	*Theoretical Examination of Binaural Recording*	*Balancing Elements for Clarity and Impact*
S-10	**SLO-1**	*Using Sound Level Meters*	*Implementing Diffusion Techniques*	*Sound Localization: Principles and Mechanisms*	*Theoretical Examination of Binaural Playback*	*Techniques for Enhancing Dialogue Clarity*
	SLO-2	*Analyzing Sound with Spectrum Analyzers*	*Implementing Bass Management Techniques*	*The Impact of Psychoacoustics on Sound Design: Overview*	*Ambisonics and Binaural Rendering Techniques*	*Enhancing Action Sequences through Sound*
S-11	**SLO-1**	*Basic Acoustic Measurements - Indoor Spaces*	*Acoustic Design of a Professional Film Sound Studio*	*Optimizing Soundtracks for Human Perception*	*Object-Based Audio Formats (e.g., Dolby Atmos)*	*Creating Atmosphere and Depth*
	SLO-2	*Basic Acoustic Measurements - Outdoor Spaces*	*Acoustic Design of a Theater*	*Optimizing Soundtracks for Emotional Impact*	*Spatial Audio Engineer or Technologist*	*Sound Design for Different Genres*
S-12	**SLO-1**	*Acoustic Design in Concert Halls*	*Acoustic Design of a Home Theater*	*Psychoacoustic Considerations in Film Soundtracks*	*Application of Sound Localization Principles in Filmmaking*	*Approaches and Considerations*
	SLO-2	*Acoustic Considerations in Recording Studios*	*Room Acoustic Design Simulation Software*	*Psychoacoustic Considerations in Music Production*	*Application of Spatial Audio Principles in Gaming*	*Sound Design in Iconic Films*

UNIT I:
Introduction to Acoustics; Fundamentals of acoustics: properties of sound waves, frequency, wavelength, amplitude, and phase; The physics of sound propagation: transmission, reflection, diffraction, and refraction; Characteristics of sound sources: point sources, line sources, and distributed sources; Introduction to acoustic measurement tools and techniques: sound level meters, spectrum analyzers, and reverberation time meters; Basic acoustic measurements in different environments.

UNIT II:
Room Acoustics and Sound Environments; Principles of Room Modes and resonance: understanding standing waves and Modal Analysis; impact of Room Dimensions, shape, and construction materials on Acoustics; Room Acoustic Treatments: absorption, diffusion, and Bass Management Techniques; Practical Room Acoustic design considerations for film sound studios, theaters, and home theaters; Analyzing the acoustic design of professional film sound studios and theaters.

UNIT III:
Psychoacoustics: Perception of Sound; Principles of auditory perception: threshold of hearing, frequency perception, and loudness perception; Masking effects: simultaneous masking, temporal masking, and frequency masking; Auditory illusions and psychoacoustic phenomena: the precedence effect, pitch perception, and sound localization; The impact of psychoacoustics on sound design: optimizing soundtracks for human perception and emotion; Exploring auditory illusions and psychoacoustic effects through interactive experiments.

UNIT IV:
Sound Localization and Spatial Audio; Human sound localization mechanisms: interaural time differences (ITD) and interaural level differences (ILD); Techniques for simulating spatial audio: stereo imaging, panning, and surround sound; Introduction to binaural recording and playback: capturing and reproducing 3D audio using specialized microphones and headphones; Spatial audio technologies: Ambisonics, binaural rendering, and object-based audio formats (e.g., Dolby Atmos); Practical spatial audio mixing exercises: creating immersive soundscapes and virtual environments.

UNIT V:
Sound Design Considerations for Film; Analyzing the role of sound in storytelling: creating mood, enhancing emotion, and conveying narrative information; Techniques for sound effects editing and Foley artistry: recording and editing custom sound effects for film scenes; Music composition and scoring for film: composing original music and integrating licensed tracks into film soundtracks; Emerging sound mixing techniques: dynamic range compression, EQ shaping, and spatialization for film soundtracks; artistry: recording and editing custom sound effects for film scenes; Music composition and scoring for film: composing original music and integrating licensed tracks into film soundtracks; Emerging sound mixing techniques: dynamic range compression, EQ shaping, and spatialization for film soundtracks;

Learning Resources	***Theory:*** 1. *S. P. Sharma, Basics Radio & Television, Mc Graw Hill Inc, 1984.* 2. *A K. Mittal, Radio & Television Theory, New Asian Publishers, 2008* 3. *3Thomas L. Floyd , Electronics fundamentals 7th Edition (Maxwell Macmillan International Edition), Pearson Prentice Hall 2010.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level 2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level 3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP* *Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER - IV

Course Code	UFS23403L	Course Name	Sound Specialization Exercises-II	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							0	0	7	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
CLR-1 :	*To provide the Practice in Music Recording*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the Short Keys for easy Work Flow*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the Track Arranging*																		
CLR-4 :	*To impart the fundamentals of Balancing*																		
CLR-5 :	*To learn the process of Mixing*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn music recording*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	-	*L*	*M*	-	-
CLO-2 :	*Students would know the concept of qualization*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	-	*L*	*M*	-	-
CLO-3 :	*Students would gain knowledge shortkeys*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	*L*	*L*	-	-
CLO-4 :	*Students would learn fundamentals of Track Arraging*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	-	*L*	*L*	-	-
CLO-5 :	*Students would learn to process of mixing*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	-	*L*	*L*	-	-

Duration (hour)		15
S-1 to S-7	SLO-1	practice in Digital Audio Workstation (DAW)-I
S-8 to S-14	SLO-1	practice in Digital Audio Workstation (DAW)-II
S-15 to S-21	SLO-1	*Function of Protools Software*
S-22 to S-28	SLO-1	*Study of Plug-in*
S-29 to S-35	SLO-1	*Learining Different Plugins-I*
S-36 to S-42	SLO-1	*Learining Different Plugins-II*
S-43 to S-49	SLO-1	*Learning of Different Types of Equqlizer-I*
S-50 to S-56	SLO-1	*Learning of Different Types of Equqlizer-II*
S-57 to S-63	SLO-1	*Learning of Different Types of Compressor-I*
S-64 to S-70	SLO-1	*Learning of Different Types of Compressor-II*
S-71 to S-77	SLO-1	*Learning the different Types of Audom Processor-I*
S-78 to S-84	SLO-1	*Learning the different Types of Audio Processor-I*
S-85 to S-91	SLO-1	*Practicing Routing for StereoMixing-I*
S-92 to S-98	SLO-1	*Practicing Routing for StereoMixing-II*
S-99 to S-105	SLO-1	*Practicing Routing for StereoMixing-III*

CLASS EXERCISE:

(Final Out Put = 08 marks & 02 marks for Regularity & Discipline = Total- 10 Marks)

1. Exploring the *Plug-in* : 1 Week
   Minimum 01 class works
2. Exploring *Different Types of Equqlizer* : 1Week
   Minimum 01 class works
3. Manipulating *Types of Compressor* : 1 Week
   Minimum 01 class works
4. *Exploring Audio Processor* : 1 Weeks
   Minimum 01 class works
5. *Routing Practice* : 2Weeks
   Minimum 01 class work
6. Understanding*the Uses of Trck Arranging* : 3 Weeks
   Minimum 01 class works
7. Understanding*Stereo Mixing* : 3 Weeks
   Minimum 01 class works
8. Understanding*Stereo Mixing* : 3Weeks
   Minimum 01 class works

Record Works:

1. Stereo Mixing of Film or Song Mix to be Submitted

(The students must submit all exercises as Record Work in Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	*Practical:* 1. *Sound recording practice" by John Borwick a hand book, Oxford University press, 1996.* 2. *Guide of Protools Ultimate Software*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - IV

Course Code	ULT23AE2J	Course Name	Applied Tamil – II	Course Category	AE	Ability Enhancement Courses (AE)	L	T	P	O	C
							1	0	2	2	2

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning		
		1	2	3
CLR-1 :	அகராதி, கலைச்சொல் குறித்த நுட்பங்களை அறியச் செய்தல்	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)
CLR-2 :	நேர்காணல் செய்யும் திறனும் செய்தி வாசிப்பு முறைகளையும் தெரியச் செய்தல்			
CLR-3 :	விமர்சனத்தின் தன்மைகளும் செய்தியறிக்கை தயாரிக்கும் முறையையும் அறியச் செய்தல்			
CLR-4 :	பேச்சுக்கலையின் தனித்துவங்களைப் புரியச் செய்தல்			
CLR-5 :	*கணினித்தமிழின் பல்வேறு நுட்பங்களைத் தெரியச் செய்தல்*			

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)
CLO-1 :	அகராதித்துறை, கலைச்சொல்லாக்கத் துறையைத் தெரிந்துகொள்ளுதல்	2	75	60
CLO-2 :	ஊடகங்களில் மொழி ஆளுமையோடு செயல்படும் திறன் பெறுதல்	2	80	70
CLO-3 :	கலை, இலக்கிய விமர்சன முறைகளையும், செய்தியறிக்கை தயாரிக்கும் நுட்பங்களையும் தெரிந்துகொள்ளுதல்	2	70	65
CLO-4 :	*பல்வேறு வடிவங்களைக் கொண்ட பேச்சுக்கலையை அறிவதன்வழி, சிறந்த மேடைப் பேச்சாளராக உருவாகும் தகுதியைப் பெறுதல்*	2	70	70
CLO-5 :	*தமிழைக் கணினி வழி,* இணையம் வழி *கொண்டுசேர்க்கும் உலகளாவிய செயல்பாடுகளை அறிந்துகொள்ளுதல்*	2	80	70

Program Learning Outcomes (PLO)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1 :	*H*	*L*	*H*	*M*	*H*	*H*	*L*	*M*	*H*	*M*	*L*	*H*	-	-	-
CLO-2 :	*H*	*M*	*H*	*L*	*M*	*H*	*L*	*H*	*M*	*L*	*H*	*H*	-	-	-
CLO-3 :	*H*	*L*	*H*	*M*	*H*	*H*	*M*	*H*	*L*	*H*	*M*	*H*	-	-	-
CLO-4 :	*H*	*M*	*H*	*L*	*H*	*M*	*M*	*H*	*H*	*L*	*H*	*H*	-	-	-
CLO-5 :	*H*	*M*	*H*	*H*	*M*	*H*	*L*	*M*	*H*	*L*	*H*	*H*	-	-	-

Duration (hour)		9	9	9	9	9
S-1	SLO-1	தமிழில் அகராதிகள்	நேர்காணல் அறிமுகம்	விமர்சனம் – அறிமுகம்	பேச்சுக்கலை	கணினித்தமிழ்
	SLO-2	ஒரு மொழி/ இருமொழி அகராதி	ஆளுமைத்திறன்	விமர்சனத்தின் நோக்கம்	பேச்சின் அடிப்படைகள்	கணினி வழித் தட்டச்சு
S-2	SLO-1	பன்மொழி அகராதி	நோக்கம் – கண்டறிதல்	விமர்சன வகைகள்	தன்னம்பிக்கையும் பேச்சும்	தட்டச்சு செய்யும் மென்பொருட்கள்
	SLO-2	உயிர்/ மெய் எழுத்துகள்	நேர்காணல் முறைகள்	இலக்கிய விமர்சனம்	பேச்சின் வகைகள்	எழுத்துருக்கள்
S-3	SLO-1	உயிர்மெய் எழுத்துகள்	இனிய சொற்கள் பயன்பாடு	திரை விமர்சனம்	மேடைப் பேச்சு	யூனிகோடு எழுத்துருக்கள்/ பிற எழுத்துருக்கள்
	SLO-2	அகராதிக்கான அடிப்படைகள்	நேர்காணல் வகைகள்	கலை விமர்சனம்	பட்டிமன்றப் பேச்சு	குரல் வழி தட்டச்சு
S-4	SLO-1	அகராதி உருவாக்கப் பயிற்சி	நேரடியாக வினா விடை	விமர்சகர் தகுதிகள்	சொற்பொழிவு முறை	எழுத்து வழி தட்டச்சு
	SLO-2	அகராதி உருவாக்கப் பயிற்சி	அச்சு ஊடக நேர்காணல்	தேர்ந்த புலமை	பேச்சின் நுட்பங்கள்	தட்டச்சு செய்யும் பயிற்சி
S-5	SLO-1	கலைச்சொல் அறிமுகம்	காட்சி ஊடக நேர்காணல்	எழுத்துவடிவ விமர்சனம்	பேச்சாளர்களும் பேசும் முறைகளும்	தட்டச்சு செய்யும் பயிற்சி
	SLO-2	பிறமொழிச் சொற்களும் தமிழில் கலைச் சொற்களும்	கேட்பு ஊடக நேர்காணல்	காட்சி வடிவ விமர்சனம்	பேச்சு - எடுத்துரைப்பும் உடல்மொழியும்	பிழை திருத்திகள்
S-6	SLO-1	கலைச்சொல்லாக்க	கள ஆய்வில் நேர்காணல்	விமர்சனம் செய்யும் பயிற்சி	நவீன தொழில்நுட்பங்களில்	தமிழில் பிழை திருத்தம்

Duration (hour)		9	9	9	9	9
		நெறிமுறைகள்			பேச்சு முறைகள்	செய்யும் மென்பொருட்கள்
	SLO-2	கலைச்சொல் உருவாக்க உத்திகள்	நேர்காணல் செய்யும் பயிற்சி	விமர்சனம் செய்யும் பயிற்சி	பேச்சாளர்க்குரிய தகுதிகள்	வலைப்பூ உருவாக்கம்
S-7	SLO-1	துறைசார் சொற்கள்	நேர்காணல் செய்யும் பயிற்சி	செய்தியறிக்கை	பேச்சுப் பயிற்சி	வலைப்பூவில் எழுதும் முறைகள்
	SLO-2	புதிய கண்டுபிடிப்புகளும் கலைச்சொற்களும்	செய்தி வாசிப்பு முறைகள்	சமூக நிகழ்வை எழுதுதல்	பேச்சுப் பயிற்சி	வலைப்பூவின் பயன்கள்
S-8	SLO-1	பயன்பாட்டுச் சொற்கள்	செய்தி வாசிப்பு நுட்பங்கள்	செய்தியாளர்க்குரிய தகுதிகள்	கலந்துரையாடலின் நோக்கம்	தமிழ் இணைய நூலகங்கள்
	SLO-2	கலைச்சொல்லாக்கப் பயன்பாடுகள்	உச்சரித்தல்	உற்றுநோக்குதல்	கலந்துரையாடலின் தனித்தன்மைகள்	இணைய நூலகப் பயன்பாடுகள்
S-9	SLO-1	கலைச்சொல் உருவாக்கப் பயிற்சி	பிழையின்றி வாசித்தல்	சமநிலையில் எழுதுதல்	தம் கருத்தைத் தெளிவாக உரைத்தல்	தமிழ்த் தொடரடைவுகள்
	SLO-2	கலைச்சொல் உருவாக்கப் பயிற்சி	வாசித்தலும் உணர்வும்	செய்தியறிக்கை தயாரித்தல்	கலந்துரையாடல் பயிற்சி	தொடரடைவின் பயன்பாடுகள்

Learning Resources	
	16. அகராதியியல், பெ. மாதையன், தமிழ்ப் பல்கலைக்கழகம், தஞ்சாவூர், 1997. 17. பேச்சுக்கலை, ம. திருமலை, மீனாட்சி புத்தக நிலையம், மயூராவளாகம், மதுரை, 2009. 18. பேச்சாளராக, அ.கி.பரந்தாமனார், பாரி நிலையம், சென்னை, 1961 19. **இணையத் தமிழ், சந்திரிகா சுப்பிரமணியன், சந்திரோதயம் பதிப்பகம், மதுரை, 2020.** 20. **நேர்காணல், மின்னூலகம், தமிழ் இணையக் கல்விக் கழகம்,** https://www.tamilvu.org/

Learning Assessment											
Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level 2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level 3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.,

Course Designers		
Experts from Industry	**Expert from Higher Technical Institutions**	**Internal Experts**
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*	*16. Dr. B.Jaiganesh, Associate Professor & Head, Dept. of Tamil, FSH, SRMIST, KTR*
		17. Dr. R. Ravi, Assistant Professor and Head, Dept. of Tamil, FSH, SRMIST, VDP.
		18. Mr. G. Ganesh, Assistant Professor, Dept. of Tamil, FSH, SRMIST, RMP.
		19. Dr. T.R.Hebzibah beulah Suganthi, Assistant Professor, Dept. of Tamil, FSH, SRMIST, KTR.
		20. Dr. S.Saraswathy, Assistant Professor, Dept. of Tamil, FSH, SRMIST, KTR.

SEMESTER - IV

Course Code	ULH23AE2J	Course Name	Applied Hindi- II	Course Category	AE	Ability Enhancement Courses	L	T	P	O	C
							1	0	2	2	2

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To find and analyze different types of Cinemas*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To Discover the print Media in the present World*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Writing report for Employability*																		
CLR-4 :	*Writing Reviews and Create Job Oriented learning*																		
CLR-5 :	*To Acquire technical words for various job Prospects*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To Understand the History and Documentary in Hindi Cinema*	*2*	*75*	*80*															
CLO-2 :	*To Comprehend Media Studies*	*2*	*80*	*90*															
CLO-3 :	*To Evaluate report Writing*	*2*	*75*	*95*															
CLO-4 :	*Enhance their Writing Skills in Media Studies*	*2*	*80*	*90*															
CLO-5 :	*To Understand and usage of technical words in Hindi*	*2*	*85*	*90*															

Duration (hour)		9	9	9	9	9
S-1	SLO-1	*Hindi Cinema*	*Media Aur Hindi Bhasha*	*Reportarj Lekhan*	*Film Review& Vigyapan*	*Paribhashik Shabdavali*
	SLO-2	*Cinema Ki Avdharna*	*Avdharna*	*Avdharna*	*Arth*	*Arth*
S-2	SLO-1	*Udbhav*	*Swarup*	*Swarup*	*Paribhasha*	*Paribhasha*
	SLO-2	*Vikash*	*Mahatva*	*Uddeshya*	*Swarup*	*Swarup*
S-3	SLO-1	*Documentri Move Ki Avdharna*	*Media Men Bhasha Ka Prayog*	*Mahatva*	*Awadharna*	*Prakar*
	SLO-2	*Comercial Move Ki Avdharna*	*Uttardayitva*	*Reportarj Lekhan Ke Prati Ruchi Jagana*	*Film Review Ka Mahattva*	*Avadharna*
S-4	SLO-1	*Prayojan*	*Print Media*	*Reportaj Ki Bhumika*	*Vigyapan Aur Bazar*	*Prayojan*
	SLO-2	*Uddeshya*	*Electronic Media*	*Prayojan*	*Vigyapan Aur Rozgar*	*Uddeshya*
S-5	SLO-1	*Mahatva*	*Media Ki Jimmedari*	*Prayog*	*Print Vigyapan*	*Mahatva*
	SLO-2	*Prakar*	*Smachar Lekhan*	*Uttardayitva*	*Vigyapan Ki Bhasha*	*Prayog*
S-6	SLO-1	*Prishthbhumi*	*Reporter Ke Gun*	*Ripotarj Lekhan*	*Awadharna*	*Uddeshya*
	SLO-2	*Karyashala*	*Sahajta*	*Punrikshan*	*Arth*	*Takaniki Shabdavali Ka Mhatva*
S-7	SLO-1	*Documentry Ki Vidhi*	*Nispakshta*	*Lekhan Vidhi*	*Paribhasha*	*Hindi Se Angrezi Shabd*
	SLO-2	*Documentry Aurcomercial Move Men Antar*	*Peet Patrakarita*	*Samajik Dayra*	*Swarup*	*Angrezi Se Hindi Shabd*
S-8	SLO-1	*Comercial Ki Vidhi*	*Uttardayitva*	*Sahitya Me Ripotarj Lekhan*	*Vigyapan Ke Prakar*	*Ek Din Ek Shabd*
	SLO-2	*Move Visleshan*	*Bhasha Gyan*	*Pariyojna Karya*	*Vigyapan Ki Visheshtayen*	*Shabdon Ka Visleshan*
S-9	SLO-1	*Paricharcha*	*Paricharcha*	*Paricharcha*	*Vigyapan Mang*	*Path Pricharcha*
	SLO-2	*Prashnabhyash*	*Prashnabhyash*	*Prashnabhyash*	*Vigyapan Ka Prabhav*	*Prashnabhayash*

Learning Resources	***Theory:*** *Edited **B**ook: "PRAYOJAN MULOK HINDI", SRIJONLOK PUBLICATION, 2023, New Delhi* *1. Srijanlok Literary Magazine, Ara (Bihar – 802301)* *2. https://hindisamay.com/* *3. https://ncert.nic.in/textbook.php?fhbr1=0-12* *4. Prayojan mulak Hindi, Dr. Sontakke* ***5.** https://rajbhasha.gov.in/hi/ol_clause*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
Level 2	Apply Analyze	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
Level 3	Evaluate Create	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Higher Technical Institutions	Internal Experts
1. Shri. Santosh Kumar, *Editor- Srijanlok Magazine, Vashishth Nagar, Agra- 802301.*	*1. Prof. (Dr.) S. Narayan Raju, Head, Department of Hindi, CUTN, Tamil Nadu*	*1. Dr. S Preeti. Associate Professor & Head, SRMIST.*
		2. Dr. Md. S. Islam Assistant Professor, SRMIST.
		3. Dr. S. Razia Begum, Assistant Professor, SRMIST.
		4. Dr. Nisha Murlidharan Assistant Professor, VDP, SRMIST.

SEMESTER - IV

Course Code	ULF23AE2J	Course Name	French for Specific purpose- II	Course Category	AE	Ability Enhancement Courses	L	T	P	O	C
							1	0	2	2	2

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*Strengthen the language of the students both in oral and written*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Express their sentiments, emotions, and opinions, reacting to information, situations*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
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*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Enable the students to overcome the fear of speaking a foreign language and take position as a foreigner speaking French*				*H*	*M*	*H*	*H*	*M*	*H*	*H*	*L*	*M*	*M*	*H*	*L*	-	-	-
CLO-2 :	*To strengthen the knowledge on concept, culture, civilization, and translation of French*				*M*	*H*	*L*	*H*	*H*	*M*	*H*	*M*	*L*	*L*	*H*	*M*	-	-	-
CLO-3 :	*To develop content using the features in French language*				*H*	*H*	*L*	*M*	*H*	*M*	*L*	*H*	*M*	*M*	*H*	*H*	-	-	-
CLO-4 :	*To interpret the French language into other language*				*H*	*L*	*M*	*H*	*M*	*H*	*H*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-5 :	*To improve the communication, intercultural elements in French language*				*M*	*H*	*H*	*L*	*M*	*M*	*H*	*H*	*M*	*L*	*H*	*M*	-	-	-

Duration (hour)		9	9	9	9	9
S-1	SLO-1	*TOEIC*	*Les quantificateurs*	*Les prépositions de lieu*	*Les verbes irréguliers*	*La négation*
	SLO-2	*Qu'est-ce que c'est/*	*le génitif*	*Les activités*	*le futur et*	*l'interrogation*
S-2	SLO-1	*À qui est-il destiné ?*	*Les adjectifs*	*Les prépositions de temps -*	*le conditionnel*	*Les activités*
	SLO-2	*Les compétences évaluées*	*et pronoms possessifs*	*Les activités*	*les modaux*	*l'exclamation*
S-3	SLO-1	*Le nom*	*les pronoms*	*les temps et*	*La suggestion*	*Les activités*
	SLO-2	*Le pluriel des noms*	*Les pronoms personnels*	*Les activités*	*le conseil*	*l'emphase*
S-4	SLO-1	*Les indénombrables*	*les pronoms compléments*	*les aspects-*	*Les exemples*	*Les exemples*
	SLO-2	*Les noms composés*	*Les activités*	*Les activités*	*le reproche*	*Les activités*
S-5	SLO-1	*L'adjectif*	*pronoms réfléchis*	*Le présent simple*	*Les activités*	*l'impératif*
	SLO-2	*Les comparatifs*	*Les activités*	*Les activités*	*L'obligation*	*Les activités*
S-6	SLO-1	*les superlatifs*	*les adverbes*	*Le présent be+ing*	*la permission*	*la voix passive*
	SLO-2	*les articles définis (the)*	*Les activités*	*Les activités*	*l'interdiction*	*Les exemples*
S-7	SLO-1	*les articles indéfinis (a, an)*	*La place de l'adverbe dans laphrase*	*Les exemples*	*La capacité*	*les subordonnées relatives*
	SLO-2	*Les exemples*	*Les activités*	*Le prétérit simple - Le prétérit be+ V-ing*	*l'incapacité*	*Les activités*
S-8	SLO-1	*Les adjectifs*	*L'ordre des adverbes*	*Les exemples*	*les verbes à particule*	*Les subordonnées circonstancielles*
	SLO-2	*Les exemples*	*Les activités*	*- Le présent perfect be+ing*	*les verbes suivis de V-ing*	*Les activités*
S-9	SLO-1	*pronoms possessifs (this et that)*	*les prépositions-*	*Le past perfect simple -*	*d'un infinitif avec sans to*	*A ne pas confondre*
	SLO-2	*Les activités*	*Les exemples*	*Le past perfect be + ving -*	*Les exemples*	*Les activités*

Learning Resources	***Theory***: 1. *''Réussir le noueau TOEIC'' Détails des épreuves, méthodologie, grammaire, et vocabulaire, Studyrama.* 2. *https://www.fluentu.com/blog/french/french-grammar* 3. *https://www.elearningfrench.com/learn-french-grammar-online-free.html* 4. *https://www.lawlessfrench.com/grammar* **5.** *https://blog.gymglish.com/2022/12/15/basic-french-grammar*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
evel 2	Apply Analyze	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
Level 3	Evaluate Create	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Expert from Higher Technical Institutions	Internal Experts
1. Mr. Kavaskar Danasegarane Process Expert Maersk Global Service Center Pvt. Ltd	1. Dr. C.Thirumurugan Professor, Department of French, Pondicherry University	1. Mr. Kumaravel K. Assistant Professor & Head, SRMIST, KTR
2. Mr. Sharath Raam Prasad Character Designer, Animaker Company Pvt.		2. Mrs. Abigalai Assistant Professor, SRMIST, VDP

SEMESTER - IV

Course Code	UFT23G02L	Course Name	Television Production Practical	Course Category	G	Generic Elective Course	L	T	P	O	C
							0	0	8	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the fundamentals of television production*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the different concept of studio lighting techniques*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the purpose of news reading programme technique*																		
CLR-4 :	*To impart the fundamentals of framing techniques*																		
CLR-5 :	*To learn the process fiction and non-fiction*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Television Production*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Studio Lighting Techniques*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Outdoor Lighting Techniques*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Framing Techniques*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Fiction and Non-Fiction*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration (hour)	15	
S-1 to S-7	SLO-1	*Study of Television Equipment installed in a Professional Television Studio-I*
S-8 to S-14	SLO-1	*Study of Television Equipment installed in a Professional Television Studio-II*
S-15 to S-21	SLO-1	*Study of Television Equipment installed in a Professional Television Studio-III*
S-22 to S-28	SLO-1	*Study of E.N.G. Video Shooting Equipment. -I*
S-29 to S-35	SLO-1	*Study of E.F.P. Video Shooting Equipment. -I*
S-36 to S-42	SLO-1	*Study of Multi-Camera production set-up.*
S-43 to S-49	SLO-1	*Study and demonstration of DV Camcorder*
S-50 to S-56	SLO-1	*Practice in using DV Camcorder.*
S-57 to S-63	SLO-1	*Study of professional SD Camcorders-I*
S-64 to S-70	SLO-1	*Study of professional SD Camcorders-II*
S-71 to S-77	SLO-1	*Practice in using HD Camcorders.*
S-78 to S-84	SLO-1	*Study of Studio Multi Camera Set-up.*
S-85 to S-91	SLO-1	*Outdoor Lighting Techniques- I*
S-92 to S-98	SLO-1	*Practice in setting-up Lighting-i*
S-99 to S-105	SLO-1	*Practice in setting-up Lighting. -II*

CLASS EXERCISE:

(OUTPUT = 40 marks & 10 marks for Regularity & Discipline- Total- 50 Marks)

1. Different Equipment Analysing : 1 Week
   Minimum 2 class works
2. Study of E.N.G/E.F.P : 2Week
   Minimum 2 class works
3. Practice DV Camcorder : 3 Week
   Minimum 2 class works
4. Study of Studio Multi Camera Set-up. : 3 Week
   Minimum 2 class works
5. *Outdoor Lighting Techniques* : 6 Weeks
   Minimum 4 class works

Record Works:

Submission of Video content in Mobile containing Achoring or Talk Show for 5 Minutes

(The students must submit all the exercises as Record Work for the Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** 1. *Millerson, Gerald. Television Production, London, 15th Edition, Focal Press, 2012.* 2. *Zettle, Herbert. Television Production Handbook, USA, 9th Edition, Cengage Learning, 2005.* 3. *Ward, Peter. Digital Camera Work, London, Focal Press, 2000.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - IV

Course Code	UFS23S02L	Course Name	Cartoon FX Recording	Course Category	S	Skill Enhancement Courses	L	T	P	O	C
							0	0	3	2	2

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the mastery in basics Carbon FX*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the different film and cartoon FX*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the process of FX for cartoon*																		
CLR-4 :	*To impart the fundamentals of cartoon FX*																		
CLR-5 :	*To learn the process creating cartoon FX*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Cartoon FX*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Cartoon FX*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Cartoon FX*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Cartoon FX*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process Creating Cartoon FX*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration (hour)		15
S-1 & S-3	SLO-1	*Creating expressive and synchronized sounds-i*
S-4 to S-6	SLO-1	*Creating expressive and synchronized sounds-II*
S-7 to S-9	SLO-1	*Creating expressive and synchronized sounds-III*
S-10 to S-12	SLO-1	*Learning about Pitch Shifter-I*
S-13 to S-15	SLO-1	*Learning about Pitch Shifter-II*
S-16 to S-18	SLO-1	*Learning about Pitch Shifter-III*
S-19 to S-21	SLO-1	*The Process of Creating sound for Aniamtion-I*
S-22 to S-24	SLO-1	*The Process of Creating sound for Aniamtion-II*
S-25 to S-27	SLO-1	*The Process of Creating sound for Aniamtion-III*
S-28 to S-30	SLO-1	*The Process of Creating sound for Aniamtion-IV*
S-31 to S-33	SLO-1	*Studying the resource for effects Source-I*
S-34 to S-36	SLO-1	*Studying the resource for effects Source-II*
S-37 to S-39	SLO-1	*Studying the resource for effects Source-II*
S-40 to S-42	SLO-1	*Studying the resource for effects Source-IV*
S-43 to S-45	SLO-1	*Creating Sound FX*

CLASS EXERCISE:

(Output= 40 marks & 10 marks for Regularity & Discipline- Total- 50 Marks)

1. *Creating expressive and synchronized sounds-i* : 3 Week

Minimum 2 class works

1. *Learning about Pitch Shifter-I* : 3Week

Minimum 2 class works

2. *Process of Creating sound for Aniamtion* : 4 Week

Minimum 2 class works

3. *Studying the resource for effects Source* : 4 Week

Minimum 2 class works

4. *Creating Sound FX* : 1Weeks

Minimum 4 class works

Record Works:

1. Creating cartoon FX Session for 3 Minuyes

(The students must submit all the exercises as Record Work for the Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** 1. *The Sound Effects Bible By Ricviers* 2. *Producing Great Sound For Film And Video By Jay Rose* 3. *The Foley Grail;The Art Of Performing Sound For Film,Game And Animation By Vanessa Theme Ament*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - IV

Course Code	UCD23V06T	Course Name	Career Readiness and Leadership Management	Course Category	V	Value Addition Course	L	T	P	O	C
							2	0	0	2	2

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*Enable students to understand reasoning skills and mathematical concepts*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Prepare students for job interviews*																		
CLR-3 :	*Help learners to develop the vocabulary of a general kind by developing their reading skill*																		
CLR-4 :	*Nurture a creative and professional mindset*																		
CLR-5 :	*Develop life-long skills students can use to seek jobs, internships and make career changes*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLO-1 :	*Solve the problems on reasoning*	*3*	*80*	*75*	*H*	*M*	*-*	*-*	*-*	*M*	*-*	*H*	*-*	*H*	*-*	*H*	*M*	*-*	*-*
CLO-2 :	*Face interviews confidently*	*3*	*80*	*75*	*-*	*-*	*M*	*-*	*M*	*-*	*-*	*-*	*L*	*-*	*H*	*-*	*-*	*H*	*H*
CLO-3 :	*Develop comprehension and interpretation skills*	*3*	*75*	*70*	*H*	*M*	*-*	*M*	*H*	*-*	*M*	*-*	*-*	*-*	*-*	*M*	*-*	*H*	*M*
CLO-4 :	*Use design thinking as a strategy*	*3*	*75*	*70*	*H*	*-*	*M*	*M*	*-*	*H*	*-*	*-*	*-*	*M*	*-*	*H*	*-*	*H*	*M*
CLO-5 :	*Assist students in choosing a career path during their course*	*3*	*75*	*70*	*-*	*M*	*M*	*-*	*H*	*-*	*M*	*-*	*-*	*-*	*H*	*-*	*-*	*H*	*H*

Duration (hour)		12	12	12	12	12
S-1	SLO-1	*Partnership*	*Self-Image and Self-Presentation*	*Extempore Practice Session*	*Entrepreneurship - Introduction*	*Decision Making*
	SLO-2	*Partnership related solving problems*	*Etiquettes*	*Extempore Practice Session*	*Entrepreneurship - Vision, Value Proposition*	*Decision Making – Activity*
S-2	SLO-1	*Cryptarithmetic*	*Interview Skills – Introduction*	*How to approach Virtual & In Person Interviews*	*Entrepreneurship - Business Model*	*Leadership Skills - Ethics & Ethical Decision Making*
	SLO-2	*Cryptarithmetic – solving problems*	*Do's and Don'ts During Interview*	*Tips & Tricks to Crash Interview*	*Entrepreneurship – Revenue Streams*	*Leadership Skills -Decision Making – Case Study*
S-3	SLO-1	*Ordering, Ranking*	*Mock Interview – Session 1*	*Types of Paragraphs*	*Entrepreneurship - Sales*	*Management – Definition*
	SLO-2	*Grouping*	*Mock Interview – Session 2*	*Paragraph Forming Questions*	*Entrepreneurship - Marketing Channels*	*Manager – Traits*
S-4	SLO-1	*Venn Diagrams*	*Mock Interview – Session 3*	*Types of Sentences*	*Entrepreneurship - Quality Control*	*Leadership Skills - Management Challenges*
	SLO-2	*Venn Diagrams solved questions*	*Mock Interview – Session 4*	*Ordering of Sentences*	*Entrepreneurship - Customer Feedback*	*Change Management*
S-5	SLO-1	*Races and Games*	*HR Round – Practice Session*	*Skimming & Scanning*	*Leadership Skills*	*Novel Ways to Manage Energy in Work Place – activity*
	SLO-2	*Problems on Ages*	*HR personal Interview -Session*	*Reading Comprehension*	*Leadership Skills Strategy*	*Energy Management*
S-6	SLO-1	*Clocks & Calendars*	*Email Etiquettes*	*Restatement*	*Leadership Skills – Planning*	*Work Force management*
	SLO-2	*Identification of Cross Variable Relation*	*Email Drafting – Do's and Don'ts*	*Most Appropriate Restatement*	*Types of Leadership*	*Grievance Redressal Policy in Organizations*

Learning Resources	***Theory:*** 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. *Edgar Thrope, Test of Reasoning for Competitive Examinations, Tata McGraw Hill, 6th Edition* 4. *Bhatnagar R P, English for Competitive Examinations, Trinity Press, 2016.* 5. *Craig E Johnson, Meeting the ethical challenges of leadership, Sage publications, 2018* 6. *Allan R Cohen, David L Bradford, Influence without authority, Wiley, 2018* 7. *T V Rao, Managers who make a difference: Sharpening your management skill, Random House India, 2016.*

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	10%	10%	30%	30%
	Understand				
Level 2	Apply	50%	50%	40%	40%
	Analyze				
Level 3	Evaluate	40%	40%	30%	30%
	Create				
	Total	**100 %**	**100 %**	**100 %**	**100 %**

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

Course Designers

Experts from Industry	Experts from Higher Technical Institutions	Internal Experts
Mr. M. Ponmurugan, Executive PMOSS, Cognizant Technology Solutions India Pvt. Limited, Chennai	*Dr. G. Saravana Prabu, Asst. Professor, Department of English, Amrita Vishwa Vidhyapeedam, Coimbatore*	*Dr. Sathish K, HOD, Department of Career Guidance, FSH, SRMIST* *Dr. Muthu Deepa M, Assistant Professor, Department of Career Guidance, FSH, SRMIST*

SEMESTER - IV

Course Code	UMI23M01L	Course Name	My India Project	Course Category	G	Generic Elective Course	L	T	P	O	C
							0	0	0	2	0

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Film Technology*		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	UFS23501T	Course Name	Sound Design for Different Genres	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	*To provide the Knowledge on Sound design in Film*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-2 :	*To know the different concept Sound designing Techniques*																		
CLR-3 :	*To understand the purpose of Sound Design in Different Genres*																		
CLR-4 :	*To impart the fundamentals of Sound effects in different genres*																		
CLR-5 :	*To learn the process of Sound effects in different genres*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Sound Design in Films*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Sound Design Techniques*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Sound in different genres*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn fundamentals of Sound effects in different genres*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn to process of Sound effects in different genres*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	*Introduction to Sound Design*	*Sound Design Techniques*	*Introduction to Sound Design*	*Introduction to Sound Design in Action*	*Sound Design in Horror Films*
	SLO-2	*Overview of Sound Design*	*Importance of Sound Design Techniques*	*Drama and Romance Films*	*Introduction to Sound Design in Thriller Films*	*Sound Design inScience Fiction Films*
S-2	SLO-1	*Definition and Scope*	*Capturing Sound Effects*	*Emotional Resonance through Sound:*	*Building Tension through Sound*	*Creating Atmosphere in Horror Films*
	SLO-2	*Evolution and History of Sound Design in Film*	*Equipment and Methods*	*Understanding the Power of Sound*	*Role of Sound in Creating Suspense*	*Setting the Stage for Fear*
S-3	SLO-1	*Importance of Sound Design in Filmmaking*	*Field Recording Techniques for Sound Effects*	*Sound in Eliciting Emotions*	*Enhancing Suspense and Excitement*	*Building Fear and Anticipation*
	SLO-2	*Role of Sound in Storytelling*	*Introduction to Foley Artistry*	*Creating Intimacy and Tension*	*Techniques for Engaging the Audience*	*Techniques for Engaging the Audience*
S-4	SLO-1	*Enhancing Narrative Through Sound*	*Principles of Foley Artistry*	*Subtle Ambient Sound*	*Dynamic Sound Effects*	*Eerie Soundscapes*
	SLO-2	*Psychological Impact of Sound in Film*	*Techniques of Foley Artistry*	*Enhancing Atmosphere and Mood*	*Sound to Heighten Action Sequences*	*Sound to Evoke Dread and Unease*
S-5	SLO-1	*Elements of Sound*	*Sound Libraries and Resources for Sound Design*	*Soundscapes for Emotional Impact*	*Soundscapes for Action Sequences*	*Psychological Effects of Sound*
	SLO-2	*Dialogue, Sound Effects, Music*	*Dialogue Editing: Cleanup and Enhancement Techniques*	*Building Rich Sound Environments*	*Creating Immersive Environments*	*Understanding the Impact on the Audience*
S-6	SLO-1	*Achieving Balance and Hierarchy in Sound Design*	*Enhancing Dialogue Clarity and Continuity*	*Musical Selection and Composition*	*Music and Soundscapes in Action Films*	*Futuristic Sound Design in Science Fiction*
	SLO-2	*Introduction to Sound Mixing Techniques*	*Automated Dialogue Replacement (ADR) Process*	*Drama and Romance Films*	*Driving Rhythms and Melodies*	*Designing Sounds for Technology*
S-7	SLO-1	*Introduction to Film Genres*	*Composition vs. Selection: Music in Film*	*Using Music to Support Dramatic Arcs*	*Impactful Soundscapes*	*Incorporating Electronic Elements*

	SLO-2	*Characteristics of Various Film Genres*	*Understanding Music's Role in Storytelling*	*Using Music to Support Character Development*	*Utilizing Sound to Amplify Action Scenes*	*Synthesizers and Electronic Instruments*
S-8	**SLO-1**	*Variations in Sound Design Across Genres*	*Collaboration with Composers*	*Emotional Beats and Motifs*	*Synchronization with Visuals*	*Sound Design for Otherworldly Atmospheres*
	SLO-2	*Sound Design Analysis in Drama Films*	*Working with Music Professionals*	*Music to Enhance Emotional Moments*	*Integration of Sound and Image*	*Transporting Audiences to Alien Worlds*
S-9	**SLO-1**	*Sound Design Analysis in Action Films*	*Foley Artistry: Principles and Techniques (continued)*	*Incorporating Silence for Effect*	*Sound Design in Exemplary Action Films*	*Unconventional Sound Effects*
	SLO-2	*Sound Design Analysis in Horror Films*	*Creating Realistic Sound Effects with Foley*	*The Power of Pauses and Quiet Moments*	*Sound Techniques in Thriller Genres*	*Audio Manipulation Techniques*
S-10	**SLO-1**	*Sound Design Analysis in Comedy Films*	*Syncing Foley Effects with On-screen Action*	*Techniques Used in Drama Films*	*Key Sound Techniques for Action Films*	*Creating Unique and Unsettling Effects*
	SLO-2	*Sound Design Analysis in Science Fiction Films*	*Importance of Attention to Detail in Foley Artistry*	*Dialogue, Sound Effects, and Music Integration*	*Key Sound Techniques for Thriller Films*	*Pushing the Boundaries of Sound Design*
S-11	**SLO-1**	*Sound Design Analysis in Documentary Films*	*Music Creation for Film*	*Techniques Used in Romance Films*	*Techniques Used in Building Tension*	*Creating Atmosphere in Horror Films*
	SLO-2	*Adapting Sound Design Techniques for Documentaries*	*Choosing the Right Music for Scenes*	*Creating Romantic Atmospheres and Moments*	*Layering Sound Elements for Maximum Effect*	*Experimenting with Psychological Effects of Sound*
S-12	**SLO-1**	*Balancing Realism and Artistry in Documentary Sound*	*Advanced Foley Artistry Techniques and Tips*	*Sound Design in Classic Films*	*Techniques Used in Enhancing Suspense*	*Sound Design in Classic Horror Films*
	SLO-2	*Sound Design Analysis in Various Genres*	*Advanced Dialogue Editing Techniques and Tips*	*Sound Design in Contemporary Films*	*Soundscapes to Keep Audiences on Edge*	*Sound Design in Iconic Science Fiction Films*

Unit 1:
Introduction to Sound Design -Overview of Sound Design; Definition of Sound Design; Evolution and History; Importance in Filmmaking; Role of Sound in Storytelling; Enhancing Narrative; Psychological Impact; Emotional Engagement; Basic Principles of Sound Design -Elements of Sound (dialogue, sound effects, music); Balance and hierarchy; Sound mixing techniques; Introduction to Film Genres - Definition and characteristics; Variations in sound design across genres-drama, action, horror, comedy, science fiction, documentary

Unit 2:
Sound Design Techniques - Capturing Sound Effects; Field recording techniques; Foley artistry
Sound libraries and resources; Dialogue Editing and Mixing - Cleanup and enhancement; Clarity and continuity; ADR (Automated Dialogue Replacement); Music in Film - Composition vs. selection; Music's role in storytelling; Collaboration with composers; Foley Artistry - Creating realistic sound effects; Syncing with on-screen action; Importance of attention to detail.

Unit 3:
Sound Design in Drama and Romance - Emotional Resonance through Sound; Creating intimacy and tension; Subtle ambient sound; Soundscapes for emotional impact; Musical Selection and Composition; Music to support dramatic arcs; Emotional beats and motifs; Incorporating silence for effect; Sound Design Case Studies - Analysis of sound design in exemplary films; Techniques used in drama and romance genres; Deconstruction of key scenes

Unit 4:
Sound Design in Action and Thriller - Building Tension through Sound; Enhancing suspense and excitement; Dynamic sound effects; Soundscapes for action sequences; Music and Soundscapes in Action Films - Driving rhythms and melodies; Impactful soundscapes; Synchronization with visuals; Sound Design Case Studies - Analysis of sound design in action and thriller films; Key techniques and choices; Deconstruction of key scenes.

Unit 5:
Sound Design in Horror and Science Fiction - Creating Atmosphere in Horror; Building fear and anticipation; Eerie soundscapes; Psychological effects of sound; Futuristic Sound Design in Science Fiction; Designing sounds for technology and environments; Incorporating electronic elements; Sound design for otherworldly atmospheres; Unconventional Sound Effects; Experimentation with non-traditional sources; Audio manipulation techniques; Creating unique and unsettling effects

Learning Resources	1. StuartM.Asser, Vincent J. Stigliano and Richard Bahrenburg, *Microcomputer Servicing – Practical Systems and Trouble Shooting,* Prentice Hall PTR, 1997. 2. Ken C. Pohlmann, *Principles of Digital Audio* – Mc Graw Hill, 2010. 3. Mike Tooley, *Practical Digital electronic Hand Book* –.BPB Publications, 1990. 4. Mike Tooley, *Everyday Electronics* – PC Publications, 1st January, 1990. 5. S. P. Sharma, *Basics Radio & Television*, Mc Graw Hill. Inc, March 1st, 1984. 6. Principles of Digital Audio: Ken C. Pohlmann 7. Art of Digital Audio; John Watkinson 8. Digital Audio Explained: Nika Aldrich

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level 2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level 3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP* *Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER - V

Course Code	UFS23502T	Course Name	Interactive and Immersive Sound Technologies	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the mastery in IIS*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the different concept of Spatial Autdio*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the purpose of Interactive Soundscapes*																		
CLR-4 :	*To impart the fundamentals of* to Immersive Sound in VR/AR																		
CLR-5 :	*To learn the process of IIS in Live Events*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of IIS*	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	*Students would know the concept of Spatial Studio*	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	*Students would gain knowledge about Interactive Soundscapes*	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	*Students would learn fundamentals of* to Immersive Sound in VR/AR	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	*Students would learn to process of IIS in Live Events*	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	*Introduction to Interactive and Immersive Sound*	*Introduction to Spatial Audio*	*Overview of Interactive Soundscapes*	*Introduction to Immersive Sound in VR/AR*	*Introduction to Interactive and Immersive Sound in Live Events*
	SLO-2	*Scope of Interactive and Immersive Sound*	*Surround Sound Systems: Traditional Configurations*	*Principles of Creating Dynamic Audio Environments*	*Overview of Immersive Sound in VR/AR*	*Overview of Interactive and Immersive Sound in Live Events*
S-2	SLO-1	*Evolution of Interactive and Immersive Sound Technologies*	*Channel-Based vs. Object-Based Audio*	*Reactive Sound Design*	*Spatial Audio in VR and AR: Principles*	*Spatial Audio in Live Performances*
	SLO-2	*Advancements in Interactive and Immersive Sound*	*Speaker Placement and Room Acoustics*	*Concepts and Applications*	*Spatial Audio in VR and AR: Applications*	*Principles and Applications*
S-3	SLO-1	*Importance of Interactive and Immersive Sound*	*Binaural Audio: Principles and Applications*	*Integration with Game Engines*	*Challenges for Spatial Audio in Immersive Environments*	*Sound Design for Concerts*
	SLO-2	*Interactive and Immersive Sound in Various Industries*	*Binaural Recording and Playback Techniques*	*Integration with Interactive Media Platforms*	*Opportunities for Spatial Audio in Immersive Environments*	*Creating Engaging Audio Experiences*
S-4	SLO-1	*Interactive and Immersive Sound in Gaming*	*Ambisonic Audio: Principles and Applications*	*Introduction to Interactive Music Systems*	*Head-Related Transfer Functions (HRTFs)*	*Sound Design for Theatre Productions*
	SLO-2	*Enhancing Player Experience*	*Ambisonic Microphone Technology*	*Adaptive Music Composition Techniques*	*Role in Spatialization Techniques*	*Enhancing Narrative with Sound*
S-5	SLO-1	*Interactive and Immersive Sound in Virtual Reality*	*Rendering Techniques for Virtual Environments*	*Music-Driven Gameplay Mechanics*	*Audio-Driven Interaction and Feedback in Virtual Reality*	*Sound Design for Installations*
	SLO-2	*Creating Realistic Environments*	*Spatial Audio Mixing Techniques*	*Real-Time Music Synthesis*	*Audio-Driven Interaction and Feedback in Augmented Reality*	*Creating Immersive Environments*

S-6	**SLO-1**	*Interactive and Immersive Sound in Augmented Reality*	*Spatial Audio Processing: Effects and Enhancements*	*Music Generation Algorithms*	*3D Audio in VR and AR Applications*	*Audience Engagement through Immersive Audio*
	SLO-2	*Integrating Sound with Visuals*	*Spatial Audio for Virtual Reality*	*Designing Dynamic Audio Environments*	*Creating Realistic Soundscapes*	*Introduction to Interactive Sound Installations*
S-7	**SLO-1**	*Interactive and Immersive Sound in Live Events*	*Spatial Audio for Augmented Reality*	*Environmental Factors in Reactive Sound Design*	*Audio Rendering in VR/AR Headsets*	*Interactive Sound Art and Installations*
	SLO-2	*Principles of Immersive Sound*	*Spatial Audio for Live Events*	*User Input in Reactive Sound Design*	*Technical Considerations*	*Concepts and Examples*
S-8	**SLO-1**	*Psychoacoustics and Perception in Immersive Sound*	*Spatial Audio in Film and Television*	*Implementing Interactive Soundscapes*	*Audio Occlusion in Virtual and Augmented Reality*	*Sonic Interaction Design Principles*
	SLO-2	*Immersive Sound Formats and Standards*	*Spatial Audio in Gaming*	*Reactive Sound Design in Game Engines*	*Propagation in Virtual and Augmented Reality*	*Designing Interactive Soundscapes*
S-9	**SLO-1**	*Introduction to Dolby Atmos: Spatial Audio Technology*	*Spatial Audio in Music Production*	*Designing Adaptive Music Systems*	*Implementing Spatial Audio in VR/AR Projects*	*Spatial Audio Technologies for Live Events*
	SLO-2	*Introduction to DTS:X: Object-Based Audio Format*	*Setting Up Surround Sound Systems*	*Exploring Music-Driven Gameplay Mechanics*	*Audio Rendering for VR/AR Headsets*	*Spatial Audio Mixing Techniques for Live Performances*
S-10	**SLO-1**	*Surround Sound and Binaural Recording*	*Capturing Binaural Audio*	*Real-Time Music Synthesis Techniques*	*Integrating Interactive Soundscapes into VR/AR Experiences*	*Sound System Design and Optimization for Immersive Experiences*
	SLO-2	*Panning and Spatialization Techniques*	*Recording with Ambisonic Microphones*	*Implementing Interactive Music Systems*	*Advanced Techniques in Spatial Audio for VR/AR*	*Real-time Sound Processing and Effects for Live Events*
S-11	**SLO-1**	*Immersive Sound Design Principles*	*Mixing Spatial Audio for Virtual Environments*	*Adaptive Music Composition Techniques*	*Future Trends and Innovations in Immersive Sound Technology*	*Immersive Sound Design for Outdoor Events*
	SLO-2	*Creating 3D Soundscapes*	*Spatial Audio Production for Augmented Reality*	*Integration with Game Engines and Interactive Platforms*	*Ethical Considerations in Immersive Sound Design*	*Capturing and Mixing Live Sound*
S-12	**SLO-1**	*Immersive Sound Mixing Techniques*	*Spatial Audio Design for Live Events*	*Interactive Sound Design in Games*	*The Psychology of Sound Perception in Virtual Environments*	*Audience Participation in Interactive Sound Installations*
	SLO-2	*Balancing Elements in Spatial Audio*	*Applying Spatial Audio Techniques*	*Interactive Sound Design in VR/AR*	*Audio Accessibility in VR/AR Experiences*	*Integration of Visual and Sonic Elements in Live Events*

Unit 1
Introduction to Interactive and Immersive Sound - Overview of Interactive and Immersive Sound Technologies; Definition and scope; Evolution and recent advancements; Importance in various industries (gaming, virtual reality, augmented reality, live events, etc.); Principles of Immersive Sound - Spatial audio concepts; Psychoacoustics and perception; Immersive sound formats and standards (e.g., Dolby Atmos, DTS:X, Ambisonics).

Unit 2
Spatial Audio Techniques - Surround Sound Systems; Traditional surround sound setups (5.1, 7.1); Channel-based audio vs. object-based audio; Design considerations for speaker placement and room acoustics; Binaural and Ambisonic Audio; Principles of binaural recording and playback; Ambisonic microphone technology; Rendering techniques for virtual environments.

Unit 3
Interactive Sound Design - Interactive Soundscapes; Creating dynamic audio environments; Reactive sound design based on user input or environmental factors; Integration with game engines and interactive media platforms; Interactive Music Systems; Adaptive music composition techniques; Music-driven gameplay mechanics; Real-time music synthesis and generation algorithms.

Unit 4
Immersive Sound in Virtual and Augmented Reality - Spatial Audio in VR and AR; Challenges and opportunities for spatial audio in immersive environments; Head-related transfer functions (HRTFs) and spatialization techniques; Audio-driven interaction and feedback in virtual and augmented reality; 3D Audio in VR and AR Applications; Audio rendering in VR/AR headsets
Audio occlusion and propagation; User-centered design considerations for immersive sound experiences.

Unit 5

Interactive and Immersive Sound in Live Events - Spatial Audio in Live Performances; Immersive sound reinforcement systems; Sound design for concerts, theatre productions, and installations; Audience engagement through immersive audio experiences; Interactive Sound Installations; Interactive sound art and installations; Sonic interaction design principles; Innovative interactive sound projects

Learning Resources	***Theory:*** 1. *Audio Power Amplifier Design 6th edition by DOUGLAS SELF* 2. *Loudspeaker and Headphone Handbook* 3. *Valve and Traisitor Audio Amolifier*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level 2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level 3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - V

Course Code	UFT23501L	Course Name	Silent Film Making	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							0	0	7	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the mastery in Visuals*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the different concept in emphasizing visuals*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
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*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Silent Film Making*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Visual*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Visual*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Preparing Visual*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Working with Visual*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration (hour)		15
S-1 to S-7	SLO-1	*Visual Expression*
S-8 to S-14	SLO-1	*Exaggerated Acting Styles*
S-15 to S-21	SLO-1	*Symbolism in Set Design*
S-22 to S-28	SLO-1	*Use of Props and Costumes*
S-29 to S-35	SLO-1	*Significance of Lighting and Shadows*
S-36 to S-42	SLO-1	*Composition and Framing Techniques*
S-43 to S-49	SLO-1	*Visual Storyboarding Process*
S-50 to S-56	SLO-1	*Impact of Visual Effects in Silent Films*
S-57 to S-62	SLO-1	*Narrative Techniques*
S-63 to S-69	SLO-1	*Narrative Structure in Silent Films*
S-70 to S-76	SLO-1	*Parallel Storylines and Subplots*
S-77 to S-83	SLO-1	*Depiction of Time and Chronology*
S-85 to S-91	SLO-1	*Character Development without Dialogue*
S-92 to S-98	SLO-1	*Visual Representation of Conflict*
S-99 to S-105	SLO-1	*Technological Advances in Silent Filmmaking*

CLASS EXERCISE:

(OUTPUT = 08 marks & 02 marks for Regularity & Discipline = Total- 10 Marks)

1. Visual Expression : 3 Weeks

Minimum 2 class Works

2. Exaggerated Acting Styles : 3 Weeks

Minimum 2 class works

3. Use of Props and Costumes : 3 Weeks

Minimum 2 class works

4. Visual Storyboarding Process : 3 Weeks

Minimum 2 class works

5. Narrative Techniques in Silent Film : 3 Weeks

Minimum 2 class works

RECORD WORK:

1. Silent Film Making on any Genre (maximum 5 mins)

(The students must submit above exercise in the Digital Film Format for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** 1. *Barry Hampe (2007). Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries, Second Edition, Holt Paperback, New York.* 2. *Betsy Chasse (2019). Documentary Filmmaking Master Class: Tell Your Story from Concept to Distribution, First Edition, Allworth Press, New York* 3. *Rustin Thompson (2019). Get Close: Lean Team Documentary Filmmaking, Illustrated Edition, Oxford University Press, New York.* 4. *Sheila Curran Bernard (2007). Documentary Storytelling: Making Stronger and More Dramatic Nonfiction Films, Second Edition, Focal Press, UK* 5. *Genevieve Jolliffe and Andrew Zinnes (2012). The Documentary Film Makers Handbook: The Ultimate Guide to Documentary Filmmaking, Second Edition, Continuum International Publishing, New York.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - V

Course Code	UFT23D01L	Course Name	Video Song Project	Course Category	D	Discipline Specific Elective Courses	L	T	P	O	C
							0	0	8	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the mastery in Visualizing a Concept for Musical Note*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the concept of Conceiving the Camera angles ,Movements and Editing*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the purpose of enhancing the Mood as Conceived ny the Director*																		
CLR-4 :	*To impart the fundamentals of Lighting, Camera & Animation*																		
CLR-5 :	*To learn the process the Song in film and Television*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Visualizing a Concept for Musical Note*	3	85	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-2 :	*Students would know the concept of Conceiving the Camera angles ,Movements and Editing*	3	80	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-3 :	*Students would gain knowledge of enhancing the Mood as Conceived ny the Director*	3	85	85	H	L	L	M	H	H	M	M	M	H	L	L	-	-	-
CLO-4 :	*Students would learn fundamentals of Lighting, Camera & Animation*	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-
CLO-5 :	*Students would learn to process the Song in film and Television*	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-

Duration (hour)		15
S-1 to S-7	SLO-1	*Discussing of the Song to be Pictursied-I*
S-8 to S-14	SLO-1	*Discussing of the Song to be Pictursied-II*
S-15 to S-21	SLO-1	*Discussing of the Song to be Pictursied-III*
S-22 to S-28	SLO-1	*Discussing of the Song to be Pictursied-IV*
S-29 to S-35	SLO-1	*Script Developing-I*
S-36 to S-42	SLO-1	*Script Developing-II*
S-43 to S-49	SLO-1	*Script Developing-III*
S-50 to S-56	SLO-1	*Location Fixing-I*
S-57 to S-63	SLO-1	*Location Fixing_II*
S-64 to S-70	SLO-1	*Location Fixing-III*
S-71 to S-77	SLO-1	*Conducting Rehersals-I*
S-78 to S-84	SLO-1	*Conducting Rehersals-II*
S-85 to S-91	SLO-1	*Conducting Rehersals-I-III*
S-92 to S-98	SLO-1	*Shooting-I*
S-99 to S-105	SLO-1	*Shooting-II*

CLASS EXERCISE:

(Output= 40 marks & Regularity & Discipline = Total- 10 Marks) **50 Marks**

1. *Discussing of the Song to be Picturised* : 6 Weeks

Minimum 1 class works

2. *Script Developing* : 3 Weeks

Minimum 1 class works

3. *Location Fixing* : 3 Weeks

Minimum 1 class works

4. *Conducting Rehersals* : 1 Weeks

Minimum 1 class works

5. *Shooting* : 2 Weeks

Minimum 1 class works

Record Works:

Submission of 4 to 5 Minutes duration of the Song by using all the department Students of Direction,Camera,Editing,Sound and Graphics

(The students must submit all the exercises as Record Work in the Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** 1. *Video Production Handbook By Gerald Millerson,Jim Owens* 2. *Practcal Videography By Heidi Muller*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - V

Course Code	UFT23D02L	Course Name	Actuality Exercise	Course Category	D	Discipline Specific Elective Courses	L	T	P	O	C
							0	0	8	2	4

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

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	To provide the mastery in Actual Content	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	To know the difference between the Real and Unreal events	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
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																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1 :	Students would learn the basics of Real and Unreal events	3	85	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-2 :	Students would know the concept of Human Experience and Ethics	3	80	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-3 :	Students would gain knowledge about Realistic film making	3	85	85	H	L	L	M	H	H	M	M	M	H	L	L	-	-	-
CLO-4 :	Students would learn fundamentals of Authentic Sources	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-
CLO-5 :	Students would learn to process of Actual state Film making	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-

Duration (hour)	15	
S-1 to S-7	SLO-1	*Urban Life Contents-City Streets*
S-8 to S-14	SLO-1	*Railway Station and Sub Way*
S-15 to S-21	SLO-1	*Night Life in Chennai*
S-22 to S-28	SLO-1	*City Scape Transformation*
S-29 to S-35	SLO-1	*Down Town Districts*
S-36 to S-42	SLO-1	*Natural Wonders-Moutain Views*
S-43 to S-49	SLO-1	*Rivers and Lakes View*
S-50 to S-56	SLO-1	*Forest View*
S-57 to S-63	SLO-1	*SeaShore View*
S-64 to S-70	SLO-1	*Wild Life Observation*
S-71 to S-77	SLO-1	*Cultural Studies –Traditional Celebration*
S-78 to S-84	SLO-1	*Rituals of Ethnicity*
S-85 to S-91	SLO-1	*Music Form*
S-92 to S-98	SLO-1	*Dance Form*
S-99 to S-105	SLO-1	*Routine Life Shoot*

CLASS EXERCISE:

(Output = 40 marks & 10 marks for Regularity & Discipline = Total- 50 Marks)

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

Record Works:

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

(The students must submit all the exercises as Record Work in the Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** 1. **"Actuality: The Historical Encounter with Actual Film"* (2002) by Bill Nichols - Published by Rutgers University Press.* 2. **"Practical Cinematography"* (2018) by Paul Wheeler - Published by Routledge.* 3. **"Exercises in the Art of Helping: Student Workbook"* (2015) by Mark E. Young - Published by Routledge.* 4. **"Practical Film Making: A Handbook for the Real World"* (2018) by Chris Jones and Genevieve Jolliffe - Published by Routledge.* 5. **"The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age"* (2019) by Steven Ascher and Edward Pincus - Published by Plume.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
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		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - V

Course Code	UFT23G03T	Course Name	Television Production-II	Course Category	G	Generic Elective Course	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the mastery in television production*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the various stages in television production*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the purpose of television production*																		
CLR-4 :	*To impart in gaining knowledge of functioning of a television studio*																		
CLR-5 :	*To learn the process of television production*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Television Production*	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	*Students would know the various stages in Television Production*	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	*Students would gain knowledge about purpose of Televion Production*	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	*Students would gain theKnoeledge of functioning of a Television Studio*	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	*Students would learn the process of Television Production*	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLACTO-1	*Introduction to Analog and Digital Camera Principles*	*Introduction to Sound Recording Techniques for Television*	*Introduction to Television Production Stages*	*Introduction to Post-production Techniques*	*Overview of Television Program Types*
	SLO-2	*Digital Signal Processing in Cameras*	*Analog and Digital Audio Principles: Understanding Signal Processing*	*Planning Meetings and Pre-production Processes*	*Online vs. Offline Editing Setups*	*Scriptwriting Fundamentals for Television*
S-2	SLO-1	*Camera Adjustments and Settings:*	*Audio Mixing Basics: Levels, Panning, and EQ*	*Storyboarding and Scripting*	*Professional Video Switchers: Features and Functions*	*Talent Selection and Audition Process*
	SLO-2	*Exposure, White Balance, and Focus*	*Sweetening and Equalization Techniques in Audio Production*	*Rehearsals and Blocking Techniques in Television Production*	*Digital Video Effects and Keying Signals*	*Programme Presentation Techniques*
S-3	SLO-1	*Camera Control Unit Operations*	*Audio Layering and Dubbing Methods*	*Single-Camera Production Techniques*	*Importance of Timecode in Television Production*	*Marketing Strategies for Television Programs*
	SLO-2	*Television Studio Chain: Camera to Control Room*	*Communication Protocols in TV Studios*	*Multi-Camera Production Techniques*	*Voice Editing and Dubbing Techniques*	*Understanding Feedback Analysis*
S-4	SLO-1	*Framing and Composition Techniques in Cinematography*	*Intercom Systems and Directives*	*Indoor and Outdoor Production Environments: ENG, EFP, and OB Production*	*.Basic Editing Techniques Workshop*	*Importance of TRP Ratings in Television*
	SLO-2	*Professional Camera Features and Functions*	*Types of Microphones :Dynamic, Condenser, and Lavalier*	*Overview of Television Production Crew Roles and Responsibilities*	*. Advanced Editing Features Exploration*	*Contract Negotiation with Television Networks*

S-5	**SLO-1**	*Exploring Professional Camera Accessories*	*Overview of Indoor and Outdoor Lighting Setups*	*Importance of Logging and Cue Sheets in Television ProductionI*	*Understanding Video Switcher Functions*	*Developing a Television Program Proposal*
	SLO-2	*Camera Operation and Control*	*Understanding Lighting Consoles and Their Features*	*Live Television Studio Setup and Facilities*	*Implementing Digital Video Effects*	*Scriptwriting Workshop: Crafting a TV Script*
S-6	**SLO-1**	*Understanding Camera Movement and Shot Types*	*Latest Developments in Lighting Technology: LED and RGB Lighting*	*Role-Playing: Simulating Television Production Crew Duties*	*Timecode Management in Post-production Workshop*	*Talent Selection Exercise: Conducting Auditions*
	SLO-2	*Introduction to Camera Blocking and Scene Composition*	*Lighting and Floor Plan Considerations in Television Production*	*Live Television Studio Setup*	*Professional Video Server Applications*	*Programme Presentation Practice Sessions*
S-7	**SLO-1**	*Advanced Camera Techniques: Seadicam and Handheld Operation*	*Practical Exercise: Setting Up Indoor Lighting for Different Scenes*	*Logging and Cue Sheet Creation*	*Voice Editing and Dubbing Practice*	*Marketing Plan Development Exercise*
	SLO-2	*Framing and Composition Practice*	*Techniques for Outdoor Lighting and Location Shoots*	*Exploring Multicamera Live Coverage Strategies*	*Audio Post-production Tools Introduction*	*Feedback Analysis Case Studies*
S-8	**SLO-1**	*Camera Control in Live Broadcasting*	*Introduction to Lighting Design Principles: Key, Fill, and Backlighting*	*Successful Television Productions*	*Advanced Editing Techniques Workshop*	*TRP Ratings Analysis*
	SLO-2	*Specialized Camera Functions: Slow Motion and Time-lapse*	*Exploring Advanced Lighting Techniques: Gobos, Diffusion, and Reflectors*	*Location Scouting and Preparing for Production*	*Special Effects in Post-production Exploration*	*Contract Negotiation Simulation*
S-9	**SLO-1**	*Introduction to Virtual Cameras and CGI Integration*	*Lighting in Television Shows and Films*	*Importance of Planning in Television Production*	*Implementing Keying Signals Hands-on Exercise*	*Television Program Proposals*
	SLO-2	*Innovative Camera Techniques*	*Lighting a Mock TV Studio Setup*	*Challenges and Considerations in Television Production*	*Timecode Management Practice Session*	*Script Review and Revision Session*
S-10	**SLO-1**	*Understanding Camera Movement: Dolly, Crane, and Jib Shots*	*Audio Mixing in Live Broadcasting: Challenges and Solutions*	*Advanced Techniques for Multicamera Live Production*	*Voice Editing and Dubbing Masterclass*	*Refining Programme Presentation Techniques*
	SLO-2	*Advanced Camera Control Techniques: Focus Pulling and Zooming*	*Audio Sweetening Techniques for Post-Production*	*Planning and Preparing for a Live Multicamera TV Production*	*Audio Post-production Techniques*	*Marketing Strategy Refinement*
S-11	**SLO-1**	*Camera Rigging and Setup*	*Layering and Dubbing Methods: Creating Atmosphere in Sound*	*Finalizing Production Plans and Rehearsing*	*Advanced Video Server Features Workshop*	*TRP Ratings Review and Strategy Adjustment*
	SLO-2	*Multi-Camera Setup and Control*	*Communication Strategies for Effective Collaboration in TV Studios*	*Dress Rehearsal and Final Preparations*	*Post-production Workflows*	*Script Finalization and Handover*
S-12	**SLO-1**	*Role of the Camera Person in Single-Camera Setups*	*Lighting Console Operation and Programming*	*Live Multicamera TV Production Day*	*Project Work: Editing and Sound Design*	*Contracts Signing*
	SLO-2	*Role of the Camera Person in Multi-Camera Setups*	*Advanced Lighting Design Techniques: Color Temperature and Mood*	*Execution and Management*	*Color Correction and Grading*	*Marketing Plan Implementation*

UNIT I:
Camera Operations and Control: Analog and digital camera principles; Digital signal processing in cameras; Camera adjustments and settings; Camera control unit operations; Television studio chain overview; Framing, composition, and professional camera features; Professional camera accessories and commands; Role of the camera person in single-camera and multicamera setups.

UNIT II:
Audio and Lighting in Television Production: Sound recording techniques for television; Analog and digital audio principles; Audio mixing, sweetening, and equalization; Audio layering and dubbing methods; Communication in TV studios; Types of microphones and their uses Indoor and outdoor lighting setups; Lighting consoles and their features; Latest developments in lighting technology; Lighting and floor plan considerations

UNIT III:
Television Production Stages and Crew Roles: Different stages of television production; Planning meetings, storyboarding, rehearsals, and blocking; Single-camera and multicamera production techniques; Indoor, outdoor, ENG, EFP, and OB production; Television production crew duties and responsibilities; Importance of logging and cue sheets; Live television studio setup and facilities; Multicamera live coverage and location scouting; Planning for live multicamera TV production

UNIT IV:
Post Post-production Techniques: Online and offline editing setups; Professional video switchers and their features; Digital video effects and keying signals; Importance of timecode in television production; Professional video servers and their features; Voice editing, dubbing, and audio post-production

UNIT V:
Television Programme Development and Marketing: Different types of television programs; Scripting for television; Talent selection and auditions; Programme presentation and marketing strategies; Feedback analysis and TRP ratings; Entering contracts with various television networks

Learning Resources	***Theory:*** 1. *Millerson, Gerald. Television Production,London,15th Edition, Focal Press, 2012.* 2. *Zettle, Herbert. Television Production Handbook, USA, 9th Edition, Cengage Learning, 2005* 3. *Ward, Peter. Digital Camera Work, London, Focal Press, 2000*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level 2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level 3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

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		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - V

Course Code	UFS23S03L	Course Name	Live Recording	Course Category	S	Skill Enhancement Courses	L	T	P	O	C
							0	0	3	2	1

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the mastery in Live Recording*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the different concept of Studio and Live Recording*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the Benefits of Live Recording*																		
CLR-4 :	*To impart the fundamentals Live Recording*																		
CLR-5 :	*To learn the process of Live Recording*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Live Recording*	3	85	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-2 :	*Students would know the concept of Studio and Live Recording*	3	80	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-3 :	*Students would gain the Benefits of Live Recording*	3	85	85	H	L	L	M	H	H	M	M	M	H	L	L	-	-	-
CLO-4 :	*Students would learn fundamentals of Live Zoom Recorder*	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-
CLO-5 :	*Students would learn to process of Live Recording*	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-

Duration (hour)		15
S-1 to S-3	SLO-1	*Selction of microphone-I*
S-4 to S-6	SLO-1	*Selction of microphone-II*
S-7 to S-9	SLO-1	*Location Scouting-I*
S-10 to S-12	SLO-1	*Location Scouting-II*
S-13 to S-15	SLO-1	*Rehersals-i*
S-16 to S-18	SLO-1	*Rehersals-II*
S-19 to S-21	SLO-1	*Recording flow using the H4n Recorder-I*
S-22 to S-24	SLO-1	*Recording flow using the H4n Recorder-II*
S-17 to S-18	SLO-1	*Studying Name and Function of each part-I*
S-19 to S-20	SLO-1	*Studying Name and Function of each part-II*
S-21 to S-22	SLO-1	*Study of Power Connection*
S-23 to S-24	SLO-1	*Esay Recording Guide-II*
S-25 to S-27	SLO-1	*Hoe to use track 1.2.3.&4 using Mic-1.Mic2,Record Level and Volume*
S-28 to S-30	SLO-1	*Setting Date and Time InsertingSD Card-I*
S-31 to S-33	SLO-1	*Setting Date and Time InsertingSD Card-II*
S-34 to S-36	SLO-1	*Setting Date and Time InsertingSD Card-III*
S-37 to S-39	SLO-1	*Connection of Zoom Recorder with External device -I*
S-40 to S-42	SLO-1	*Connection of Zoom Recorder with External device -II*
S-43 to S-45	SLO-1	*Connection of Zoom Recorder with External device -III*

CLASS EXERCISE:

(OUTPUT = 40 marks & 10 marks for Regularity & Discipline- Total- 50 Marks)

1. *Selction of microphone-I* : 2 Week
   Minimum 2 class works
2. *Recording flow using the H4n Recorder* :3 Weeks
   Minimum 2 class works
3. *Studying Name and Function of each part* : 3 Weeks
   Minimum 2 class works
4. *Esay Recording Guide-* : 3 Weeks
   Minimum 2 class works
5. *Connection of Zoom Recorder with External device* : 4 Weeks
   Minimum 2 class works

Record Works:

Submission of 5 Minutes Sequence with Manual and Location Sound Recorded

(The students must submit any ONE exercises as Record Work for the Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** 1. *The Art Of Recording By Wiiliam Moylan* 2. *On-Location Recording Technique By Bruce Bartlett With Jenny Bartlett*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP* *Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER - V

Course Code	UFT23P02L	Course Name	Internship - II	Course Category	IAPC	Internship/Apprenticeship / Project/Community Outreach	L	T	P	O	C
							0	0	0	0	1

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
CLR-1 :	*To acquire the basic knowledge of media industry*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To understand the working atmosphere of media industry*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
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*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the media industry practically*	*3*	*90*	*90*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-2 :	*Students would gain knowledge of media field circumstances*	*3*	*85*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-3 :	*Students would know various designations and various media setup*	*3*	*90*	*90*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-4 :	*Students would gain knowledge about film & TV industry*	*3*	*85*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-5 :	*Students would be proficient in the media field*	*3*	*80*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-

The student will undergo a two-week internship during the summer vacation after the end of the IV 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 IV 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 %

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - VI

Course Code	UFS23601T	Course Name	Music for Film	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the mastery of Film Music*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the need of Music in film*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the purpose of Music in Film*																		
CLR-4 :	*To impart the fundamentals of Music mixing*																		
CLR-5 :	*To learn the Music theory*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Film Music*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the need of Muscin in film*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge of Music Theory*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn fundamentals of Music Mixing*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn to know the need of Music in Film*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	*Understanding the Role of Music in Film*	*Introduction to Music Theory for Film*	*Genres of Film Music*	*Introduction to Narrative Functions of Film Music*	*Introduction to Film Music and Sound Design*
	SLO-2	*Historical Evolution and Significance of Music in Film*	*Basic Music Theory Concepts*	*Styles of Film Music*	*Emotional Impact of Film Music: Overview*	*Importance to Film Music and Sound Design*
S-2	SLO-1	*Functions of Music in Storytelling*	*Melody, Harmony, Rhythm*	*Classical Hollywood Film Scores*	*Conveying Mood, Tone, and Atmosphere Through Music*	*Integration of Music with Sound Design*
	SLO-2	*Types of Film Music: Underscore, Source Music, Songs*	*Film Scores: Thematic Development*	*Iconic Hollywood Film Scores*	*Techniques for Evoking Specific Emotions in Audiences*	*Importance, significance and uses*
S-3	SLO-1	*Overview of the Film Music Composition Process*	*Film Scores: Leitmotifs and Motifs*	*Origins and Development*	*Characterization Through Music*	*Balancing Music with Dialogue*
	SLO-2	*Collaboration Between Composers, Directors, and Editors*	*Instrumentation in Film Scoring: Overview*	*Golden Age Composers and Their Styles*	*Enhancing Character Development*	*Balancing Music with Sound Effects, and Silence*
S-4	SLO-1	*The Scoring Process: Spotting, Composing, Recording, Mixing*	*Orchestration Techniques for Film Music*	*Classical Hollywood Scoring Techniques and Conventions*	*Theme Development in Film Music*	*Music and Narrative Structure*
	SLO-2	*Legal and Copyright Considerations in Film Music*	*Role of Different Instruments in Film Scoring*	*Contemporary Film Music Trends: Overview*	*Leitmotifs: Definition and Importance in Film Scores*	*Highlighting Narrative Beats and Pacing*

S-5	**SLO-1**	*Analyzing Iconic Film Score*	*Techniques for Orchestrating Music to Convey Emotion*	*Evolution of Film Scoring Approaches*	*Thematic Transformation: Techniques and Applications*	*Structural Functions of Music in Film*
	SLO-2	*The Art of Film Music: Creating Emotional Impact*	*Techniques for Orchestrating Music to Enhance Narrative*	*Classical to Contemporary*	*Emotional Impact of Film Music*	*Establishing Themes*
S-6	**SLO-1**	*Techniques for Musical Storytelling in Film*	*Understanding Musical Form in Film Scores*	*Electronic Music in Contemporary Scores*	*Use of Music to Convey Mood and Atmosphere*	*Structural Functions of Developing Themes*
	SLO-2	*Musical Themes and Motifs: Enhancing Characterization*	*Analyzing Music in Different Film Genres*	*Jazz in Contemporary Film Music*	*Theme Development in Film Scores*	*Structural Functions of Resolving Themes*
S-7	**SLO-1**	*Setting the Tone: Music and Genre in Film*	*Melody Writing for Film*	*World Music on Contemporary Scores*	*Case Studies: Emotional Impact of Film Music*	*Integration of Music and Sound Design in Film Scenes*
	SLO-2	*Exploring Different Musical Styles in Film Scores*	*Harmony Writing for Film*	*Classical Hollywood Film Scores*	*Case Studies: Conveying Mood, Tone, and Atmosphere*	*Balancing Music and Sound Design*
S-8	**SLO-1**	*Film Music and Narrative Structure: Themes and Variations*	*Rhythm Writing for Film*	*Contemporary Film Music*	*Case Studies: Characterization Through Music*	*Composers and Sound Designers*
	SLO-2	*The Power of Silence: Music and Sound Design in Film*	*Developing Themes and Motifs*	*Emerging Trends of Film Music*	*Case Studies: Theme Development in Film Scores*	*Music's Role in Narrative Structure*
S-9	**SLO-1**	*Adapting Existing Music for Film: Licensing and Arrangement*	*Composition Review and Feedback Session*	*Emulating Classical Hollywood Scoring Techniques*	*Composing Music to Evoke Specific Emotions*	*Creating Music to Enhance Sound Design Elements*
	SLO-2	*Composing for Specific Scenes: Action, Drama, Romance*	*Advanced Orchestration Techniques*	*Emulating Golden Age Composers' Styles*	*Creating Musical Themes for Characters*	*Creating Music to Enhancing Cinematic Experience*
S-10	**SLO-1**	*Crafting Memorable Musical Moments: Leitmotifs and Crescendos*	*Advanced Instrumentation Choices*	*Exploring Contemporary Film Music Trends*	*Developing Leitmotifs in Film Music*	*Composing Music to Highlight Narrative Beats*
	SLO-2	*Film Music Production Techniques: Orchestration, Recording, Mixing*	*Musical Analysis of Iconic Film Scenes*	*Incorporating Electronic Music Elements*	*Transforming Themes in Film Music*	*Importance of Music to Highlight Narrative Beats*
S-11	**SLO-1**	*Working with Temp Tracks*	*Integrating Music with Sound Design in Film*	*Incorporating Jazz Elements*	*Techniques for Effective Theme Development*	*Developing Themes to Support Narrative Structure*
	SLO-2	*Role of Soundtracks in Film Marketing and Promotion*	*Composing Music for Specific Cinematic Moments*	*Incorporating World Music Elements*	*Implementing Leitmotifs in Film Scores*	*Techniques for Balancing Music and Sound Design*
S-12	**SLO-1**	*Music in Non-Narrative Film*	*Exploring Non-Traditional Instruments in Film Scores*	*Digital Tools for Film Composition*	*Digital Tools for Composing Emotional Film Music*	*Digital Tools for Film Music and Sound Design*
	SLO-2	*Film Music and Cultural Context*	*Digital Tools and Techniques for Film Composition*	*Techniques for Film Composition*	*Techniques for Composing Emotional Film Music*	*Techniques for Film Music and Sound Design*

Unit I

Introduction to Music in Film - Overview of the Role of Music in Film; Historical evolution and significance; Functions of music in storytelling; Types of film music: underscore, source music, songs; Film Music Composition and Production Process; Collaboration between composers, directors, and editors; Scoring process: spotting, composing, recording, mixing; Legal and copyright considerations in film music.

Unit II

Elements of Film Music - Music Theory and Analysis for Film; Basic music theory concepts (melody, harmony, rhythm); Analyzing film scores: thematic development, leitmotifs, motifs; Instrumentation and Orchestration; Role of different instruments in film scoring; Techniques for orchestrating music to convey emotion and narrative.

Unit III

Genres and Styles of Film Music - Classical Hollywood Film Scores; Golden Age Composers and their styles; Classical Hollywood Scoring Techniques and conventions; Contemporary Film Music Trends; Evolution of Film Scoring Approaches; Influence of electronic music, jazz, and world music in Contemporary scores.

Unit IV

Narrative Functions of Film Music - Emotional Impact of Film Music; Conveying mood, tone, and atmosphere through music; Techniques for evoking specific emotions in audiences; Characterization and Theme Development; Using music to enhance character development, Leitmotifs and thematic transformation.

Unit V

Film Music and Sound Design - Integration of Music with Sound Design; Balancing music with dialogue, sound effects, and silence; Collaborative process between composers and sound designers; Music and Narrative Structure; Using music to highlight narrative beats and pacing, Structural functions of music in film: establishing, developing, and resolving themes

Learning Resources	***Theory:*** 1. *Master Hand Book of Acoustic byF.Alton Everest* 2. *The Studio Builders Hand Book by Babby OwsinKi* 3. *Recording Studio Design by Philip Newell.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level 2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level 3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - VI

Course Code	UFS23602T	Course Name	Audio Capture Techniques	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the basic of Audio Capture*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the different concept of Microphone Techniques*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the purpose of Recording Techniques*																		
CLR-4 :	*To impart the fundamentals of Equipment Setup*																		
CLR-5 :	*To learn the process of Music Recording*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Audio Capture*	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	*Students would know the concept of Microphone Techniques*	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	*Students would gain knowledge of Recording Techniques*	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	*Students would learn fundamentals of Equipment Setup*	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	*Students would learn to process of Music Recording*	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	*Introduction to Audio Capture*	*Introduction to Microphone Techniques*	*Field Recording Techniques Overview*	*Music Recording Techniques Overview*	*Music Recording Techniques Overview*
	SLO-2	*Overview of Audio Capture*	*Microphone Placement and Positioning*	*Location Sound Recording Essentials*	*Studio Recording Setup Essentials*	*Studio Recording Setup Essentials*
S-2	SLO-1	*Importance of High-Quality Audio in Various Industries*	*Techniques for Capturing Desired Sound Characteristics*	*Equipment Considerations for Field Recording*	*Equipment Setup for Recording Studios*	*Equipment Setup for Recording Studios*
	SLO-2	*Evolution of Audio Capture Technologies*	*Considerations for Different Recording Environments*	*Portable Recorders: Features and Options*	*Microphones: Types and Selection*	*Microphones: Types and Selection*
S-3	SLO-1	*Fundamentals of Sound*	*Avoiding Common Pitfalls in Microphone Usage*	*Wind Protection and Shock Mounts*	*Preamps and Interfaces: Signal Chain Essentials*	*Preamps and Interfaces*
	SLO-2	*Properties of Sound Waves*	*Stereo Microphone Techniques: XY*	*Essential Accessories*	*Techniques for Recording Individual Instruments*	*Signal Chain Essentials*
S-4	SLO-1	*Frequency, Amplitude, and Phase*	*Stereo Microphone Techniques: ORTF*	*Techniques for Capturing Clean Dialogue*	*Techniques for Recording Vocals*	*Techniques for Recording Individual Instruments*
	SLO-2	*Human Auditory System and Perception*	*Stereo Microphone Techniques: MS (Mid-Side)*	*Techniques for Capturing Natural Ambience*	*Creating a Balanced Mix During Tracking*	*Techniques for Recording Vocals*
S-5	SLO-1	*Microphones and Transducers*	*Stereo Microphone Techniques: Blumlein*	*Dealing with Environmental Challenges in Field Recording*	*Live Music Recording Introduction*	*Creating a Balanced Mix During Tracking*
	SLO-2	*Types of Microphones: Dynamic*	*Surround Sound Formats and Microphone Arrays*	*Overcoming Wind Interference*	*Equipment Considerations for Live Performances*	*Live Music Recording Introduction*

S-6	**SLO-1**	*Types of Microphones: Condenser*	*Surround Sound Recording: 5.1 Setup and Techniques*	*Managing Rain and Weather Conditions*	*Multi-Track Recording: Capturing Each Instrument*	*Equipment Considerations for Live Performances*
	SLO-2	*Types of Microphones: Ribbon*	*Surround Sound Recording: 7.1 Setup and Techniques*	*Mitigating Background Noise in Field Recording*	*Mixing Consoles: Essential Tools for Live Mixing*	*Multi-Track Recording: Capturing Each Instrument*
S-7	**SLO-1**	*Types of Microphones: Lavalier*	*Ambisonics: Principles and Applications*	*Wildlife and Nature Recording Introduction*	*Techniques for Capturing Energy and Dynamics*	*Mixing Consoles: Essential Tools for Live Mixing*
	SLO-2	*Types of Microphones: Shotgun*	*Microphone Configurations for Challenging Environments*	*Techniques for Capturing Wildlife Sounds*	*Microphone Placement for Live Instruments*	*Techniques for Capturing Energy and Dynamics*
S-8	**SLO-1**	*Polar Patterns and Their Applications*	*Immersive Audio Capture Techniques for Virtual Reality*	*Techniques for Recording Nature Ambience*	*Microphone Techniques for Live Vocals*	*Microphone Placement for Live Instruments*
	SLO-2	*Transducer Technologies and Their Characteristics*	*Immersive Audio Capture Techniques for Augmented Reality*	*Equipment Considerations for Wildlife Recording*	*Dealing with Challenges of Live Sound Reinforcement*	*Microphone Techniques for Live Vocals*
S-9	**SLO-1**	*Overview of Digital Audio Workstations (DAWs)*	*Advanced Techniques in Microphone Placement*	*Parabolic Reflectors: Enhancing Directionality*	*Managing Stage Feedback and Monitor Mixes*	*Dealing with Challenges of Live Sound Reinforcement*
	SLO-2	*Recording Techniques and Best Practices*	*Advanced Techniques for Capturing Specific Sound Characteristics*	*Hydrophones: Capturing Underwater Sounds*	*Ensuring Proper Signal Flow and Patching*	*Managing Stage Feedback and Monitor Mixes*
S-10	**SLO-1**	*Capturing High-Quality Audio on Location*	*Hybrid Microphone Techniques*	*Ethical Considerations in Wildlife Recording*	*Best Practices for Live Recording Sessions*	*Ensuring Proper Signal Flow and Patching*
	SLO-2	*Studio Recording: Setup and Techniques*	*Combining Different Pickup Patterns*	*Conservation and Preservation Principles*	*Post-Processing Techniques for Live Recordings*	*Live Recording Sessions*
S-11	**SLO-1**	*Monitoring and Adjusting Sound Levels*	*Innovations in Immersive Audio Capture Technologies*	*Respect for Natural Habitats and Species*	*Mixing Live Recordings for Release*	*Post-Processing Techniques for Live Recordings*
	SLO-2	*Introduction to Sound Design*	*Creative Approaches to Stereo and Surround Sound Recording*	*Adhering to Local Regulations and Guidelines*	*Mastering Considerations for Live Albums*	*Mixing Live Recordings for Release*
S-12	**SLO-1**	*Foley Artistry: Techniques for Creating Realistic Sound Effects*	*Future Trends in Microphone Techniques*	*Field Recording: Successes and Challenges*	*Creative Applications of Live Music Recordings*	*Mastering Considerations for Live Albums*
	SLO-2	*Sound Effects Editing and Mixing*	*Future Trends in Immersive Audio Capture*	*Future Trends in Field Recording Technologies*	*Future Trends in Music Recording Technologies and Practices*	*Future Trends in Music Recording Technologies and Practices*

Unit 1:
Introduction to Audio Capture; Overview of Audio Capture; Importance of high-quality audio in various industries (film, music, podcasting, gaming, etc.); Evolution of audio capture technologies; Fundamentals of Sound; Properties of sound waves; Frequency, amplitude, and phase; Human auditory system and perception; Microphones and Transducers; Types of microphones: dynamic, condenser, ribbon, lavalier, shotgun, etc.; Polar patterns and their applications; Transducer technologies and their characteristics

Unit 2:
Microphone Techniques; Microphone Placement and Positioning; Techniques for capturing desired sound characteristics; Considerations for different recording environments (studio, field, live events, etc.); Avoiding common pitfalls (plosives, proximity effect, phase cancellation); Stereo and Surround Sound Recording; Stereo microphone techniques (XY, ORTF, MS, Blumlein); Surround sound formats and microphone arrays (5.1, 7.1, Ambisonics);
Immersive audio capture techniques for virtual reality and augmented reality.

Unit 3:
Field Recording Techniques - Location Sound Recording; Equipment considerations for field recording (portable recorders, wind protection, shock mounts, etc.); Techniques for capturing clean dialogue and natural ambience; Dealing with environmental challenges (wind, rain, background noise); Wildlife and Nature Recording; Techniques for capturing wildlife sounds in their natural habitats; Equipment considerations for nature recording (parabolic reflectors, hydrophones, etc.); Ethical considerations in wildlife recording.

Unit 4:
Music Recording Techniques - Studio Recording Setup; Equipment setup for recording studios (microphones, preamps, interfaces, etc.); Techniques for recording individual instruments and vocals; Creating a balanced mix during tracking; Live Music Recording - Equipment considerations for capturing live performances (multi-track recording, mixing consoles, etc.); Techniques for capturing the energy and dynamics of live music; Dealing with challenges of live sound reinforcement and recording.

Unit 5:
Specialty Recording Techniques - Foley and Sound Effects Recording; Techniques for creating and recording Foley sound effects; Equipment considerations for Foley studios (props, surfaces, etc.); Layering and editing techniques for creating realistic sound effects; ADR and Voiceover Recording; Techniques for recording automated dialogue replacement (ADR); Creating a controlled recording environment for voiceover work; Matching recorded dialogue with on-screen performances

Learning Resources	***Theory:*** 1. *An introduction to digital computer design by MR. Rajaraman, V* 2. *Computer basics and C programming By Mr. Rajaraman, V*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level 2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level 3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - VI

Course Code	UFS23603T	Course Name	Sound Designing and Aesthetic	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*FILM TECHNOLOGY*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the mastery in Sound Designing*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know about Sound Designing*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the purpose of Sound Designing and Aesthetics*																		
CLR-4 :	*To impart the fundamentals of Sound Designing*																		
CLR-5 :	*To learn the process of Sound Designing*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics in Sound Designing*	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	*Students would know the concept of Sound Designing*	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	*Students would gain knowledge about Sound Designing and Aesthetics*	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	*Students would learn fundamentals of Sound Designing*	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	*Students would learn to process of Sound Designing*	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	*Overview of Sound Design*	*Overview of Sound Design*	*Emotional Resonance in Sound Design*	*Aesthetic Considerations in Sound Composition*	*Introduction to Sound Design Aesthetics in Film*
	SLO-2	*Definition and Importance of Sound Design*	*Definition and Importance of Sound Design*	*Evoking Emotion through Sound*	*Musicality in Sound Design*	*Understanding Aesthetics in Sound Design*
S-2	SLO-1	*Role of Sound Design in Enhancing Storytelling*	*Role of Sound Design in Enhancing Storytelling*	*Psychological Effects of Sound on Emotions*	*Incorporating Musical Elements into Sound Design*	*Importance of Sound Design in Film Aesthetics*
	SLO-2	*Aesthetic Experience in Sound Design*	*Aesthetic Experience in Sound Design*	*Techniques for Eliciting Specific Emotional Responses*	*Utilizing Musical Motifs for Sonic Cohesion*	*Deconstructing Iconic Sound Design Moments in Cinema*
S-3	SLO-1	*Principles of Sound Aesthetics*	*Principles of Sound Aesthetics*	*Characterization through Sound*	*Collaborating with Composers for Aesthetic Harmony*	*Exemplary Films and Sound Design Aesthetics*
	SLO-2	*Subjectivity of Sound Perception*	*Subjectivity of Sound Perception*	*Developing Sonic Identities for Characters*	*Environmental Aesthetics*	*Sound Design Aesthetics in Specific Film Genres*
S-4	SLO-1	*Emotional Impact of Sound on Audiences*	*Emotional Impact of Sound on Audiences*	*Enhancing Character Depth and Narrative Arc with Sound*	*Capturing Sonic Qualities of Environments*	*Sound Design Techniques for Dramatic Impact*
	SLO-2	*Cultural and Contextual Influences on Sound Aesthetics*	*Cultural and Contextual Influences on Sound Aesthetics*	*Sound Symbolism and Semiotics*	*Enhancing Environmental Storytelling with Sound Design*	*Sound Design Techniques for Action and Thriller Genres*
S-5	SLO-1	*Historical Perspectives on Sound Design*	*Historical Perspectives on Sound Design*	*Exploring Symbolic Meanings of Sounds in Storytelling*	*Silence and Absence*	*Sound Design Techniques for Horror and Science Fiction Genres*

	SLO-2	*Evolution of Sound Design Aesthetics in Film*	*Evolution of Sound Design Aesthetics in Film*	*Leveraging Sound Semiotics for Abstract Concepts*	*Aesthetic Power of Silence and Negative Space*	*Exploring Sound Aesthetics in Interactive Media*
S-6	**SLO-1**	*Evolution of Sound Design Aesthetics in Theatre*	*Evolution of Sound Design Aesthetics in Theatre*	*Conveying Themes through Sound Symbolism*	*Strategic Use of Silence for Tension and Contrast*	*Sound Design Aesthetics in Video Games*
	SLO-2	*Evolution of Sound Design Aesthetics in Multimedia*	*Evolution of Sound Design Aesthetics in Multimedia*	*Emotional Sound Design in Film Scenes*	*Environmental Aesthetics in Film Soundscapes*	*Sound Design Aesthetics in Virtual Reality Experience*
S-7	**SLO-1**	*Pioneers in Sound Design: Contributions and Innovations*	*Pioneers in Sound Design: Contributions and Innovations*	*Characterization through Sound in Video Games*	*Creating Sonic Atmospheres for Different Environments*	*Sound Design Aesthetics in Interactive Installations*
	SLO-2	*Innovations in Film Sound Design*	*Innovations in Film Sound Design*	*Sound Symbolism in Experimental Art Installations*	*Cultural and Contextual Influences on Environmental Aesthetics*	*Techniques for Creating Adaptive Soundscapes*
S-8	**SLO-1**	*Innovations in Theatre Sound Design*	*Innovations in Theatre Sound Design*	*Sound Emotions in Multimedia Projects*	*Musical Integration in Sound Design*	*Techniques for Creating Responsive Sound Design*
	SLO-2	*Innovations in Multimedia Sound Design*	*Innovations in Multimedia Sound Design*	*Collaborative Approaches to Emotional Sound Design*	*Environmental Aesthetics in Game Soundtracks*	*Sound Design Aesthetic Principles to Projects*
S-9	**SLO-1**	*Recognizing Influential Figures in Sound Design History*	*Influential Figures in Sound Design History*	*Cultural and Contextual InflueSces on Sound Symbolism*	*Strategic Use of Silence in Audio Dramas*	*Integrating Sound Design Aesthetics into Creative Projects*
	SLO-2	*Impact of Technological Advancements on Sound Aesthetics*	*Impact of Technological Advancements on Sound Aesthetics*	*Sound Design as Narrative Tool: Enhancing Storytelling*	*Audience Perception of Environmental Aesthetics*	*Implementing Sound Design Aesthetics*
S-10	**SLO-1**	*Iconic Sound Design Moments in Film*	*Iconic Sound Design Moments in Film*	*Pushing Boundaries: Abstract Sound Design Concepts*	*Silence and Negative Space in Music Production*	*Applying Sound Design Aesthetics in Practice*
	SLO-2	*Landmark Sound Design in Theatre*	*Landmark Sound Design in Theatre*	*Sound Design Workshops: Experimenting with Emotional Resonance*	*Interactive Sound Design in VR*	*Refining Aesthetic Sensibilities in Sound Design*
S-11	**SLO-1**	*Revolutionary Sound Design in Multimedia*	*Revolutionary Sound Design in Multimedia*	*Societal and Environmental Themes in Sound Symbolism*	*Environmental Aesthetics in VR*	*Cultural and Contextual Influences on Sound Aesthetics*
	SLO-2	*Analyzing the Evolution of Sound Design Aesthetics*	*Evolution of Sound Design Aesthetics*	*Audience Perception and Interpretation of Sound Symbolism*	*Experimental Approaches to Sound Composition*	*Future Trends in Sound Design Aesthetics*
S-12	**SLO-1**	*Cultural and Societal Influences on Sound Design Trends*	*Cross-Cultural Perspectives on Sound Aesthetics*	*Future Directions in Sound Design*	*Future Trends in Sound Composition*	*Pushing Boundaries: Experimental Sound Design Aesthetics*
	SLO-2	*Cross-Cultural Perspectives on Sound Aesthetics*	*Future Trends in Sound Design Aesthetics*	*Evolving Emotional and Symbolic Trends*	*Innovations and Challenges*	*Ethical Considerations in Sound Design Aesthetics*

Unit I

Introduction to Sound Design Aesthetics - Overview of Sound Design; Definition and importance of sound design in various media; Role of Sound Design in enhancing storytelling and Aesthetic Experience; Principles of Sound Aesthetics - Understanding the subjective nature of sound perception; Exploring the emotional impact of sound on audiences; Recognizing the cultural and contextual influences on sound aesthetics. Historical Perspectives on Sound Design -Evolution of sound design aesthetics in film, theatre, and multimedia; Pioneers and innovators in the field of sound design.

Unit II

Elements of Sound Design Aesthetic - Sound Texture and Timbre; Exploring the richness and depth of sound textures; Utilizing timbral qualities to convey mood and atmosphere. Spatialization and Immersion - Creating immersive soundscapes through spatialization techniques; Using sound spatialization to enhance storytelling and aesthetic impact. Rhythm and Tempo -Harnessing rhythm and tempo to drive narrative pacing ; Creating dynamic tension and release through rhythmic patterns.

Unit III

Emotional Resonance in Sound Design - Evoking Emotion through Sound; Understanding the psychological effects of sound on emotions; Techniques for eliciting specific emotional responses through sound design. Characterization through Sound - Developing sonic identities for characters and environments; Using sound to enhance character depth and narrative arc. Sound Symbolism and Semiotics - Exploring the symbolic meanings of sounds in storytelling; Leveraging sound semiotics to convey abstract concepts and themes.

Unit IV

Aesthetic Considerations in Sound Composition - Musicality in Sound Design; Incorporating musical elements and motifs into sound design; Collaborating with composers to achieve sonic cohesion. Environmental Aesthetics - Capturing and representing the unique sonic qualities of different environments; Enhancing environmental storytelling through sound design; Silence and Absence; Understanding the aesthetic power of silence and negative space; Strategic use of silence to create tension, anticipation, and contrast

Unit V

Case Studies and Practical Applications - Analyzing Sound Design Aesthetics in Film; Deconstructing iconic sound design moments in cinema; Case studies of exemplary films that showcase sound design aesthetics; Sound Design for Interactive Media; Exploring sound aesthetics in video games, virtual reality, and interactive installations; Techniques for creating adaptive and responsive soundscapes; Practical Exercises and Projects; Applying sound design aesthetic principles to creative projects; Critique and feedback sessions to refine aesthetic sensibilitie

Learning Resources	***Theory:*** 1. *Sound Design by Mr.DAVID SONNENSCHEIN* 2. *Electronic Music And Sound Design by Mr. ALESSANDRO CIPRINI* 3. *Sound Design for Film by Mr. TIM HAARRISON* 4. *Sound design for beginners by Mr. SCREECH HOUSE*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level 2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level 3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER – VI

Course Code	UFT23D03L	Course Name	Short Film Making-I	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							0	0	8	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the mastery in Story & Scene for Short Film*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the different concept of Budget for Short Film*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
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*																		
Course Learning 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*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Budget for Short Film*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Shooting Script for Short Film*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Non-linear Video Editing*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Dubbing, Sound Effects & Mixing*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration (hour)		15
S-1 to S-8	SLO-1	*Writing a Synopsis for Short Film*
S-9 to S-16	SLO-1	*Create your own understanding for a short film story- I*
S-17 to S-24	SLO-1	*Create your own understanding for a short film story- II*
S-23 to S-32	SLO-1	*Writing Scene for Short Film- I*
S-33 to S-40	SLO-1	*Writing Scene for Short Film- II*
S-41 to S-48	SLO-1	*Preparing with Final Budget for Short Film- I*
S-49 to S-56	SLO-1	*Preparing with Final Budget for Short Film- II*
S-57 to S-64	SLO-1	*Draft a Dialogue for Short Film- I*
S-65 to S-72	SLO-1	*Draft a Dialogue for Short Film- II*
S-73 to S-80	SLO-1	*Write an original shooting script for short film- I*
S-81 to S-88	SLO-1	*Write an original shooting script for short film- II*
S-89 to S-96	SLO-1	*Working with the Non-linear Video Editing- I*
S-97 to S-104	SLO-1	*Working with the Non-linear Video Editing- II*
S-105 to S-112	SLO-1	*Write a draft on Dubbing, Sound Effects & Mixing- I*
S-113 to S-120	SLO-1	*Write a draft on Dubbing, Sound Effects & Mixing- II*

CLASS EXERCISE:

(Final Output 40 marks & 10 marks for Regularity & Discipline- Total- 50 Marks)

1. Writing a Synopsis for Short Film : 1 Weeks
   Minimum 1 class Works
2. Create your own understanding for a short film story : 2 Weeks
   Minimum 1 class Works
3. Writing Scene for Short Film : 2 Weeks
   Minimum 1 class Works
4. Preparing with Final Budget for Short Film : 2 Weeks
   Minimum 1 class Works
5. Draft a Dialogue for Short Film : 2 Weeks
   Minimum 1 class Works
6. Write a original shooting script for short film : 2 Weeks
   Minimum 1 class Works
7. Working with the Non-linear Video Editing : 2 Weeks
   Minimum 1 class Works
8. Write a draft on Dubbing, Sound Effects,Mixing and Final Output : 2 Weeks
   Minimum 1 class Works

Record Works:

1. Students must make ONE Short Film on any concept of their choice (Maximum 15 min)

(The students must submit a group project (maximum 5 in a group) in the digital form for the Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** *1. Kim Adelman (2017). Making it Big in Shorts: Shorter, Faster, Cheaper: The Ultimate Filmmaker's Guide to Short Films, Third Edition, Michael Wiese Productions, USA* *2. Clifford Thurlow and Max Thurlow (2013). Making Short Films: The Complete Guide from Script to Screen, Third Edition, Bloomsbury Academic, USA* *3. Sonja Schenk and Ben Long (2021). The Digital Filmmaking Handbook: Seventh Edition, Seventh Edition, Foreing Films Publishing, USA* *4. Edmond Levy (1994). Making a Winning Short: How to Write, Direct, Edit, and Produce a Short Film, First Edition, Holt Paperbacks, New York* ***5.** Steven Ascher and Edward Pincus (2012). The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age, Fifth Edition, Plume, USA.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - VI

Course Code	UFT23D04L	Course Name	Documentary Film Making- I	Course Category	D	Discipline Specific Elective Courses	L	T	P	O	C
							0	0	8	2	4

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

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	To provide the mastery in Documentary Making	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	To know the different Methodology in Documentary Film Making	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	To understand the purpose of Skills and Knowledge for Documentary Film making																		
CLR-4 :	To impart the fundamentals of Co ordination with Various fellow technician																		
CLR-5 :	To learn the importance of the documentary for the welfare of Society																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1 :	Students would learn the basics in Documentary Making	3	85	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-2 :	Students would know the Methodology in Documentary Film Making	3	80	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-3 :	Students would gain Skills and Knowledge for Documentary Film making	3	85	85	H	L	L	M	H	H	M	M	M	H	L	L	-	-	-
CLO-4 :	Students would learn fundamentals of Co ordination with Various fellow technician	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-
CLO-5 :	Students would learn to process of the documentary for the welfare of Society	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-

Duration (hour)		15
S-1 to S-8	SLO-1	*Research-I*
S-9 to S-16	SLO-1	*Research-II*
S-17 to S-24	SLO-1	*Naraation Style(Intreview,Presentor ,Observation,Narration Led)-I*
S-23 to S-32	SLO-1	*Naraation Style(Intreview,Presentor ,Observation,Narration Led)-II*
S-33 to S-40	SLO-1	*Three Act Structure(Setup,Development,Climax or resolution)-I*
S-41 to S-48	SLO-1	*Three Act Structure(Setup,Development,Climax or resolution)-II*
S-49 to S-56	SLO-1	*Three Act Structure(Setup,Development,Climax or resolution)-III*
S-57 to S-64	SLO-1	*Find your Crew-I*
S-65 to S-72	SLO-1	*Find your Crew-II*
S-73 to S-80	SLO-1	*Create Treatment-I*
S-81 to S-88	SLO-1	*Create Treatment-II*
S-89 to S-96	SLO-1	*Choose Camera Equipment*
S-97 to S-104	SLO-1	*Write a Paper Edit*
S-105 to S-112	SLO-1	*Start Shoot*
S-113 to S-120	SLO-1	*Market and Distribute*

CLASS EXERCISE:

{Final Output 40 marks & Regularity / Discipline = Total- 10 Marks) Total=50

1. *Research-I* : 3 Weeks

Minimum 1 class works

2. *Naraation Style(Intreview,Presentor ,Observation,Narration Led)* : 3 Weeks

Minimum 1 class works

3. *Three Act Structure(Setup,Development,Climax or resolution)* : 3 Weeks

Minimum 1 class works

4. *Create Treatment* : 3 Weeks

Minimum 1 class works

5. *Write a Paper Edit* : 3 Weeks

Minimum 1 class works

Record Works:

1. Submission of Documentary Film for 10 Minutes,Students Should Use only the Film Department Students for the Technical Skills

(The students must submit all the exercises as Record Work in the Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** 1. *Wolverton, Mike. How to make Documentary for Video and Film, United States, Gulf Pub. Co., Book Division, 1983.* 2. *Anthony Q. Artis, The Shut Up & Shoot Documentary Guide, Routledge, 2014* 3. *Barry Hampe, Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries, Holt Paperbacks, 2007*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - VI

Course Code	UFT23G04L	Course Name	Film Production Manual	Course Category	G	Generic Elective Courses	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*FILM TECHNOLOGY*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the Concept of creating manual*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To enable the students to Practicse of Writing manual*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the purpose of Manual*																		
CLR-4 :	*To impart the fundamentals of Manual*																		
CLR-5 :	*To learn the process of executing Manual*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the Concept of creating manual*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Manual*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge of Creative Manual*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Manual*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Manual*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration (hour)		15
S-1 to S-8	SLO-1	*Location Details*
S-9 to S-16	SLO-1	*Artist List*
S-17 to S-24	SLO-1	*Technicians List*
S-23 to S-32	SLO-1	*Synopsis*
S-33 to S-40	SLO-1	*Cinematography Style*
S-41 to S-48	SLO-1	*Equipments List*
S-49 to S-56	SLO-1	*Editing Software needed*
S-57 to S-64	SLO-1	*Editing Style*
S-65 to S-72	SLO-1	*Sound –Location recording, Different Mics Used*
S-73 to S-80	SLO-1	*Sound- Dubbing,Foley,Music*
S-81 to S-88	SLO-1	*Sound Design*
S-89 to S-96	SLO-1	*Mixing*
S-97 to S-104	SLO-1	*Titles creations*
S-105 to S-112	SLO-1	*Visual Effects softwares*
S-113 to S-120	SLO-1	*Virtual Production details*

CLASS EXERCISE:

Manual = 40 marks & Regularity & Discipline = Total- 50Marks

1. *Plot,Content* : 3 Weeks

Minimum 1 class works

2. *Cinematography Style* : 3 Weeks

Minimum 1 class works

3. *Editing Style* : 3 Weeks

Minimum 1 class works

4. *Location recording,* : 3 Weeks

Minimum 1 class works

5. *Titles creations* : 3 Weeks

Minimum 1 class works

Record Works:

Manual contains the Technical Details of the Short Film or Documentary that was Shot should be Submited with all the Technical Crew Members

(The students must submit all in the Book Format, which will be evaluated by the External Examiner)

Learning Resources	***Theory*** 1. *Steal Like an Artist by Austin Kleon* 2. *Making Movies by Sidney Lumet* **3.** *On Directing Film by David Mamet*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - VI

Course Code	UFT23P03T	Course Name	AD FILM MAKING THEORY	Course Category	IAPC	Community Outreach	L	T	P	O	C
							2	0	0	2	2

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*FILM TECHNOLOGY*	Data Book / Codes/Standards		Nil	

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the mastery in basics of Ad Film making*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the different concept of Ad Film making*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the purpose of Ad Film making*																		
CLR-4 :	*To impart the fundamentals of Ad Film making*																		
CLR-5 :	*To learn the process of Understanding Ad Film making*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Ad Film making*	*2*	*75*	*70*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Ad Script Writing*	*2*	*70*	*70*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Ad Film making*	*2*	*75*	*75*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Writing Film Reviews*	*2*	*70*	*70*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Understanding AD Industrial Format*	*2*	*70*	*70*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration (hour)		6	6	6	6	6
S-1	SLO-1	*Definition of advertising*	*Understanding Client Briefs*	*Introduction to Pre-production Planning for Ad Films*	*Introduction to Directing Talent and Crew*	*Introduction to Post-production and Distribution of Ad Films*
	SLO-2	*Importance of advertising in business*	*Interpreting Requirements in Client Briefs*	*Budgeting for Ad Film Productions: Cost Estimation Methods*	*The Role of the Director in Ad Filmmaking*	*Editing Strategies for Ad Films: Pacing and Rhythm*
S-2	SLO-1	*Historical overview of advertising*	*Identifying Target Audience in Client Briefs*	*Understanding the Pre-production Phase: Tasks and Responsibilities*	*Techniques for Working with Actors*	*Montage Techniques in Ad Film Editing*
	S LO-2	*The role of advertising in shaping consumer behavior*	*Case Studies of Target Audience Identification*	*Developing Effective Scheduling and Production Timelines*	*Introduction to Lighting Techniques*	*Effective Use of Transitions in Ad Films*
S-3	SLO-1	*Agency-client relationship*	*Introduction to Creative Brainstorming Techniques*	*Audition Processes for Ad Films*	*Advanced Cinematography*	*Overview of Color Grading in Post-production*
	SLO-2	*Types of advertising agencies*	*Mind Mapping for Idea Generation*	*Set Design Principles for Ad Films*	*Camera Movement for Dynamic Shots*	*Visual Enhancement Techniques in Ad Films*
S-4	SLO-1	*Roles within an advertising agency*	*Role-Playing for Creative Concept Exploration*	*Props Management in Ad Film Productions*	*Sound Design Fundamentals*	*Maintaining Brand Consistency through Color Grading*
	SLO-2	*Overview of key players (brands, agencies, media companies)*	*Storyboarding for Visual Concept Development*	*Integrating Locations and Sets in Ad Films*	*Importance of Audio in Ad Filmmaking*	*Distribution Strategies for Ad Films: TV Commercials*

S-5	**SLO-1**	*Definition and characteristics of ad films*	*Understanding Story Arcs in Creative Concepts*	*Managing Logistics in Pre-production*	*Visual Effects Overview*	*Online Platforms for Ad Film Distribution*
	SLO-2	*The power of storytelling in advertising*	*Developing Characters for Creative Narratives*	*Risk Management Strategies in Pre-production*	*Introduction to Visual Effects (VFX)*	*Social Media Advertising for Ad Films*
S-6	**SLO-1**	*Techniques used in ad film making (visual storytelling, music, emotion)*	*Creating Emotional Hooks in Creative Concepts*	*Effective Communication and Coordination in Pre-production*	*Creating CGI and Motion Graphics*	*Understanding Reach Metrics in Ad Campaigns*
	SLO-2	*Impact of ad films on brand awareness and product promotion*	*Utilizing Conflict in Creative Narratives*	*Legal and Permit Considerations for Locations*	*Basics of Computer-Generated Imagery (CGI)*	*Measuring Engagement in Ad Campaigns*

Unit 1:
Introduction to Advertising and Ad Film Making - Overview of the advertising industry: structure, key players, and trends; Role of ad films in marketing: creating brand awareness, promoting products/services; Evolution of advertising mediums: from print to digital, and the rise of social media; Ethical considerations in advertising: truth in advertising, social responsibility

Unit 2:
Creative Concept Development - Understanding client briefs: interpreting requirements, identifying target audience; Creative brainstorming techniques: mind mapping, role-playing, storyboarding; Crafting compelling narratives: story arcs, character development, emotional hooks; Incorporating brand identity: brand messaging, visual aesthetics, brand recall

Unit 3:
Pre-production Planning for Ad Films- Budgeting for ad film productions: cost estimation, resource allocation; Scheduling and production timelines: pre-production, production, post-production phases; Casting strategies: audition processes, casting directors, talent selection; Location scouting and set design: finding the right locations, set construction, props

Unit 4:
Production Techniques for Ad Films - Directing talent and crew: working with actors, communicating vision to crew members; Cinematography techniques: lighting setups, camera movements, shot composition; Sound design: capturing high-quality audio, using sound to enhance storytelling; Creating visual effects and animations: CGI, motion graphics, practical effects

Unit 5:
Post-production and Distribution of Ad Films - Editing strategies for ad films: pacing, montage, transitions; Color grading and visual enhancement: enhancing visual appeal, maintaining brand consistency; Distribution strategies: TV commercials, online platforms, social media advertising, Evaluating ad campaign effectiveness: measuring reach, engagement, ROI

Learning Resources	***Theory:*** 1. *"Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan* 3. *"The Advertising Concept Book: Think Now, Design Later" by Pete Barry* 4. *"Truth, Lies, and Advertising: The Art of Account Planning" by Jon Steel* 5. *"The Art of Client Service: The Classic Guide, Updated for Today's Marketers and Advertisers" by Robert Solomon* 6. *"Ogilvy on Advertising" by David Ogilvy*

Learning Assessment											
Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level 2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level 3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - VII

Course Code	UFT23701T	Course Name	Digital Film Making	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the mastery in Advanced Digital Film Making*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the different concept of Advanced Digital Film Making*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the purpose of Advanced Digital Film Making*																		
CLR-4 :	*To impart the fundamentals of Advanced Digital Film Making*																		
CLR-5 :	*To learn the process of Advanced Digital Film Making*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Advanced Digital Film Making*	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	*Students would know the concept of Advanced Digital Film Making*	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	*Students would gain knowledge about Advanced Digital Film Making*	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	*Students would learn fundamentals of Advanced Digital Film Making*	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	*Students would learn to process of Advanced Digital Film Making*	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	*Digital Filmmaking- Definition & Concept*	*Digital Camera- Definition &Concept*	*Tripod- Definition & Concept*	*Film Editing- Definition & Concept*	*Sound & Noise- Definition & Concept*
	SLO-2	*Digital filmmaking basics*	*Digital Camera basics*	*Tripod basics*	*Film editing basics*	*Sound & Noise basics*
S-2	SLO-1	*Film Production- Definition & Concept*	*Types of Digital Camera*	*Types of Tripod- Regular, MonoPod & Mini Tripod*	*Purpose & Stages of Film Editing*	*Sound & Human Ear*
	SLO-2	*Film production basics*	*Various digital camera*	*Various tripod*	*Function & phases of film editing*	*Human ear basics*
S-3	SLO-1	*Stages Film Production*	*Parts of Digital Camcorde*	*Tripod Heads- Definition & Concept*	*Techniques of Film Editing*	*Sound Wave & Types- Definition & Concept*
	SLO-2	*Phases of film production*	*Components of digital camcorder*	*Tripod head basics*	*Methods of film editing*	*Sound wave basics*
S-4	SLO-1	*Film Pre Production- Definition & Concept*	*Camera Image Sensor- Definition & Concept*	*Types of Tripod Heads*	*Linear Video Editing- Definition & Concept*	*Characteristics & Properties of Sound Wave*
	SLO-2	*Film pre production basics*	*Camera image sensor*	*Various tripod heads*	*Linear video editing basics*	*Uniqueness of sound wave*
S-5	SLO-1	*Importance of Film Pre-Production*	*Types of Camera Image Sensor- CCD & CMOS Sensor*	*Tripod Accessories- Definition & Concept*	*Principles of Linear Video EditingAssemble & Insert Edit*	*Cinema Sound & Elements- Definition & Concept*
	SLO-2	*Cinema Sound & Elements- Definition & Concept*	*Various camera image sensor*	*Tripod accessories basics*	*Values of linear video editing*	*Cinema sound basics*
S-6	SLO-1	*Stages of Film Pre Production*	*CCD Sensor- Definition & Concept*	*Different Tripod Accessories*	*Non-Linear Editing- Definition & Concept*	*Sound Recording & Types- Definition & Concept*
	SLO-2	*Phases of film pre production*	*CCD Sensor basics*	*Various tripod accessories*	*Non-linear editing basics*	*Sound recording basics*

S-7	**SLO-1**	*Film Scripting- Definition & Concept*	*CMOS Sensor- Definition & Concept*	*Jib Crane- Definition & Concept*	*Principles of Non-Linear Editing- Capture, Editing, Rendering, Output*	*Storage of Sound Technology*
	SLO-2	*Film scripting basics*	*CMOS sensor basics*	*Jib crane basics*	*Values of non-linear editing*	*Storing sound concept*
S-8	**SLO-1**	*Film Production Team- Definition & Concept*	*Image Resolution- Definition & Concept*	*Types of Jib Cranes*	*Film Splicing Editing- Definition & Concept*	*Monaural Sound- Definition & Concept*
	SLO-2	*Film production team basics*	*Image resolution basics*	*Various jib cranes*	*Film splicing editing basics*	*Monaural sound basics*
S-9	**SLO-1**	*Types of Film Production Team- I*	*Types of Image Resolution- UHD, SD, HD*	*Dolly Device- Definition & Concept*	*Principles of Film Splicing Editing- Tape Splicer, Cement Splicer*	*Stereo Sound- Definition & Concept*
	SLO-2	*Various of film production team- I*	*Various image resolution*	*Dolly device basics*	*Values of film splicing editing*	*Stereo sound basics*
S-10	**SLO-1**	*Types of Film Production Team- II*	*Digital Video File Formats- Definition & Concept*	*Types of Dolly Device*	*Color Correction- Definition & Concept*	*Dolby Digital Surround- Definition & Concept*
	SLO-2	*Various of film production team- II*	*Digital video film format basics*	*Various dolly device*	*Color correction basics*	*Dolby digital surround basics*
S-11	**SLO-1**	*Film Location Scouting- Definition & Concept*	*Codec- Definition & Concept*	*Non-Traditional Dolly Device*	*Process of Color Correction- Exposure, White Balance, ISO Noise, Contrast*	*Digital Theatre Systems (DTS)- Definition & Concept*
	SLO-2	*Film location scouting basics*	*Codec basics*	*Unusual dolly device*	*Procedure of color correction*	*Digital theatre system basics*
S-12	**SLO-1**	*Importance of Location Scouting*	*Types of Codec- H.264/AVC, Apple ProRes*	*Camera Stabilizer- Definition & Concept*	*Color Grading- Definition & Concept*	*Sony Dynamic Digital Sound- Definition & Concept*
	SLO-2	*Significantof location scouting*	*Various codec*	*Camera stabilizer basics*	*Color grading basics*	*Sony dynamic digital sound basics*

UNIT- I:

Digital Filmmaking- Definition & Concept; Film Production- Definition & Concept; Stages Film Production- Pre-Production, Production, Post-Production; Film Pre Production- Definition & Concept; Importance of Film Pre-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; Importance of Location Scouting; Process of Film Location Scouting; Film Budgeting- Definition & Concept; Importance of Film Budgeting; 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 Body, Camera Lens, Camera Lens Aperture, Camera Shutter, Image Sensor, Image Processor, Viewfinder, LCD Screen, Microphone Port, Menu Controls, Flash, Memory Card, Tripod Mount; Camera Image Sensor- Definition & Concept; Types of Camera Image Sensor- CCD & CMOS Sensor; CCD Sensor- Definition & Concept; CMOS Sensor- Definition & Concept; Image Resolution- Definition & Concept; Types of Image Resolution- UHD, SD, HD; Digital Video File Formats- Definition & Concept; Codec- Definition & Concept; Types of Codec- H.264/AVC, Apple ProRes; Video Compression- Definition & Concept; Types of Video Compression- Lossy Files, Lossless Files; Aspect Ratio- Definition & Concept; Understanding Aspect Ratio; Types of Aspect Ratio; Camera Accessories- Definition & Concept; Different Camera Accessories; Camera Cleaning Accessories Kit

UNIT- III:

Tripod- Definition & Concept; Types of Tripod- Regular, MonoPod & Mini Tripod; Tripod Heads- Definition & Concept; Types of Tripod Heads- Pistol Grip, Pan & Tilt, Ball and Gimbal Tripod Heads; Tripod Accessories- Definition & Concept; Different Tripod Accessories; 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 DeviceCinema Platform Dolly, Doorway Dolly, Slider, Tripod Dolly, Table Top Dolly; Non-Traditional Dolly Device- Wheelchair, Vehicle, Roller Skates, Onewheel, PVC Pipe Dolly, Butt/Pedestal Dolly, Tennis Ball Dolly; Camera stabilizerDefinition & Concept; Types of Camera Stabilizers- Handheld Stabilizers, 3-Axis Gimbal, Vest Stabilizer System; Choosing Camera Stabilizer; Steadicam- Definition & Concept; Operation of Steadicam; Drone Camera- Definition & Concept; Types of Drone Cameras- Multi Rotor Drones, Fixed Wing Drones, Single Rotor Helicopter, Fixed Wing Hybrid VTOL; Impact of Drone Camera; Spidercam- Definition & Concept; Technical Aspects of Spidercam- Flying area, Winches, Pulleys, Control Station, Camera; Working Process of Spidercam.

UNIT- IV:

Film Editing- Definition & Concept; Purpose of Film Editing; Stages of Film Editing- Logging, First Assembly, Rough Cut, First Cut, Fine Cut, Final Cut; Techniques of Film Editing- Continuity, Relational, Analytic, Montage; Types of Film Editing- Linear Video Editing, Non-Linear Video Editing, Film Splicing Editing; Linear Video Editing- Definition & Concept; Principles of Linear Video Editing- Assemble & Insert Edit; Non-Linear Editing- Definition & Concept; Principles of Non-Linear Editing- Capture, Editing, Rendering, Output; Film Splicing Editing- Definition & Concept; Principles of Film Splicing Editing- Tape Splicer, Cement Splicer; Color Correction- Definition & Concept; Process of Color Correction- Exposure, White Balance, ISO Noise, Contrast; Color Grading- Definition & Concept; Process of Color Grading- Shot Matching, Removing Objects, Shape Masks, Cinematic Looks; Computer Animation- Definition & Concept; Types of Animation- Traditional, 2D & 3D Animation; Computer-Generated Imagery (CGI)- Definition & Concept; Special Effects (SFX)- Definition & Concept; Compositing - Definition & Concept; Rotoscoping- Definition & Concept.

UNIT- V:

Sound- Definition & Concept; Noise- Definition & Concept; Sound & Human Ear; How sound travels; Sound Wave- Definition & Concept; Types of Sound Wave- Transverse and Longitudinal Wave; Characteristics of Sound WaveWavelength, Amplitude, Time-Period, Frequency and Velocity or Speed; Properties of Sound Wave- Pitch, Loudness, Tone; Cinema Sound- Definition & Concept; Elements of Cinema Sound- Music, Dialogue, Sound Effects, Ambient Noise, Soundtrack; Sound Recording- Definition & Concept; Types of Sound Recording- Mechanical, Magnetic, Optical System; Storage of Sound Technology- Analogue & Digital Signals; Evolution of Cinema Sound; Monaural SoundDefinition & Concept; Stereo Sound- Definition & Concept; Dolby Digital Surround- Definition & Concept; Digital Theater Systems (DTS)- Definition & Concept; Sony Dynamic Digital Sound (SDDS)- Definition & Concept; Audio FileDefinition & Concept; Types of Audio File- M4A Audio File Type, FLAC, MP3, MP4, WAV, WMA, AAC; Studio Acoustic- Definition & Concept; Microphones- Definition & Concept; Types of Microphones- Dynamic, Condenser, Ribbon microphones; Patterns of Microphones- Cardioid, Bi-directional, Omni-directional; Types of On-Screen Sound- Human Voice, Music & Sound Effects; Dubbing- Definition & Concept; Sound Editing & Mixing

Learning'Resources	***Theory:*** 1. *" The Ultimate Ai Reference Guide for Music"Bobby Owsinski. "* 2. *The Musician"s Al Book **by** Bobby Owsinski.* 3. *Artificial Intelligence by example by Denis Rothman*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level 2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level 3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

SEMESTER - VII

Course Code	UFS23D05L	Course Name	Advanced Sound Designing	Course Category	D	Discipline Specific Elective Courses	L	T	P	O	C
							0	0	8	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the advance sound designing Techniques and can make the Audio track Perfect*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the importance of Sound Design in any Audio Production*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the purpose of Sound design from mixing and Masteriing*																		
CLR-4 :	*To impart the Advanced Sound Designing Techniques*																		
CLR-5 :	*To learn the process of Sound Design to the Next Level*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the the advance sound designing Techniques and can make the Audio track Perfect*	3	85	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-2 :	*Students would know the importance of Sound Design in any Audio Production*	3	80	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-3 :	*Students would gain knowledge of the Advanced Sound Designing Techniques*	3	85	85	H	L	L	M	H	H	M	M	M	H	L	L	-	-	-
CLO-4 :	*Students would the Advanced Sound Designing Techniques*	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-
CLO-5 :	*Students would learn to process of Sound Design to the Next Level*	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-

Duration (hour)		15
S-1 to S-8	SLO-1	Know when to use gain staging - I
S-9 to S-16	SLO-1	Know when to use gain staging - II
S-17 to S-24	SLO-1	Know when to use gain staging - III
S-23 to S-32	SLO-1	Making Overall Sound more balance-I
S-33 to S-40	SLO-1	Making Overall Sound more balance-II
S-41 to S-48	SLO-1	Making Overall Sound more balance-III
S-49 to S-56	SLO-1	Experriment with Distortion- I
S-57 to S-64	SLO-1	Experriment with Distortion - II
S-65 to S-72	SLO-1	Use of Multiple layers in Your Track-I
S-73 to S-80	SLO-1	Use of Multiple layers in Your Track-II
S-81 to S-88	SLO-1	Using Of Equalizer- I
S-89 to S-96	SLO-1	Using Of Equalizer - II
S-97 to S-104	SLO-1	Using Of Equalizer - III
S-105 to S-112	SLO-1	Use of Reverb- I
S-113 to S-120	SLO-1	Use of Reverb - II

CLASS EXERCISE:

(OUTPUT = 40 marks & Regularity & Discipline = Total- 10 Marks)

1. Know when to use gain staging : 3 Weeks
   Minimum 1 class works
2. Overall Sound more balance: : 3 Weeks
   Minimum 1 class works
3. Experriment with Distortion : 3 Weeks
   Minimum 1 class works
4. Use of Multiple layers in Your : 3 Weeks
   Minimum 1 class works
5. Using Of Equalizer and Reverb : 3 Weeks
   Minimum 1 class works

Record Works:

1. Students Should Submit their individual Working Session of the Sound designing Project for 5 Minutes

(The students must submit all the exercises as Record Work in the Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** *1. The Bible By Ricviers* *2. 2.Priciples Of Game Audio Design By Jean Luc* *3. Sound For Film And Television By Tomlison Holman* *4. Practical Art Of Motion Picture Sound By David Lewis Yewdall*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - VII

Course Code	UFS23D06L	Course Name	Advanced Mixing Technique	Course Category	D	Discipline Specific Elective Courses	L	T	P	O	C
							0	0	8	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the mastery in Advanced Techniques in Mixing*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the boundaries for Mixing*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the Advanced Mixing Technique*																		
CLR-4 :	*To impart the Ceiling for Mixing Audio*																		
CLR-5 :	*To learn the process of Professional Mixing*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn Advanced Techniques in Mixing*	3	85	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-2 :	*Students would be Exploring the boundaries for Mixing*	3	80	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-3 :	*Students would gain knowledge Advanced Mixing Technique*	3	85	85	H	L	L	M	H	H	M	M	M	H	L	L	-	-	-
CLO-4 :	*Students would learn Ceiling for Mixing Audio*	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-
CLO-5 :	*Students would be abe to do Professional Mixing*	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-

Duration (hour)		15
S-1 to S-8	SLO-1	*Keeping Low frequencies in Check- I*
S-9 to S-16	SLO-1	*Keeping Low frequencies in Check - II*
S-17 to S-24	SLO-1	*In Balance-I*
S-23 to S-32	SLO-1	*In Balance- II*
S-33 to S-40	SLO-1	*Over tones- I*
S-41 to S-48	SLO-1	*Over tones - II*
S-49 to S-56	SLO-1	*Undertones- I*
S-57 to S-64	SLO-1	*Undertones- II*
S-65 to S-72	SLO-1	*Filters-I*
S-73 to S-80	SLO-1	*The Ceiling -which creats clear Mix- I*
S-81 to S-88	SLO-1	*The Ceiling -which creats clear Mix- II*
S-89 to S-96	SLO-1	*Premeditated Recording-I*
S-97 to S-104	SLO-1	*Premeditated Recording - II*
S-105 to S-112	SLO-1	*Lenghth*
S-113 to S-120	SLO-1	*Multiband processors*

CLASS EXERCISE:

(OUTPUT= 40 marks & Regularity & Discipline = Total- 10 Marks) Total=50

1. *Keeping Low frequencies in Check* : 3 Weeks
   Minimum 1 class works
2. *In Balance* : 3 Weeks
   Minimum 1 class works
3. *Over tones and UnderTones* : 3 Weeks
   Minimum 1 class works
4. *Filters* : 3 Weeks
   Minimum 1 class works
5. *The Ceiling -which creats clear Mix* : 3 Weeks
   Minimum 1 class works

Record Works:

1. Students Should Submit indidually the Session of Mix for a 5 Minutes Song of his Choice from a Multitrack Song files

(The students must submit in the Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** *1. The Art Of Mixing Practicals By David Gibson* *2. Mixing Secrets By Mike Senior 2nd Edition Presented Sound On Sound* *3. The Mixing Engineers Handbook By Bobby Owsinski* **4.** *Mixing And Mastering In The Box By Steve Savage*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - VII

Course Code	UFT23G05T	Course Name	STORY PITCHING	Course Category	G	Generic Elective Course	L	T	P	O	C
							4	0	0	2	4
Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil						
Course Offering Department	*Film Technology*	Data Book/Codes/Standards	Nil								

Course Learning Rationale (CLR): *The purpose of learning this course is to:*

		Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-1 :	*To provide the mastery in Story pitching*																		
CLR-2 :	*To know the different ways of story telling*																		
CLR-3 :	*To understand the process of story telling*																		
CLR-4 :	*To analyze the authenticity of the story*																		
CLR-5 :	*To learn the nuances of Narration*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the story telling craft*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the various elements of story telling*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about convincing the listener*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4 :	*Students would learn to analyze depth of the plot*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5 :	*Students would learn to develop story pitching skills*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Introduction to Idea Generation in Filmmaking*	*Introduction to Character Development*	*Plot Structure: Foundations of Storytelling*	*Immersive Settings: Creating Worlds That Engage Audiences*	
	SLO-2	*Effective Brainstorming Techniques for Film Ideas*	*Crafting Protagonist Profiles*	*Central Conflict: Driving the Narrative Forward*	*Setting Boundaries for the Narrative*	*Crafting Compelling Pitch Decks*
S-2	**SLO-1**	*Finding Inspiration: Sources and Strategies*	*Character Goals and Desires*	*Rising Action: Building Tension and Momentum*	*Cultural and Historical Contexts*	*Visual Strategies for Effective Presentations*
	SLO-2	*Exploring Themes in Film Conceptualization*	*Backstories for Depth*	*Twists and Surprises: Keeping Audiences Engaged*	*Designing the Physical Landscape of the World*	*Mastering Elevator Pitches*
S-3	**SLO-1**	*Adapting Existing Stories or Myths for Film*	*Character Arcs and Growth*	*Subplots: Adding Depth to the Story*	*Using Setting to Enhance Narrative Depth*	*The Art of Storytelling in Pitching*
	SLO-2	*Experimenting with Genre in Film Concepts*	*Complex Antagonists*	*Parallel Storylines: Creating Narrative Complexity*	*Balancing Realism and Fantasy*	*Adapting Pitches for Different Audiences*
S-4	**SLO-1**	*Crafting Elevator Pitches for Film Projects*	*Supporting Characters*	*Effective Pacing: Controlling the Flow of the Plot*	*Developing Believable Societies and Cultures*	*Incorporating Multimedia Elements*
	SLO-2	*Developing Loglines and Taglines for Films*	*Relationships and Dynamics*	*Exposition: Introducing Key Information*	*Political Systems and Power Structures*	*Creating Memorable Openings and Hooks*
S-5	**SLO-1**	*Understanding Market Trends in the Film Industry*	*Character Motivations*	*Action: Advancing the Plot Through Events*	*Exploring Different Time Periods or Eras*	*Navigating Q&A Sessions with Confidence*
	SLO-2	*Identifying Target Audiences for Film Projects*	*Flaws and Strengths*	*Climactic Moments: Resolving Tension and Drama*	*Incorporating Cultural Heritage into Stories*	*Iterating Pitches Based on Feedback*
S-6	**SLO-1**	*Defining the Core Message in Film Conceptualization*	*Diversity and Representation*	*Narrative Coherence: Ensuring Logical Progression*	*Evoking Mood and Atmosphere Through Setting*	*Building Confidence in Public Speaking*
	SLO-2	*Navigating Creative Constraints in Filmmaking*	*Internal Conflicts*	*Foreshadowing: Hinting at Future Events*	*Creating Realistic Built Environments*	*Networking Strategies for Filmmakers*

Duration(hour)		12	12	12	12	12
S-7	SLO-1	*Collaborative Storytelling Methods in Film Production*	*External Conflicts*	*Callbacks: Referencing Previous Plot Points*	*Reflecting Societal Structures Within the World*	*Pitching to Producers: Dos and Don'ts*
	SLO-2	*Harnessing Personal Experiences in Film Ideas*	*Archetypes and Tropes*	*Inciting Incidents: Setting the Story in Motion*	*Impacting Characters' Lives and Choices*	*Pitching to Actors and Talent*
S-8	SLO-1	*Incorporating Social Commentary in Film Conceptualization*	*Moral Dilemmas*	*Resolving Conflicts: Bringing Closure to Storylines*	*Adding Depth and Authenticity to Worldbuilding*	*Leveraging Online Platforms for Pitching*
	SLO-2	*Crafting Unique Premises for Film Projects*	*Memorable Traits*	*Non-linear Narrative Techniques: Playing with Chronology*	*Technology and Advancements*	*Learning from Rejection and Failure*
S-9	SLO-1	*Leveraging Cultural Influences in Film Conceptualization*	*Foils and Mirrors*	*Flashbacks: Exploring Characters' Past Experiences*	*Influencing the Mood and Tone of the Story*	*Celebrating Successes and Milestones*
	SLO-2	*Using Archetypes and Symbols in Film Ideas*	*Character Consistency*	*Flash-forwards: Hinting at Future Developments*	*Cultural Traditions and Customs*	*Developing a Personal Brand as a Filmmaker*
S-10	SLO-1	*Incorporating Technology Trends in Film Concepts*	*Growth vs. Change*	*Narrative Voice Perspective: Choosing the Right Point of View*	*Magical Systems and Supernatural Elements*	*Effective Communication with Crew and Collaborators*
	SLO-2	*Exploring Environmental Themes in Film Ideas*	*Transformational Moments*	*Red Herrings: Introducing False Leads and Clues*	*Enriching the World with Diverse Life Forms*	*Negotiation Skills for Filmmakers*
S-11	SLO-1	*Understanding Narrative Structures and Devices*	*Empathy and Relatability*	*Turning Points: Shifting the Direction of the Plot*	*Connecting Different Parts of the World*	*Pitching in High-pressure Environments*
	SLO-2	*Incorporating Emotional Resonance in Film Concepts*	*Across Genres*	*Subversion: Breaking Traditional Storytelling Conventions*	*Social and Cultural Evolution: Showing Changes Over Time*	*Creating Impactful Presentation Materials*
S-12	SLO-1	*Exploring the Psychological Depths of Characters*	*Ensemble Casts*	*Closure: Wrapping Up Loose Ends*	*Shaping the World's Political Landscape*	*The Role of Body Language in Pitching*
	SLO-2	*Crafting Memorable Endings for Film Projects*	*Crafting Unforgettable Characters*	*Impact: Creating Memorable Endings*	*Exploring the Impact of the Past on the Present*	*The Importance of Persistence and Resilience*

UNIT 1 IDEA GENERATION AND CONCEPTUALIZATION

Brainstorming techniques – Finding inspiration – Exploring themes – Adapting existing stories or myths – Experimenting with genre – Elevator pitches – Loglines and taglines – Market trends – Target Audience – Core message – Creative constraints – Collaborative storytelling methods – Harnessing personal experiences – social commentary – Crafting unique premises.

UNIT 2 CHARACTER DEVELOPMENT

Protagonist profiles – Character goals / desires – Backstories – Character arts and growth – complex antagonists – supporting actors – relationships and dynamics – character motivations – character flaws and strengths – ensuring diversity and representation – Internal and external conflicts – Archetypes and tropes – moral dilemmas – memorable character traits.

UNIT 3 PLOT CONSTRUCTION

Outlining plot structure – Central conflict – Rising action and tension – Twists and surprises – subplots and parallel storylines – effective pacing – exposition and action - climactic moments – Narrative coherence – foreshadowing and callbacks – inciting incidents – resolving conflicts – exploring non-linear narrative techniques – Flashback and Flash-forward – narrative voice perspective.

UNIT 4 WORLDBUILDING AND SETTING

Immersive settings – Creating rules and laws of the world – Cultural and historical contexts – Geographical mapping – Environmental storytelling – realism and fantasy – believable societies and cultures – Political systems and Power systems – time periods or eras – Folklore and mythology – Atmospheric descriptions.

UNIT 5 PRESENTATION AND DELIVERY

Pitch decks and Presentation materials – Visual aids – Elevator pitches – Storytelling techniques – Pitches to specific audiences – Multimedia elements – Hooks and openings – Handling Q&A sessions – Adjusting pitches based on feedback – Building confidence in public speaking – Networking and building connections – Pitching to different stakeholders (Producers, Actors, etc.,) – Online platforms for pitching – Celebrating and learning from rejections – Developing a successful personal brand as a storyteller.

Learning Resources	***Reference Books:*** *5. "PRE-VISualization: Preparing Films for Visual Effects" by Steve Wright (2011, Focal Press)* *6. "Pre-Vis: The Art of Pre-Visualization of Films, Games, and Animation" by Steven Lewis (2006, Titan Books)*	*9. "PRE-VIS for Film and Video Production: The Art of PRE-VISualizing a Story" by Michael D. Wagner (2015, Routledge)* *10. "The Pre-Visualization Process for Video, Film, and Media Production" by Weynand Wasserman (2010, Cengage Learning)* *11. "PRE-VISualization in Film and Animation" by Ron Ganbar (2011, Wiley)*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination (50% weightage)	
		CLA–1 (10%)		CLA–2 (10%)		CLA–3 (20%)		CLA–4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level 2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level 3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini - Projects, Case - Studies, Self - Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RMP* *Mr.V.Gajendran, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER - VII

Course Code	UFS23G06L	Course Name	Digital Mastering	Course Category	G	Generic Elective Course	L	T	P	O	C
							0	0	7	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the mastery in Mixing and Mastering*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the different concept of Mastering*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*To understand the purpose of Mastering*																		
CLR-4 :	*To impart the fundamentals of Mastering Technology*																		
CLR-5 :	*To learn the process of Mastering*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the Mixing and Mastering*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Mastering*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about the purpose of Mastering*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Mastering Technology*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Mastering*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration (hour)		15
S-1 to S-7	SLO-1	*Critical lisening-I*
S-8 to S-14	SLO-1	*Critical lisening-II*
S-15 to S-21	SLO-1	*Tonal balance-I*
S-22 to S-28	SLO-1	*Tonal balance-II*
S-29 to S-35	SLO-1	*Perspective-I*
S-36 to S-42	SLO-1	*Perspective-II*
S-43 to S-49	SLO-1	*Exploring the plug-ins-I*
S-50 to S-56	SLO-1	*Exploring the plug-ins-II*
S-57 to S-63	SLO-1	*Exploring the plug-ins-III*
S-64 to S-70	SLO-1	*Plugin Nectar Optical Mode-I*
S-71 to S-77	SLO-1	*Digital Mastering*
S-78 to S-84	SLO-1	*Multiband Compression*
S-85 to S-91	SLO-1	VU or a LUFS meter
S-92 to S-98	SLO-1	Distortion and Harmonic Generation
S-99 to S-105	SLO-1	Limiting and Metering

CLASS EXERCISE:

OUTPUT= 40 marks & 10 marks for Regularity & Discipline = Total- 50 Marks)

1. *Critical lisening* : 1 Week

Minimum 1 class Works

2. *Tonal balance* : 2 Weeks

Minimum 1 class works

3. *Perspective* : 2 Weeks

Minimum 1 class works

4. *Exploring the plug-ins* : 2 Weeks

Minimum 1 class works

5. *Plugin Nectar Optical Mode* : 2 Weeks

Minimum 1 class works

6. VU or a LUFS meter : 2 Weeks

Minimum 1 class works

7. Limiting and Metering : 2 Weeks

Minimum 1 class works

8. *Multiband Compression* : 2 Weeks

Minimum 1 class works

Record Works:

1. Students must make ONE Song stereo Mastering with the Session on any genre (Maximum 5 min)

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

Learning Resources	***Practical:*** 1. *Audio Mastering Secrets By John Rogers* 2. *The Mastering Engineers Hand Book By Bobby Owsinki* 3. *Mastering Multiband Compression By Nathan Nyquist* 4. *Mastering Audio –The Art &Science By Bob Katz* 5. *Major Label Mastering-By Evren Goknar*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP* *Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER - VII

Course Code	UFT23P04L	Course Name	Internship - III	Course Category	IAPC	Internship/Apprenticeship / Project/Community Outreach	L	T	P	O	C
							0	0	0	0	2

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To acquire the basic knowledge of media industry*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To understand the working atmosphere of media industry*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
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*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the media industry practically*	*3*	*90*	*90*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-2 :	*Students would gain knowledge of media field circumstances*	*3*	*85*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-3 :	*Students would know various designations and various media setup*	*3*	*90*	*90*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-4 :	*Students would gain knowledge about film & TV industry*	*3*	*85*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-
CLO-5 :	*Students would be proficient in the media field*	*3*	*80*	*80*	*H*	*M*	*H*	*M*	*H*	*H*	*M*	*M*	*L*	*H*	*M*	*L*	-	-	-

The student will undergo a two-week internship during the summer vacation after the end of the VI 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 VI 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 %

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - VII

Course Code	*UFT23P05L*	Course Name	AD Film Making Practical	Course Category	IAPC	Project Phase- I	L	T	P	O	C
							0	0	8	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*To provide the mastery in basics of Ad Film*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*To know the different concept of Visual Communication*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
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*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Ad Film*	*3*	*85*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Visual Communication*	*3*	*80*	*80*	*H*	*L*	*L*	*M*	*H*	*M*	*M*	*M*	*M*	*H*	*L*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Perception and Illusion*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Symbolism*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Ideation, Creativity, and Innovation*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration (hour)		15
S-1 to S-8	SLO-1	*Writing a concept for Ad Film*
S-9 to S-16	SLO-1	*Create your own understanding for a short film story- I*
S-17 to S-24	SLO-1	*Create your own understanding for a short film story- II*
S-23 to S-32	SLO-1	*Writing Scene for Short Film- I*
S-33 to S-40	SLO-1	*Writing Scene for Short Film- II*
S-41 to S-48	SLO-1	*Preparing with Final Budget for Short Film- I*
S-49 to S-56	SLO-1	*Preparing with Final Budget for Short Film- II*
S-57 to S-64	SLO-1	*Draft a Dialogue for Short Film- I*
S-65 to S-72	SLO-1	*Draft a Dialogue for Short Film- II*
S-73 to S-80	SLO-1	*Write an original shooting script for short film- I*
S-81 to S-88	SLO-1	*Write an original shooting script for short film- II*
S-89 to S-96	SLO-1	*Working with the Non-linear Video Editing- I*
S-97 to S-104	SLO-1	*Working with the Non-linear Video Editing- II*
S-105 to S-112	SLO-1	*Write a draft on Dubbing, Sound Effects & Mixing- I*
S-113 to S-120	SLO-1	*Write a draft on Dubbing, Sound Effects & Mixing- II*

CLASS EXERCISE:

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

1. Writing a Synopsis for Short Film : 1 Week
   Minimum 1 class Works
2. Create your own understanding for a short film story : 2 Weeks
   Minimum 1 class Works
3. Writing Scene for Short Film : 2 Weeks
   Minimum 1 class Works
4. Preparing with Final Budget for Short Film : 2 Weeks
   Minimum 1 class Works
5. Draft a Dialogue for Short Film : 2 Weeks
   Minimum 1 class Works
6. Write an original shooting script for short film : 2 Weeks
   Minimum 1 class Works
7. Working with the Non-linear Video Editing : 2 Weeks
   Minimum 1 class Works
8. Write a draft on Dubbing, Sound Effects & Mixing : 2 Weeks
   Minimum 1 class Works

Record Works:

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

(The students must submit the group project (maximum 5 in a group) in the digital form for the Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** 1. *Kim Adelman (2017). Making it Big in Shorts: Shorter, Faster, Cheaper: The Ultimate Filmmaker's Guide to Short Films, Third Edition, Michael Wiese Productions, USA* 2. *Clifford Thurlow and Max Thurlow (2013). Making Short Films: The Complete Guide from Script to Screen, Third Edition, Bloomsbury Academic, USA* 3. *Sonja Schenk and Ben Long (2021). The Digital Filmmaking Handbook: Seventh Edition, Seventh Edition, Foreing Films Publishing, USA* 4. *Edmond Levy (1994). Making a Winning Short: How to Write, Direct, Edit, and Produce a Short Film, First Edition, Holt Paperbacks, New York* 5. *Steven Ascher and Edward Pincus (2012). The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age, Fifth Edition, Plume, USA.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember / Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply / Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate / Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - VIII

Course Code	UFS23702T	Course Name	Surround Sound Technology	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	To provide the mastery in basics of Surround Sound Technology	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	To know the different concept of Stereo and Surround	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	To understand the delivering of immersive audio of Varieties of Spaces																		
CLR-4 :	To impart the fundamentals of using real time renderer of Room acoustics																		
CLR-5 :	To learn the process of surround sound mixing in live Broadcasting																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1 :	Students would learn the basics of Surround Sound Technology	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	Students would know the concept of Stereo and Surround	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	Students would gain knowledge in the delivering of immersive audio of Varieties of Spaces	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	Students would learn fundamentals of using real time renderer of Room acoustics	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	Students would learn to process of surround sound mixing in live Broadcasting	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	Evolution of Audio in Film	Introduction to Surround Sound Production Process	Introduction to Surround Sound Mixing Principles	Introduction to Dolby Atmos: Object-Based Audio Format	Introduction to Surround Sound Delivery
	SLO-2	Significance of Surround Sound in Filmmaking	Pre-production Planning for Surround Sound Projects	Panning Techniques for Spatial Audio	Evolution of Immersive Audio Technologies	Playback Systems for Surround Sound: Theaters
S-2	SLO-1	Principles of Spatial Audio	Overview of Surround Sound Recording Techniques	Localization in Surround Sound Mixing	Principles of Object-Based Audio Reproduction	Playback Systems for Surround Sound: Home Theaters
	SLO-2	Realism Through Spatial Audio Design	Multichannel Audio Capture in Field Recording	Spatialization: Creating Immersive Soundscapes	Dolby Atmos: Revolutionizing Sound in Cinema	Playback Systems for Surround Sound: Streaming Platforms
S-3	SLO-1	Introduction to Stereo Sound	On-set Surround Sound Recording Practices	Understanding Surround Sound Channels	Understanding Object-Based Mixing in Dolby Atmos	Overview of Surround Sound Delivery Formats
	SLO-2	Understanding 5.1 Surround Sound	Principles of Surround Sound Editing	Assigning Audio to Specific Surround Sound Channels	Mixing in Dolby Atmos	Understanding DCP (Digital Cinema Package)
S-4	SLO-1	Advancements in 7.1 Surround Sound	Synchronization Techniques for Multichannel Audio	Optimizing Spatial Imaging in Surround Sound Mixes	Rendering Process in Dolby Atmos Production Workflow	Blu-ray and DVD Surround Sound Specifications
	SLO-2	Dolby Atmos: Audio Revolution	Session Setup Considerations for Surround Sound Editing	Creating Depth in Surround Sound Mixes	Integration of Height Channels in Dolby Atmos	Surround Sound Delivery for Streaming Formats
S-5	SLO-1	Exploring DTS:X and Auro-3D	Understanding Surround Sound Mixing Consoles	Immersion Techniques in Surround Sound Mixing	Creating Vertical Soundscapes for Realism and Immersion	Quality Control in Surround Sound Delivery
	SLO-2	Case Studies in Surround Sound	Introduction to Digital Audio Workstations (DAWs)	Front Channel Strategies in Spatial Audio Mixing	Dolby Atmos Speaker Setup and Configuration	Monitoring Surround Sound Consistency

S-6	**SLO-1**	*Iconic Scenes Analysis*	*Multichannel Audio Mixing in DAW Environments*	*Rear Channel Strategies in Spatial Audio Mixing*	*Optimizing Room Acoustics for Dolby Atmos*	*Ensuring Compatibility Across Playback Environments*
	SLO-2	*Surround Sound in Horror Films*	*Navigation and Interface Overview of Surround Sound DAWs*	*Overhead Channel Utilization in Surround Sound Mixes*	*Case Study: Analyzing Films Mixed in Dolby Atmos*	*Challenges in Surround Sound Delivery*
S-7	**SLO-1**	*Emotional Impact in Drama and Romance*	*Introduction to Surround Sound Mastering Techniques*	*Hands-on Exercise: Multichannel Audio Mixing Basics*	*Creative Possibilities with Dolby Atmos for Sound Designers*	*Case Studies: Successful Surround Sound Implementations*
	SLO-2	*Dynamic Soundscapes in Sci-Fi and Fantasy*	*Quality Control and Testing in Surround Sound Mastering*	*Introduction to Surround Sound Panning Tools*	*Immersive Audio in Gaming: Dolby Atmos for Interactive Experiences*	*Industry Standards for Surround Sound Delivery*
S-8	**SLO-1**	*Surround Sound in Documentaries*	*Incorporating Surround Sound into Film Production Pipelines*	*Automation Techniques for Spatial Audio Mixing*	*Dolby Atmos in Live Performance and Events*	*Innovations in Surround Sound Delivery Technologies*
	SLO-2	*Animation and Surround Sound*	*Case Study: Surround Sound Production Workflow in Action*	*Practical Application: Mixing Surround Sound for Film Scenes*	*Dolby Atmos Music: Enhancing the Listening Experience*	*Emerging Surround Sound Formats*
S-9	**SLO-1**	*Advancements in 7.1 Surround Sound*	*Professional Insights on Surround Sound Production*	*Analyzing Surround Sound Mixes in Film Trailers*	*Dolby Atmos Home Theater Systems: Bringing Cinema to Home*	*Future Trends in Surround Sound Technology*
	SLO-2	*Cultural Significance of Surround Sound*	*Surround Sound Recording Techniques*	*Spatial Audio Mixing in Action Films*	*Dolby Atmos in Virtual Reality: Spatial Audio for VR Content*	*Dolby Atmos Delivery Strategies*
S-10	**SLO-1**	*Audience Perception and Experience*	*Multichannel Audio Editing and Mixing*	*Digital & Analog Consoles For Multi+ Calibration-III*	*Industry Professionals Discuss Dolby Atmos*	*DTS:X Delivery Methods*
	SLO-2	*Interactive Surround Sound Demonstration*	*Collaborative Surround Sound Production Exercise*	*Mixing Surround Sound for Immersive Experiences*	*Dolby Atmos Mixing Techniques*	*Auro-3D Delivery Considerations*
S-11	**SLO-1**	*Future Trends in Audio Technology*	*Critique and Feedback Session on Student Projects*	*Group Project: Collaborative Spatial Audio Mixing Exercise*	*Group Project: Collaborative Dolby Atmos Mixing Exercise*	*Next-Generation Surround Sound Delivery Platforms*
	SLO-2	*Guest Speaker Panel on Surround Sound*	*Film Screening: Analyzing Surround Sound in Featured Films*	*Critique and Feedback Session on Student Mixes*	*Critique and Feedback Session on Dolby Atmos Mixes*	*Industry Professionals Discuss Surround Sound Delivery*
S-12	**SLO-1**	*Practical Mixing Techniques Workshop*	*Future Trends in Surround Sound Production Technology*	*Film Screening: Analyzing Spatial Audio in Featured Films*	*Film Screening: Analyzing Dolby Atmos Soundtracks in Featured Films*	*Surround Sound Delivery Techniques*
	SLO-2	*Film Screening with Advanced Surround Sound*	*Collaborative Surround Sound Production Exercise*	*Future Trends in Spatial Audio Mixing Technology*	*Future Trends in Immersive Audio Technologies*	*Developing a Surround Sound Delivery Plan*

UNIT I:
Introduction to Surround Sound - Overview of surround sound technology: its history, evolution, and significance in film; Understanding the principles of spatial audio: creating immersive soundscapes and enhancing realism;Introduction to surround sound formats: stereo, 5.1, 7.1, Dolby Atmos, DTS:X, and Auro-3D; Case studies: analyzing iconic film scenes and their use of surround sound technology to enhance storytelling.

UNIT II:
Surround Sound Production Workflow - Overview of the surround sound production process: pre-production, recording, editing, mixing, and mastering; Introduction to surround sound recording techniques: capturing multichannel audio in the field and on set; Workflow considerations for post-production: organizing audio tracks, synchronization, and session setup.
Introduction to surround sound mixing consoles and digital audio workstations (DAWs) for multichannel audio mixing.

UNIT III:
Spatial Audio Mixing Techniques - Principles of surround sound mixing: panning, localization, and spatialization; Understanding surround sound channels: assigning audio to specific channels for optimal spatial imaging; Techniques for creating depth and immersion in surround sound mixes: utilizing front, rear, and overhead channels; Hands-on exercises: mixing multichannel audio for film scenes and trailers using surround sound panning tools and automation.

UNIT IV:
Dolby Atmos and Immersive Audio - Introduction to Dolby Atmos: the object-based audio format for immersive sound reproduction; Understanding the Dolby Atmos production workflow: object-based mixing, panning, and rendering; Integration of height channels: creating vertical soundscapes for enhanced realism and immersion.; Case studies: analyzing films mixed in Dolby Atmos and the creative possibilities it offers for sound designers and filmmakers.

UNIT V:

Surround Sound Implementation and Delivery Techniques for delivering surround sound mixes to different playback systems: theaters, home theaters, and streaming platforms; Understanding delivery formats and specifications: DCP (Digital Cinema Package), Blu-ray, DVD, and streaming formats; Quality control and monitoring: ensuring consistency and compatibility across different playback environments; Future trends in surround sound technology: emerging formats, technologies, and industry standards.

Learning Resources	***Theory:*** 1. *Surround Sound by Tomlinson Holman* 2. *Surround sound up and Running 2nd Edition by Tomlinson Holman* 3. *Thre Art os science of Surround and Stereo by Pfanzagl-cardene*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level 2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level 3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

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		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - VIII

Course Code	UFT23D07L	Course Name	Documentary Film Making - II	Course Category	D	Discipline Specific Elective Courses	L	T	P	O	C
							0	0	16	2	8

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

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	To provide the mastery in Documentary Making	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	To know the different Methodology in Documentary Film Making	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	To understand the purpose of Skills and Knowledge for Documentary Film making																		
CLR-4 :	To impart the fundamentals of Co ordination with Various fellow technician																		
CLR-5 :	To learn the importance of the documentary for the welfare of Society																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1 :	Students would learn the basics in Documentary Making	3	85	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-2 :	Students would know the Methodology in Documentary Film Making	3	80	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-3 :	Students would gain Skills and Knowledge for Documentary Film making	3	85	85	H	L	L	M	H	H	M	M	M	H	L	L	-	-	-
CLO-4 :	Students would learn fundamentals of Co ordination with Various fellow technician	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-
CLO-5 :	Students would learn to process of the documentary for the welfare of Society	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-

Duration (hour)		15
S-1 to S-16	SLO-1	*Research-I*
S-17 to S-31	SLO-1	*Research-II*
S-32 to S-47	SLO-1	*Naraation Style(Intreview,Presentor ,Observation,Narration Led)-I*
S-48 to S-63	SLO-1	*Naraation Style(Intreview,Presentor ,Observation,Narration Led)-II*
S-64 to S-79	SLO-1	*Three Act Structure(Setup,Development,Climax or resolution)-I*
S-80 to S-96	SLO-1	*Three Act Structure(Setup,Development,Climax or resolution)-II*
S-97 to S-112	SLO-1	*Three Act Structure(Setup,Development,Climax or resolution)-III*
S-113 to S-128	SLO-1	*Find your Crew-I*
S-129 to S-144	SLO-1	*Find your Crew-II*
S-145 to S-160	SLO-1	*Create Treatment-I*
S-161 to S-176	SLO-1	*Create Treatment-II*
S-177 to S-193	SLO-1	*Choose Camera Equipment*
S-194 to S-209	SLO-1	*Write a Paper Edit*
S-210 to S-225	SLO-1	*Start Shoot*
S-226 to S-240	SLO-1	*Market and Distribute*

CLASS EXERCISE:

{Final Output 40 marks & Regularity / Discipline = Total- 10 Marks) Total=50

1. *Research-I* : 3 Weeks

Minimum 1 class works

2. *Naraation Style(Intreview,Presentor ,Observation,Narration Led)* : 3 Weeks

Minimum 1 class works

3. *Three Act Structure(Setup,Development,Climax or resolution)* : 3 Weeks

Minimum 1 class works

4. *Create Treatment* : 3 Weeks

Minimum 1 class works

5. *Write a Paper Edit* : 3 Weeks

Minimum 1 class works

Record Works:

1. Submission of Documentary Film for 15 Minutes,Students Should Use only the Film Department Students for the Technical Skills

(The students must submit all the exercises as Record Work in the Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** 1. *Wolverton, Mike. How to make Documentary for Video and Film, United States, Gulf Pub. Co., Book Division, 1983.* 2. *Anthony Q. Artis, The Shut Up & Shoot Documentary Guide, Routledge, 2014* 3. *Barry Hampe, Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries, Holt Paperbacks, 2007*

Learning Assessment											
Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (50% weightage)**								**Final Examination (50% weightage)**	
		CLA – 1 (10%)		**CLA – 2 (10%)**		**CLA – 3 (20%)**		**CLA – 4 (10%) #**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER – VIII

Course Code	UFT23D08L	Course Name	Short Film Making-II	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							0	0	16	2	8

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

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	To provide the mastery in Story & Scene for Short Film	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	To know the different concept of Budget for Short Film	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
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																		
Course Learning 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	3	85	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-2 :	Students would know the concept of Budget for Short Film	3	80	80	H	L	L	M	H	M	M	M	M	H	L	M	-	-	-
CLO-3 :	Students would gain knowledge about Shooting Script for Short Film	3	85	85	H	L	L	M	H	H	M	M	M	H	L	L	-	-	-
CLO-4 :	Students would learn fundamentals of Non-linear Video Editing	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-
CLO-5 :	Students would learn to process of Dubbing, Sound Effects & Mixing	3	80	80	H	L	L	H	H	H	L	M	M	M	L	L	-	-	-

Duration (hour)		15
S-1 to S-16	SLO-1	Writing a Synopsis for Short Film
S-17 to S-31	SLO-1	Create your own understanding for a short film story- I
S-32 to S-47	SLO-1	Create your own understanding for a short film story- II
S-48 to S-63	SLO-1	Writing Scene for Short Film- I
S-64 to S-79	SLO-1	Writing Scene for Short Film- II
S-80 to S-96	SLO-1	Preparing with Final Budget for Short Film- I
S-97 to S-112	SLO-1	Preparing with Final Budget for Short Film- II
S-113 to S-128	SLO-1	Draft a Dialogue for Short Film- I
S-129 to S-144	SLO-1	Draft a Dialogue for Short Film- II
S-145 to S-160	SLO-1	Write an original shooting script for short film- I
S-161 to S-176	SLO-1	Write an original shooting script for short film- II
S-177 to S-193	SLO-1	Working with the Non-linear Video Editing- I
S-194 to S-209	SLO-1	Working with the Non-linear Video Editing- II
S-210 to S-225	SLO-1	Write a draft on Dubbing, Sound Effects & Mixing- I
S-226 to S-240	SLO-1	Write a draft on Dubbing, Sound Effects & Mixing- II

CLASS EXERCISE:

(Final Output 40 marks & 10 marks for Regularity & Discipline- Total- 50 Marks)

1. Writing a Synopsis for Short Film : 1 Weeks

Minimum 1 class Works

2. Create your own understanding for a short film story : 2 Weeks

Minimum 1 class Works

3. Writing Scene for Short Film : 2 Weeks

Minimum 1 class Works

4. Preparing with Final Budget for Short Film : 2 Weeks

Minimum 1 class Works

5. Draft a Dialogue for Short Film : 2 Weeks

Minimum 1 class Works

6. Write a original shooting script for short film : 2 Weeks

Minimum 1 class Works

7. Working with the Non-linear Video Editing : 2 Weeks

Minimum 1 class Works

8. Write a draft on Dubbing, Sound Effects,Mixing and Final Output : 2 Weeks

Minimum 1 class Works

Record Works:

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

(The students must submit a group project (maximum 5 in a group) in the digital form for the Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** 1. *Kim Adelman (2017). Making it Big in Shorts: Shorter, Faster, Cheaper: The Ultimate Filmmaker's Guide to Short Films, Third Edition, Michael Wiese Productions, USA* 2. *Clifford Thurlow and Max Thurlow (2013). Making Short Films: The Complete Guide from Script to Screen, Third Edition, Bloomsbury Academic, USA* 3. *Sonja Schenk and Ben Long (2021). The Digital Filmmaking Handbook: Seventh Edition, Seventh Edition, Foreing Films Publishing, USA* 4. *Edmond Levy (1994). Making a Winning Short: How to Write, Direct, Edit, and Produce a Short Film, First Edition, Holt Paperbacks, New York* 5. *Steven Ascher and Edward Pincus (2012). The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age, Fifth Edition, Plume, USA.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP* *Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER - VIII

Course Code	UFT23G07T	Course Name	Film Festivals and Awards	Course Category	G	Generic Elective Courses	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	To provide the mastery in basics of Aesthetics	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	To know the different concept of Beauty	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	To understand the purpose of Media Aesthetics																		
CLR-4 :	To impart the fundamentals of Two Dimension Space																		
CLR-5 :	To learn the process Fourth Dimension Space & Staging																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1 :	Students would learn the basics of Aesthetics	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	Students would know the concept of Beauty	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	Students would gain knowledge about Media Aesthetics	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	Students would learn fundamentals of Two Dimension Space	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	Students would learn to process Fourth Dimension Space & Staging	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Introduction to Film Festivals: Definition and Significance	Introduction to International Film Festivals	Introduction to Indian Film Festivals	Introduction to International Film Awards	Introduction to Indian Film Awards
	SLO-2	Historical Overview of Film Festivals	Overview of Major International Film Festivals	Overview of Prominent Indian Film Festivals	Major International Film Awards: Academy Awards	Major Indian Film Awards: National Film Awards
S-2	SLO-1	Impact of Film Festivals on the Film Industry	Cannes Film Festival: History and Significance	History of International Film Festival of India	Major International Film Awards: Golden Globe Awards	Major Indian Film Awards: Filmfare Awards
	SLO-2	Evolution of Film Festivals in the Digital Age	Berlin International Film Festival: History and Significance	Significance of International Film Festival of India	Major International Film Awards: BAFTA Awards	Major Indian Film Awards: IIFA Awards
S-3	SLO-1	Economic Impact of Film Festivals on Host Cities	Venice Film Festival: History and Significance	Mumbai Film Festival: History and Significance	Analysis of Award Categories and Nomination Processes	Award Categories and Winners in Indian Film Awards
	SLO-2	Cultural Impact of Film Festivals on Host Cities	Selection Criteria for International Film Festivals	Kerala Film Festival: History and Significance	Impact of International Film Awards on Filmmakers and Industry	Cultural Significance of Indian Film Awards
S-4	SLO-1	Role of Film Festivals in Promoting Independent Cinema	Categories of International Film Festivals	Regional Film Festivals in India	Controversies and Criticisms Surrounding International Film Awards	Social Relevance of Indian Film Awards
	SLO-2	Role of Film Festivals in Promoting International Cinema	Films Premiered at International Film Festivals	Significance of Regional Film Festivals in Promoting Local Cinema	Evolution and Trends in International Film Awards	Films that have Won Prestigious Indian Film Awards-II

S-5	**SLO-1**	*Introduction to Film Awards: Definition and Significance*	*Trends in International Film Festivals: Diversity and Inclusion*	*Role of Short Film Festivals in Promoting Emerging Filmmakers*	*Economic and Cultural Significance of International Film Awards*	*Analysis of the Evolution of Indian Film Awards*
	SLO-2	*Historical Overview of Film Awards*	*Trends in International Film Festivals: Emerging Filmmaking Styles*	*Impact of Short Film Festivals on the Indian Film Industry*	*Future Directions in International Film Awards*	*Impact of Indian Film Awards on Indian Cinema*
S-6	**SLO-1**	*Impact of Film Awards on the Film Industry*	*Themes Explored in International Film Festivals*	*Challenges Faced by Indian Film Festivals*	*Strategies for Filmmakers in Navigating International Film Awards*	*Comparing Major Indian Film Awards*
	SLO-2	*Evolution of Film Awards in the Digital Age*	*Exploration of Cannes Film Festival's Influence*	*Opportunities for Growth in Indian Film Festivals*	*Role of Public Relations in Award Nominations*	*Influence of Indian Film Awards on Audience Perception*
S-7	**SLO-1**	*Trends in Film Festival Programming*	*Exploration of Berlin International Film Festival's Influence*	*Influence of Globalization on Indian Film Festivals*	*Influence of Social Media on International Film Awards*	*Economic Impact of Winning Indian Film Awards*
	SLO-2	*Trends in Film Awards Categories*	*Exploration of Venice Film Festival's Influence*	*Adaptation of Indian Film Festivals to Global Trends*	*Addressing Diversity and Inclusion in International Film Awards*	*Representation and Diversity in Indian Film Awards*
S-8	**SLO-1**	*Influence of Film Festivals on Distribution Deals*	*Impact of International Film Festivals on Filmmakers*	*Unique Features of Each Indian Film Festival*	*Engaging with Controversies and Criticisms*	*Role of Public Relations in Indian Film Awards*
	SLO-2	*Influence of Film Awards on Box Office Success*	*Impact of International Film Festivals on Audience Perception*	*Importance of Networking at Indian Film Festivals*	*Promoting Gender Equality in International Film Awards*	*Addressing Controversies in Indian Film Awards*
S-9	**SLO-1**	*Diversity and Inclusion in Film Festivals and Awards*	*International Film Festivals and Global Film Industry*	*Economic Impact of Indian Film Festivals*	*Historical Context of International Film Awards*	*Promoting Gender Equality in Indian Film Awards*
	SLO-2	*Challenges Facing Film Festivals in the Digital Age*	*Economic Impact of International Film Festivals*	*Cultural Exchange and Diversity Promotion in Indian Film Festivals*	*Recognition of Diversity and Representation*	*Impact of Social Media on Indian Film Awards*
S-10	**SLO-1**	*Challenges Facing Film Awards in the Digital Age*	*Social and Cultural Impact of International Film Festivals*	*Social Impact of Indian Film Festivals*	*Impact of International Film Awards on Audience Perception*	*Historical Context of Indian Film Awards*
	SLO-2	*Emerging Technologies Impacting Film Festivals and Awards*	*Challenges Facing International Film Festivals*	*Future Directions of Indian Film Festivals*	*Cultural Significance of Winning International Film Awards*	*Future Directions of Indian Film Awards*
S-11	**SLO-1**	*Marketing and Promotion Strategies for Film Festivals*	*Future Directions of International Film Festivals*	*Strategies for Filmmakers to Navigate Indian Film Festivals*	*Social Implications of International Film Awards*	*Strategies for Filmmakers to Navigate Indian Film Awards*
	SLO-2	*Marketing and Promotion Strategies for Film Awards*	*Reflections on Attending International Film Festivals*	*Promoting Gender Equality in Indian Film Festivals*	*Analyzing Economic Benefits of Winning Awards*	*Engaging with Critics and Criticism in Indian Film Awards*
S-12	**SLO-1**	*Ethics and Integrity in Film Festivals and Awards*	*Strategies for Submitting Films to International Film Festivals*	*Engaging with International Partnerships in Indian Film Festivals*	*Strategies for Improving Transparency in Award Selections*	*Cultural and Social Implications of Winning Awards*
	SLO-2	*Future Directions in Film Festivals and Awards*	*Networking Opportunities at International Film Festivals*	*Digitalization and Indian Film Festivals*	*Celebrating the Legacy of International Film Awards*	*Significance of Indian Film Awards*

UNIT- I:
Introduction to Film Festivals; Definition and significance of film festivals; Historical overview of film festivals; Impact of film festivals on the film industry; Evolution of film festivals in the digital age; Economic and cultural impact of film festivals on host cities; Role of film festivals in promoting independent and international cinema; Introduction to film Awards; Definition and significance of film awards; Historical overview of film awards; Impact of film awards on the film industry; Evolution of film awards in the digital age; Role of film awards in promoting independent and international cinema.

UNIT- II:
International Film Festivals; Overview of major international film festivals; Cannes Film Festival; Berlin International Film Festival; Venice Film Festival; Selection criteria and categories; Discussion on Films that have premiered or received awards at international film festivals; Role of international film festivals in promoting cultural exchange and diversity; Trends and themes in international film festivals.

UNIT- III:
Indian Film Festivals; Overview of prominent Indian film festivals; International Film Festival of India; Mumbai Film Festival; Kerala Film Festival. Exploration of regional film festivals and their significance; Short film festivals and their role in promoting emerging filmmakers;Challenges and opportunities faced by Indian film festivals; Impact of globalization on Indian film festivals.

UNIT- IV:
International Film Awards; Major international film awards- Academy Awards; Golden Globe Awards; BAFTA Awards; Analysis of award categories and nomination process; Impact of international film awards on filmmakers and the film industry; Comparison of different international film awards and their influence on global cinema; Controversies and criticisms surrounding international film awards.

UNIT- V:
Indian Film Awards; Overview of major Indian film awards- National Film Awards, Filmfare Awards, IIFA Awards. Award categories and winners; Cultural and social relevance of Indian film awards; Films that have won prestigious Indian film awards; Analysis of the evolution of Indian film awards and their impact on Indian cinema.

Learning Resources	***Theory:*** 1. *Jill Bennett (2012). Practical Aesthetics, First Edition, I B Tauris & Co Ltd, USA* 2. *Jean Mitry (2011). The Aesthetics and Psychology of the Cinema, Third Edition, Indiana University Press, USA* 3. *Herbert Zettl (2009). Sight, Sound, Motion: Applied Media Aesthetics, Fifth Edition, Wadsworth, USA* 4. *Liv Hausken (2013). Thinking Media Aesthetics: Media Studies, Film Studies and the Arts, Spl. Edition, Peter Lang AG, USA* 5. *Helen Grace (2017). Culture, Aesthetics and Affect in Ubiquitous Media: The Prosaic Image (Media, Culture and Social Change in Asia), First Edition, Routledge, India*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level 2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level 3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

SEMESTER - VIII

Course Code	UFT23P06T	Course Name	Film Marketing and Distribution	Course Category	D	Discipline Specific Elective Courses	L	T	P	O	C
							6	0	0	2	6

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

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	To provide the mastery in basics of New Media	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	To know the different concept of Social Media	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	To understand the purpose of Podcasting																		
CLR-4 :	To impart the fundamentals of Mobile Technology																		
CLR-5 :	To learn the process of Artificial Intelligence																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1 :	Students would learn the basics of New Media	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2 :	Students would know the concept of Social Media	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3 :	Students would gain knowledge about Podcasting	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4 :	Students would learn fundamentals of Mobile Technology	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5 :	Students would learn to process of Artificial Intelligence	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Introduction to Film Marketing and Distribution	Market Research and Audience Analysis for Film Marketing	Types of Film Distribution Channels	Role of Film Festivals in Film Marketing and Distribution	Impact of Digital Technology on Film Distribution
	SLO-2	Definition and Scope of Film Marketing and Distribution	Understanding Target Audiences: Demographics, Psychographics, and Behavior	Theatrical Distribution: Pros and Cons	Importance of Film Festivals as Marketing Platforms	Evolution of Film Distribution in the Digital Age
S-2	SLO-1	Historical Overview of Film Marketing and Distribution Practices	Conducting Market Surveys and Focus Groups	Digital Distribution: Streaming Platforms and Online Rentals	Leveraging Film Festivals for Distribution Opportunities	Online Distribution Platforms and Streaming Services
	SLO-2	Role of Marketing and Distribution in Film Success	Analyzing Box Office Trends and Competitor Analysis	DVD/Blu-ray Distribution: Physical Media Distribution	Major International Film Festivals and Markets	Key Players in Digital Film Distribution: Netflix, Amazon Prime, Hulu, etc.
S-3	SLO-1	Key Concepts and Terminology in Film Marketing and Distribution	Developing a Marketing Plan for a Film	Television Distribution: Broadcast, Cable, and Satellite	Cannes Film Festival: Prestige and Industry Impact	Digital Rights Management and Anti-Piracy Measures
	SLO-2	Understanding the Film Distribution Process	Setting Marketing Objectives and Goals	Overview of Streaming Platforms: Netflix, Amazon Prime, Hulu, etc	Berlin International Film Festival: European Hub for Filmmakers	Strategies for Protecting Films from Piracy
S-4	SLO-1	Understanding the Film Marketing Process	Creating a Budget Allocation Plan	Distribution Strategies for Different Types of Films	Toronto International Film Festival: North American Showcase	Leveraging Social Media for Film Marketing
	SLO-2	Marketing Strategies for Different Types of Films	Defining Key Messaging and Unique Selling Proposition	Independent Film Distribution: Challenges and Opportunities	Strategies for Promoting Films at Festivals and Markets	Online Marketing Strategies for Films

S-5	**SLO-1**	*Distribution Channels in the Film Industry*	*Advertising and Promotional Strategies for Films*	*Mainstream Film Distribution: Studio-backed Releases*	*Creating Compelling Festival Marketing Materials*	*gaging Audiences Through Social Media Platforms*
	SLO-2	*Digital Distribution and Its Impact on the Industry*	*Traditional Advertising Channels: TV, Radio, Print*	*International Film Distribution: Cross-Border Considerations*	*Maximizing Exposure Through Festival Screenings and Events*	*Trends in Online Film Marketing*
S-6	**SLO-1**	*Theatrical Release vs. Digital Distribution: Pros and Cons*	*Outdoor Advertising: Billboards, Posters, Bus Wraps*	*Distribution Agreements and Contracts*	*Utilizing Festival Platforms for Press and Publicity*	*Future Innovations in Film Distribution*
	SLO-2	*Marketing Budget Allocation and ROI Analysis*	*Online Advertising: Display Ads, Search Engine Marketing*	*Understanding Distribution Contracts: Rights, Territories, and Terms*	*Networking and Deal-Making at Film Festivals and Markets*	*Emerging Technologies in Film Distribution*
S-7	**SLO-1**	*Utilizing Social Media and Online Platforms for Film Promotion*	*Social Media Advertising: Facebook, Instagram, Twitter*	*Negotiating Distribution Deals: Revenue Sharing and Royalties*	*Importance of Networking for Filmmakers and Distributors*	*The Role of Virtual Reality (VR) in Film Distribution*
	SLO-2	*Building and Engaging with the Audience*	*Influencer Marketing: Collaborations with Social Media Influencers*	*Film Distribution Logistics and Operations*	*Building Relationships with Industry Professionals*	*Augmented Reality (AR) and Its Impact on Film Marketing*
S-8	**SLO-1**	*Building Partnerships with Distributors and Exhibitors*	*Publicity and Media Relations for Film Promotion*	*The Distribution Process: From Manufacturing to Delivery*	*Negotiating Distribution Deals and Sales Agreements*	*Blockchain Technology and Its Potential in Film Distribution*
	SLO-2	*Role in Marketing and Distribution*	*Crafting Press Releases and Media Kits*	*Distribution Costs and Budgeting*	*The Impact of Film Festival Awards on Film Distribution*	*Data Analytics and Personalized Content Delivery*
S-9	**SLO-1**	*Challenges in Film Marketing and Distribution*	*Building Relationships with Journalists and Film Critics*	*Digital Distribution Platforms: Uploading and Encoding*	*Significance of Festival Awards in Attracting Distributors*	*The Rise of Direct-to-Consumer Distribution Models*
	SLO-2	*Piracy and Its Impact on Film Distribution*	*Organizing Press Junkets and Screenings*	*Physical Distribution: Shipping and Inventory Management*	*Securing Distribution Deals Based on Festival Success*	*Challenges and Opportunities in Digital Film Distribution*
S-10	**SLO-1**	*Emerging Trends in Film Marketing and Distribution*	*Leveraging Red Carpet Events and Premieres*	*Success Stories in Theatrical Distribution*	*Identifying Effective Marketing Tactics Deployed at Festivals*	*Adapting to Changing Consumer Behavior*
	SLO-2	*Innovations in Distribution Models*	*Digital Marketing Techniques for Film Promotion*	*Successful Strategies in Digital Distribution*	*Understanding the Role of Timing in Festival Strategies*	*Regulatory and Legal Considerations in Digital Distribution*
S-11	**SLO-1**	*International Distribution Strategies*	*Creating Engaging Content: Trailers, Teasers, Behind-the-Scenes*	*Lessons Learned from DVD/Blu-ray Distribution*	*Addressing Challenges and Obstacles at Festivals and Markets*	*Successful Digital Film Distribution Strategies*
	SLO-2	*Sustainable Marketing Practices in the Film Industry*	*Building a Strong Online Presence: Official Website, Social Media Pages*	*Television Distribution Successes*	*Overcoming Rejection and Persistence in Festival Submissions*	*Failed Digital Distribution Attempts*
S-12	**SLO-1**	*The Future of Film Marketing and Distribution*	*Email Marketing Campaigns: Newsletters, Exclusive Content*	*Unsuccessful Distribution Strategies*	*Dealing with Competition and Standout Strategies*	*Ethical Considerations in Digital Film Distribution*
	SLO-2	*Changing Landscape of Film Marketing and Distribution*	*Search Engine Optimization (SEO) for Film Websites*	*Factors Contributing to Distribution Failures*	*Reflections and Planning for Future Market*	*Future of Film Distribution in the Digital Age*

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.

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

Learning Resources	***Theory:*** 1. *Andrew Dewdney and Peter Ride (2006). The New Media Handbook, First Edition, Routledge, India* 2. *Guy Kawasaki and Peg Fitzpatrick (2014). Art of Social Media: Power Tips for Pow, First Edition, Penguin Books Ltd, UK* 3. *Bhargavi Swami and Cyrus Broacha (2021). P for Podcast: Learn A to P of Podcasting, First Edition, Write Order Publications, India* 4. *Lavika Goel (2021). Artificial Intelligence: Concepts and Applications, First Edition, Wiley India Pvt Ltd., India* 5. *Allison Druin (2009). Mobile Technology for Children: Designing for Interaction and Learning, Illustrated Edition, India*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level 2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level 3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.Karthikeyan, Assistant Professor, SRMIST, S&H, RMP

COURSES FOR EARNING ADDITIONAL CREDITS

SEMESTER – II

Course Code	UCD23P01L	Course Name	Internship Report - I	Course Category	IAPC	Internship/ Apprenticeship / Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	*Demonstrate skills learnt in the real time environment.*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-2 :	*Explore the different industries that are using IT*																		
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
CLR-5 :	*Applying the skills in problem solving*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization/company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

Students can choose a company of their own interest for internship for a period of minimum TEN weeks (Part-time) to learn about the application of their related field in real time environment. All students must give a presentation about their observations made by them in internship as per the schedule given. At the end of the internship period, every student shall submit a structured internship report within 15 days from the date of the completion of the internship period.

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

Course Code	UCD23P02L	Course Name	Project Work - I	Course Category	IAPC	Internship/ Apprenticeship / Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)													
CLR-1 :	*Demonstrate skills learnt in the real time environment.*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Explore the different industries that are using IT*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
CLR-5 :	*Applying the skills in problem solving*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization/company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

Note: The students must submit all exercises related to Camera/ Editing/ Sound/ Photography/ Graphics/ Drawing as Record Work in the digital form for Practical exam, which will be evaluated by the External Examiner.

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

Course Code	UCD23P03L	Course Name	Apprenticeship - I	Course Category	IAPC	Internship/ Apprenticeship / Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*Demonstrate skills learnt in the real time environment.*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Explore the different industries that are using IT*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
CLR-5 :	*Applying the skills in problem solving*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization/company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

Students can choose a company of their own interest for Apprenticeship for a period of minimum TEN weeks (Part-time) to learn about the application of their related field in real time environment. All students must give a presentation about their observations made by them in internship as per the schedule given. At the end of the internship period, every student shall submit a structured internship report within 15 days from the date of the completion of the internship period.

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

SEMESTER - IV

Course Code	UCD23P04L	Course Name	Internship Report - II	Course Category	IAPC	Internship/ Apprenticeship / Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

[

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*Demonstrate skills learnt in the real time environment.*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Explore the different industries that are using IT*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
CLR-5 :	*Applying the skills in problem solving*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization/company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

Students can choose a company of their own interest for internship for a period of minimum TEN weeks (Part-time) to learn about the application of their related field in real time environment. All students must give a presentation about their observations made by them in internship as per the schedule given. At the end of the internship period, every student shall submit a structured internship report within 15 days from the date of the completion of the internship period.

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

Course Code	UCD23P05L	Course Name	Project Work - II	Course Category	IAPC	Internship/ Apprenticeship / Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*Demonstrate skills learnt in the real time environment.*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Explore the different industries that are using IT*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L

Note: The students must submit all exercises related to Camera/ Editing/ Sound/ Photography/ Graphics/ Drawing as Record Work in the digital form for Practical exam, which will be evaluated by the External Examiner.

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

Course Code	UCD23P06L	Course Name	Apprenticeship - II	Course Category	IAPC	Internship/ Apprenticeship / Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*Demonstrate skills learnt in the real time environment.*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Explore the different industries that are using IT*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
CLR-5 :	*Applying the skills in problem solving*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization/company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

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

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SEMESTER-III

CourseCode	UFG23301T	Course Name	Techniques of Graphics and Animation – I	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

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

Course Learning Rationale (CLR):	The purpose of learning this course is to:
CLR-1:	*To educate basics of Graphics*
CLR-2:	*To know the basics of Animation*
CLR-3:	*To understand different types of Animation*
CLR-4:	*To understand principles of Animation and Graphics*
CLR-5:	*To learn the process of Traditional Animation*

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	**Learning**			**Program Learning Outcomes (PLO)**															
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1:	*Students would learn the basics of Graphics*	*2*	*80*	*75*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Students would learn the basics of Animation*	*2*	*75*	*75*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Students would gainknowledgea bout different types of Animation*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Studentswouldlearnbasic principles of Animation and Graphics*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofTraditional Animation*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration (hour)		12	12	12	12	12
S-1	**SLO-1**	Introduction to Graphics and Animation	2D Graphics - Introduction to 2D Graphics,	Vector Graphics - Introduction to Vector Graphics	3D Graphics Programming -	Latest Techniques in animation:
	SLO-2	Raster Graphics.	Raster Graphics Basics,	Vector Graphics Fundamentals,	Introduction to 3D Graphics and Animation	Match moving,
S-2	**SLO-1**	Image Processing,	Digital Image Editing,	Drawing Basic Shapes,	, History and evolution of 3D graphics,	live action and animation,
	SLO-2	Geometric Modeling	Vector Graphics Fundamentals,	Advanced Shape Manipulation,	Foundations of 3D Graphics.	Matte painting,
S-3	**SLO-1**	Rendering Techniques,	Vector Graphics Software,	Color and Gradients,.	Programming,	Morphing,
	SLO-2	OpenGL	Color Management,	Typography in Vector Graphics,	Introduction to graphics APIs,	Prosthetic makeup effects,

Duration (hour)		12	12	12	12	12
S-4	SLO-1	*Viewing and Projection*	Digital Illustration,	Illustration Techniques	Animation Basics,	Rotoscoping,
	SLO-2	*Transformations*	Typography and Layout Design,	Vector Graphic Effects,	Keyframe animation,	Virtual cinematography,
S-5	SLO-1	*Shading and Lighting*	Image Manipulation Techniques,	*Introduction to Vector Graphics Effects*	Implementing basic animations using keyframes,	Wire removal
	SLO-2	*Texturing*	Animated films by technique	Vector Graphic Workflow,	Implementing basic animations using keyframes,	., Traditional animation Process: -
S-6	SLO-1	*Advanced OpenGL Techniques*	: Stop Motion,	*Basic Transformations and Distortions*	Rigging and Skinning,	Storyboards
	SLO-2	and Graphics APIs	Model Animation,.	*Advanced Gradient Techniques*	Character Animation	*Introduction to Storyboarding*
S-7	SLO-1	*DirectX Fundamentals*	Object Animation	*Text Effects*	*Introduction to Character Animation*	*Understanding Narrative Structure*
	SLO-2	*DirectX Shading and Effects*	, Puppet,	*3D Effects*	*Character Design and Development*	*Visual Language of Storyboarding*
S-8	SLO-1	*Advanced Graphics APIs*	Clay Animation,	*Special Effects*	*Basic Animation Principles*	*Character and Expression*
	SLO-2	, Animation and Simulation,	*Planning and Storyboarding*	*Pattern Creation and Application*	*Facial Expressions and Lip Sync*	*Scene Blocking and Sequencing*
S-9	SLO-1	Graphics Hardware	*Character Design and Construction*	*Artistic Effects*	Basic principles of animation:	*Storyboarding for Action and Movement*
	SLO-2	Parallelism	Cutout Animation	*Animation and Interactivity*	Squash and stretch,	, Voice recording
S-10	SLO-1	Interactive Graphics and Animation,	, Silhouette Animation	*Creating animated effects using keyframes and motion paths*	Anticipation,	, Animatic,
	SLO-2	Animation Principles	*Principles of Silhouette Design*	*Exporting vector animations for web and multimedia*	, pose to pose	Design and timing,
S-11	SLO-1	*Overview of the history and evolution of animation*	*Basic Silhouette Animation Techniques*	Flipbook	Follow through and overlapping action,	Layout and Animation,
	SLO-2	*Timing and Spacing*	*Advanced Silhouette Animation Techniques*	Intorduction to Flipbook,	Follow through and overlapping action,	Advanced Animation Techniques
S-12	SLO-1	*Staging and Pose-to-Pose Animation*	*Silhouette Animation for Storytelling*	Sand Animation,	Slow in and slow out,	*Animation Fundamentals*
	SLO-2	*Squash and Stretch*	*Silhouette Animation for Special Effects*	Pin-screen animation	Timing, Exaggeration	*Advanced Character Animation*

Objectives:

- The paper places emphasis on imparting knowledge to the students about the History of Animation and the basic principles .

UNIT: I

Introduction to Graphics and Animation - Raster Graphics and Image Processing, Geometric Modeling, Rendering Techniques, OpenGL Viewing and Projection Transformations and Graphics APIs, DirectX Fundamentals, DirectX Shading and Effects Advanced Graphics APIs Animation and Simulation, Graphics Hardware and Parallelism, Interactive Graphics and Animation, Animation Principles Overview of the history and evolution of animation, Timing and Spacing, Staging and Pose-to-Pose Animation, Squash and Stretch

UNIT: II

2D Graphics - Introduction to 2D Graphics, Raster Graphics Basics, Digital Image Editing, Vector Graphics Fundamentals, Vector Graphics Software, Color Management, Digital Illustration, Typography and Layout Design, Image Manipulation Techniques, Animated films by technique: Stop Motion, Model Animation, Object Animation, Puppet, Clay Animation, Planning and Storyboarding Character Design and Construction Cutout Animation, Silhouette Animation Principles of Silhouette Design, Basic Silhouette Animation Techniques, Advanced Silhouette Animation Techniques Silhouette Animation for Storytelling, Silhouette Animation for Special Effects

UNIT: III

Vector Graphics - Introduction to Vector Graphics Vector Graphics Fundamentals, Drawing Basic Shapes, Advanced Shape Manipulation, Color and Gradients, Typography in Vector Graphics, Illustration Techniques, Vector Graphic Effects, Vector Graphic Workflow, Flipbook, Sand Animation, Pin-screen animation.

UNIT: IV

3D Graphics Programming - Introduction to 3D Graphics and Animation, History and evolution of 3D graphics, Foundations of 3D Graphics Programming, Introduction to graphics APIs, Animation Basics, Keyframe animation, Implementing basic animations using keyframes, Rigging and Skinning, Character Animation Basic principles of animation: Squash and stretch, Anticipation, pose to pose, Follow through and overlapping action, Slow in and slow out, Timing, Exaggeration.

UNIT: V

Latest Techniques in animation: Match moving, live action and animation, Matte painting, Morphing, Prosthetic makeup effects, Rotoscoping, Virtual cinematography, Wire removal., Traditional animation Process: - Storyboards, Voice recording, Animatic, Design and timing, Layout and Animation, Advanced Animation Techniques.

Text books:

1. Stephen Cavalier, *The World History of Animation* Univ of California , 2011.

Reference books:

1. Tony White, *The Animator's Workbook*, Watson - Guptill; Reprint edition, 1988.
2. Preston Blair, *Cartoon Animation*, Walter Foster Publishing,1 edition,1994.
3. Shamus Culhane, *Animation: From Script to Screen* St. Martin's Griffin; Reprint edition , 1990.
4. Kit Laybourne, The Animation Book Three Rivers Press; 2nd Revised edition edition, 1998.
5. Frank Thomas *The Illusion of Life*: *Disney Animation* Disney Editions; Rev Sub edition ,1995.

LearningAssessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

#CLA–4 can be from any combination of these: Assignments, Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1. Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1. Mr.K.Hariharan, Film Director*	*1. Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP* *2.Mr.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-III

Course Code	*UFG23302T*	Course Name	Evolution of CGI in Movies	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	Progressive Courses	Nil
Course Offering Department	*Film Technology*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

Learning	Program Learning Outcomes (PLO)

CLR-1:	*ToprovidetheKnowledge on History of CGI*
CLR-2:	*Toknow about the early days of CGI in Hollywood and the techinques use in yesteryears.*
CLR-3:	*ToExplain the CGI methods and technologies used in 80' and 90's*
CLR-4:	*ToExplain the CGI methods and technologies used in late 90's and thereafter*
CLR-5:	*Toprovide knowledge on the future and upconing latest Technology CGI and VFX*

Course Learning Outcomes (CLO): At the end of this course, learners will be able to:

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1:	*StudentswouldlearnHistory of CGI*	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2:	*Studentswouldknowtheearly days of CGI in Hollywood and the techinques use in yesteryears*	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutCGI methods and technologies used in 80' and 90's*	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	*StudentswouldlearnCGI methods and technologies used in late 90's and thereafter*	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	*Studentswouldlearnthe future and upconing latest Technology CGI and VFX*	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	Introduction to CGI in Film	Emergence of Digital Effects:	Integration and Realism:	CGI in Animation:	CGI in Different Film Genres,
	SLO-2	, Overview of CGI:	1970s to 1980s,	2000s to Present,	From 2D to 3D,	CGI in action films: Spectacle vs. storytelling,
S-2	**SLO-1**	*Understanding CGI in Film*	Early experiments and breakthroughs,	advancements in CGI technology:	Transition from traditional hand-drawn animation to computer-generated animation,	CGI in fantasy and science fiction:
	SLO-2	*Fundamentals of CGI*	Pioneering films: "Star Wars,"	Photorealistic rendering,	Successes of Pixar	*Action and Adventure*
S-3	**SLO-1**	*CGI in Pre-production*	"Tron,"	Definition of photorealistic rendering	Animation Studios and	*Animation*

Duration(hour)		12	12	12	12	12
	SLO-2	Definition, origins, and early experiments,	"The Last Starfighter",	Explanation of the rendering process	DreamWorks Animation,	*Drama and Historical Films*
S-4	SLO-1	Milestones in CGI history:	Role of Industrial Light & Magic (ILM) and other VFX studios in advancing CGI technology,	Ray tracing	Innovations in character animation, rigging, and facial expressions,	*Science Fiction and Horror*
	SLO-2	*Early Developments (1950s-1960s)*	*Introduction to Industrial Light & Magic (ILM) and VFX Studios*	Path tracing	Innovations in character animation	Creating immersive worlds and creatures,
S-5	SLO-1	*Emergence of CGI (1970s)*	*Early Innovations at ILM*	*Material and Texture Mapping*	Innovations in character animation	Creating immersive worlds and creatures,
	SLO-2	*Commercial Applications (1980s)*	*Transition to CGI*	motion capture,	CGI in Filmmaking Techniques,	CGI in drama and historical films:
S-6	SLO-1	*Founding of Pixar (1986)*	*Landmark Films and Techniques*	Seamless integration of CGI with live-action footage,	Role of CGI in cinematography:	Enhancing realism and visual storytelling,
	SLO-2	*Advancements in Film (1990s)*	Rise of CGI-driven blockbusters:	Evolution of visual effects pipelines:	Overview of the role of CGI in enhancing visual storytelling	CGI and Audience Reception,
S-7	SLO-1	*Technological Innovations (2010s-2020s)*	"Jurassic Park,"	*Early VFX Techniques*	*Enhancing Cinematic Imagery with CGI*	Audience expectations: Perception of CGI realism and authenticity,
	SLO-2	Introduction of computer graphics in film,	"Terminator 2:	*Transition to Digital*	*Character Animation and Performance Capture*	Critical reception: Role of CGI in film reviews and awards recognition,
S-8	SLO-1	*Pre-Computer Graphics Era*	Judgment Day," and	*Foundations of Modern VFX Pipelines*	*Maintaining visual continuity and coherence between CGI and live-action elements.*	*Visual Impact and Spectacle*
	SLO-2	*Early Experiments with Computer Graphics*	"Toy Story	*Specialized Software and Tools*	*Achieving photorealistic rendering and believable visual effects.*	*Storytelling and Narrative Enhancement*
S-9	SLO-1	*Advancements in CGI Technology*	CGI in the 1990s: The Digital Revolution,	From rendering farms to cloud computing	Virtual cameras, motion capture,	**Audience Reception**
	SLO-2	Impact of CGI on film making:	*Rise of Computer Graphics and Visual Effects*	*Rendering Farms and Their Limitations*	and pre-visualization,	Impact of CGI on audience engagement and immersion
S-10	SLO-1	Advantages, challenges, and controversies,	*Introduction to the Digital Revolution*	*Emergence of Cloud Computing*	Impact of CGI on set design, lighting, and color grading	*Visual Spectacle and Realism*
	SLO-2	Advantages, challenges, and controversies,	*Early Digital Innovations in Film and Media*	*Advantages of Cloud Rendering*	*CGI in Set Design*	*Visual Spectacle and Realism*
S-11	SLO-1	Pre-Computer Era: Practical Effects and Miniatures	*Digital Editing and Post-Production*	*Integration with VFX Pipelines*	*Impact of CGI on Lighting*	CGI enhances the action and spectacle of films
	SLO-2	*Miniatures in Filmmaking*	*Convergence of Media and Technology*	benefits, challenges, in VFX Pipelines	*Color Grading in the Age of CGI*	CGI enhances the action and spectacle of films
S-12	SLO-1	*Special Effects Techniques*	*Discussion of the challenges and opportunities presented by the Digital*	future trends in cloud rendering	Integration of CGI with Traditional Techniques	Creation of Imaginative Worlds

Duration(hour)		12	12	12	12	12
			Revolution			
	SLO-2	*Special Effects Techniques*	*Discussion of the challenges and opportunities presented by the Digital Revolution*	future trends in cloud rendering	*Exploration of the collaborative process between CGI artists, set designers, cinematographers*	**Creation of Imaginative Worlds**

Unit - 1

Introduction to CGI in Film, Overview of CGI: Definition, origins, and early experiments, Milestones in CGI history: Introduction of computer graphics in film, Impact of CGI on filmmaking: Advantages, challenges, and controversies, Pre-Computer Era: Practical Effects and Miniatures.

Unit - 2

Emergence of Digital Effects: 1970s to 1980s, Early experiments and breakthroughs, Pioneering films: "Star Wars," "Tron," and "The Last Starfighter", Role of Industrial Light & Magic (ILM) and other VFX studios in advancing CGI technology, CGI in the 1990s: The Digital Revolution, Rise of CGI-driven blockbusters: "Jurassic Park," "Terminator 2: Judgment Day," and "Toy Story"

Unit - 3

Integration and Realism: 2000s to Present, advancements in CGI technology: Photorealistic rendering, fluid dynamics, and motion capture, Seamless integration of CGI with live-action footage, Evolution of visual effects pipelines: From rendering farms to cloud computing

Unit - 4

CGI in Animation: From 2D to 3D, Transition from traditional hand-drawn animation to computer-generated animation, Successes of Pixar Animation Studios and DreamWorks Animation, Innovations in character animation, rigging, and facial expressions, CGI in Filmmaking Techniques, Role of CGI in cinematography: Virtual cameras, motion capture, and pre-visualization, Impact of CGI on set design, lighting, and color grading

Unit - 5

CGI in Different Film Genres, CGI in action films: Spectacle vs. storytelling, CGI in fantasy and science fiction: Creating immersive worlds and creatures, CGI in drama and historical films: Enhancing realism and visual storytelling, CGI and Audience Reception, Audience expectations: Perception of CGI realism and authenticity, Critical reception: Role of CGI in film reviews and awards recognition, Impact of CGI on audience engagement and immersion

LearningAssessment											
Level	**Bloom's Levelof Thinking**	**Continuous Learning Assessment (50%weightage)**								**Fina lExamination (50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

#CLA–4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf.Paperetc.

CourseDesigners		
Experts from Industry	Experts from Academic	Interna lExperts
1. Mr. Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	. Mr.K. Hariharan, Film Director	1. Dr.V. Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP 2. Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER – III

Course Code	*UFG23303L*	Course Name	Graphics Specialization Exercises - I	Course Category	C	Computer Graphics	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	DataBook /Codes/ Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:
CLR-1:	*To provide mastery in image editing Basics*
CLR-2:	*To provide mastery in Photoshop interface*
CLR-3:	*To impart the fundementals of Photoshop filters*
CLR-4:	*To provide mastery in basic Rotoscopy Techniques*
CLR-5:	*To impart knowledge in Advance Rotoscopy Techniques.*

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	**Learning**			**Program Learning Outcomes (PLO)**														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1:	*Students will learn the fundamental of Image Editing*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Students will master the Photshop Interface*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Students will gain knowledge about Photoshop Filters*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Students will learn the basic Rotoscopy techniques.*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Students will learn advanced Rotoscopt Techniques*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		**15**
S-1toS-8	**SLO-1**	Phoshop Interface & Tools
S-9toS-16	**SLO-1**	Phoshop Interface & Tools
S-17toS-24	**SLO-1**	Photoshop Image Manipulation and Image Adjustments
S-23toS-32	**SLO-1**	Photoshop Image Manipulation and Image Adjustments
S-33toS-40	**SLO-1**	Photoshop Filters
S-41toS-48	**SLO-1**	Photoshop Filters
S-49toS-56	**SLO-1**	Assignment
S-57toS-64	**SLO-1**	Rotoscopy Basics
S-65toS-72	**SLO-1**	Rotoscopy Basics

S-73toS-80	**SLO-1**	Rotoscopy Basics
S-81toS-88	**SLO-1**	Advanced Rotoscopy Techniques
S-89toS-96	**SLO-1**	Advanced Rotoscopy Techniques
S-97toS-104	**SLO-1**	Assingment
S-105toS-112	**SLO-1**	Assingment
S-113toS-120	**SLO-1**	Assingment

CLASS EXERCISE:

(Student smust practice all exercises) (EachexercisecarriesFOURmarks)

(TEN exercises x 04 marks=40 marks & 10marks for Regularity & Discipline = Total-50Marks)

1. Phoshop Interface& Tools : 1 Week

Minimum2classworks : Recordworks-2no.

2. Photoshop Image Manipulation and Image Adjustments : 1 Week

Minimum2classworks : Recordworks-2no.

3. Photoshop Image Manipulation and Image Adjustments : 2 Weeks

Minimum2classworks : Recordworks-2no.

4. Photoshop Filters : 2 Weeks

Minimum2classworks : Recordworks-2no.

5. Assignment : 2 Weeks

Minimum2classworks : Recordworks-2no.

6. Rotoscopy Basics : 1 Week

Minimum2classworks : Recordworks-2no.

7. Rotoscopy Basics : 1 Weeks

Minimum2classworks : Recordworks-2no.

8. Advanced Rotoscopy Techniques : 1 Weeks

Minimum2classworks : Recordworks-2no.

9. Assingment : 2 Weeks

Minimum2classworks : Recordworks-2no.

10. Assingment : 2 Weeks

Minimum2classworks : Recordworks-2no.

RECORD WORK:

I. **VECTOREXERCISES**:

1. Designa'logo'withmonogram/pictorial/singlecolour/multicolourforan
   a. Advertisingagency
   b. Commercialorganization
2. Design'FrontCover'foraMagazine/Book
3. Design'Poster'foraCollegeCultural(minimumTWOexcises)
4. Create ROTO for a EXR Sequence in Silloute software.

(The students must submit all exercises as Record Work in Digital form for Practical exam, which will be evaluated by the External Examiner)

LearningAssessment

Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-III

Course Code	ULT23AE1J	Course Name	Applied Tamil- I	Course Category	AE	Ability Enhancement Courses	L	T	P	O	C
							1	0	2	2	2

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	Progressive Courses	Nil
Course OfferingDepartment	*Tamil*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR): *Thepurposeoflearningthiscourseisto:*

		Learning			Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking(Bloom)	Expected Proficiency (%)	Expected Attainment (%)	FundamentalKnowledge	ApplicationofConcepts	LinkwithRelatedDisciplines	ProceduralKnowledge	SkillsinSpecialization	AbilitytoUtilizeKnowledge	SkillsinModeling	Analyze,InterpretData	InvestigativeSkills	ProblemSolvingSkills	CommunicationSkills	AnalyticalSkills	PSO-1	PSO-2	PSO-3
CLR-1 :	தமிழின் எழுத்து, சொல் வளர்ச்சி வரலாற்றை அறியச் செய்தல்																		
CLR-2 :	மொழியைப் பிழையின்றி எழுதும் ஆற்றலை அடையச் செய்தல்																		
CLR-3 :	வாய்மொழி வழக்காறுகளின் நுட்பங்களைத் தெரியச் செய்தல்																		
CLR-4 :	கடிதம் எழுதும் முறை, கட்டுரை வரையும் முறை அறியச் செய்தல்																		
CLR-5 :	படைப்பாற்றல் திறனை வளரச் செய்தல்																		

Course Learning Outcomes (CLO):	*Attheendofthiscourse,learnerswillbeableto:*																		

CLO-1 :	சொற்களைச் சரியான பொருண்மையில் பயன்படுத்தும் திறன் பெறுதல்	*3*	*85*	*80*	*H*	*L*	*H*	*M*	*H*	*H*	*L*	*M*	*H*	*M*	*L*	*H*	-	-	-
CLO-2 :	மொழியைப் பிழையின்றி எழுதுவதன் வழி மொழி ஆளுமை பெறுதல்	*3*	*80*	*80*	*H*	*M*	*H*	*L*	*M*	*H*	*L*	*H*	*M*	*L*	*H*	*H*	-	-	-
CLO-3 :	வாய்மொழி மரபின் கூறுகள் வழி, மக்களின் வாழ்வியல் விழுமியங்களை அறிந்துகொள்ளுதல்	*3*	*85*	*85*	*H*	*L*	*H*	*M*	*H*	*H*	*M*	*H*	*L*	*H*	*M*	*H*	-	-	-
CLO-4 :	அலுவலகப் பயன்பாடு, திறன் மேம்பாடு ஆகியவற்றை நுட்பமாகத் தெரிந்துகொள்ளுதல்	*3*	*80*	*80*	*H*	*M*	*H*	*L*	*H*	*M*	*M*	*H*	*H*	*L*	*H*	*H*	-	-	-
CLO-5 :	கவிதை, கதை படைக்கும் ஆற்றலை அறிந்துகொள்ளுதல்	*3*	*80*	*80*	*H*	*M*	*H*	*H*	*M*	*H*	*L*	*M*	*H*	*L*	*H*	*H*	-	-	-

Duration(hour)		9	9	9	9	9
S-1	SLO-1	தமிழின் தொன்மை	மெய்யெழுத்துகளின் வகைகள்	வாய்மொழி மரபு, எழுத்து மரபு	தொடர் அமைப்பு	காலந்தோறும் கவிதை
	SLO-2	தமிழின் சிறப்புகள்	மூவினம்	வாய்மொழி மரபில் அனுபவம்	எளிய தொடர்	கவிதை வடிவம்
S-2	SLO-1	கருத்து – பரிமாற்றம்	ஒற்று இடுதல்	வாழ்வியல் தத்துவம்	நெடுந்தொடர்	மரபுக்கவிதை
	SLO-2	பயன்பாட்டுத்தமிழ்	வல்லினம் மிகும் இடங்கள்	பழமொழிகள்	பத்தி எழுதுதல்	வசனகவிதை
S-3	SLO-1	காலந்தோறும் தமிழ்	வல்லினம் மிகா இடங்கள்	பழமொழியும் மனித வாழ்வியலும்	ஒரு பொருளை மையமாகக் கொண்டு எழுதுதல்	புதுக்கவிதை/ புதிய வடிவக் கவிதைகள்
	SLO-2	எழுத்துகள் - அறிமுகம்	எழுத்துப்பிழை நீக்கம்	பழமொழியின் வடிவம்	காலந்தோறும் கடிதங்கள்	கவிதைக் களங்கள்
S-4	SLO-1	தமிழ் எழுத்து வரலாறு	பிழை நீக்கி எழுதுதலின் அவசியம்	வட்டார மொழி	தமிழில் கடித இலக்கியம்	கவிதை உள்ளடக்கம்
	SLO-2	எழுத்துகளின் வரிவடிவம்	பிழைகளும் மொழிச் சிக்கல்களும்	வட்டார மொழியில் சொலவடை	கடித வகைகள்	கவிதை எழுதும் முறை
S-5	SLO-1	எழுத்துகளின் பிறப்பு	எதிர்ச்சொல் வரலாறு	பழமொழியும் சொலவடையும்	கடிதம் எழுதும்முறை	தன்னுணர்ச்சிக் கவிதை
	SLO-2	உயிர் எழுத்துப் பிறப்பு	எதிர்ச்சொல்லின் உருவாக்கம்	பேச்சுநடையும் சொலவடையும்	அலுவல் கடிதம்	இயற்கை/ சமூகம் - கவிதை
S-6	SLO-1	மெய்யெழுத்துப் பிறப்பு	இணைச்சொல்லும் எதிர்ச்சொல்லும்	மரபுத்தொடர்	வாழ்த்து/ பாராட்டுக் / நட்புக் கடிதம்	காலந்தோறும் கதைகள்
	SLO-2	மொழி முதல் எழுத்துகள்	தமிழில் எதிர்ச்சொற்கள்	பழமொழி மரபுத் தொடர் வேறுபாடு	கட்டுரை வகைகள்	கதைகளில் கற்பனையும் உண்மையும்
S-7	SLO-1	மொழி இறுதி எழுத்துகள்	ஒரெழுத்து ஒருமொழி – அறிமுகம்	தமிழில் மரபுத்தொடர்	கட்டுரை எழுதும் முறை	வாய்மொழிக் கதை
	SLO-2	எழுத்து வேறுபாடும் பொருளும்	ஒரெழுத்து ஒருமொழியும் பொருளும்	விடுகதை	கட்டுரைக் களங்கள்	ஒரு பக்கக் கதை
S-8	SLO-1	ணகர - னகர - நகர வேறுபாடு	சொற்களின் தன்மைகள்	நுண்ணறிவு வெளிப்படுதல்	போட்டிக் கட்டுரை	சிறுகதை

	SLO-2	லகர – ளகர - ழகர வேறுபாடு	ஒரு சொல் பல பொருள்	கதை மரபில் நாட்டுப்புறக் கதைகள்	அனுபவக் கட்டுரை	கதை எழுதும் முறை
S-9	SLO-1	சொல்லும் பொருளும்	ஒரு பொருள் பல சொல்	தமிழில் நாட்டுப்புறக் கதைகள்	பயணக் கட்டுரை	சமூக உணர்வின் வெளிப்பாடு
	SLO-2	காலந்தோறும் சொற்கள்	சொல் உருவாக்கத்தின் பயன்கள்	நாட்டுப்புறக் கதைகளும் சமூக வரலாறும்	இதழியல் கட்டுரைகள்	நிகழ்வைக் கதை வழியே வெளியிடல்

Learning Resources	1. நல்ல தமிழ் எழுத வேண்டுமா?, அ. கி. பரந்தாமனார், பாரி நிலையம், 2010. 2. நாட்டுப்புற இயல் ஆய்வு, சு. சக்திவேல், மணிவாசகர் பதிப்பகம், சென்னை, 2006. 3. படைப்புக்கலை, மு. சுதந்திரமுத்து, அறிவுப் பதிப்பகம், சென்னை, 2008. 4. கதையியல், க. பூரணச்சந்திரன், அடையாளம் பதிப்பகம், சென்னை, 2012. 5. **இணைய வழித் தரவுகள் :** https://tamilheritage.org/	

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

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

SEMESTER-III

Course Code	ULH23AE1J	Course Name	Applied Hindi-I	Course Category	AE	Ability Enhancement Courses	L	T	P	O	C
							1	0	2	2	2

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	ProgressiveCourses	Nil
Course Offering Department	*Hindi*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

		Learning	Program Learning Outcomes (PLO)
CLR-1:	*ExplainandappreciatetheConstantmoralvaluesofIndia*		
CLR-2:	*FocusonEvaluatingthesocialchangesthroughprose*		
CLR-3:	*ToDisplaymoralandsocialvaluesinthefieldofreligionandcommunalUnity*		
CLR-4:	*Tomaketranslationofgoodliteratureandanyrelevantdocumentfromthe HindiLanguagetoEnglishandvice–versa*		
CLR-5:	*Tohelpthelearnerstotackleadministrativeterminology*		

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*UnderstandthevariousformsofProseanddifferentaspectsofsocialissues*	2	75	80	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2:	*TocreateanawarenessonRamayana*	2	80	90	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	*ToExaminetheaccuracyinTranslation*	2	75	95	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	*ToProvidetechnicalwritingskills*	2	80	90	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	*Toevaluatethenuanceinessays*	2	85	90	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		9	9	9	9	9
S-1	**SLO-1**	*KAHANI*	*NIBANDH*	*BALRAMAYAN*	*ANUVAD*	*PARIBHASHIKSHABDAVALI*
	SLO-2	*AVDHARNA*	*AVDHARNA*	*KHATHAVASHTU*	*AVDHARNA*	*ARTH*
S-2	**SLO-1**	*ARTH*	*ARTH*	*AVADHPURIMENRAM*	*ARTH*	*PARIBHASHA*
	SLO-2	*SWARUP*	*SWARUP*	*RAMKEADARSHKEPRATIPRERITKARNA*	*SWARUP*	*SWARUP*
S-3	**SLO-1**	*PARIBHASHA*	*PARIBHASHA*	*RAMAYANKEPRATIRUCHIJAGANA*	*PARIBHASHA*	*PRAKAR*
	SLO-2	*KAHANIKETATVA*	*AHABHARATKESAMAYKAHARAT-BHALKRISHNABHATT*	*RAMAYANKASAMAJMENMAHATVA*	*PRAKAR*	*AVADHARNA*
S-4	**SLO-1**	*UDDESHYA*	*LEKHAKPARICHAYA*	*LOKJEEVANKEPRATIJAGRUPKARNA*	*MAHATVA*	*PRAYOJAN*
	SLO-2	*UDDESHYA*	*PATHKAVISLESHAN*	*JANGALAURJANKPUR*	*UDDESHYA*	*UDDESHYA*
S-5	**SLO-1**	*ANTASHMANKIJAGRITI*	*UDDESHYA*	*GURUKEPRATIADARBHAV*	*ANUBADPRAKRIYA*	*MAHATVA*
	SLO-2	*EIDGAH–KAHANIPREMCHAND*	*SAMAJIKSAMRASTA*	*VIRTAKEBHAVKOJAGANA*	*VIVIDHPRAYOG*	*PRAYOG*

Duration(hour)		9	9	9	9	9
S-6	SLO-1	KAHANIKAPARICHAYA	PAURANIKKAHANIYOSEAVAGATKARANA	VIDHARMKAPRATIFAL	HINDISEANGREZIANUVAD	UDDESHYA
	SLO-2	KAHANIVISLESHAN	MAHABHARATEVAMRAMAYANKESAMAJKITULNA	VANJEVANSEAVAGATKARANA	ANGREZISEHINDIANUVAD	TAKANIKISHABDAVALIKAMHATVA
S-7	SLO-1	BALMANOVIGYAN	BABULAURKAKTASH-RAMDARASHMISHRA	SITAKEADARSHCHARITRASEAVAGATKARANA	ANUVADKAPRAYOJAN	HINDISEANGREZISHABD
	SLO-2	ASMANTAKACHITRAN	LEKHAKPARICHAY	RAMKECHARITRASEAVAGATKARANA	ANUVADKAPRAYOG	ANGREZISEHINDISHABD
S-8	SLO-1	DIPSEDIPJALE-USHAYADAV	PATHKAVISLESHAN	VIRTAKEBHAVJAGANA	SHROTBHASHAKAGYAN	EKDINEKSHABD
	SLO-2	SAPNEKELIYESANGHARSH	MANVATAKOJIVITRAKHANEKIPRERNA	PATHKAVISLESHAN	LAKSHYABHASHAKAGYAN	SHABDONKAVISLESHAN
S-9	SLO-1	SAMASYAKASMADHANJADMENHOTAHAI	AAJKESANDARBHMEMAHABHARATKIUPYOGITA	ATHPRICHARCHA	ANUVADKADAYITVA	PATHPRICHARCHA
	SLO-2	PRASHNABHAYASH	PRASHNABHAYASH	PRASHNABHAYASH	ANUVADKAABHYASH	PRASHNABHAYASH

Learning Resources	***Theory**:* *Edited Book:"PRAYOJANMULOKHINDI",SRIJONLOKPUBLICATION,2023,NewDelhi* *1. SrijanlokLiteraryMagazine,Ara(Bihar–802301)* *2. https://hindisamay.com/* *3. https://ncert.nic.in/textbook.php?fhbr1=0-12* *4. PrayojanmulakHindi,Dr.Sontakke* ***5.** https://rajbhasha.gov.in/hi/ol_clause*

LearningAssessment

Level	Bloom's Levelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromHigherTechnicalInstitutions**	**InternalExperts**
1.Shri.SantoshKumar,Editor-SrijanlokMagazine,VashishthNagar,Agra-802301.	*1.Prof.(Dr.)S.NarayanRaju,Head,DepartmentofHindi,CUTN,TamilNadu*	*1.Dr.SPreeti.AssociateProfessor&Head,SRMIST.*
		2.Dr.Md.S.IslamAssistantProfessor,SRMIST.
		3.Dr.S.RaziaBegum,AssistantProfessor,SRMIST.
		4.Dr.NishaMurlidharanAssistantProfessor,VDP,SRMIST.

SEMESTER-III

Course Code	ULF23AE1J	Course Name	French for Specific purpose-I	Course Category	AE	Ability Enhancement Courses	L	T	P	O	C
							1	0	2	2	2

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*French*	DataBook/ Codes/ Standards	Nil		

Course Learning Rationale (CLR): The purpose of learning this course is to:

Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	*Strengthenthelanguageofthestudentsbothinoralandwritten*																		
CLR-2:	*Expresstheirsentiments,emotions,andopinions,reactingtoinformation,situations*																		
CLR-3:	*MakethemlearnthebasicrulesofFrenchGrammar.*																		
CLR-4:	*Developstrategiesofcomprehensionoftextsofdifferentorigin*																		
CLR-5:	*EnablethestudentstoovercomethefearofspeakingaforeignlanguageandtakepositionasaforeignerspeakingFrench*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*ToacquireknowledgeaboutFrenchlanguage*	*2*	*75*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Tostrengthentheknowledgeonconcept,culture,civilization,andtranslationofFrench*	*2*	*80*	*90*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Todevelopcontentusingthefeaturesin Frenchlanguage*	*2*	*75*	*80*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Tointerpret&TranslatetheFrenchlanguageintootherlanguage*	*2*	*75*	*90*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Toimprovethecommunication,interculturalelementsinFrenchlanguage*	*2*	*80*	*75*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		9	9	9	9	9
S-1	**SLO-1**	*TPdechimie*	*Lejourdesexamens*	*L'impératifnégatif*	*Comprendreune letter demotivation*	*Comprendrelastructured'un rapportdestage*
	SLO-2	*Lesexemples*	*Lesactivités*	*-Lepassécomposéavecêtre*	*Lesexemples*	*Trouverdesmotsclés-*
S-2	**SLO-1**	*-UnTPaulaboratoire-*	*Lesmsàlafrançaise-*	*Lesexemples*	*Repérerleprésent*	*Lesactivités*
	SLO-2	*Lesexemples*	*Lesactivités*	*Lepassécomposédesverbespronominaux*	*Lesactivités*	*Comprendreuntextetechnique-*
S-3	**SLO-1**	*ComprendreunTP*	*Lesexamens*	*-Larecherchedestage-*	*,lepassécomposéet*	*Lesactivités*
	SLO-2	*Lesexemples*	*Lesactivités*	*Lesexemples*	*Lesactivités*	*Lesexemples*
S-4	**SLO-1**	*-Suivreunprotocoleexpérimental-*	*-Donnerdesconseils*	*Lesactivités*	*lefuturdansuntexte*	*Releverdesargumentsdansuntexte-*
	SLO-2	*Lesactivités*	*Lesexemples*	*LestageenFrance*	*Lesexemples*	*Lesactivités*
S-5	**SLO-1**	*Liredeséquationschimiques-*	*Écrireetcomprendreunsms-*	*Lesactivités*	*Lerapportdestageetledomainedescarburants-*	*Lesexemples*

Duration(hour)		9	9	9	9	9
	SLO-2	*Lesactivités*	*Comprendreuneinterdiction*	*LeCVfrançais*	*Lesactivités*	*Lesactivités*
S-6	SLO-1	*Identifierdesformuleschimiquesàl'oral*	*Lesactivités*	*Lesexemples*	*Lestage*	*Lesactivités*
	SLO-2	*Lesexemples*	*-Donnezdesconsignes-*	*Lalettredemotivation-*	*Lesexemples*	*LespronomsCOI*
S-7	SLO-1	*-L'infinitifpourexprimerunordreou*	*Lesexemples*	*Comprendreuneoffredestage*	*Laméthodeduplandétaillé-*	*Lesexemples*
	SLO-2	*Lesactivités*	*Comprendre*	*Lesexemples*	*Lesactivités*	*Lesexemples*
S-8	SLO-1	*unconseil(danslesconsignes)-*	*Lesexemples*	*Lesactivités*	*Lesexemples*	*Lesactivités*
	SLO-2	*Lesexemples*	*etparlerd'actionspassées-*	*ComprendreetréaliserunCV*	*Lecontenudurapportdestage*	*Quelquesverbesetleurpréposition*
S-9	SLO-1	*Lanominalisation*	*Lesexemples*	*Lesactivités*	*Lesexemples*	*Lesactivités*
	SLO-2	*Lesexemples*	*L'impératifdesverbespronominaux*	*Lesexemples*	*Lesactivités*	*Lesexemples*

Learning Resources	***Theory***: 1. *"TechFrench"FrenchforScienceandTechnology,IngridLeGargasson,SharivaNaik,Clairechaize,LeséditionsDidier,India,2011* 2. *https://www.fluentu.com/blog/french/french-grammar*

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4 can be from any combination of these: Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners

ExpertsfromIndustry	ExpertfromHigherTechnicalInstitutions	InternalExperts
1.Mr.KavaskarDanasegaraneProcessExpert MaerskGlobalServiceCenterPvt.Ltd	1.Dr.C.ThirumuruganProfessor,DepartmentofFrench,PondicherryUniversity	1.Mr.KumaravelK.AssistantProfessor&Head,SRMIST,KTR
2.Mr.SharathRaamPrasad CharacterDesigner,AnimakerCompanyPvt.		2.Mrs.AbigalaiAssistantProfessor,SRMIST,VDP

SEMESTER-III

Course Code	*UFT23G01T*	Course Name	Television Production - I	Course Category	G	Generic Elective Course	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Fim Technology*	DataBook/ Codes / Standards	Nil		

Course Learning Rationale (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 Film and television*
CLR-3:	*To understand the functioning of Television Production*
CLR-4:	*To impart the Knowledge of Microphone*
CLR-5:	*To learn the trends in Televion Production*

Learning	**Program Learning Outcomes (PLO)**

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1:	*Students would learn the basics Handling of Microphone*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Students would know the handling of Equipments*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Students would gain knowledge about recording Setup*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Students would learn fundamentals of Television Production*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Students would learn about Televion Production*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		**12**	**12**	**12**	**12**	**12**
S-1	**SLO-1**	Introduction to Television Production: Early Experiments	Introduction to Television Camera Types	Introduction to Audio Capture	Television Studio Setup	Introduction to Video Editing
	SLO-2	Evolution of Television Technology: Inventions and Milestones	Overview of Broadcast Cameras	Types of Microphones	Multi-Camera Production	Overview of Editing Software
S-2	**SLO-1**	Television Production Roles: Producer, Director, Camera Operator	Understanding ENG Cameras	Microphone Placement Techniques	Live Broadcasting Essentials	Basic Editing Techniques Advanced Editing Techniques

Duration(hour)		12	12	12	12	12
	SLO-2	Audio Technician, Production Assistant	Exploring Studio Cameras	Environmental Considerations for Audio Recording	On-screen Graphics and Lower-thirds	Workflow Considerations in Video Editing
S-3	SLO-1	Exploring Television Genres - News Programs, Documentaries	Camera Setup and Configuration Basics	Basics of Audio Mixing and Monitoring	Visual Effects Integration Set Design Principles	Introduction to Sound Design
	SLO-2	Exploring Television Genres - Dramas, Sitcoms	Camera Settings: White Balance Adjustment	Audio Mixing Consoles	Camera Placement Strategies	Principles of Sound Editing Techniques for Sound Mixing and Mastering
S-4	SLO-1	Exploring Television Genres - Reality Shows, Game Shows	Camera Settings: Exposure Control	Monitoring Equipment Balancing Audio Levels	Lighting Grids and Setup	Syncing Audio with Video Understanding Delivery Formats
	SLO-2	The Pre-production Process: Scriptwriting Essentials	Camera Settings: Achieving Sharp Focus	Introduction to Lighting Setup	Control Room Operations	Broadcast Delivery Format
S-5	SLO-1	The Pre-production Process - Casting Procedures	Framing and Composition Principles - Rule of Thirds and Golden Ratio	Three-Point Lighting Setups	Directing Techniques for Multi-Camera Shoots	Streaming Delivery Format
	SLO-2	The Pre-production Process - Location Scouting Techniques	Leading Lines and Visual Storytelling	Key Light and Fill Light Intensity Adjustment in Lighting	Camera Switching Methods	On-demand Platform Delivery Format
S-6	SLO-1	The Pre-production Process - Scheduling Strategies	Camera Movement Techniques: Pans	Color Temperature Control Managing Shadows in Lighting	Principles of Shot Composition	Distribution Strategies for Video Content
	SLO-2	Scriptwriting for Television - Techniques and Formats	Camera Movement Techniques: Tilts	Advanced Microphone Techniques: Shotgun Microphones	Time Management in Live Productions	Target Audience Analysis
S-7	SLO-1	Scriptwriting for Television - Character Development	Camera Movement Techniques: Zooms	Advanced Microphone Techniques: Lavalier Microphones	Cueing Techniques for Smooth Transitions	Marketing and Promotion Strategies
	SLO-2	Casting and Location Scouting - Auditions and Selection Process	Camera Movement Techniques: Tracking Shots	Advanced Microphone Techniques: Boom Microphones	Troubleshooting Common Live Production Issues	Content Distribution Channels
S-8	SLO-1	Casting and Location Scouting - Location Permissions and Permits	Advanced Camera Operations: Focus Pulling	Understanding Equalization (EQ) in Audio Mixing	Incorporating Graphics and Effects in Live Broadcasting	Video Editing Software: Advanced Features
	SLO-2	Scheduling and Logistics - Equipment Rental and Crew Assignments	Advanced Camera Operations: Stabilization Techniques	Understanding Equalization (EQ) in Audio Mixing	Designing On-screen Graphics	Creative Editing Techniques
S-9	SLO-1	Scheduling and Logistics - Transportation Planning	Depth of Field Management Low Light Shooting Strategies	Adding Depth to Sound in Audio Mixing	Lower-thirds Design Principles	Sound Design: Advanced Concepts
	SLO-2	Television Studio Setup - Infrastructure Overview	High-Speed Shooting and Slow Motion	Advanced Audio Mixing Console Features	Techniques for Graphics Integration with Live Productions	Advanced Delivery Format Considerations

Duration(hour)		12	12	12	12	12
S-10	SLO-1	Television Studio Setup - Lighting Design	Green Screen and Chroma Key Techniques	Specialty Lighting Techniques	Introduction to Visual Effects in Television Production	Personalized Distribution Strategies
	SLO-2	Multi-camera Production - Directing Techniques	Interview Setup and Techniques	Specialty Lighting Techniques	Specialty Lighting Techniques	Personalized Distribution Strategies
S-11	SLO-1	Multi-camera Production - Camera Switching	Reality Show Shooting:	Creative Use of Gels and Diffusion Materials in Lighting	Creative Use of Gels and Diffusion Materials	Analyzing Marketing Effectiveness
	SLO-2	Live Broadcasting- Challenges and Solutions	Handheld Camera Strategies	Creative Use of Gels and Diffusion Materials in Lighting	Lighting for Different Environments: Indoor vs. Outdoor Settings	Analyzing Marketing Effectiveness
S-12	SLO-1	Live Broadcasting - Time Management and Cueing	Multi-Camera Production Coordination	Lighting for Different Environments: Indoor vs. Outdoor Settings	Integrating Audio Capture and Lighting Setup:	Final Project Presentation and Review
	SLO-2	Post-production Process - Editing Principles, Sound design and colour grading	Live Event Coverage: Strategies and Challenges	Integrating Audio Capture and Lighting Setup	Integrating Audio Capture and Lighting Setup:	Final Project Presentation and Review

Objectives:

- To introduce the student to the various stages in Television Production
- To equip in gaining sufficient knowledge of the functioning of a Television Studio

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

Text books:

1. Millerson, Gerald. Television Production, London, 15th Edition, Focal Press, 2012.
2. Zettle,Herbert. Television Production Handbook, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

1. Ward, Peter. Digital Camera Work, London, Focal Press, 2000

LearningAssessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4 can be from any combination of these: Assignments, Seminars, Tech Talks ,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-III

Course Code	UFG23S01L	Course Name	2D ANIMATION	Course Category	G	Generic Elective Course	L	T	P	O	C
							0	0	3	2	1

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course OfferingDepartment	*Visual Communication*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (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 Film and television*
CLR-3:	*To understand the functioning of Television Production*
CLR-4:	*To impart the Knowledge of Microphone*
CLR-5:	*To learn the trends in Televion Production*

Course Learning Outcomes (CLO): At the end of this course, learners will be able to:

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Attheendofthiscourse,	ExpectedProficiency(%)	ExpectedAttainment(%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1:	*Students would learn the basics Handling of Microphone*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Students would know the handling of Equipments*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Students would gain knowledge about recording Setup*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Students would learn fundamentals of Television Production*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Students would learn about Televion Production*	*3*	*85*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12
S-1&S-2	SLO-1	*After Effect Interface*
S-3toS-4	SLO-1	*After Effect Interface*
S-5toS-6	SLO-1	*After Effects Tools*
S-7toS-8	SLO-1	*After Effects Tools*
S-9toS-10	SLO-1	*Motion graphics*
S-11toS-12	SLO-1	*Motion graphics*
S-13toS-14	SLO-1	*Motion Graphics*
S-15toS-16	SLO-1	*Motion Graphics*
S-17toS-18	SLO-1	*Motion Graphics*

S-19toS-20	**SLO-1**	*2D Animation*
S-21toS-22	**SLO-1**	*2D Animation*
S-23toS-24	**SLO-1**	*2D Animation*
S-25toS-26	**SLO-1**	*3D Camera*
S-27toS-28	**SLO-1**	*3D Camera*
S-29toS-30	**SLO-1**	*Rendering*

CLASSEXERCISE:

(Studentsmustpracticeallexercises)(EachexercisecarriesFOURmarks)
(TENexercisesx04marks=40marks&10marksforRegularity&Discipline=Total-50Marks)

1. After Effects Interface : 1 Week

Minimum2classworks : Recordworks-Nil.

2. After Effects Interface : 1 Week

Minimum2classworks : Recordworks-Nil.

After Effects Tools : 2 Weeks

Minimum2classworks : Recordworks-Nil.

3. After Effects Tools : 2 Weeks

Minimum2classworks : Recordworks-Nil.

4. Motion graphics : 2 Weeks

Minimum2classworks : Recordworks-Nil.

5. Motion graphics : 1 Week

Minimum2classworks : Recordworks-Nil.

6. 2D Animation : 1 Week

Minimum2classworks : Recordworks-Nil.

7. 2D animation : 1 Week

Minimum2classworks : Recordworks-Nil.

8. 3D Camera : 2 Weeks

Minimum2classworks : Recordworks-Nil.

9. 3D Camera : 2 Weeks

Minimum2classworks : Recordworks-Nil.

Record Works:

1. Title Animation Assigment
2. 3D camera Animation Assignment

(The students must submit all the exercises as Record Work for Practical exam, which willbeevaluatedbytheExternalExaminer) LearningAssessment

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-III

Course Code	UFT23P01L	CourseName	Internship-I	Course Category	P	Internship/Apprenticeship/Project/CommunityOutreach	L	T	P	O	C
							0	0	0	0	1

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book/ Codes/ Standards	Nil		

Course Learning Rationale (CLR): The purpose of learning this course is to:

CLR-1:	*Toacquirethebasicknowledgeofmediaindustry*
CLR-2:	*Tounderstandtheworkingatmosphereofmediaindustry*
CLR-3:	*Toknowandpracticefieldworksinvariousdesignationsofvariousmediasetup*
CLR-4:	*Totraininthefilm&TVindustryasaninterninvariousfield*
CLR-5:	*Togetthemasteryskillsfromthemediafieldthroughinterntraining*

Learning Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*Students would learn the basics Handling of Microphone*	*3*	*90*	*90*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Students would know the handling of Equipments*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Students would gain knowledge about recording Setup*	*3*	*90*	*90*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Students would learn fundamentals of Television Production*	*3*	*85*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Students would learn about Televion Production*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*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 forselectingtheinternshipwillbebasedontheareaofspecializationbythestudentinthemediaindustry.Emphasiswillbegiventogettrainedofprofessionalqualitythatwi llhelpstudentstoenterthemediaindustrywithanevaluatedportfolio.Theinternshiptrainingacti vitieswillbepresentedbythestudentsandthevivavocewillcompletetheprocessofevaluationforawardinggrades.

The training work can be carried outin any Media House/ PrintMedia/ Advertising Agency/ Media Professional/ FilmIndustry for three months.

RecordWork:
StudentsmustpreparetheDay-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 Recordf ormforPracticalExam,whichwillbeevaluatedbytheExternalExaminer)

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 %**

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-III

Course Code	UCD23V03T	Course Name	Industry Oriented Employability Skills for Arts	Course Category	V	ValueAdditionCourse	L	T	P	O	C
							2	0	0	2	2

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	Progressive Courses	Nil
Course Offering Department	*CareerGuidanceCell*		Data Book / Codes/ Standards	Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	*Demonstratevariousprinciplesinvolvedinsolvingmathematicalconceptsrelatedtopermutationandcombinationandprobabilityandinterpretdata*																		
CLR-2:	*LearnthebasicmechanicsofGrammar*																		
CLR-3:	*Developresume-buildingpracticeandpresentationskillsinstudents*																		
CLR-4:	*Preparestudentsforjobinterviews*																		
CLR-5:	*Instillconfidenceinstudentsanddevelopthenecessaryskillstofaceinterview*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*Understand the concepts of permutation and combinations, probability, and approach questions in a simple randi nnovativemethod*	3	80	70	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Understandthedifferentpartsofspeechandusetheminsentencesappropriately*	3	85	75	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Understandtheimportanceofresumepreparationandbuildingaresume*	3	85	80	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Faceinterviewsconfidently*	3	85	80	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Developtheirdomainskills*	3	85	80	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Permutation andCombination–Introduction*	*PuzzlesSelections–Introduction*	*ResumeWriting–Introduction*	*NegotiationSkills-Introduction*	*Blog&Business–Writing–Introduction*
	SLO-2	*PermutationandCombination–Problems*	*PuzzlesSelections–Problems*	*ResumeWriting–Formats*	*NegotiationSkills–PractiseSession*	*Blog&Business–Writing–Stepstofollow*
S-2	**SLO-1**	*Probability–Introduction*	*PuzzlesDistribution–Introduction*	*ResumeWriting–PractiseSessionI*	*NegotiationSkills-Activity*	*MarketingWriting–Introduction*
	SLO-2	*Probability–Problems*	*PuzzlesDistribution–Problems*	*ResumeWriting–PractiseSessionII*	*NegotiationSkills–FeedbackSession*	*MarketingWriting–TipsandResources*
S-3	**SLO-1**	*DataSufficiency–Introduction*	*ChangeofVoice–Introduction*	*Presentation–Introduction*	*PrioritisingActivitiesforaProductiveWorkDay*	*ContentStrategy–Introduction*
	SLO-2	*DataSufficiency–Problems*	*ChangeofVoice–Rulesandconversion*	*Presentation-Do'sandDon'ts*	*PrioritisingActivitiesforaProductiveWorkDay–*	*ContentStrategy–*

Duration(hour)		12	12	12	12	12
					FeedbackSession	*HowtowriteandorderdifferenttypesofContent*
S-4	**SLO-1**	*EscalatorProblems–Introduction*	*ChangeofSpeech–Introduction*	*Presentation–TypesandRules*	*Howtocollect,analyseandshareFeedback*	*CreativeWriting–Introduction*
	SLO-2	*EscalatorProblem–TrickyProblems*	*ChangeofSpeech–RulesandExercises*	*Presentation–UsingVisualElements*	*Howtocollect,analyseandshareFeedback*	*CreativeWriting–ElementsandExamples*
S-5	**SLO-1**	*SurdsandIndices–Introduction*	*AttentiontoDetails–Introduction*	*Presentations–Oral&PPT–MockPresentation*	*ContentWriting-LanguageSkills–Introduction*	*CopyWriting–Introduction*
	SLO-2	*SurdsandIndices–Problems*	*AttentiontoDetails–BenefitsanditsImportance*	*SuggestionsandTipstoimprove*	*LanguageSkills–ImportanceandPractiseSession*	*CopyWriting–Techniquestoimprove*
S-6	**SLO-1**	*Cubes&Cuboids–Introduction*	*CompletingStatements–Introduction*	*TypesofInterviews-Group/Stress/HR–Introduction*	*InternetSkills–Introduction*	*Plagiarism-Introduction*
	SLO-2	*Cubes&Cuboid–Problems*	*CompletingStatements–TypesandRules*	*TypesofInterviews-MockInterview*	*InternetSkills–ProcessofWriting,EditingandPublishingin adigitalFormat*	*Plagiarism–TypesandLegalAspects*

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	10%	10%	30%	30%
	Understand				
Level 2	Apply	50%	50%	40%	40%
	Analyze				
Level 3	Evaluate	40%	40%	30%	30%
	Create				
	Total	100 %	100 %	100 %	100 %

CLA-1,CLA-2andCLA-3canbefromanycombinationofthese:OnlineAptitudeTests,ClassroomActivities,CaseStudies,PosterPresentations,Power-pointPresentations,MiniTalks,GroupDiscussions,Mockinterviews,etc.
#CLA–4 can be from any combination of these: Assignments, Seminars, Short Talks, Mini-Projects, Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.,

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromHigherTechnicalInstitutions**	**InternalExperts**
1.Mr.M.Ponmurugan,ExecutivePMOSS,CognizantTechnologySolutionsIndiaPvt.Limited, Chennai	*1.Dr.G.SaravanaPrabu, Asst.Professor,DepartmentofEnglish, Amrita Vishwa Vidhyapeedam, Coimbatore*	*1.Dr.SathishK,HOD,DepartmentofCareerGuidance,FSH,SRMIST*
		2.Dr.MuthuDeepaM,AssistantProfessor,DepartmentofCareerGuidance,FSH,SRMIST

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SEMESTER-IV

Course Code	*UFG23401T*	CourseName	Animation Production Management	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Film Technology*	DataBook/ Codes/ Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:
CLR-1:	*Toprovidethemasteryin Animationmanagement*
CLR-2:	*Toknowthedifferent typesof production management*
CLR-3:	*Tounderstand animation production .*
CLR-4:	*Toimpartthefundamentalsof animation management*
CLR-5:	*TolearnAdvanced animation production management*

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	**Learning**			**Program Learning Outcomes (PLO)**															
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1:	*Studentswouldlearnthebasicsof Animationmanagement*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Studentswouldknowthedifferent typesof production management*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Studentswouldgainknowledge animation production*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Studentswouldlearnfundamentalsof animation management*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessAdvanced animation production management*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	Introduction to Animation Production Management -	Pre-Production Planning -	Production Execution- Managing the production, ,	Post-Production and	Risk Management and
	SLO-2	Overview & Importance of management in animation	*Overview of the animation production process*	Monitoring progress,	*Introduction to Post-Production*	*Understanding the importance of risk management in animation production*
S-2	**SLO-1**	, Fundamentals of animation management,	*Roles and responsibilities of production managers*	Animation principles-	*Overview of the post-production phase in animation production*	

Duration(hour)		12	12	12	12	12
	SLO-2	Principles of animation,	*Importance of pre-production planning*	Timing and Spacing,	*Role of post-production in enhancing the visual and auditory elements of animation projects*	*Understanding the importance of risk management in animation production*
S-3	**SLO-1**	Principles of Traditional animation	Understanding the pre-production phase,	Squash and Stretch,	*Introduction to key terminology and concepts in post-production management*	*Understanding the role of crisis management in handling unexpected events*
	SLO-2	*Introduction to Traditional Animation*	*Scriptwriting and Story Development*	Staging and Pose-to-Pose Animation,	*Editing and Sequencing*	*Understanding the role of crisis management in handling unexpected events*
S-4	**SLO-1**	*Overview of the history and significance of traditional animation*	*Fundamentals of scriptwriting for animation*	Exaggeration and Appeal Layout and	*Fundamentals of editing for animation projects*	Contingency Planning,
	SLO-2	*Introduction to key terminology and concepts*	*Techniques for developing engaging stories and characters*	background design,	*Techniques for sequencing animation sequences effectively*	Legal and copyright considerations in animation,
S-5	**SLO-1**	*Discussion of famous traditional animated films and their impact*	Developing project briefs, concept art, and storyboards,	Character animation,	Editing and post-production workflows,	Emerging trends
	SLO-2	*Animation Principles*	*Storyboarding and Animatics*	*Principles of Character Animation*	Editing and post-production workflows,	and technologies in animation,
S-6	**SLO-1**	*Understanding the 12 principles of animation*	*Role of storyboarding in pre-visualization*	*Introduction to the principles of character animation,*	*Visual Effects and Compositing*	Introduction to project management,
	SLO-2	*Storyboarding*	*Creating storyboards for animation projects*	*including squash and stretch, anticipation, timing, and spacing*	*Overview of visual effects (VFX) and compositing techniques used in animation*	Collaboration tools,
S-7	**SLO-1**	*Importance of storyboarding in animation*	*Concept Art and Visual Development*	*Workflow between Animation and Production Teams*	*Introduction to software tools for creating visual effects and compositing*	Animation-specific software and tools
	SLO-2	*Techniques for creating effective storyboards*	*Role of concept art in visualizing animation projects*	*Principles of Acting and Performance*	*Rendering and Output*	, Ethical considerations in animation,
S-8	**SLO-1**	*Character Design*	Budgeting and Finance -	*Techniques for creating expressive and believable character performances*	*Overview of rendering process in animation production*	*Introduction to Ethics in Animation*
	SLO-2	*Fundamentals of character design*	Budgeting for animation projects, financial plan,	Introduction to motion capture and performance animation	*Understanding different rendering techniques and settings*	*Overview of ethical principles and theories relevant to animation*
S-9	**SLO-1**	*Drawing Fundamentals*	Monitoring and controlling project expenses	*Overview of motion capture technology*	*Understanding different rendering techniques and settings*	*theories relevant to animation*
	SLO-2	*Techniques for inking and coloring animation frames*	, Scheduling and Time Management,	*Historical development of motion capture techniques*	*Understanding different rendering techniques and settings*	*theories relevant to animation*
S-10	**SLO-1**	*Refining animation sequences*	Techniques for managing time and resources,	*Acting for Motion Capture*	Delivery -Finalizing animation,	*terminology and concepts in ethical analysis*

Duration(hour)		12	12	12	12	12
	SLO-2	*Principles of timing and spacing*	Team Building and Leadership, Building and	*Techniques for actors performing for motion capture*	Quality assurance,	*terminology and concepts in ethical analysis*
S-11	**SLO-1**	Character animation:	managing animation,	*Understanding the differences between stage acting, screen acting, and motion capture acting*	Delivering projects to clients and stakeholders,	*concepts in ethical analysis*
	SLO-2	Rigging,	Leadership skills for animation production managers,	*Understanding the differences between stage acting*	Sound design and Foley effects,	*Understanding ethical views*
S-12	**SLO-1**	keyframing,and interpolation.	Client Communication and Relationship Management -	*Understanding the differences between stage acting*	Compositing and visual effects integration,	*Understanding ethical views*
	SLO-2	*keyframing, and interpolation.*	Understanding client needs and expectations	*Understanding the differences between stage acting*	Quality assurance and finalizing the animation	*Understanding ethical views*

Objectives:

- The paper places emphasis on imparting knowledge to the students about the types of cameras used during the past and latest techniques in green matte Compositing.

Unit 1

Introduction to Animation Production Management - Overview & Importance of management in animation, Fundamentals of animation management, Principles of animation, Traditional animation vs. digital animation, Character animation: Rigging, keyframing, and interpolation.

Unit 2

Pre-Production Planning -Understanding the pre-production phase, Developing project briefs, concept art, and storyboards, Budgeting and Finance - Budgeting for animation projects, financial plan, Monitoring and controlling project expenses, Scheduling and Time Management, Techniques for managing time and resources, Team Building and Leadership, Building and managing animation, Leadership skills for animation production managers, Client Communication and Relationship Management - Understanding client needs and expectations

Unit 3

Production Execution- Managing the production, Monitoring progress, Animation principles- Timing and Spacing, Squash and Stretch, Staging and Pose-to-Pose Animation, Exaggeration and Appeal Layout and background design, Character animation, Introduction to motion capture and performance animation,

Unit 4

Post-Production and Delivery -Finalizing animation, Quality assurance, Delivering projects to clients and stakeholders, Editing and post-production workflows, Sound design and Foley effects, Compositing and visual effects integration, Quality assurance and finalizing the animation

Unit 5

Risk Management and Contingency Planning, Legal and copyright considerations in animation, Emerging trends and technologies in animation, Introduction to project management, Collaboration tools, Animation-specific software and tools, Ethical considerations in animation,

Text books:

1. Kit Laybourne *The Animation Book* - Three Rivers Press; 2nd Revised edition (22 December 1998).

Reference books:

2. Chris Patmore - *The Complete Animation Course*: The Principles, Practice and Techniques of Successful Animation- Thames & Hudson Ltd (4 August 2003).
1. A. J. Mitchell - *Visual Effects for Film and Television* - (Paperback - Oct 4, 2004).
2. Shilo T. McClean Digital Storytelling: *The Narrative Power of Visual Effects in Film* - MIT Press (17 October 2008).

Learning Assessment											
Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	30%	-	30%		20%		20%		30%	-
	Understand										
Level2	Apply	40%		50%		50%		50%		50%	-
	Analyze										
Level3	Evaluate	30%		20%		30%		30%		20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-IV

CourseCode	*UFG23402T*	Course Name	Animation Sound Design	Course Category	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Film Technology*	DataBook/ Codes/ Standards	Nil		

Course Learning Rationale (CLR): The purpose of learning this course is to:

CLR-1:	*Toprovidethemasteryin Animationmanagement*
CLR-2:	*Toknowthedifferent typesof production management*
CLR-3:	*Tounderstand animation production .*
CLR-4:	*Toimpartthefundamentalsof animation management*
CLR-5:	*TolearnAdvanced animation production management*

Learning / **Program Learning Outcomes (PLO)**

Course Learning Outcomes (CLO): At the end of this course, learners will be able to:

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1:	*Studentswouldlearnthebasicsof Animationmanagement*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Studentswouldknowthedifferent typesof production management*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Studentswouldgainknowledge animation production*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Studentswouldlearnfundamentalsof animation management*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessAdvanced animation production management*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	Introduction to Animation Sound Design,	Creating Soundscapes - Building immersive environments through sound,	Composition and Integration-	Spatial Audio and Mixing -	Industry Standards in animation, ,
	SLO-2	Animation Sound Design,	Techniques for creating ambience and atmosphere in animation,	***Introduction to Composition and Integration in Animation Sound***	Introduction to spatial audio and surround sound formats,	***File Formats and Codecs***
S-2	**SLO-1**	Overview of sound design in animation	Incorporating environmental sounds and Foley effects,	*Overview of the role of composition and integration in animation sound*	Techniques for spatializing sound in animation	***Resolution and Aspect Ratios***
	SLO-2	Overview of in animation	Character Sound Design- Using sound to develop character traits,	***Principles of Sound Composition***	***Spatial Audio Tools and Software***	***Color Spaces and Color Management***

Duration(hour)		12	12	12	12	12
S-3	SLO-1	Importance of sound in storytelling and emotional engagement	***Introduction to Character Sound Design***	***Integration of Sound Elements***	*digital audio workstations (DAWs) capable of spatial audio mixing*	***Character Rigging and Animation Standards***
	SLO-2	Importance of sound in storytelling and emotional engagement	*Overview of the role of character sound design in animation*	***Advanced Composition and Integration Techniques***	***Spatialization Techniques***	***Quality Control and Delivery Standards***
S-4	SLO-1	Introduction to the role of a sound designer in the animation production process,	*Introduction to key concepts and techniques in character sound design*	*composing and integrating sound elements in animation*	***Ambisonic Audio Production***	Understanding industry standards and expectations for animation sound design,
	SLO-2	Introduction to the role of a sound designer in the animation production process,	***Character Analysis and Personality***	*unconventional approaches to sound design and musical composition*	*Understanding ambisonic microphone techniques and recording setups*	Sync Sound and Audio Syncing Techniques,
S-5	SLO-1	Fundamentals of Sound,	*Tchniques for analyzing character traits,*	Understanding the role of music in animation,	, Basics of audio mixing and mastering for animation projects,	Understanding Sync Sound, Dialogue Syncing:,
	SLO-2	Basics of sound theory:	*personality, and motivations in animation*	Basics of music theory and composition	Collaboration and Communication	Audio Editing Tools and Techniques,
S-6	SLO-1	frequency, amplitude,	*Role of sound in conveying character attributes such as age, gender, temperament, and backstor*	***Introduction to Music Theory***	Working with directors,	***Understanding Digital Audio***
	SLO-2	Wavelength	***Sound Effects for Character Actions and Movement***	***Fundamentals of Harmony and Chords***	Working with directors,	***Automation and Mixing***
S-7	SLO-1	*Understanding the basic elements of sound design: sound effects, dialogue, music, and ambience*	*Techniques for designing sound effects to accompany character movements,*	***Musical Form and Structure***	animators, and other members of the animation team	***Automation and Mixing***
	SLO-2	*Techniques for creating and manipulating sound elements to enhance storytelling*	*Techniques in actions, and interactions with the environment*	***Advanced Composition Techniques***	Effective communication strategies,	Multi-platform Considerations,
S-8	SLO-1	*Importance of collaboration between sound designers, directors,*	***Advanced Character Sound Design Techniques***	, Techniques for scoring animated scenes	Collaborative workflow and iteration in animation sound design	Collaboration with Animation Team
	SLO-2	*animators, and other members of the creative team*	*Advanced techniques for creating unique and memorable sound designs for characters*	and integrating music with visuals,	***Advanced Spatial Audio Techniques***	Ethical considerations and copyright issues in sound design
S-9	SLO-1	*Techniques for interpreting scripts and storyboards to create sound design elements*	Techniques for creating and editing character dialogue,	Sound Effects and Foley Artistry -	***Advanced Spatial Audio Techniques***	***Understanding Digital Audio***

Duration(hour)		12	12	12	12	12
	SLO-2	Introduction to sound editing software (e.g., Adobe Audition, Pro Tools),	Implementing vocal effects and processing for character voices	Importance of sound effects in animation,	*Techniques for creating dynamic and immersive soundscapes*	*Fundamentals of digital audio: sampling, bit depth, sample rate, and file formats*
S-10	SLO-1	*Introduction to Foley artistry and its role in sound design for animation*	*Overview of vocal effects and processing techniques used in animation*	Techniques for recording and editing sound effects	*Understanding the psychological impact of sound on audience immersion*	***Audio Effects and Processing***
	SLO-2	Understanding different types of sound	***Vocal Characterization Techniques***	Introduction to Foley artistry and its role in sound design	*role of foreground, middle ground, and background sounds*	***Working with Dialogue and Voiceovers***
S-11	SLO-1	Understanding different types of f sound dialogue,	*creating distinctive character voices through vocal manipulation*	***Introduction to Foley Artistry***	*Techniques for creating dynamic soundscapes that evolve and respond to changes in the narrative or environment*	***Music Editing and Production***
	SLO-2	Understanding different types of f sound music, effects	*capabilities of pitch shifters, formant shifters, and other vocal processing effects*	***Foley Script Analysis***	***Integration with Visual Elements***	***Exporting and Delivery***
S-12	SLO-1	Understanding different types off sound: background score	*specialized vocal effects such as creature vocals, robotic voices, and supernatural effects*	***Foley Editing and Mixing***	*integrating soundscapes with visual elements to create cohesive and immersive experiences*	*exporting and delivering audio projects in various formats and settings*
	SLO-2	Understanding different types of f sound: animation film	*mixing and layering multiple character voices to create depth and complexity*	***Foley in Animation***	*synchronization of sound and motion in animation and film*	*Understanding export settings*

Objectives:

- The paper places emphasis on imparting knowledge to the students about the Live Recording and Sound Studio. How sound plays a vital role in Live and Animated film.

UNIT I

Introduction to Animation Sound Design, Overview of sound design in animation, Importance of sound in storytelling and emotional engagement, Introduction to the role of a sound designer in the animation production process, Fundamentals of Sound, Basics of sound theory: frequency, amplitude, wavelength, Introduction to sound editing software (e.g., Adobe Audition, Pro Tools), Understanding different types of sound: dialogue, music, effects

Unit 2

Creating Soundscapes - Building immersive environments through sound, Techniques for creating ambience and atmosphere in animation, Incorporating environmental sounds and Foley effects, Character Sound Design- Using sound to develop character traits, Techniques for creating and editing character dialogue, Implementing vocal effects and processing for character voices

Unit 3

Music Composition and Integration- Understanding the role of music in animation, Basics of music theory and composition, Techniques for scoring animated scenes and integrating music with visuals, Sound Effects and Foley Artistry - Importance of sound effects in animation, Techniques for recording and editing sound effects, Introduction to Foley artistry and its role in sound design

Unit 4

Spatial Audio and Mixing - Introduction to spatial audio and surround sound formats, Techniques for spatializing sound in animation, Basics of audio mixing and mastering for animation projects, Collaboration and Communication Working with directors, animators, and other members of the animation team, Effective communication strategies, Collaborative workflow and iteration in animation sound design

Unit 5

Industry Standards in animation, Understanding industry standards and expectations for animation sound design, Sync Sound and Audio Syncing Techniques, Understanding Sync Sound, Dialogue Syncing:, Audio Editing Tools and Techniques, Multi-platform Considerations, Collaboration with Animation Team, Ethical considerations and copyright issues in sound design,

Text books:

1. David Miles Huber, Robert E. Runstien *Modern Recording Techniques*, Focal Press; 8 edition (21 August 2013).

Reference books:

1. John M. Woram - *The Recording Studio Handbook* - Elar 1989.
2. Charles R. Hoffer - *Introduction to music Education* - waveland press 2009.

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA– 4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-IV

CourseCode	*UFG23403L*	CourseName	Graphics Specialization Exercises - II	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Fiml Tech*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR): The purpose of learning this course is to:

Learning	**Program Learning Outcomes (PLO)**

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	*TolearnthebasicsofDrawing&PaintingTools*																		
CLR-2:	*ToknowtheconceptofManipulatingAnimation*																		
CLR-3:	*TogainknowledgeaboutBasicsofActionScript*																		
CLR-4:	*TolearnfundamentalsofUnderstandingTextFormattingOptions*																		
CLR-5:	*TolearntoprocessofUnderstandingLinks*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*Studentswouldlearnthebasicsof Animationmanagement*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Studentswouldknowthedifferent typesof production management*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Studentswouldgainknowledge animation production*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Studentswouldlearnfundamentalsof animation management*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessAdvanced animation production management*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		**15**
S-1toS-8	**SLO-1**	3D Basics
S-9toS-16	**SLO-1**	3D Basics
S-17toS-24	**SLO-1**	3DS MAX Interface
S-23toS-32	**SLO-1**	3DS MAX Interface
S-33toS-40	**SLO-1**	Modeling, Texturing Rigging
S-41toS-48	**SLO-1**	Animation, Lighting, Camera
S-49toS-56	**SLO-1**	Animation, Lighting, Camera
S-57toS-64	**SLO-1**	Animation, Lighting, Camera
S-65toS-72	**SLO-1**	After Effects Interface

S-73toS-80	**SLO-1**	Effects
S-81toS-88	**SLO-1**	Effects
S-89toS-96	**SLO-1**	Compositing
S-97toS-104	**SLO-1**	Compositing
S-105toS-112	**SLO-1**	2D animation
S-113toS-120	**SLO-1**	2D animation

CLASS EXERCISE:

(Studentsmustpracticeallexercises)(EachexercisecarriesTWOmarks)
(FOURexercisesx02marks=08marks&02marksforRegularity&Discipline=Total-10Marks)

1. 3D Basics : 1 Week
Minimum01classworks : Recordworks-1no.
2. 3DS MAX Interface :
Minimum01classworks : Recordworks-1no.
3. Modeling, Texturing Rigging : 1 Week
Minimum01classworks : Recordworks-1no.
4. Animation, Lighting, Camera : 2 Weeks
Minimum01classworks : Recordworks-1no.
5. After Effects Interface : 4 Weeks
Minimum01classworks : Recordworks-1no.
6. Effects : 2 Weeks
Minimum01classworks : Recordworks-1no.
7. Compositing : 2 Weeks
Minimum01classworks : Recordworks-1no.
8. 2D animation : 2 Weeks
Minimum01classworks : Recordworks-1no.

RecordWorks:

1. Create3D Title Animation 10 seconds
2. Animate a organic 3D Character for 1 minute
3. Use the title, Animation you created and create a short Video in After Effects.

(The students must submit all exercises as Record Workin Digital form for Practical exam, which will be evaluated by the External Examiner)

LearningAssessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-IV

Course Code	ULT23AE2J	Course Name	Applied Tamil – II	Course Category	AE	Ability Enhancement Courses (AE)	L	T	P	O	C
							1	0	2	2	2

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning		
		1	2	3
CLR-1 :	அகராதி, கலைச்சொல் குறித்த நுட்பங்களை அறியச் செய்தல்	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)
CLR-2 :	நேர்காணல் செய்யும் திறனும் செய்தி வாசிப்பு முறைகளையும் தெரியச் செய்தல்			
CLR-3 :	விமர்சனத்தின் தன்மைகளும் செய்தியறிக்கை தயாரிக்கும் முறையையும் அறியச் செய்தல்			
CLR-4 :	பேச்சுக்கலையின் தனித்துவங்களைப் புரியச் செய்தல்			
CLR-5 :	*கணினித்தமிழின் பல்வேறு நுட்பங்களைத் தெரியச் செய்தல்*			

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1 :	அகராதித்துறை, கலைச்சொல்லாக்கத் துறையைத் தெரிந்துகொள்ளுதல்	2	75	60	H	L	H	M	H	H	L	M	H	M	L	H	-	-	-
CLO-2 :	ஊடகங்களில் மொழி ஆளுமையோடு செயல்படும் திறன் பெறுதல்	2	80	70	H	M	H	L	M	H	L	H	M	L	H	H	-	-	-
CLO-3 :	கலை, இலக்கிய விமர்சன முறைகளையும், செய்தியறிக்கை தயாரிக்கும் நுட்பங்களையும் தெரிந்துகொள்ளுதல்	2	70	65	H	L	H	M	H	H	M	H	L	H	M	H	-	-	-
CLO-4 :	*பல்வேறு வடிவங்களைக் கொண்ட பேச்சுக்கலையை அறிவதன்வழி, சிறந்த மேடைப் பேச்சாளராக உருவாகும் தகுதியைப் பெறுதல்*	2	70	70	H	M	H	L	H	M	M	H	H	L	H	H	-	-	-
CLO-5 :	*தமிழைக் கணினி வழி, இணையம் வழி கொண்டுசேர்க்கும் உலகளாவிய செயல்பாடுகளை அறிந்துகொள்ளுதல்*	2	80	70	H	M	H	H	M	H	L	M	H	L	H	H	-	-	-

Duration (hour)		9	9	9	9	9
S-1	SLO-1	தமிழில் அகராதிகள்	நேர்காணல் அறிமுகம்	விமர்சனம் – அறிமுகம்	பேச்சுக்கலை	கணினித்தமிழ்
	SLO-2	ஒரு மொழி/ இருமொழி அகராதி	ஆளுமைத்திறன்	விமர்சனத்தின் நோக்கம்	பேச்சின் அடிப்படைகள்	கணினி வழித் தட்டச்சு
S-2	SLO-1	பன்மொழி அகராதி	நோக்கம் – கண்டறிதல்	விமர்சன வகைகள்	தன்னம்பிக்கையும் பேச்சும்	தட்டச்சு செய்யும் மென்பொருட்கள்
	SLO-2	உயிர்/ மெய் எழுத்துகள்	நேர்காணல் முறைகள்	இலக்கிய விமர்சனம்	பேச்சின் வகைகள்	எழுத்துருக்கள்
S-3	SLO-1	உயிர்மெய் எழுத்துகள்	இனிய சொற்கள் பயன்பாடு	திரை விமர்சனம்	மேடைப் பேச்சு	யூனிகோடு எழுத்துருக்கள்/ பிற எழுத்துருக்கள்
	SLO-2	அகராதிக்கான அடிப்படைகள்	நேர்காணல் வகைகள்	கலை விமர்சனம்	பட்டிமன்றப் பேச்சு	குரல் வழி தட்டச்சு
S-4	SLO-1	அகராதி உருவாக்கப் பயிற்சி	நேரடியாக வினா விடை	விமர்சகர் தகுதிகள்	சொற்பொழிவு முறை	எழுத்து வழி தட்டச்சு
	SLO-2	அகராதி உருவாக்கப் பயிற்சி	அச்சு ஊடக நேர்காணல்	தேர்ந்த புலமை	பேச்சின் நுட்பங்கள்	தட்டச்சு செய்யும் பயிற்சி
S-5	SLO-1	கலைச்சொல் அறிமுகம்	காட்சி ஊடக நேர்காணல்	எழுத்துவடிவ விமர்சனம்	பேச்சாளர்களும் பேசும் முறைகளும்	தட்டச்சு செய்யும் பயிற்சி
	SLO-2	பிறமொழிச் சொற்களும் தமிழில்	கேட்பு ஊடக நேர்காணல்	காட்சி வடிவ விமர்சனம்	பேச்சு - எடுத்துரைப்பும்	பிழை திருத்திகள்

Duration (hour)		9	9	9	9	9
		கலைச் சொற்களும்			உடல்மொழியும்	
S-6	SLO-1	கலைச்சொல்லாக்க நெறிமுறைகள்	கள ஆய்வில் நேர்காணல்	விமர்சனம் செய்யும் பயிற்சி	நவீன தொழில்நுட்பங்களில் பேச்சு முறைகள்	தமிழில் பிழை திருத்தம் செய்யும் மென்பொருட்கள்
	SLO-2	கலைச்சொல் உருவாக்க உத்திகள்	நேர்காணல் செய்யும் பயிற்சி	விமர்சனம் செய்யும் பயிற்சி	பேச்சாளர்க்குரிய தகுதிகள்	வலைப்பூ உருவாக்கம்
S-7	SLO-1	துறைசார் சொற்கள்	நேர்காணல் செய்யும் பயிற்சி	செய்தியறிக்கை	பேச்சுப் பயிற்சி	வலைப்பூவில் எழுதும் முறைகள்
	SLO-2	புதிய கண்டுபிடிப்புகளும் கலைச்சொற்களும்	செய்தி வாசிப்பு முறைகள்	சமூக நிகழ்வை எழுதுதல்	பேச்சுப் பயிற்சி	வலைப்பூவின் பயன்கள்
S-8	SLO-1	பயன்பாட்டுச் சொற்கள்	செய்தி வாசிப்பு நுட்பங்கள்	செய்தியாளர்க்குரிய தகுதிகள்	கலந்துரையாடலின் நோக்கம்	தமிழ் இணைய நூலகங்கள்
	SLO-2	கலைச்சொல்லாக்கப் பயன்பாடுகள்	உச்சரித்தல்	உற்றுநோக்குதல்	கலந்துரையாடலின் தனித்தன்மைகள்	இணைய நூலகப் பயன்பாடுகள்
S-9	SLO-1	கலைச்சொல் உருவாக்கப் பயிற்சி	பிழையின்றி வாசித்தல்	சமநிலையில் எழுதுதல்	தம் கருத்தைத் தெளிவாக உரைத்தல்	தமிழ்த் தொடரடைவுகள்
	SLO-2	கலைச்சொல் உருவாக்கப் பயிற்சி	வாசித்தலும் உணர்வும்	செய்தியறிக்கை தயாரித்தல்	கலந்துரையாடல் பயிற்சி	தொடரடைவின் பயன்பாடுகள்

Learning Resources	
	21. அகராதியியல், பெ. மாதையன், தமிழ்ப் பல்கலைக்கழகம், தஞ்சாவூர், 1997. 22. பேச்சுக்கலை, ம. திருமலை, மீனாட்சி புத்தக நிலையம், மயூராவளாகம், மதுரை, 2009. 23. பேச்சாளராக, அ.கி.பரந்தாமனார், பாரி நிலையம், சென்னை, 1961 24. **இணையத் தமிழ், சந்திரிகா சுப்பிரமணியன், சந்திரோதயம் பதிப்பகம், மதுரை, 2020.** 25. **நேர்காணல், மின்னூலகம், தமிழ் இணையக் கல்விக் கழகம்,** https://www.tamilvu.org/

Learning Assessment											
Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level 2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level 3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.,

Course Designers		
Experts from Industry	**Expert from Higher Technical Institutions**	**Internal Experts**
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*	*Dr. B.Jaiganesh, Associate Professor & Head, Dept. of Tamil, FSH, SRMIST, KTR*
		Dr. R. Ravi, Assistant Professor and Head, Dept. of Tamil, FSH, SRMIST, VDP.
		Mr. G. Ganesh, Assistant Professor, Dept. of Tamil, FSH, SRMIST, RMP.
		Dr. T.R.Hebzibah beulah Suganthi, Assistant Professor, Dept. of Tamil, FSH, SRMIST, KTR.
		Dr. S.Saraswathy, Assistant Professor, Dept. of Tamil, FSH, SRMIST, KTR.

SEMESTER-IV

CourseCode	ULH23AE2J	Course Name	Applied Hindi-II	Course Category	AE	Ability Enhancement Courses	L	T	P	O	C
							1	0	2	2	2

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course OfferingDepartment	*Hindi*	DataBook/ Codes/ Standards		Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

CLR-1:	*TofindandanalyzedifferenttypesofCinemas*
CLR-2:	*ToDiscovertheprintMediainthepresentWorld*
CLR-3:	*WritingreportforEmployability*
CLR-4:	*WritingReviewsandCreateJobOrientedlearning*
CLR-5:	*ToAcquiretechnicalwordsforvariousjobProspects*

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Learning			Program Learning Outcomes (PLO)															
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1:	*ToUnderstandtheHistoryandDocumentaryinHindiCinema*	2	75	80	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2:	*ToComprehendMediaStudies*	2	80	90	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	*ToEvaluatereportWriting*	2	75	95	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	*EnhancetheirWritingSkillsinMediaStudies*	2	80	90	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	*ToUnderstandandusageoftechnicalwordsinHindi*	2	85	90	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		9	9	9	9	9
S-1	**SLO-1**	*HINDICINEMA*	*MEDIAAURHINDIBHASHA*	*REPORTARJLEKHAN*	*FILMREVIEW&VIGYAPAN*	*PARIBHASHIKSHABDAVALI*
	SLO-2	*CINEMAKIAVDHARNA*	*AVDHARNA*	*AVDHARNA*	*ARTH*	*ARTH*
S-2	**SLO-1**	*UDBHAV*	*SWARUP*	*SWARUP*	*PARIBHASHA*	*PARIBHASHA*
	SLO-2	*VIKASH*	*MAHATVA*	*UDDESHYA*	*SWARUP*	*SWARUP*
S-3	**SLO-1**	*DOCUMENTRIMOVEKIAVDHARNA*	*MEDIAMENBHASHAKAPRAYOG*	*MAHATVA*	*AWADHARNA*	*PRAKAR*
	SLO-2	*COMERCIALMOVEKIAVDHARNA*	*UTTARDAYITVA*	*REPORTARJLEKHANKEPRATIRUCHIJAGANA*	*FILMREVIEWKAMAHATTVA*	*AVADHARNA*
S-4	**SLO-1**	*PRAYOJAN*	*PRINTMEDIA*	*REPORTAJKIBHUMIKA*	*VIGYAPANAURBAZAR*	*PRAYOJAN*
	SLO-2	*UDDESHYA*	*ELECTRONICMEDIA*	*PRAYOJAN*	*VIGYAPANAURROZGAR*	*UDDESHYA*

Duration(hour)		9	9	9	9	9
S-5	SLO-1	MAHATVA	MEDIAKIJIMMEDARI	PRAYOG	PRINTVIGYAPAN	MAHATVA
	SLO-2	PRAKAR	SMACHARLEKHAN	UTTARDAYITVA	VIGYAPANKIBHASHA	PRAYOG
S-6	SLO-1	PRISHTHBHUMI	REPORTERKEGUN	IPOTARJLEKHAN	AWADHARNA	UDDESHYA
	SLO-2	KARYASHALA	SAHAJTA	PUNRIKSHAN	ARTH	TAKANIKISHABDAVALIKAMHATVA
S-7	SLO-1	DOCUMENTRYKIVIDHI	NISPAKSHTA	LEKHANVIDHI	PARIBHASHA	HINDISEANGREZISHABD
	SLO-2	DOCUMENTRYAUR COMERCIALMOVEMENANTAR	PEETPATRAKARITA	SAMAJIKDAYRA	SWARUP	ANGREZISEHINDISHABD
S-8	SLO-1	COMERCIALKIVIDHI	UTTARDAYITVA	SAHITYAMERIPOTARJLEKHAN	VIGYAPANKEPRAKAR	EKDINEKSHABD
	SLO-2	MOVEVISLESHAN	BHASHAGYAN	PARIYOJNAKARYA	VIGYAPANKIVISHESHTAYEN	SHABDONKAVISLESHAN
S-9	SLO-1	PARICHARCHA	PARICHARCHA	PARICHARCHA	VIGYAPANMANG	PATHPRICHARCHA
	SLO-2	PRASHNABHYASH	PRASHNABHYASH	PRASHNABHYASH	VIGYAPANKAPRABHAV	PRASHNABHAYASH

Learning Resources	***Theory**:* 1. *"TechFrench"FrenchforScienceandTechnology,IngridLeGargasson,SharivaNaik,Clairechaize,LeséditionsDidier,India,2011* 2. *https://www.fluentu.com/blog/french/french-grammar*

LearningAssessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromHigherTechnicalInstitutions	InternalExperts
1.Shri.SantoshKumar, *Editor-SrijanlokMagazine,VashishthNagar,Agra-802301.*	*1.Prof.(Dr.)S.NarayanRaju,Head,DepartmentofHindi,CUTN,TamilNadu*	*1.Dr.SPreeti.AssociateProfessor&Head,SRMIST.*
		2.Dr.Md.S.IslamAssistantProfessor,SRMIST.
		3.Dr.S.RaziaBegum,AssistantProfessor,SRMIST.
		4.Dr.NishaMurlidharanAssistantProfessor,VDP,SRMIST.

SEMESTER-IV

CourseCode	ULF23AE2J	CourseName	French for Specific purpose-II	CourseCategory	AE	AbilityEnhancementCourses	L	T	P	O	C
							1	0	2	2	2

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*French*	DataBook/ Codes/ Standards	Nil		

Course Learning Rationale (CLR): The purpose of learning this course is to:

Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*Strengthenthelanguageofthestudentsbothinoralandwritten*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*Expresstheirsentiments,emotions,andopinions,reactingtoinformation,situations*																		
CLR-3:	*MakethemlearnthebasicrulesofFrenchGrammar.*																		
CLR-4:	*Developstrategiesofcomprehensionoftextsofdifferentorigin*																		
CLR-5:	*T Enablethestudentstoovercomethefearofspeakingaforeignlanguageandtakepositionasaforeignerspeaking French*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*Enablethestudentstoovercomethefearofspeakingaforeignlanguageandtakepositionasaforeignerspeaking French*	*2*	*75*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Tostrengthentheknowledgeonconcept,culture,civilization,andtranslationofFrench*	*2*	*80*	*90*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Todevelopcontentusingthefeaturesin Frenchlanguage*	*2*	*75*	*95*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*TointerprettheFrenchlanguageintootherlanguage*	*2*	*80*	*90*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Toimprovethecommunication,interculturalelementsin Frenchlanguage*	*2*	*85*	*90*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		9	9	9	9	9
S-1	SLO-1	TOEIC	Lesquantificateurs	Lesprépositionsdelieu	Lesverbesirréguliers	Lanégation
	SLO-2	Qu'est-cequec'est/	legénitif	Lesactivités	lefuturet	l'interrogation
S-2	SLO-1	Àquiest-ildestiné?	Lesadjectifs	Lesprépositionsdetemps-	leconditionnel	Lesactivités
	SLO-2	Lescompétencesévaluées	etpronomspossessifs	Lesactivités	lesmodaux	l'exclamation
S-3	SLO-1	Lenom	lespronoms	lestempset	Lasuggestion	Lesactivités
	SLO-2	Leplurieldesnoms	Lespronomspersonnels	Lesactivités	leconseil	l'emphase
S-4	SLO-1	Lesindénombrables	lespronomscompléments	lesaspects-	Lesexemples	Lesexemples
	SLO-2	Lesnomscomposés	Lesactivités	Lesactivités	lereproche	Lesactivités

Duration(hour)		9	9	9	9	9
S-5	SLO-1	L'adjectif	pronomsréfléchis	Leprésentsimple	Lesactivités	l'impératif
	SLO-2	Lescomparatifs	Lesactivités	Lesactivités	L'obligation	Lesactivités
S-6	SLO-1	lessuperlatifs	lesadverbes	Leprésentbe+ing	lapermission	lavoixpassive
	SLO-2	lesarticlesdéfinis(the)	Lesactivités	Lesactivités	l'interdiction	Lesexemples
S-7	SLO-1	lesarticlesindéfinis(a,an)	Laplacedel'adverbedanslaphrase	*Lesexemples*	Lacapacité	lessubordonnéesrelatives
	SLO-2	Lesexemples	Lesactivités	Leprétéritsimple-Leprétéritbe+V-ing	l'incapacité	Lesactivités
S-8	SLO-1	Lesadjectifs	L'ordredesadverbes	Lesexemples	lesverbesàparticule	Lessubordonnéescirconstancielles
	SLO-2	Lesexemples	Lesactivités	-Leprésentperfectbe+ing	lesverbessuivisdeV-ing	Lesactivités
S-9	SLO-1	pronomspossessifs(thisetthat)	lesprépositions-	Lepastperfectsimple-	d'uninfinitifavecsansto	Anepasconfondre
	SLO-2	Lesactivités	Lesexemples	Lepastperfectbe+ving-	Lesexemples	Lesactivités

Learning Assessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	15%	15%	15%	15%	10%	10%	10%	10%	30%	-
	Understand										
Level2	Apply	20%	25%	25%	20%	25%	25%	25%	25%	50%	-
	Analyze										
Level3	Evaluate	15%	10%	10%	15%	15%	15%	15%	15%	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertfromHigherTechnicalInstitutions	InternalExperts
1.Mr.Kavaskar Danasegarane Process Expert Maersk Global Service Center Pvt .Ltd	1.Dr.C.Thirumurugan Professor,Department of French,Pondicherry University	1.Mr.KumaravelK. Assistant Professor&Head,SRMIST,KTR
2.Mr.SharathRaamPrasad CharacterDesigner,AnimakerCompanyPvt.		2.Mrs.Abigalai Assistant Professor,SRMIST,VDP

SEMESTER-IV

Course Code	*UFT23G02L*	Course Name	Television Production Practical	Course Category	G	Generic Elective Course	L	T	P	O	C
							0	0	8	2	4

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

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1 :	*To provide the fundamentals of Television Production*	**Level of Thinking (Bloom)**	**Expected Proficiency (%)**	**Expected Attainment (%)**	**Fundamental Knowledge**	**Application of Concepts**	**Link with Related**	**Procedural Knowledge**	**Skills in Specialization**	**Ability to Utilize**	**Skills in**	**Analyze,**	**Investigative**	**Problem Solving Skills**	**Communicatio**	**Analytical**	**PSO-1**	**PSO-2**	**PSO-3**
CLR-2 :	*To know the different concept of Studio Lighting Techniques*																		
CLR-3 :	*To understand the purpose of News Reading Programme Technique*																		
CLR-4 :	*To impart the fundamentals of Framing Techniques*																		
CLR-5 :	*To learn the process Fiction and Non-Fiction*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*Students would learn the basics of Television Production*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2 :	*Students would know the concept of Studio Lighting Techniques*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3 :	*Students would gain knowledge about Outdoor Lighting Techniques*	*3*	*85*	*85*	*H*	*L*	*L*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	*L*	*L*	-	-	-
CLO-4 :	*Students would learn fundamentals of Framing Techniques*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-
CLO-5 :	*Students would learn to process of Fiction and Non-Fiction*	*3*	*80*	*80*	*H*	*L*	*L*	*H*	*H*	*H*	*L*	*M*	*M*	*M*	*L*	*L*	-	-	-

Duration(hour)	15	
S-1 to S-7	**SLO-1**	Study of Television Equipment installed in a Professional Television Studio-I
S-8 to S-14	**SLO-1**	Study of Television Equipment installed in a Professional Television Studio-II
S-15 to S-21	**SLO-1**	Study of Television Equipment installed in a Professional Television Studio-III
S-22 toS-28	**SLO-1**	Study of E.N.G. Video Shooting Equipment. -I
S-29 toS-35	**SLO-1**	Study of E.F.P. Video Shooting Equipment. -I
S-36 to S-42	**SLO-1**	Study of Multi-Camera production set-up.
S-43toS-49	**SLO-1**	Study and demonstration of DV Camcorder
S-50toS-56	**SLO-1**	Practice in using DV Camcorder.
S-57toS-63	**SLO-1**	Study of professional SD Camcorders-I

S-64toS-70	**SLO-1**	Study of professional SD Camcorders-II
S-71toS-77	**SLO-1**	Practice in using HD Camcorders.
S-78toS-84	**SLO-1**	Study of Studio Multi Camera Set-up.
S-85toS-91	**SLO-1**	*Outdoor Lighting Techniques-I*
S-92toS-98	**SLO-1**	Practice in setting-up Lighting-i
S-99toS-105	**SLO-1**	Practice in setting-up Lighting. -II

CLASS EXERCISE:

(OUTPUT = 40 marks &10 marks for Regularity & Discipline -Total – 50 Marks)

1. Different Equipment Analyzing : 1 Week

Minimum 2 class works

2. Study of E.N.G/E.F.P : 2 Week

Minimum 2 class works

3. Practice DV Camcorder : 3 Week

Minimum 2 class works :

4. Study of Studio Multi Camera Set-up. : 3 Week

Minimum 2 class works

5. Outdoor Lighting Techniques : 6 Weeks

Minimum 4 class works

Record Works:

Submission of Video content in Mobile containing Achoring or Talk Show for 5 Minutes

(The students must submit all the exercises as Record Work for the Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Practical:*** 1. Millerson, Gerald. *Television Production*, London, 15th Edition, Focal Press, 2012. 2. Zettle, Herbert. *Television Production* Handbook, USA, 9th Edition, Cengage Learning, 2005. **3.** Ward, Peter. *Digital Camera Work*, London, Focal Press,2000.

Learning Assessment											
Level	Bloom's Level of Thinking	Continuous Learning Assessment(50%weightage)								Final Examination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

CLA – 4 can be from any combination of these : Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
1.Mr. Raviraj Former Principal, M.G.R. Film & Television Training Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S & H, RMP*
		2.Mr.V.Gajendran, Assistant Professor, SRMIST, S & H, RMP

SEMESTER-IV

Course Code	*UFG23S02L*	Course Name	3D Animation	Course Category	S	Skill Enhancement Courses	L	T	P	O	C
							0	0	4	2	2

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
CourseOfferingDepartment	*Film Technology*	DataBook/ Codes/ Standards		Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*ToprovidethemasteryinGermanCinema*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*ToknowthedifferentconceptofSovietCinema*																		
CLR-3:	*TounderstandthepurposeofFrenchCinema*																		
CLR-4:	*ToimpartthefundamentalsofItalianCinema*																		
CLR-5:	*TolearntheprocessLatinAmericanCinema*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofGermanCinema*	*2*	*75*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldknowtheconceptofSovietCinema*	*2*	*80*	*90*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutFrenchCinema*	*2*	*75*	*95*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofItalianCinema*	*2*	*80*	*90*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofLatinAmericanCinema*	*2*	*85*	*90*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		15
S-1toS-4	**SLO-1**	*3DS Max Interface*
S-5toS-8	**SLO-1**	*3DS Max Interface*
S-8toS-12	**SLO-1**	*3D Modelling*
S-13toS-16	**SLO-1**	*3D Modelling*
S-17toS-20	**SLO-1**	*3D Material Editor and 3D Texturing*
S-21toS-24	**SLO-1**	*3D Material Editor and 3D Texturing*
S-25toS-28	**SLO-1**	*3D Rigging*
S-29toS-32	**SLO-1**	*3D Rigging*

Duration(hour)		15
S-33toS-36	SLO-1	*3D Animation and Character Studio*
S-37toS-40	SLO-1	*3D Animation and Character Studio*
S-41toS-44	SLO-1	*3D Lighting nad Camera*
S-45toS-48	SLO-1	*3D Lighting nad Camera*
S-49toS-52	SLO-1	*Output formats and Rendering*
S-53toS-56	SLO-1	*Output formats and Rendering*
S-57toS-60	SLO-1	*Vedio Post*

CLASS EXERCISE:

(StudentsmustpracticesallTENexercises)(EachexercisecarriesFIVEmarks)
(EIGHTexercisesx5marks=40marks&10marksforRegularity&Discipline-Total-50Marks)

1. 3D Basics and 3DS Max Interface : 1 Week
Minimum2classworks : Recordworks-1no.
2. Vertex, Face, Polygons, Splines, Nurbs : 1 Week
Minimum2classworks : Recordworks-1no.
3. 3D Modeling, Prop Modeling and Organic Modeling : 1 Week
Minimum2classworks : Recordworks-1no.
4. 3D Materials and Texturing : 1 Week
Minimum2classworks : Recordworks-1no.
5. 3D Rigging : 3 Weeks
Minimum4classworks : Recordworks-2nos.
6. 3D Animation, Character Studio : 3 Weeks
Minimum2classworks : Recordworks-1no.
7. 3D LightingTechniques : 3 Weeks
Minimum2classworks : Recordworks-1no.
8. Camera : 1 Week
Minimum2classworks : Recordworks-1no.
9. Renderind and Vedio Post : 1 Week
Minimum2classworks : Recordworks-1no.

RecordWorks:

1. 3D modeling
2. 3D Animation and Character Studio
3. Rendering and Video Post

(The students must submit all the exercises as Record Work for the Practical exam, which will be evaluated by the External Examiner)

Learning Resources	***Theory:*** *1) Kelly L. Murdock's Autodesk 3ds Max 2021 Complete Reference Guide*

LearningAssessment											
Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP* *2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-IV

Course Code	UCD23V06T	Course Name	Career Readiness and Leadership Management	Course Category	V	Value Addition Course	L	T	P	O	C
							2	0	0	2	2

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

Course Learning Rationale (CLR):	The purpose of learning this course is to:	**Learning**	**Program Learning Outcomes (PLO)**

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*Enable student stounderstandreasoning skill sandmathe maticalconcepts*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*Prepare students for job interviews*																		
CLR-3:	*Helple arnersto develop the vocabulary of ageneral kind by developing the irreading skill*																		
CLR-4:	*Nurture acreative and profession almindset*																		
CLR-5:	*Develop life-long skills student scanuse to seek jobs,internship sandm akecareer changes*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*Solve the problem sonreasoning*	*2*	*75*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Faceinter views confidently*	*2*	*80*	*90*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Develop compre hensionandinter pretation skills*	*2*	*75*	*95*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Usedesignthinkingasastrategy*	*2*	*80*	*90*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Assiststudentsinchoosingacareerpathduringtheircourse*	*2*	*85*	*90*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration (hour)		12	12	12	12	12
S-1	**SLO-1**	*Partner ship*	*Self-ImageandSelf-Presentation*	*ExtemporePracticeSession*	*Entrepreneurship-Introduction*	*DecisionMaking*
	SLO-2	*Partnership related solving problems*	*Etiquettes*	*ExtemporePracticeSession*	*Entrepreneurship-Vision,ValueProposition*	*DecisionMaking–Activity*
S-2	**SLO-1**	*Cryptarithmetic*	*InterviewSkills–Introduction*	*HowtoapproachVirtual&InPersonInterviews*	*Entrepreneurship-BusinessModel*	*LeadershipSkills-Ethics&EthicalDecisionMaking*
	SLO-2	*Cryptarithmetic–solving problems*	*Do'sandDon'tsDuringInterview*	*Tips&TrickstoCrashInterview*	*Entrepreneurship–RevenueStreams*	*LeadershipSkills-DecisionMaking–CaseStudy*
S-3	**SLO-1**	*Ordering,Ranking*	*MockInterview–Session1*	*TypesofParagraphs*	*Entrepreneurship-Sales*	*Management–Definition*
	SLO-2	*Grouping*	*MockInterview–Session2*	*ParagraphFormingQuestions*	*Entrepreneurship- MarketingChannels*	*Manager–Traits*
S-4	**SLO-1**	*Venn Diagrams*	*MockInterview–Session3*	*TypesofSentences*	*Entrepreneurship-QualityControl*	*LeadershipSkills-ManagementChallenges*
	SLO-2	*Venn Diagrams solved questions*	*MockInterview–Session4*	*OrderingofSentences*	*Entrepreneurship-CustomerFeedback*	*ChangeManagement*

S-5	**SLO-1**	*Racesand Games*	*HRRound–PracticeSession*	*Skimming&Scanning*	*LeadershipSkills*	*NovelWaystoManageEnergyinWorkPlace–activity*
	SLO-2	*ProblemsonAges*	*HR persona lInterview-Session*	*Reading Comprehension*	*Leader ship Skills Strategy*	*Energy Management*
S-6	**SLO-1**	*Clocks&Calendars*	*Email Etiquettes*	*Restatement*	*LeadershipSkills–Planning*	*Work Force management*
	SLO-2	*Identification of Cross Variable Relation*	*Email Drafting–Do'sandDon'ts*	*Most Appropriate Restatement*	*Type sof Leader ship*	*Grievance Redressal Policyin Organizations*

Learning Resources	***Theory:*** *2) AbhijitGuha,QuantitativeAptitudeforCompetitiveExaminations,TataMcGrawHill,5thEdition* *3) Dr.Agarwal.R.S,QuantitativeAptitudeforCompetitiveExaminations,S.ChandandCompanyLimited,2018Edition* *4) EdgarThrope,TestofReasoningforCompetitiveExaminations,TataMcGrawHill,6thEditio*

LearningAssessment					
Level	**Bloom'sLevelofThinking**	**ContinuousLearningAssessment(100%weightage)**			
		CLA-1(20%)	**CLA-2(20%)**	**CLA-3(30%)**	**CLA-4(30%)#**
		Theory	**Theory**	**Theory**	**Theory**
Level1	Remember	10%	10%	30%	30%
	Understand				
Level2	Apply	50%	50%	40%	40%
	Analyze				
Level3	Evaluate	40%	40%	30%	30%
	Create				
	Total	**100%**	**100%**	**100%**	**100%**

CLA-1,CLA-2andCLA-3canbefromanycombinationofthese:OnlineAptitudeTests,ClassroomActivities,CaseStudies,PosterPresentations,Power-pointPresentations,MiniTalks,GroupDiscussions,Mockinterviews,etc.
#CLA–4canbefromanycombinationofthese:Assignments,Seminars,ShortTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.,

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromHigherTechnicalInstitutions**	**InternalExperts**
1.Mr.M.Ponmurugan,ExecutivePMOSS,CognizantTechnologySolutionsIndiaPvt.Limited,Chennai	*1.Dr.G.SaravanaPrabu,Asst.Professor,DepartmentofEnglish, AmritaVishwaVidhyapeedam,Coimbatore*	*1.Dr.SathishK,HOD,DepartmentofCareerGuidance,FSH,SRMIST* *2..Dr.MuthuDeepaM,AssistantProfessor,DepartmentofCareerGuidance,FSH,SRMIST*

SEMESTER-IV

CourseCode	UMI23M01L	CourseName	My India Project	CourseCategory	G	GenericElectiveCourse	L	T	P	O	C
							0	0	0	2	0

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*VisualCommunication*		DataBook/Codes/Standards	Nil	

AssessmentTools(FullyInternal)	Marks
Review–I(Activities)	*50*
Review–II(ProjectreportandPresentation)	*50*
Total	*100*

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SEMESTER-V

CourseCode	*UFG23501T*	CourseName	Animation Aesthetics	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Film Technology*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*Toprovidethemasteryin Aesthetics*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*Toknowabout Animation Aesthetics*																		
CLR-3:	*TounderstandtheAesthetics in Animation*																		
CLR-4:	*ToimpartthefundamentalsAesthetics*																		
CLR-5:	*Tolearntheprocess of Animation Aesthetics*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnAesthetics*	*2*	*75*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Studentswouldknowtheconceptof Animation Aesthetics*	*2*	*80*	*90*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Studentswouldgainknowledgeabout Aesthetics*	*2*	*75*	*95*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofAnimation Aesthetics*	*2*	*80*	*90*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Studentswouldlearntoprocessof Animation Aesthetics*	*2*	*85*	*90*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	Introduction to Animation Aesthetics,	Composition and Layout,	Visual Style and Artistic Expression,	Environmental Design and World-building,	Contemporary Trends and Future Directions,
	SLO-2	Overview of animation aesthetics,	Principles of composition in animation:	*Introduction to Visual Style and Artistic Expression*	Principles of environmental design in animation,	*recent developments and innovations in animation styles,*
S-2	**SLO-1**	Understanding the role of aesthetics,	balance, harmony, contrast, and rhythm,	*Overview of the role of visual style and artistic expression in animation*	Techniques for creating immersive,	*2D animated films and series showcasing innovative visual styles*

	SLO-2	*Visual Aesthetics*	*Depth and Perspective*	*Historical Perspectives on Animation Styles*	believable animated worlds,	*traditional and digital 2D animation techniques,*
S-3	**SLO-1**	*Understanding the use of color, composition, and visual motifs to convey mood, tone, and theme*	*Scale and Proportion*	*Exploration of different animation styles throughout history*	Exploring world-building through set design,	***Immersive Technologies and VR Animation***
	SLO-2	*Motion and Movement Aesthetics*	*importance of scale and proportion in composition and layout*	*Understanding how art movements, cultural trends, and personal experiences shape visual style*	props, and background art, Sound and	*integration of animation aesthetics into motion graphics and visual effects*
S-4	**SLO-1**	*creating expressive and dynamic character animation*	*Visual Hierarchy*	*developing a unique visual voice and artistic style*	Music in Animation,	***Hybrid Animation Techniques***
	SLO-2	Introduction to key aesthetic principles and theories,	*visual hierarchy through size, contrast, and placement*	*traditional animation aesthetics*	Understanding the role of sound and music in enhancing animation aesthetics	Mixed Media and Hybrid Techniques,
S-5	**SLO-1**	Character Design,	*Rule of Thirds and Golden Ratio*	*cohesive visual language for animation projects*	, Techniques for integrating sound design and music into animation,	Exploring current trends and innovations
	SLO-2	*Introduction to Character Design*	Understanding the rule of thirds and other compositional guidelines,	*visual style conventions across different animation genres*	Exploring the emotional impact of sound and music on animation aesthetics	Speculating on the future of animation aesthetics and its evolution,
S-6	**SLO-1**	*importance of character design in storytelling and audience engagement*	Techniques for creating visually interesting	*genre influences visual storytelling and aesthetics*	*The Power of Sound in Animation*	Technological Advancements,
	SLO-2	Principles of character design in animation	, dynamic compositions in animation,	*creating culturally sensitive and authentic visual representations*	*sound effects and ambient noise enhance immersion and realism*	Personalized Animation Experiences
S-7	**SLO-1**	*Character Development and Personality*	Motion and Timing,	*evolution of personal artistic style and adaptability in animation*	*creating and manipulating sound effects to convey specific emotions*	Sustainable Animation
	SLO-2	*psychology of character development and personality traits*	Principles of motion in animation: squash and stretch,	Exploring different animation styles: traditional,	*Music and Emotional Resonance*	Sustainable Animation
S-8	**SLO-1**	*silhouette and shape language in character design*	anticipation, and follow-through,	2D digital, 3D,	*enhance narrative impact in animation*	Practices,AI-Generated Animation,
	SLO-2	*Expressions and Emotions*	Understanding the importance of timing in animation,	stop-motion, etc,	*Techniques of selecting and editing music tracks to match the tone and mood*	***AI Animation Tools and Software***
S-9	**SLO-1**	*different artistic styles and approaches to character design*	Techniques for creating believable	Understanding the relationship between visual style and storytelling,	*The Language of Music in Animation*	***AI-Generated Character Animation***
	SLO-2	*different artistic styles and approaches to character design*	expressive motion in animated characters	Techniques for developing a unique visual style,	*integrating musical themes into animated storytelling*	Immersive Experiences

S-10	**SLO-1**	, Exploring character archetypes, personality traits, and visual storytelling,	*importance of expressive motion in animation*	artistic expression in animation,	*Syncing Sound and Image*	***AI-Enhanced Visual Effects***
	SLO-2	Techniques for creating compelling and	*Advance motion in animation*	Storyboarding and Visual Narrative	*principles of timing, pacing, and rhythm in sound-image synchronization*	***AI-Driven Storytelling and Narrative Generation***
S-11	**SLO-1**	memorable animated characters,	*Facial Animation and Emotion*	, Importance of storyboarding in animation pre-production,	*editing and timing sound elements to match animated sequences*	*AI-driven storytelling techniques and narrative generation*
	SLO-2	Color Theory : Basics of color theory,	*Facial Animation and Emotion*	Techniques for visual storytelling through storyboarding,	*Genre and Aesthetic Conventions*	*impact of AI on narrative structure,*
S-12	**SLO-1**	Understanding color psychology,	*storytelling techniques through motion and animation*	Understanding the relationship between visuals, narrative, and pacing in animation	*sound and music aesthetic*	*character development, and*
	SLO-2	Techniques for using color effectively in animation design and composition	*storytelling techniques through motion and animation*	Understanding the relationship between visuals, narrative, and pacing in animation	*genre influences sound design and music choices*	*plot generation*

Objectives:

- Knowledge in 3D Concept: Modeling, Texturing, Lighting, Animation and Rendering.

UNIT: I

Introduction to Animation Aesthetics, Overview of animation aesthetics, Understanding the role of aesthetics, Introduction to key aesthetic principles and theories, Character Design, Principles of character design in animation, Exploring character archetypes, personality traits, and visual storytelling, Techniques for creating compelling and memorable animated characters, Color Theory : Basics of color theory, Understanding color psychology, Techniques for using color effectively in animation design and composition

Unit 2

Composition and Layout, Principles of composition in animation: balance, harmony, contrast, and rhythm, Understanding the rule of thirds and other compositional guidelines, Techniques for creating visually interesting, dynamic compositions in animation, Motion and Timing, Principles of motion in animation: squash and stretch, anticipation, and follow-through, Understanding the importance of timing in animation, Techniques for creating believable and expressive motion in animated characters

Unit 3

Visual Style and Artistic Expression, Exploring different animation styles: traditional, 2D digital, 3D, stop-motion, etc, Understanding the relationship between visual style and storytelling, Techniques for developing a unique visual style, artistic expression in animation, Storyboarding and Visual Narrative, Importance of storyboarding in animation pre-production, Techniques for visual storytelling through storyboarding, Understanding the relationship between visuals, narrative, and pacing in animation

Unit 4

Environmental Design and World-building, Principles of environmental design in animation, Techniques for creating immersive, believable animated worlds, Exploring world-building through set design, props, and background art, Sound and Music in Animation, Understanding the role of sound and music in enhancing animation aesthetics, Techniques for integrating sound design and music into animation, Exploring the emotional impact of sound and music on animation aesthetics

Unit 5

Contemporary Trends and Future Directions, Exploring current trends and innovations Speculating on the future of animation aesthetics and its evolution, Mixed Media and Hybrid Techniques, Technological Advancements,Personalized Animation Experiences,Sustainable Animation Practices,AI-Generated Animation,Immersive Experiences

Text books:

1. Textbooks: "The Animator's Survival Kit" by Richard Williams, "The Illusion of Life: Disney Animation" by Frank Thomas and Ollie Johnston

Reference books:

2. "The Animator's Survival Kit" by Richard Williams, "The Illusion of Life: Disney Animation" by Frank Thomas and Ollie Johnston

LearningAssessment											
Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-V

CourseCode	UFG23502T	CourseName	VFX Post Production Techniques	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Film tech*	DataBook/ Codes/ Standards	Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*ToprovidethemasteryinVFX*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*Toknowthedifferentconceptof VFX in animation*																		
CLR-3:	*TounderstandthepurposeofVFX*																		
CLR-4:	*Toimpartthefundamentalsof Post Production*																		
CLR-5:	*TolearntheprocessofVFX Production*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofVFX*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Studentswouldknowtheconceptof VFX in animation*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutVFX*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofPost Production*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofVFX Production*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*FilmProduction-StagesFilmProduction-Concept*	*DigitalCamera-Concept*	*Tripod-Concept*	*FilmEditing-Concept*	*Sound&Noise-Concept*
	SLO-2	*Filmproduction-StagesFilmProductionbasics*	*DigitalCamerabasics*	*Tripodbasics*	*Filmeditingbasics*	*Sound&Noisebasics*
S-2	**SLO-1**	*Pre-Production-FilmScripting-I*	*TypesofDigitalCamera-I*	*TypesofTripods-I*	*TechniquesofFilmEditing-I*	*Sound&HumanEar-Concept*
	SLO-2	*Pre-Production-FilmScripting-II*	*TypesofDigitalCamera-II*	*TypesofTripods-II*	*TechniquesofFilmEditing-II*	*HumanEarbasics*
S-3	**SLO-1**	*Pre-Production-Film ProductionTeam-I*	*PartsofDigitalCamcorde-I*	*TripodHeads&itstypes-I*	*LinearVideoEditing-Concept*	*SoundWave&PropertiesofSoundWave-I*
	SLO-2	*Pre-Production-Film ProductionTeam-II*	*PartsofDigitalCamcorde-I*	*TripodHeads&itstypes-II*	*Linearvideoeditingbasics*	*SoundWave&PropertiesofSoundWave-II*

Duration(hour)		12	12	12	12	12
S-4	SLO-1	*Pre-Production-FilmLocationScouting-I*	*CameraImageSenor-Concept*	*TripodAccessories-Concept*	*PrinciplesofLinearVideoEditing-I*	*CinemaSound&itselements-I*
	SLO-2	*Pre-Production-FilmLocationScouting-II*	*CameraImageSensorbasics*	*Tripodaccessoriesbasics*	*PrinciplesofLinearVideoEditing-I*	*CinemaSound&itselements-II*
S-5	SLO-1	*Pre-Production-Film Budgeting-I*	*TypesofCameraImageSensor-I*	*JibCrane-Concept*	*Non-LinearEditing-Concept*	*SoundRecording&itstypes-I*
	SLO-2	*Pre-Production-Film Budgeting-II*	*TypesofCameraImageSensor-II*	*JibCranebasics*	*Non-linearediting basics*	*SoundRecording&itstypes-II*
S-6	SLO-1	*Production-ShootingScript-I*	*ImageResolution&itstypes-I*	*TypesofJibCrane-I*	*PrinciplesofNon-LinearEditing-I*	*Monaural&StereoSound-I*
	SLO-2	*Production-ShootingScript-II*	*ImageResolution&itstypes-II*	*TypesofJibCrane-II*	*PrinciplesofNon-LinearEditing-II*	*Monaural&StereoSound-II*
S-7	SLO-1	*Production-CallSheet-I*	*DigitalVideoFileFormats-Concept*	*DollyDevice&itstypes-I*	*FilmSplicingEditing-Concept*	*DolbyDigitalSurround&DigitalTheatreSystems(DTS)-I*
	SLO-2	*Production-CallSheet-II*	*DigitalVideoFileFormatsbasics*	*DollyDevice&itstypes-I*	*Filmsplicingeditingbasics*	*DolbyDigitalSurround&DigitalTheatreSystems(DTS)-II*
S-8	SLO-1	*Post-Production-Editing&SpecialEffects-I*	*Codec&itstypes-I*	*Non-TraditionalDollyDevice-I*	*PrinciplesofFilmSplicingEditing-I*	*AudioFile&itstypes-I*
	SLO-2	*Post-Production-Editing&SpecialEffects-II*	*Codec&itstypes-II*	*Non-TraditionalDollyDevice-II*	*PrinciplesofFilmSplicingEditing-II*	*AudioFile&itstypes-II*
S-9	SLO-1	*Post-Production-Music&SoundEffects-I*	*VideoCompression&itstypes-I*	*CameraStabilizer-Concept*	*ComputerAnimation&itstypes-I*	*StudioAcoustic-Concept*
	SLO-2	*Post-Production-Music&SoundEffects-II*	*VideoCompression&itstypes-II*	*Camerastabilizerbasics*	*ComputerAnimation&itstypes-II*	*Studioacousticbasics*
S-10	SLO-1	*FilmDistribution-Concept*	*AspectRatio-Concept*	*Steadicam-Concept*	*ColorCorrection&ColorGrading-I*	*Microphones&itstypes-I*
	SLO-2	*Filmdistributionbasics*	*AspectRatiobasics*	*Steadicambasics*	*ColorCorrection&ColorGrading-II*	*Microphones&itstypes-II*
S-11	SLO-1	*FilmDistributionAreas-India&TamilNadu-I*	*TypesofAspectRatio-I*	*DroneCamera&itstypes-I*	*Computer-GeneratedImagery(CGI)&SpecialEffects(SFX)-II*	*Dubbing:On-Screen&Off-ScreenSoundeffects-I*
	SLO-2	*FilmDistributionAreas-India&TamilNadu-II*	*TypesofAspectRatio-II*	*DroneCamera&itstypes-II*	*Computer-GeneratedImagery(CGI)&SpecialEffects(SFX)-II*	*Dubbing:On-Screen&Off-ScreenSoundeffects-II*
S-12	SLO-1	*FilmExhibition-Concept*	*CameraAccessories-Concept*	*Spidercam-Concept*	*Compositing&Rotoscoping-I*	*SoundEditing&SoundMixing-I*
	SLO-2	*Filmexhibitionbasics*	*Cameraaccessoriesbasics*	*Spidercambasics*	*Compositing&Rotoscoping-II*	*SoundEditing&SoundMixing-II*

UNIT- I:

FilmProduction-Definition& Concept;Stages FilmProduction-Pre-Production,Production,Post-Production;StagesofFilmPreProduction-Scripting,ProductionTeam& Budgeting;FilmScripting- Definition & Concept; Film Production Team- Definition & Concept; Types of Film Production Team- Talent, Technician, Production & Administrative; Film Location Scouting- Definition &Concept;FilmBudgeting-Definition&Concept;Production-CallSheet&Shooting;PostProduction-Definition&Concept;FilmDistribution-Definition&Concept;FilmExhibition-Definition&Concept.

UNIT-II:

DigitalCamera-Definition&Concept;TypesofDigitalCamera-Mini-DVCamcorders,DVDCamcorders,HardDiskDrive(HDD)Camcorders,FlashMemoryCamcorders,ComboModels;PartsofDigitalCamcorder; Camera Image Sensor-Definition &Concept; Types ofCamera ImageSensor-CCD &CMOS Sensor; ImageResolution-Definition& Concept;Types ofImage Resolution-UHD,SD,HD;DigitalVideoFileFormats-Definition&Concept;VideoCompression-Definition&Concept;TypesofVideoCompression-LossyFiles,LosslessFiles;AspectRatio-Definition&Concept;TypesofAspectRatio;CameraAccessories-Definition&Concept;DifferentCameraAccessories.

UNIT-III:

Tripod-Definition&Concept;TypesofTripod;TripodHeads-Definition&Concept;TypesofTripodHeads;TripodAccessories-Definition&Concept;JibCrane-Definition&Concept;TypesofJibCranes-SimpleActionRectangularJibs,RemoteHeadCranes,CableAssistCranes;DollyDevice-Definition&Concept;TypesofDollyDevice-CinemaPlatformDolly,DoorwayDolly,Slider,TripodDolly,TableTopDolly;Non-TraditionalDollyDevice;Camerastabilizer-Definition&Concept;TypesofCameraStabilizers;Steadicam-Definition&Concept;DroneCamera-Definition&Concept;TypesofDroneCameras.

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 VideoEditing- 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&HumanEar;SoundWave-Definition&Concept;TypesofSoundWave;CharacteristicsofSoundWave;PropertiesofSoundWave;CinemaSound-Definition & Concept; Sound Recording- Definition & Concept; Monaural Sound- Definition & Concept; Stereo Sound- Definition & Concept; Dolby Digital; Definition& Concept; Audio File- Definition &Concept;TypesofAudioFile;StudioAcoustic-Definition&Concept;Microphones-Definition&Concept;TypesofMicrophones;SoundEffects-Definition&Concept;Dubbing-Definition&Concept;SoundEditing&Mixing.

LearningAssessment											
Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
Experts from Industry	**Experts from Academic**	**Internal Experts**
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		1.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-V

Course Code	*UFG23501L*	Course Name	Graphics Specialization Exercises – III	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course Offering Department	*Film Technology*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	**Learning**	**Program Learning Outcomes (PLO)**

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*ToprovidethemasteryinVFX*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*ToknowthedifferentconceptofVFX in animation*																		
CLR-3:	*TounderstandthepurposeofVFX*																		
CLR-4:	*ToimpartthefundamentalsofPost Production*																		
CLR-5:	*TolearntheprocessofVFX Production*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofVFX*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldknowtheconceptofVFX in animation*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutVFX*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofPost Production*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofVFX Production*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		**15**
S-1toS-8	**SLO-1**	Maya Interface
S-9toS-16	**SLO-1**	Maya Interface
S-17toS-24	**SLO-1**	Modelling, Texturing
S-23toS-32	**SLO-1**	Modelling, Texturing
S-33toS-40	**SLO-1**	Modelling, Texturing
S-41toS-48	**SLO-1**	Rigging, Animation
S-49toS-56	**SLO-1**	Rigging, Animation

Duration(hour)		15
S-57toS-64	SLO-1	Rigging, Animation
S-65toS-72	SLO-1	Rigging, Animation
S-73toS-80	SLO-1	Lights, Camera
S-81toS-88	SLO-1	Lights, Camera
S-89toS-96	SLO-1	Lights, Camera
S-97toS-104	SLO-1	Effects
S-105toS-112	SLO-1	Maya Rendering, Arnold
S-113toS-120	SLO-1	Maya Rendering, Arnold

CLASSEXERCISE:

(Studentsmustpracticeallexercises)(EachexercisecarriesFOURmarks)
(TENexercisesx04marks=08marks&02marksforRegularity&Discipline=Total-10Marks)

1. Maya Interface : 3 Weeks

Minimum2classWorks : Recordworks-1nos.

2. Modelling, Texturing : 3 Weeks

Minimum2classworks : Recordworks-1nos.

3. Rigging, Animation : 3 Weeks

Minimum2classworks : Recordworks-1nos.

4. Effects,Lights, Camera : 3 Weeks

Minimum2classworks : Recordworks-1nos.

5. Maya Rendering, Arnold : 3 Weeks

Minimum2classworks : Recordworks-1nos.

RECORD WORK:

1. Documentaryonanysocialissues(maximum5mins)
2. Docu-dramaonanysocialissues(maximum5mins)

(ThestudentsmustsubmitanyONEexerciseintheDigitalRecordformforPracticalexam, whichwillbeevaluatedbytheExternalExaminer)

LearningAssessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-V

CourseCode	*UFT23D01L*	CourseName	*Video Song Project*	CourseCategory	D	DisciplineSpecificElectiveCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil

Course Learning Rationale (CLR):	The purpose of learning this course is to:	**Learning**	**Program Learning Outcomes (PLO)**

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*ToprovidethemasteryinVFX*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*Toknowthedifferentconceptof VFX in animation*																		
CLR-3:	*TounderstandthepurposeofVFX*																		
CLR-4:	*ToimpartthefundamentalsofPost Production*																		
CLR-5:	*TolearntheprocessofVFX Production*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofVFX*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldknowtheconceptofVFX in animation*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutVFX*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofPost Production*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofVFX Production*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		15
S-1toS-8	SLO-1	*Developing a script fot Music vedio*
S-9toS-16	SLO-1	*Developing a script fot Music vedio*
S-17toS-24	SLO-1	*Developing a script fot Music vedio*
S-23toS-32	SLO-1	*Developing a script fot Music vedio*
S-33toS-40	SLO-1	*Direction techniques*
S-41toS-48	SLO-1	*Direction techniques*
S-49toS-56	SLO-1	*Shooting the Vedio*
S-57toS-64	SLO-1	*Shooting the Vedio*
S-65toS-72	SLO-1	*Shooting the Vedio*

Duration(hour)		15
S-73toS-80	SLO-1	*Editing*
S-81toS-88	SLO-1	*Editing*
S-89toS-96	SLO-1	*Editing*
S-97toS-104	SLO-1	*Sound engineering*
S-105toS-112	SLO-1	*Sound engineering*
S-113toS-120	SLO-1	*Fianl out rendering*

Objectives:

- To enable the student to visualize a concept for a musical note, to conceive the camera angles, movements, and editing to enhance the mood as conceived by the Direction students are to be brought out in the above project.

  In this project work, the Direction student puts into practice, the knowledge he/she has gained in various theory papers.

  The ability to visualize a concept for a musical note, to conceive the camera angles, movements, and editing to enhance the mood as conceived by the Direction students are to be brought out in the above project.

  The subject has to be first approved by the Direction department and then the student has to develop the script, fix the locations, and conduct rehearsals.

  The film should be completed utilizing the services of Cinematography, Editing, and Sound students. To make the sound department students part of the video song project. The direction department students should see to it they incorporate the dialogue wherever possible without spoiling the beauty of the song.

  At the end of the semester the completed project will be viewed and evaluated by an examiner who would give the maximum marks students as under:

Learning Assessment											
Level	Bloom'sLevelof Thinking	Continuous Learning Assessment (50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-V

CourseCode	UFT23D02L	CourseName	Actuality Exercise	CourseCategory	D	DisciplineSpecificElectiveCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Film Technology*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*ToprovidethemasteryinVFX*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*ToknowthedifferentconceptofVFX in animation*																		
CLR-3:	*TounderstandthepurposeofVFX*																		
CLR-4:	*ToimpartthefundamentalsofPost Production*																		
CLR-5:	*TolearntheprocessofVFX Production*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofVFX*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldknowtheconceptofVFX in animation*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutVFX*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofPost Production*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofVFX Production*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		15
S-1toS-8	SLO-1	***Introduction to Directing and Screenwriting***
S-9toS-16	SLO-1	***Elements of Storytelling***
S-17toS-24	SLO-1	*analyzing and deconstructing storytelling in films*
S-23toS-32	SLO-1	***The Screenplay Format***
S-33toS-40	SLO-1	*Understanding character arcs, motivations, and conflicts*
S-41toS-48	SLO-1	*Exploration of narrative structure and plotting techniques*
S-49toS-56	SLO-1	***Dialogue Writing***
S-57toS-64	SLO-1	***Visual Storytelling***
S-65toS-72	SLO-1	*Techniques for working with actors*

Duration(hour)		15
S-73toS-80	SLO-1	***Pre-production Planning***
S-81toS-88	SLO-1	***Production Techniques***
S-89toS-96	SLO-1	***Post-production and Editing***
S-97toS-104	SLO-1	***Post-production and Editing***
S-105toS-112	SLO-1	*Overview of post-production processes, including editing, sound design, and visual effects*
S-113toS-120	SLO-1	*Techniques for collaborating with editors and post-production teams*

CLASSEXERCISE:

(Studentsmustpracticeallexercises)(EachexercisecarriesEIGHTmarks)
(FIVEexercisesx08marks=40marks&10marksforRegularity&Discipline=Total-50Marks)

1. Standard&ExtendedPrimitives : 3 Weeks
Minimum1classworks : Recordworks-1nos.
2. EditablePoly&Texturing : 3 Weeks
Minimum1classworks : Recordworks-1no.
3. Sculpting : 3 Weeks
Minimum1classworks : Recordworks-1no.
4. Lighting,UVMapping&Animation : 3 Weeks
Minimum1classworks : Recordworks-1no.
5. V-Ray–Lighting,Texturing&Rendering : 3 Weeks
Minimum1classworks : Recordworks-1no.

Record Works:

1. TitleAnimation(Twoexercise)
2. ToyAnimation(Twoexercises)

(ThestudentsmustsubmitalltheexercisesasRecordWorkintheDigitalformforPracticalexam,whichwillbeevaluatedbytheExternalExaminer)

LearningAssessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-V

CourseCode	*UFT23G03T*	CourseName	Television Production – II	CourseCategory	G	GenericElectiveCourse	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	ProgressiveCourses	Nil
Course Offering Department	*Visual Communication*		DataBook/Codes/Standards	Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*ToprovidethemasteryinVFX*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*Toknowthedifferentconceptof VFX in animation*																		
CLR-3:	*TounderstandthepurposeofVFX*																		
CLR-4:	*ToimpartthefundamentalsofPost Production*																		
CLR-5:	*TolearntheprocessofVFX Production*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofVFX*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Studentswouldknowtheconceptof VFX in animation*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutVFX*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofPost Production*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofVFX Production*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	Introduction to Analog and Digital Camera Principles	Introduction to Sound Recording Techniques for Television	Introduction to Television Production Stages	Introduction to Post-production Techniques	Overview of Television Program Types
	SLO-2	Digital Signal Processing in Cameras	Analog and Digital Audio Principles: Understanding Signal Processing	Planning Meetings and Pre-production Processes	Online vs. Offline Editing Setups	Scriptwriting Fundamentals for Television
S-2	**SLO-1**	Camera Adjustments and Settings:	Audio Mixing Basics: Levels, Panning, and EQ	Storyboarding and Scripting	Professional Video Switchers: Features and Functions	Talent Selection and Audition Process
	SLO-2	Exposure, White Balance, and Focus	Sweetening and Equalization Techniques in Audio Production	Rehearsals and Blocking Techniques in Television Production	Digital Video Effects and Keying Signals	Programme Presentation Techniques

Duration(hour)		12	12	12	12	12
S-3	SLO-1	Camera Control Unit Operations	Audio Layering and Dubbing Methods	Single-Camera Production Techniques	Importance of Timecode in Television Production	Marketing Strategies for Television Programs
	SLO-2	Television Studio Chain: Camera to Control Room	Communication Protocols in TV Studios	Multi-Camera Production Techniques	Voice Editing and Dubbing Techniques	Understanding Feedback Analysis
S-4	SLO-1	Framing and Composition Techniques in Cinematography	Intercom Systems and Directives	Indoor and Outdoor Production Environments: ENG, EFP, and OB Production	. Basic Editing Techniques Workshop	Importance of TRP Ratings in Television
	SLO-2	Professional Camera Features and Functions	Types of Microphones :Dynamic, Condenser, and Lavalier	Overview of Television Production Crew Roles and Responsibilities	. Advanced Editing Features Exploration	Contract Negotiation with Television Networks
S-5	SLO-1	Exploring Professional Camera Accessories	Overview of Indoor and Outdoor Lighting Setups	Importance of Logging and Cue Sheets in Television Productionl	Understanding Video Switcher Functions	Developing a Television Program Proposal
	SLO-2	Camera Operation and Control	Understanding Lighting Consoles and Their Features	Live Television Studio Setup and Facilities	Implementing Digital Video Effects	Scriptwriting Workshop: Crafting a TV Script
S-6	SLO-1	Understanding Camera Movement and Shot Types	Latest Developments in Lighting Technology: LED and RGB Lighting	Role-Playing: Simulating Television Production Crew Duties	Timecode Management in Post-production Workshop	Talent Selection Exercise: Conducting Auditions
	SLO-2	Introduction to Camera Blocking and Scene Composition	Lighting and Floor Plan Considerations in Television Production	Live Television Studio Setup	Professional Video Server Applications	Programme Presentation Practice Sessions
S-7	SLO-1	Advanced Camera Techniques: Seadicam and Handheld Operation	Practical Exercise: Setting Up Indoor Lighting for Different Scenes	Logging and Cue Sheet Creation	Voice Editing and Dubbing Practice	Marketing Plan Development Exercise
	SLO-2	Framing and Composition Practice	Techniques for Outdoor Lighting and Location Shoots	Exploring Multicamera Live Coverage Strategies	Audio Post-production Tools Introduction	Feedback Analysis Case Studies
S-8	SLO-1	Camera Control in Live Broadcasting	Introduction to Lighting Design Principles: Key, Fill, and Backlighting	Successful Television Productions	Advanced Editing Techniques Workshop	TRP Ratings Analysis
	SLO-2	Specialized Camera Functions: Slow Motion and Time-lapse	Exploring Advanced Lighting Techniques: Gobos, Diffusion, and Reflectors	Location Scouting and Preparing for Production	Special Effects in Post-production Exploration	Contract Negotiation Simulation
S-9	SLO-1	Introduction to Virtual Cameras and CGI Integration	Lighting in Television Shows and Films	Importance of Planning in Television Production	Implementing Keying Signals Hands-on Exercise	Television Program Proposals
	SLO-2	Innovative Camera Techniques	Lighting a Mock TV Studio Setup	Challenges and Considerations in Television Production	Timecode Management Practice Session	Script Review and Revision Session
S-10	SLO-1	Understanding Camera Movement: Dolly, Crane, and Jib Shots	Audio Mixing in Live Broadcasting: Challenges and Solutions	Advanced Techniques for Multicamera Live Production	Voice Editing and Dubbing Masterclass	Refining Programme Presentation Techniques

Duration(hour)		12	12	12	12	12
	SLO-2	Advanced Camera Control Techniques: Focus Pulling and Zooming	Audio Sweetening Techniques for Post-Production	Planning and Preparing for a Live Multicamera TV Production	Audio Post-production Techniques	Marketing Strategy Refinement
S-11	SLO-1	Camera Rigging and Setup	Layering and Dubbing Methods: Creating Atmosphere in Sound	Finalizing Production Plans and Rehearsing	Advanced Video Server Features Workshop	TRP Ratings Review and Strategy Adjustment
	SLO-2	Multi-Camera Setup and Control	Communication Strategies for Effective Collaboration in TV Studios	Dress Rehearsal and Final Preparations	Post-production Workflows	Script Finalization and Handover
S-12	SLO-1	Role of the Camera Person in Single-Camera Setups	Lighting Console Operation and Programming	Live Multicamera TV Production Day	Project Work: Editing and Sound Design	Contracts Signing
	SLO-2	Role of the Camera Person in Multi-Camera Setups	Advanced Lighting Design Techniques: Color Temperature and Mood	Execution and Management	Color Correction and Grading	Marketing Plan Implementation

Objectives:

- To introduce them about the various stages involved in Television Production.
- To equip them in gaining the knowledge of functioning of a Television studio.

Unit I:

Camera Operations and Control: Analog and digital camera principles; Digital signal processing in cameras; Camera adjustments and settings; Camera control unit operations; Television studio chain overview; Framing, composition, and professional camera features; Professional camera accessories and commands; Role of the camera person in single-camera and multicamera setups

Unit II:

Audio and Lighting in Television Production: Sound recording techniques for television; Analog and digital audio principles; Audio mixing, sweetening, and equalization; Audio layering and dubbing methods; Communication in TV studios; Types of microphones and their uses Indoor and outdoor lighting setups; Lighting consoles and their features; Latest developments in lighting technology; Lighting and floor plan considerations

Unit III:

Television Production Stages and Crew Roles: Different stages of television production; Planning meetings, storyboarding, rehearsals, and blocking; Single-camera and multicamera production techniques; Indoor, outdoor, ENG, EFP, and OB production; Television production crew duties and responsibilities; Importance of logging and cue sheets; Live television studio setup and facilities; Multicamera live coverage and location scouting; Planning for live multicamera TV production

Unit IV:

Post-production Techniques: Online and offline editing setups; Professional video switchers and their features; Digital video effects and keying signals; Importance of timecode in television production; Professional video servers and their features; Voice editing, dubbing, and audio post-production

Unit V:

Television Programme Development and Marketing: Different types of television programs; Scripting for television; Talent selection and auditions; Programme presentation and marketing strategies; Feedback analysis and TRP ratings; Entering contracts with various television networks

Text books:

1. Millerson, Gerald. Television Production,London,15th Edition, Focal Press,2012
2. Zettle, Herbert. Television Production Handbook, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

1. Ward, Peter. Digital Camera Work, London, Focal Press, 2000.

LearningAssessment											
Level	**Bloom's Level of Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

ExpertsfromIndustry	**ExpertsfromAcademicInstitutes/Designers**	**InternalExperts**
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP* *2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-V

CourseCode	*UFG23S03L*	CourseName	*VFX / Animation Pipeline*	CourseCategory	S	SkillEnhancementCourses	L	T	P	O	C
							0	0	2	2	1

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Film Technology*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*To know Animation Pipeline Flow chart*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*ToknowVFX Pipeline Flow chart*																		
CLR-3:	*To know Animation Pipeline folder Structure*																		
CLR-4:	*ToknowVFX Pipeline folder Structure*																		
CLR-5:	*TolearnPipeline of full feature film.*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofVFX*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldknowtheconceptofVFX in animation*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutVFX*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofPost Production*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofVFX Production*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		15
S-1toS-2	SLO-1	Introduction to VFX and Animation Pipeline
S-3toS-4	SLO-1	Pre-Production Phase
S-5toS-6	SLO-1	Introduction to VFX and Animation Pipeline
S-7toS-8	SLO-1	Pre-Production Phase
S-9toS-10	SLO-1	Production Phase
S-11toS-12	SLO-1	Post-Production Phase
S-13toS-14	SLO-1	Production Phase
S-15toS-16	SLO-1	Post-Production Phase
S-17toS-18	SLO-1	Specialized Techniques

S-19toS-20	**SLO-1**	*Understanding the VFX pipeline*
S-21toS-22	**SLO-1**	*Introduction to industry-standard software tools*
S-23toS-24	**SLO-1**	Concept development and storyboarding
S-25toS-26	**SLO-1**	Planning VFX/Animation shots
S-27toS-28	**SLO-1**	Introduction to 3D animation principles
S-29toS-30	**SLO-1**	Introduction to compositing software

CLASSEXERCISE:

(Studentsmustpracticesallexercises)(EachexercisecarriesFIVEmarks)
(EIGHTexercisesx5marks=40marks&10marksforRegularity&Discipline-Total-50Marks)

1. Animation Production Pipeline - Flow Chart : 1 Week
Minimum2classworks : **RecordWorks-1no.**
2. Animation Production Pipeline – Folder Structure : 2 Weeks
Minimum2classworks : **RecordWorks-1no.**
3. VFX Production Pipeline - Flow Chart : 2Weeks
Minimum2classworks : **RecordWorks-1no.**
4. VFX Production Pipeline – Folder Structure : 2 Weeks
Minimum2classworks : **RecordWorks-1no.**
5. Complete project Pipeline (VFX and Animation) : 2 Weeks
Minimum2classworks : **RecordWorks-1no.**
6. Case Studty Animation Pipeline - Feature – Bugs life,Spidey Across the Spider Verse :2 Weeks
Minimum2classworks : **RecordWorks-1no.**
7. Case Studty VFX Pipeline and project flow - Feature – Twister, Dr.Strange : 2 Weeks
Minimum2classworks : **RecordWorks-1no.**
8. Case study Feature film Project pipeline and project flow – Titanic and Avatar : 2 Weeks
Minimum2classworks : **RecordWorks-1no.**

RecordWorks:

1. CreateAnimation pipeline chart and Tracking sheet of Animation shots in Excel(OneExercise)
2. CreateVFX pipeline chart and Tracking sheet of VFX shots in Excel(OneExercise)

(ThestudentsmustsubmitanyONEexercisesasRecordWorkforthePracticalexam,whichwillbeevaluatedbytheExternalExaminer)

Learning Resources	***Theory:*** *1. JamesCurran(2013).ThePhotographyHandbook,FirstEdition,Routledge,USA* *2. BenLong(2010).CompleteDigitalPhotography,FirstEdition,CourseTechnologyPTR,USA* *3. LindaGood(2009).TeachingandLearningwithDigitalPhotography,FirstEdition,SagePublications,NewDelhi* *4. IanJeffrey(2000).ThePhotographyBook,FirstEdition,FocalPress,UK* **5.** *MichaelLangford(2000).BasicPhotography,FirstEdition,FocalPress,UK.*

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-V

CourseCode	*UFT23P02L*	CourseName	Internship-II	CourseCategory	IAPC	Internship/Apprenticeship/Project/CommunityOutreach	L	T	P	O	C
							0	0	0	0	1

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*VisualCommunication*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*Toacquirethebasicknowledgeofmediaindustry*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*Tounderstandtheworkingatmosphereofmediaindustry*																		
CLR-3:	*Toknowandpracticefieldworksinvariousdesignationsofvariousmediasetup*																		
CLR-4:	*Totraininthefilm&TVindustryasaninterninvariousfield*																		
CLR-5:	*Togetthemasteryskillsfromthemediafieldthroughinterntraining*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*Studentswouldlearnthemediaindustrypractically*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Studentswouldgainknowledgeofmediafieldcircumstances*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Studentswouldknowvariousdesignationsandvariousmediasetup*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Studentswouldgainknowledgeaboutfilm&TVindustry*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Studentswouldbeproficientinthemediafield*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Thestudentwillundergoatwo-weekinternshipduringthesummervacationaftertheendofthelVSemesterinanymediaorganizationandmustsubmitanactivityreport.Thestudentwillbemonitoredbythefacultyandwillbeguidedbythemediaorganizationincompletingtheinternship.

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 IV Semester. Criteria forselectingtheinternshipwillbebasedontheareaofspecializationbythestudentinthemediaindustry.Emphasiswillbegiventogettrainedofprofessionalqualitythatwillhelpstudentstoenterthe mediaindustrywithanevaluatedportfolio.Theinternshiptrainingactivitieswillbepresentedbythestudentsandthevivavocewillcompletetheprocessofevaluationforawardinggrades.

ThetrainingworkcanbecarriedoutinanyMediaHouse/PrintMedia/AdvertisingAgency/MediaProfessional/FilmIndustryforthreemonths.

RecordWork
StudentsmustpreparetheDay-to-Dayactivitiesoftheirinternshiptrainingperiod,thatwillbemonitoredbyInternshipCoordinatoroftheMediaorganization.
(ThestudentsmustsubmittheInternshipreportintheRecordformforPracticalExam,whichwillbeevaluatedbytheExternalExaminer)

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 %

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VI

CourseCode	*UFG23601T*	CourseName	Generative AI in Visual Effects	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Film Technology*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	*ToprovidetheBasics Generative AI& Basics of ADOBE Fire Fly*																		
CLR-2:	*To understandPrompting*																		
CLR-3:	*To impartthe Knowledgeof* Text to Image, Text Effects and Generative re-color																		
CLR-4:	*To learn*Generative fill, BG replacement																		
CLR-5:	*To learn3D to Image and image manipulation*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofADOBE Fire Fly*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Studentswouldknowhow to write prompts.*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Studentswouldgainknowledgeabout*Text to Image, Text Effects and Generative re-color	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Studentswouldlearn*Generative fill, BG replacement	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*Studentswouldlearn3D to Image and image manipulation*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	Introduction to Generative AI in Visual Effects,	GAN- Image Generation with Generative Adversarial Networks (GANs),	Style Transfer and Image Manipulation,	Scene Generation and Augmentation	Generative AI for Character and Creature Design,
	SLO-2	Overview of generative artificial intelligence,	*Introduction to GANs*	*Introduction to Style Transfer*	Creating synthetic datasets for training visual effects models,	*generating initial concept art for characters and creatures*
S-2	**SLO-1**	*Generative AI*	*basic concepts of generative AI.*	*Definition of style transfer and its importance in creating visually compelling images*	Creating synthetic datasets for training visual effects models,	*Overview of character and creature design principles in animation.*

Duration(hour)		12	12	12	12	12
	SLO-2	*Distinction between generative and discriminative models.*	*Definition and objectives of GANs.*	*Overview of style transfer techniques, including neural style transfer*	*Introduction to Synthetic Datasets in VFX*	*Fundamentals of generative AI and its applications in character and creature design*
S-3	SLO-1	*Visual Effects in Animation*	*Adversarial learning: the game between the generator and discriminator.*	*Implementing Style Transfer*	*Object recognition and segmentation*	*Types of generative models suitable for character and creature generation*
	SLO-2	*Importance of VFX in enhancing storytelling and creating immersive experiences*	*Image Generation Techniques*	*Experimentation with different style images and content images*	*Character animation and motion prediction*	*Types of generative models suitable for character and creature generation*
S-4	SLO-1	*Historical evolution of VFX in the animation industry.*	*Random noise generation as input to the generator*	Applying style transfer for artistic rendering,	*Environmental design and scene generation*	*Generating character sketches and concept art using generative AI.*
	SLO-2	*Intersection of Generative AI and Visual Effects*	Principles of Generative Adversarial Networks (GANs),	*Understanding style transfer techniques using convolutional neural networks (CNNs),*	*Visual effects simulation and rendering*	*different artistic styles and aesthetics in character and creature design*
S-5	SLO-1	applications in visual effects,	Training GANs for image generation tasks in visual effects,	*Convolutional Neural Networks (CNNs) Basics*	Techniques for scene generation and augmentation in VFX pipelines,	*impact of style and aesthetic choices on storytelling*
	SLO-2	Understanding the role of machine learning models in generating realistic imagery,	Applications of GANs in generating realistic textures	*Understanding Neural Style Transfer*	*Blender: for procedural generation, simulation, and rendering.*	*impact of style and aesthetic choices on storytelling*
S-6	SLO-1	Introduction to deep learning frameworks and tools for VFX	*Introduction to Texture Generation*	*Implementing Neural Style Transfer*	*Unity3D: for real-time simulation and game engine-based data generation.*	Customizing and evolving character designs with machine learning models,
	SLO-2	*Neural Networks and Deep Learning Basics*	*Importance of GANs in texture generation*	visual effects enhancement	*Houdini: for procedural generation and simulation in VFX pipelines.*	Applications of generative AI in creature animation and performance capture,
S-7	SLO-1	*Overview of neural networks and their components*	*Types of Texture GANs*	, Definition of visual effects (VFX) and their importance in enhancing storytelling	*Benefits and Challenges*	Interactive and Real-time VFX with Generative AI,
	SLO-2	*Introduction to deep learning and its application*	*Environmental Textures:*	*Understanding Style Transfer for VFX Enhancement*	Enhancing existing visual effects workflows with deep learning techniques,	Techniques for integrating machine learning models into real-time rendering engines,
S-8	SLO-1	*Understanding Deep Learning*	, *Architectural Textures:*	*Implementing Style Transfer for VFX Enhancement*	*Introduction to Deep Learning in Visual Effects*	Creating immersive and responsive VFX using generative AI techniques
	SLO-2	*Definition of deep learning and its significance in artificial intelligence.*	*Character Textures*	*Role of style transfer in VFX sequences.*	*Realistic Rendering and Simulation*	, Ethical and Legal Considerations,

Duration(hour)		12	12	12	12	12
S-9	SLO-1	*Principles of supervised learning: input-output mappings and training data*	*Challenges in evaluating the quality and realism of generated textures.*	Techniques for image manipulation, editing using generative AI models	*Improving Animation and Character Performance*	Exploring emerging trends and future directions in generative AI
	SLO-2	*Deep Learning Applications*	*Qualitative evaluation through visual inspection and user studies*	,Motion Synthesis and Animation,	*Integrating deep learning techniques into compositing workflows*	***Continual Learning and Lifelong Adaptation***
S-10	SLO-1	*Computer vision: image classification, object detection, semantic segmentation.*	environments, and visual effects elements.	Introduction to generative models for motion synthesis and animation,	*Exploring new creative possibilities with deep learning*	***Multimodal Generative Models***
	SLO-2	*Deep Learning in Visual Effects*	*Preprocessing steps for preparing input data: image datasets, 3D models*	Applications of generative AI in procedural animation and motion capture	*Style transfer and artistic stylization*	***3D Generative Models***
S-11	SLO-1	*Image generation and synthesis*	*GAN-generated elements into the animation production pipeline*	Implementation generative AI in procedural animation and motion capture	Visual Effects Enhancement,	***AI-driven Animation and Motion Synthesis***
	SLO-2	*Image enhancement and restoration*	*Technical challenges in GAN-based environment and visual effects*	Principles in generative AI in procedural animation and motion capture	Incorporating generative AI models into compositing and rendering pipelines	*Image enhancement and restoration*
S-12	SLO-1	*Character animation and motion prediction*	*trends and advancements in GAN research for environment and visual effects*	Trends in generative AI	Incorporating generative AI models into compositing and rendering pipelines	*Character animation and motion prediction*
	SLO-2	*Character animation and motion prediction*	*trends and advancements in GAN research for environment and visual effects*	Trends in animation and motion capture	Incorporating generative AI models into compositing and rendering pipelines	*Character animation and motion prediction*

Objectives:

- Basic knowledge Generative AI in Graphics and VFX.

UNIT - 1

Introduction to Generative AI in Visual Effects, Overview of generative artificial intelligence, applications in visual effects, Understanding the role of machine learning models in generating realistic imagery, Introduction to deep learning frameworks and tools for VFX

Unit 2

GAN- Image Generation with Generative Adversarial Networks (GANs), Principles of Generative Adversarial Networks (GANs), Training GANs for image generation tasks in visual effects, Applications of GANs in generating realistic textures, environments, and visual effects elements.

Unit 3

Style Transfer and Image Manipulation, Understanding style transfer techniques using convolutional neural networks (CNNs), Applying style transfer for artistic rendering, visual effects enhancement, Techniques for image manipulation, editing using generative AI models,Motion Synthesis and Animation, Introduction to generative models for motion synthesis and animation, Applications of generative AI in procedural animation and motion capture

Unit 4

Scene Generation and Augmentation, Creating synthetic datasets for training visual effects models, Techniques for scene generation and augmentation in VFX pipelines, Visual Effects Enhancement, Enhancing existing visual effects workflows with deep learning techniques, Incorporating generative AI models into compositing and rendering pipelines

Unit 5

Generative AI for Character and Creature Design, Customizing and evolving character designs with machine learning models, Applications of generative AI in creature animation and performance capture, Interactive and Real-time VFX with Generative AI, Techniques for integrating machine learning models into real-time rendering engines, Creating immersive and responsive VFX using generative AI techniques, Ethical and Legal Considerations, Exploring emerging trends and future directions in generative AI

Text books:

Textbooks: "Deep Learning for Computer Vision" by Rajalingappaa Shanmugamani, "Generative Deep Learning" by David Foster

Reference books:

1. Steve Wright - Compositing Visual Effects: Essentials for the Aspiring Artist Focal Press; 2 edition (August 11, 2011).
2. Mark Christiansen - Adobe After Effects CS4 Visual Effects and Compositing Studio Techniques - Adobe Press; 1 edition (August 18, 2012).

LearningAssessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VI

CourseCode	UFG23602T	Course Name	Animation Ethics	Course Category	C	Discipline Specific Core Courses	L	T	P	O	C
							4	0	0	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	ProgressiveCourses	Nil
Course Offering Department	*Film Technology*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*To educate basicsof ethics*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*To know the basicsofAnimation*																		
CLR-3:	*To understand different types of Animation*																		
CLR-4:	*To understand principles of Animation and ethics*																		
CLR-5:	*To learn the process ofTraditional Animation*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*Studentswouldlearnthebasicsof ethics*	*3*	*80*	*75*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldlearnthebasicsofAnimation*	*3*	*75*	*75*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Studentswouldgainknowledgeaboutdifferent types of Animation*	*3*	*80*	*80*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Studentswouldlearnbasic principles of Animation and ethics*	*3*	*75*	*75*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofTraditional Animation*	*3*	*75*	*75*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	Introduction to Animation Ethics -	Ethical Advertising	Integrity and Authenticity -	Visual Harmony -	Visual Effects
	SLO-2	Overview of ethics,	*Ethical Issues in Animated Advertising*	Understanding Integrity in Animation	Understanding Visual Harmony,	and Enhancement,
S-2	SLO-1	ethical frameworks	*Consumer Protection and Rights*	*Introduction to Integrity and Authenticity in Animation*	visual harmony in enhancing storytelling,	Rhythm and Motion,
	SLO-2	, ethical decision-making models;	*Cultural Sensitivity and Diversity*	*Exploring the role of integrity and authenticity in storytelling and character development*	visual harmony in animated films;	*Introduction to Rhythm and Motion*

Duration (hour)		12	12	12	12	12
S-3	SLO-1	character design	*Exploring cultural considerations in animated advertising*	*Understanding the ethical responsibilities of storytellers and animators*	adapting animation for different viewing platforms	*Overview of rhythm and motion in animation*
	SLO-2	-Representation and Stereotypes,	*the role of animation in promoting environmental and social causes*	*Understanding the ethical responsibilities of storytellers and animators*	, cross-platform distribution,	*Understanding the principles of timing and spacing*
S-4	SLO-1	cultural sensitivity.	*cause-related marketing campaigns*	*Visual Authenticity and Style*	Elements of Visual Harmony	*Exploring the role of rhythm and motion in storytelling*
	SLO-2	Intellectual Property and Copyright -	*truthful and accurate information in advertising*	*Exploring the relationship between visual style and authenticity in animation*	- Color theory	*Timing and Pacing*
S-5	SLO-1	Copyright Laws,	*Ethical Decision-Making in Advertising*	Visual Integrity-	*Introduction to Color Theory*	*Understanding the principles of timing and pacing in animation*
	SLO-2	*Intellectual Property Rights in Animation*	*Developing ethical frameworks*	*Overviewof Visual* Integrity-	*Understanding hue, saturation, and value*	Incorporating principles of animation,
S-6	SLO-1	*Licensing and Distribution*	*Strategies in animated advertising*	Introduction Visual Integrity-	*Exploring the psychological effects of color*	Understanding Visual Effects in Animation,
	SLO-2	*Types of licensing agreements in animation*	and Marketing	Authentic Representation	*Analyzing examples of color schemes in animation*	Enhancing Realism,
S-7	SLO-1	*Exploring distribution platforms*	- Promoting Ethical	, visual design	*Color Symbolism and Meaning*	Creating Dynamic Action Sequences
	SLO-2	*Identifying copyright infringement in animation*	Merchandising,	*Introduction to Visual design*	*Color Temperature and Mood*	, Conveying Fantastical Elements,
S-8	SLO-1	*International Copyright Law*	Truthfulness	*Overview of Visual design*	*Understanding warm and cool colors and their psychological effects*	virtual reality (VR) augmented reality (AR)
	SLO-2	*Overview of international copyright*	and Transparency;	*Understanding to Visual design*	*Applying warm and cool colors to evoke different emotions in animation*	*Overview of Virtual Reality (VR) and Augmented Reality (AR) technologies*
S-9	SLO-1	*Ethical Considerations in Animation*	Social Responsibility	Consistency in visual design,	*Color in Character Design*	*VR and AR Development Tools*
	SLO-2	*Balancing creative expression*	and Impact - Animation's Social Impact,	Balancing creative expression,	*Understanding the role of color in character design and development*	*Storytelling in VR and AR*
S-10	SLO-1	*Promoting ethical behavior*	Social Issues,	Ethical Considerations in Animation -	*Color in Background Design*	*Character Animation for VR and AR*
	SLO-2	Creative Works;	Advocacy and	Balancing artistic,	*Exploring the use of color*	*Techniques for character animation, motion capture, and lip-syncing*

Duration (hour)		12	12	12	12	12
S-11	SLO-1	Introduction to Creative Works;	Activism;	Establishing Visual Consistency,	and palette selection	*Techniques for character animation, motion capture, and lip-syncing*
	SLO-2	Environmental Sustainability -	Professional Ethics	Storytelling Through Visual Elements	, Composition and layout,	*audio design and implementation in VR and AR*
S-12	SLO-1	Impact of Animation,	- Ethical Responsibilities of Animators	, Animation Techniques and	Typography and graphic design	*audio design and implementation in VR and AR*
	SLO-2	Green Animation Initiatives;	conflict resolution	Animation Techniques	Challenges and opportunities;	*impacts of VR and AR technologies*

Objectives:

- To make the student understand the important aspects of animation ethics
- To Study the various stages involved in animation film.

Unit - I

Introduction to Animation Ethics - Overview of ethics, ethical frameworks, ethical decision-making models; character design - Representation and Stereotypes, cultural sensitivity. Intellectual Property and Copyright - Copyright Laws, Creative Works; Environmental Sustainability - Impact of Animation, Green Animation Initiatives;

Unit - II

Ethical Advertising and Marketing - Promoting Ethical Merchandising, Truthfulness and Transparency; Social Responsibility and Impact - Animation's Social Impact, Social Issues, Advocacy and Activism; Professional Ethics - Ethical Responsibilities of Animators, conflict resolution;

Unit - III

Integrity and Authenticity - Understanding Integrity in Animation, Authentic Representation, Visual Integrity- Consistency in visual design, Balancing creative expression, Ethical Considerations in Animation - Balancing artistic, Establishing Visual Consistency, Storytelling Through Visual Elements, Animation Techniques and Visual Integrity.

UNIT - IV

Visual Harmony - Understanding Visual Harmony, visual harmony in enhancing storytelling, visual harmony in animated films; adapting animation for different viewing platforms, cross-platform distribution, Elements of Visual Harmony - Color theory and palette selection, Composition and layout, Typography and graphic design Challenges and opportunities;

UNIT - V

Visual Effects and Enhancement, Rhythm and Motion, Incorporating principles of animation, Understanding Visual Effects in Animation, Enhancing Realism, Creating Dynamic Action Sequences, Conveying Fantastical Elements, virtual reality (VR) augmented reality (AR).

Text books:

1. Egri, Lajos. The Art of Dramatic Writing, New York, Touchstone, 1972.
2. Robert McKee, Story: Substance, Style & the Principles of Screenwriting, Regan Books, 1997
3. Syd Filed, Screenplay: The Foundations of Screenwriting, Delta, 2005
4. Christopher Vogler, The Writer's Journey: Mythic Structure for Writers, Michael Wiese Productions, 2007

Reference books:

1. Miller, William**.** Screenwriting for Narrative film and Television, New Jersey, Pearson, 1997.
2. Vale, Eugen Vale. The Technique of Screen & Television Writing, New York, Touchstone, 1986
3. Swain, Dwight V.Film script Writing, London, Focal Press, 2nd Edition, 1988.

LearningAssessment											
Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practical**
Level1	Remember Understand	30%	-	30%	-	20%	-	20%	-	30%	-
Level2	Apply Analyze	40%	-	50%	-	50%	-	50%	-	50%	-
Level3	Evaluate Create	30%	-	20%	-	30%	-	30%	-	20%	-
	Total	100%		100%		100%		100%		100%	

#CLA–4 can be from any combinationfthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP* *2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER-VI

Course Code	UFG23603L	Course Name	VFX Final Project	Course Category	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisiteCourses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
CourseOfferingDepartment	*Film Technology*	Data Book/ Codes/ Standards		Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

		Learning	Program Learning Outcomes (PLO)
CLR-1:	*ToprovidethemasteryinStory&SceneforShortFilm*		
CLR-2:	*Toknowthedifferentconceptof BudgetforShortFilm*		
CLR-3:	*TounderstandthepurposeofShootingScriptforShortFilm*		
CLR-4:	*Toimpartthefundamentalsof Non-linearVideoEditing*		
CLR-5:	*TolearntheprocessofDubbing,SoundEffects&Mixing*		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLO-1:	*Students would learn the fundamentals of node-based compositing using Nuke*	3	85	80	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2:	*Students would gain knowledge about Roto, Keying, and Tracking techniques*	3	80	80	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	*Students would understand the process of integrating CG and live-action footage*	3	85	85	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	*Students would learn essential skills in plate cleanup, color correction, and matching*	3	80	80	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	*Students would be able to create a complete VFX shot from start to final rendering*	3	80	80	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		15
S-1toS-8	SLO-1	*Introduction to Nuke & Basic Compositing*
S-9toS-16	SLO-1	*Transformations & Roto Basics*
S-17toS-24	SLO-1	*Roto & RotoPaint*
S-23toS-32	SLO-1	*Creativity with Ramp and Radial and colorLookUP*
S-33toS-40	SLO-1	*Compositing concepts*
S-41toS-48	SLO-1	*2D motion tracking a scene and cleanplating*
S-49toS-56	SLO-1	*Screen Replacement*
S-57toS-64	SLO-1	*Keying and Chroma keying Green screens*
S-65toS-72	SLO-1	*3D Tracker, camera tracking and 3D Sky*
S-73toS-80	SLO-1	*Planar tracking*
S-81toS-88	SLO-1	*Smart Vector*

Duration(hour)		15
S-89toS-96	SLO-1	*Core Matte – Edge Matte*
S-97toS-104	SLO-1	*Automating Luminance match BG to FG*
S-105toS-112	SLO-1	*Preserving Hair Prep Roto*
S-113toS-120	SLO-1	*Marker removal*

CLASSEXERCISE:

1. *Import 3-4 image/footage layers and create a simple composite using basic merge operations*
2. *Use Transform, Reformat, and Roto nodes to mask and animate a moving object for 3 seconds*
3. *Perform detailed roto using multiple shapes and refine using rotopaint for edge corrections*
4. *Create a stylized background using ramp, radial, grade, and cololookup with animated effects*
5. *Composite foreground and background plates using screen, add, multiply, and lighten merge operations*
6. *Track a moving feature and stabilize the shot; create a clean plate using rotopaint or patch*
7. *Replace a mobile/TV screen using cornerpin from a tracked shot and match itsperspective*
8. *Pull a clean green screen key using primate/keyar and composite the actor into a new environment*
9. *Track a 3D camera from a live-action plate and insert 3D cards with a sky background*
10. *Use smart vector + vector distort to attach a 2D element onto a deforming surace*
11. *Create separate core and edge mattes, combine them, and reine to remove spill and noise*
12. *Use exposure, contrast, and grade nodes to automatically match lighting between foreground and background*
13. *Perform hair-preservation roto using soft mattes and reine edges without losing detail*
14. *Remove tracking markers using rotopaint, patch, or smart vectors for moving shots*
15. *Combine tracking, keying, roto, color correction, cleanup, and rendering to complete a final vfx shot*

LearningAssessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VI

CourseCode	UFT23D03L	CourseName	Short Film Making-I	CourseCategory	D	DisciplineSpecificElectiveCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course Offering Department	*Film Technology*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*ToprovidethemasteryinStory&SceneforShortFilm*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*ToknowthedifferentconceptofBudgetforShortFilm*																		
CLR-3:	*TounderstandthepurposeofShootingScriptforShortFilm*																		
CLR-4:	*ToimpartthefundamentalsofNon-linearVideoEditing*																		
CLR-5:	*TolearntheprocessofDubbing,SoundEffects&Mixing*																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofStory&SceneforShortFilm*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldknowtheconceptofBudgetforShortFilm*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutShootingScriptforShortFilm*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofNon-linearVideoEditing*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofDubbing,SoundEffects&Mixing*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		15
S-1toS-8	SLO-1	*ExploringtheDrawingandPaintingTools-I*
S-9toS-16	SLO-1	*ExploringtheDrawingandPaintingTools-II*
S-17toS-24	SLO-1	*ExploringtheDrawingandPaintingTools-III*
S-23toS-32	SLO-1	*ManipulatingObjectsandAnimation-I*
S-33toS-40	SLO-1	*ManipulatingObjectsandAnimation-II*
S-41toS-48	SLO-1	*ManipulatingObjectsandAnimation-III*
S-49toS-56	SLO-1	*BasicsofLayoutandFormats-I*
S-57toS-64	SLO-1	*BasicsofLayoutandFormats-II*
S-65toS-72	SLO-1	*BasicsofLayoutandFormats-III*
S-73toS-80	SLO-1	*VisualDesignSpecification,Wireframe,Platform-I*

Duration(hour)		15
S-81toS-88	SLO-1	*VisualDesignSpecification,Wireframe,Platform-II*
S-89toS-96	SLO-1	*VisualDesignSpecification,Wireframe,Platform-III*
S-97toS-104	SLO-1	*BasicsofPrototype-I*
S-105toS-112	SLO-1	*BasicsofPrototype-II*
S-113toS-120	SLO-1	*BasicsofPrototype-III*

CLASSEXERCISE:

(StudentsmustpracticeFIVEexercises)(EachexercisecarriesEIGHTmarks)(FIVEexercisesx08marks=40marks&Regularity&Discipline=Total-10Marks)

1. ExploringtheDrawingandPaintingTools : 3 Weeks

Minimum1classworks : Recordworks-1no.

2. ManipulatingObjectsandAnimation : 3 Weeks

Minimum1classworks : Recordworks-1no.

3. BasicsofLayoutandFormats : 3 Weeks

Minimum1classworks : Recordworks-1no.

4. VisualDesignSpecification,Wireframe,Platform : 3 Weeks

Minimum1classworks : Recordworks-1no.

5. BasicsofPrototype : 3 Weeks

Minimum1classworks : Recordworks-1no.

RecordWorks:

1. **DevelopMobileApplicationwith10Pages(Threeexercise)**

(ThestudentsmustsubmitalltheexercisesasRecordWorkintheDigitalformforPracticalexam,whichwillbeevaluatedbytheExternalExaminer)

Learning Resources	***Theory:*** 1. *JamesCurran(2013).ThePhotographyHandbook,FirstEdition,Routledge,USA* 2. *BenLong(2010).CompleteDigitalPhotography,FirstEdition,CourseTechnologyPTR,USA* 3. *LindaGood(2009).TeachingandLearningwithDigitalPhotography,FirstEdition,SagePublications,NewDelhi* 4. *IanJeffrey(2000).ThePhotographyBook,FirstEdition,FocalPress,UK* **5.** *MichaelLangford(2000).BasicPhotography,FirstEdition,FocalPress,UK.*

LearningAssessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VI

CourseCode	UFT23D04L	CourseName	Documentary Film Making-I	CourseCategory	D	DisciplineSpecificElectiveCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Film Technology*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*ToprovidethemasteryinStory&SceneforShortFilm*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*ToknowthedifferentconceptofBudgetforShortFilm*																		
CLR-3:	*TounderstandthepurposeofShootingScriptforShortFilm*																		
CLR-4:	*Toimpartthefundamentalsof Non-linearVideoEditing*																		
CLR-5:	*TolearntheprocessofDubbing,SoundEffects&Mixing*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofStory&SceneforShortFilm*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldknowtheconceptofBudgetforShortFilm*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutShootingScriptforShortFilm*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofNon-linearVideoEditing*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofDubbing,SoundEffects&Mixing*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		15
S-1toS-8	SLO-1	*ExploringtheDrawingandObjectsTools-I*
S-9toS-16	SLO-1	*ExploringtheDrawingandObjectsTools-II*
S-17toS-24	SLO-1	*ExploringtheDrawingandObjectsTools-III*
S-23toS-32	SLO-1	*ManipulatingandWorkingwithGraphics-I*
S-33toS-40	SLO-1	*ManipulatingandWorkingwithGraphics-II*
S-41toS-48	SLO-1	*ManipulatingandWorkingwithGraphics-III*
S-49toS-56	SLO-1	*BasicsofLayoutandFormats-I*
S-57toS-64	SLO-1	*BasicsofLayoutandFormats-II*
S-65toS-72	SLO-1	*BasicsofLayoutandFormats-III*

Duration(hour)		15
S-73toS-80	SLO-1	*BasicsofDynamicswebdesigning-I*
S-81toS-88	SLO-1	*BasicsofDynamicswebdesigning-II*
S-89toS-96	SLO-1	*BasicsofDynamicswebdesigning-III*
S-97toS-104	SLO-1	*BasicsofStaticwebdesigning-I*
S-105toS-112	SLO-1	*BasicsofStaticwebdesigning-II*
S-113toS-120	SLO-1	*BasicsofStaticwebdesigning-III*

CLASSEXERCISE:

(StudentsmustpracticeallFIVEexercises)(EachexercisecarriesEIGHTmarks)(FIVEexercisesx08marks=40marks&Regularity&Discipline=Total-10Marks)

1. ExploringtheDrawingandObjectsTools : 3 Weeks

Minimum1classworks : Recordworks-1no.

2. ManipulatingandWorkingwithGraphics : 3 Weeks

Minimum1classworks : Recordworks-1no.

3. BasicsofLayoutandFormats : 3 Weeks

Minimum1classworks : Recordworks-1no.

4. BasicsofDynamicswebdesigning : 3 Weeks

Minimum1classworks : Recordworks-1no.

5. BasicsofStaticwebdesigning : 3 Weeks

Minimum1classworks : Recordworks-1no.

RecordWorks:

1. **DevelopMobileApplicationwith10Pages(Threeexercise)**

(ThestudentsmustsubmitalltheexercisesasRecordWorkintheDigitalformforPracticalexam,whichwillbeevaluatedbytheExternalExaminer)

LearningAssessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VI

CourseCode	UFT23G04L	CourseName	*Film Production Manual*	CourseCategory	G	GenericElectiveCourse	L	T	P	O	C
							0	0	8	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Fim Technology*		DataBook/Codes/Standards	Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*ToprovidethemasteryinStory&SceneforShortFilm*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*ToknowthedifferentconceptofBudgetforShortFilm*																		
CLR-3:	*TounderstandthepurposeofShootingScriptforShortFilm*																		
CLR-4:	*ToimpartthefundamentalsofNon-linearVideoEditing*																		
CLR-5:	*TolearntheprocessofDubbing,SoundEffects&Mixing*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofStory&SceneforShortFilm*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldknowtheconceptofBudgetforShortFilm*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutShootingScriptforShortFilm*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofNon-linearVideoEditing*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofDubbing,SoundEffects&Mixing*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		15
S-1toS-2	**SLO-1**	*Location Details*
S-3toS-4	**SLO-1**	*Artist List*
S-5toS-6	**SLO-1**	*Technicians List*
S-7toS-8	**SLO-1**	*Synopsis*
S-9toS-10	**SLO-1**	*Cinematography Style*
S-11toS-12	**SLO-1**	*Equipments List*
S-13toS-14	**SLO-1**	*Editing Software needed*
S-15toS-16	**SLO-1**	*Editing Style*
S-17toS-18	**SLO-1**	*Sound –Location recording, Different Mics Used*
S-19toS-20	**SLO-1**	*Sound- Dubbing,Foley,Music*

S-21toS-22	**SLO-1**	*Sound Design*
S-23toS-24	**SLO-1**	*Mixing*
S-25toS-26	**SLO-1**	*Titles creations*
S-27toS-28	**SLO-1**	*Visual Effects softwares*
S-29toS-30	**SLO-1**	*Virtual Production details*

CLASSEXERCISE:

(Studentsmustpracticeallexercises)(EachexercisecarriesFOURmarks)

(TENexercisesx04marks=40marks&10marksforRegularity&Discipline=Total-50Marks)

1. Screening-InternationalClassicalFilms : 3 Weeks

Minimum2classWorks : Recordworks-1no.

2. Screening-NationalClassicalFilms : 3 Weeks

Minimum2classworks : Recordworks-1no.

3. UnderstandingFilmAppreciationandReviews : 3 Weeks

Minimum2classworks : Recordworks-1no.

4. WritingFilmReviews : 3 Weeks

Minimum2classworks : Recordworks-1no.

5. UnderstandingIndustrialVisitandFilmFestivals : 3 Weeks

Minimum2classworks : Recordworks-1no.

Record Works:

1. Shouldwritereviewforallscreenedmovies

(Thestudentsmustsubmittheexerciseintherecordformforpracticalexam,whichwillbeevaluatedbytheExternalExaminer)

LearningAssessment

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP* *Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP*

SEMESTER – VI

Course Code	*UFT23P03T*	Course Name	AD FILM MAKING THEORY	CourseCategory	IAPC	Community Outreach	L	T	P	O	C
							2	0	0	2	2

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	ProgressiveCourses	Nil
Course Offering Department	*FILM TECHNOLOGY*	Data Book / Codes/Standards	Nil		

Course Learning Rationale (CLR): The purpose of learning this course is to:

Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*ToprovidethemasteryinStory&SceneforShortFilm*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*ToknowthedifferentconceptofBudgetforShortFilm*																		
CLR-3:	*TounderstandthepurposeofShootingScriptforShortFilm*																		
CLR-4:	*ToimpartthefundamentalsofNon-linearVideoEditing*																		
CLR-5:	*TolearntheprocessofDubbing,SoundEffects&Mixing*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofStory&SceneforShortFilm*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldknowtheconceptofBudgetforShortFilm*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutShootingScriptforShortFilm*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofNon-linearVideoEditing*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofDubbing,SoundEffects&Mixing*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		6	6	6	6	6
S-1	**SLO-1**	Definition of advertising	Understanding Client Briefs	Introduction to Pre-production Planning for Ad Films	Introduction to Directing Talent and Crew	Introduction to Post-production and Distribution of Ad Films
	SLO-2	Importance of advertising in business	Interpreting Requirements in Client Briefs	Budgeting for Ad Film Productions: Cost Estimation Methods	The Role of the Director in Ad Filmmaking	Editing Strategies for Ad Films: Pacing and Rhythm
S-2	**SLO-1**	Historical overview of advertising	Identifying Target Audience in Client Briefs	Understanding the Pre-production Phase: Tasks and Responsibilities	Techniques for Working with Actors	Montage Techniques in Ad Film Editing
	S LO-2	The role of advertising in shaping consumer behavior	Case Studies of Target Audience Identification	Developing Effective Scheduling and Production Timelines	Introduction to Lighting Techniques	Effective Use of Transitions in Ad Films

S-3	**SLO-1**	Agency-client relationship	Introduction to Creative Brainstorming Techniques	Audition Processes for Ad Films	Advanced Cinematography	Overview of Color Grading in Post-production
	SLO-2	Types of advertising agencies	Mind Mapping for Idea Generation	Set Design Principles for Ad Films	Camera Movement for Dynamic Shots	Visual Enhancement Techniques in Ad Films
S-4	**SLO-1**	Roles within an advertising agency	Role-Playing for Creative Concept Exploration	Props Management in Ad Film Productions	Sound Design Fundamentals	Maintaining Brand Consistency through Color Grading
	SLO-2	Overview of key players (brands, agencies, media companies)	Storyboarding for Visual Concept Development	Integrating Locations and Sets in Ad Films	Importance of Audio in Ad Filmmaking	Distribution Strategies for Ad Films: TV Commercials
S-5	**SLO-1**	Definition and characteristics of ad films	Understanding Story Arcs in Creative Concepts	Managing Logistics in Pre-production	Visual Effects Overview	Online Platforms for Ad Film Distribution
	SLO-2	The power of storytelling in advertising	Developing Characters for Creative Narratives	Risk Management Strategies in Pre-production	Introduction to Visual Effects (VFX)	Social Media Advertising for Ad Films
S-6	**SLO-1**	Techniques used in ad film making (visual storytelling, music, emotion)	Creating Emotional Hooks in Creative Concepts	Effective Communication and Coordination in Pre-production	Creating CGI and Motion Graphics	Understanding Reach Metrics in Ad Campaigns
	SLO-2	Impact of ad films on brand awareness and product promotion	Utilizing Conflict in Creative Narratives	Legal and Permit Considerations for Locations	Basics of Computer-Generated Imagery (CGI)	Measuring Engagement in Ad Campaigns

Unit 1:

Introduction to Advertising and Ad Film Making - Overview of the advertising industry: structure, key players, and trends; Role of ad films in marketing: creating brand awareness, promoting products/services; Evolution of advertising mediums: from print to digital, and the rise of social media; Ethical considerations in advertising: truth in advertising, social responsibility

Unit 2:

Creative Concept Development - Understanding client briefs: interpreting requirements, identifying target audience; Creative brainstorming techniques: mind mapping, role-playing, storyboarding; Crafting compelling narratives: story arcs, character development, emotional hooks; Incorporating brand identity: brand messaging, visual aesthetics, brand recall

Unit 3:

Pre-production Planning for Ad Films- Budgeting for ad film productions: cost estimation, resource allocation; Scheduling and production timelines: pre-production, production, post-production phases; Casting strategies: audition processes, casting directors, talent selection; Location scouting and set design: finding the right locations, set construction, props

Unit 4:

Production Techniques for Ad Films - Directing talent and crew: working with actors, communicating vision to crew members; Cinematography techniques: lighting setups, camera movements, shot composition; Sound design: capturing high-quality audio, using sound to enhance storytelling; Creating visual effects and animations: CGI, motion graphics, practical effects

Unit 5:

Post-production and Distribution of Ad Films - Editing strategies for ad films: pacing, montage, transitions; Color grading and visual enhancement: enhancing visual appeal, maintaining brand consistency; Distribution strategies: TV commercials, online platforms, social media advertising

Evaluating ad campaign effectiveness: measuring reach, engagement, ROI

LearningResources	***Theory:*** . "Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan 2. "The Advertising Concept Book: Think Now, Design Later" by Pete Barry 3. "Truth, Lies, and Advertising: The Art of Account Planning" by Jon Steel 4. "The Art of Client Service: The Classic Guide, Updated for Today's Marketers and Advertisers" by Robert Solomon 5. "Ogilvy on

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%) #			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level 2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level 3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

CourseDesigners

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ExpertsfromAcademic	InternalExperts	
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VII

CourseCode	UFT23701T	CourseName	Digital Film Making	CourseCategory	C	DisciplineSpecificCoreCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*VisualCommunication*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*ToprovidethemasteryinStory&SceneforShortFilm*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*ToknowthedifferentconceptofBudgetforShortFilm*																		
CLR-3:	*TounderstandthepurposeofShootingScriptforShortFilm*																		
CLR-4:	*ToimpartthefundamentalsofNon-linearVideoEditing*																		
CLR-5:	*TolearntheprocessofDubbing,SoundEffects&Mixing*																		

Learning Program Learning Outcomes (PLO)

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofStory&SceneforShortFilm*	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2:	*StudentswouldknowtheconceptofBudgetforShortFilm*	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutShootingScriptforShortFilm*	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofNon-linearVideoEditing*	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	*StudentswouldlearntoprocessofDubbing,SoundEffects&Mixing*	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Digital Filmmaking- Definition & Concept	Digital Camera- Definition & Concept	Tripod- Definition & Concept	Film Editing- Definition & Concept	Sound & Noise- Definition & Concept
	SLO-2	Digital filmmaking basics	Digital Camera basics	Tripod basics	Film editing basics	Sound & Noise basics
S-2	SLO-1	Film Production- Definition & Concept	Types of Digital Camera	Types of Tripod- Regular, MonoPod & Mini Tripod	Purpose & Stages of Film Editing	Sound & Human Ear
	SLO-2	Film production basics	Various digital camera	Various tripod	Function & phases of film editing	Human ear basics
S-3	SLO-1	Stages Film Production	Parts of Digital Camcorde	Tripod Heads- Definition & Concept	Techniques of Film Editing	Sound Wave & Types- Definition & Concept

	SLO-2	Phases of film production	Components of digital camcorder	Tripod head basics	Methods of film editing	Sound wave basics
S-4	SLO-1	Film Pre Production- Definition & Concept	Camera Image Sensor- Definition & Concept	Types of Tripod Heads	Linear Video Editing- Definition & Concept	Characteristics & Properties of Sound Wave
	SLO-2	Film pre production basics	Camera image sensor	Various tripod heads	Linear video editing basics	Uniqueness of sound wave
S-5	SLO-1	Importance of Film Pre-Production	Types of Camera Image Sensor- CCD & CMOS Sensor	Tripod Accessories- Definition & Concept	Principles of Linear Video EditingAssemble & Insert Edit	Cinema Sound & Elements- Definition & Concept
	SLO-2	Cinema Sound & Elements- Definition & Concept	Various camera image sensor	Tripod accessories basics	Values of linear video editing	Cinema sound basics
S-6	SLO-1	Stages of Film Pre Production	CCD Sensor- Definition & Concept	Different Tripod Accessories	Non-Linear Editing- Definition & Concept	Sound Recording & Types- Definition & Concept
	SLO-2	Phases of film pre production	CCD Sensor basics	Various tripod accessories	Non-linear editing basics	Sound recording basics
S-7	SLO-1	Film Scripting- Definition & Concept	CMOS Sensor- Definition & Concept	Jib Crane- Definition & Concept	Principles of Non-Linear Editing- Capture, Editing, Rendering, Output	Storage of Sound Technology
	SLO-2	Film scripting basics	CMOS sensor basics	Jib crane basics	Values of non-linear editing	Storing sound concept
S-8	SLO-1	Film Production Team- Definition & Concept	Image Resolution- Definition & Concept	Types of Jib Cranes	Film Splicing Editing- Definition & Concept	Monaural Sound- Definition & Concept
	SLO-2	Film production team basics	Image resolution basics	Various jib cranes	Film splicing editing basics	Monaural sound basics
S-9	SLO-1	Types of Film Production Team- I	Types of Image Resolution- UHD, SD, HD	Dolly Device- Definition & Concept	Principles of Film Splicing Editing- Tape Splicer, Cement Splicer	Stereo Sound- Definition & Concept
	SLO-2	Various of film production team- I	Various image resolution	Dolly device basics	Values of film splicing editing	Stereo sound basics
S-10	SLO-1	Types of Film Production Team- II	Digital Video File Formats- Definition & Concept	Types of Dolly Device	Color Correction- Definition & Concept	Dolby Digital Surround- Definition & Concept
	LO-2	Various of film production team- II	Digital video film format basics	Various dolly device	Color correction basics	Dolby digital surround basics
S-11	SLO-1	Film Location Scouting- Definition & Concept	Codec- Definition & Concept	Non-Traditional Dolly Device	Process of Color Correction- Exposure, White Balance, ISO Noise, Contrast	Digital Theatre Systems (DTS)- Definition & Concept
	SLO-2	Film location scouting basics	Codec basics	Unusual dolly device	Procedure of color correction	Digital theatre system basics
S-12	SLO-1	Importance of Location Scouting	Types of Codec- H.264/AVC, Apple ProRes	Camera Stabilizer- Definition & Concept	Color Grading- Definition & Concept	Sony Dynamic Digital Sound- Definition & Concept
	SLO-2	Significant of location scouting	Various codec	Camera stabilizer basics	Color grading basics	Sony dynamic digital sound basics

UNIT- I:

Digital Filmmaking- Definition & Concept; Film Production- Definition & Concept; Stages Film Production- Pre-Production, Production, Post-Production; Film Pre Production- Definition & Concept; Importance of Film Pre-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; Importance of Location Scouting; Process of Film Location Scouting; Film Budgeting- Definition & Concept; Importance of Film Budgeting; 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 Body, Camera Lens, Camera Lens Aperture, Camera Shutter, Image Sensor, Image Processor, Viewfinder, LCD Screen, Microphone Port, Menu Controls, Flash, Memory Card, Tripod Mount; Camera Image Sensor- Definition & Concept; Types of Camera Image Sensor- CCD & CMOS Sensor; CCD Sensor- Definition & Concept; CMOS Sensor- Definition & Concept; Image Resolution- Definition & Concept; Types of Image Resolution- UHD, SD, HD; Digital Video File Formats- Definition & Concept; Codec- Definition & Concept; Types of Codec- H.264/AVC, Apple ProRes; Video Compression- Definition & Concept; Types of Video Compression- Lossy Files, Lossless Files; Aspect Ratio- Definition & Concept; Understanding Aspect Ratio; Types of Aspect Ratio; Camera Accessories- Definition & Concept; Different Camera Accessories; Camera Cleaning Accessories Kit

UNIT- III:

Tripod- Definition & Concept; Types of Tripod- Regular, MonoPod & Mini Tripod; Tripod Heads- Definition & Concept; Types of Tripod Heads- Pistol Grip, Pan & Tilt, Ball and Gimbal Tripod Heads; Tripod Accessories- Definition & Concept; Different Tripod Accessories; 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 DeviceCinema Platform Dolly, Doorway Dolly, Slider, Tripod Dolly, Table Top Dolly; Non-Traditional Dolly Device- Wheelchair, Vehicle, Roller Skates, Onewheel, PVC Pipe Dolly, Butt/Pedestal Dolly, Tennis Ball Dolly; Camera stabilizerDefinition & Concept; Types of Camera Stabilizers- Handheld Stabilizers, 3-Axis Gimbal, Vest Stabilizer System; Choosing Camera Stabilizer; Steadicam- Definition & Concept; Operation of Steadicam; Drone Camera- Definition & Concept; Types of Drone Cameras- Multi Rotor Drones, Fixed Wing Drones, Single Rotor Helicopter, Fixed Wing Hybrid VTOL; Impact of Drone Camera; Spidercam- Definition & Concept; Technical Aspects of Spidercam- Flying area, Winches, Pulleys, Control Station, Camera; Working Process of Spidercam.

UNIT- IV:

Editing- Linear Video Editing, Non-Linear Video Editing, Film Splicing Editing; Linear Video Editing- Definition & Concept; Principles of Linear Video Editing- Assemble & Insert Edit; Non-Linear Editing- Definition & Concept; Principles of Non-Linear Editing- Capture, Editing, Rendering, Output; Film Splicing Editing- Definition & Concept; Principles of Film Splicing Editing- Tape Splicer, Cement Splicer; Color Correction- Definition & Concept; Process of Color Correction- Exposure, White Balance, ISO Noise, Contrast; Color Grading- Definition & Concept; Process of Color Grading- Shot Matching, Removing Objects, Shape Masks, Cinematic Looks; Computer Animation- Definition & Concept; Types of Animation- Traditional, 2D & 3D Animation; Computer-Generated Imagery (CGI)- Definition & Concept; Special Effects (SFX)- Definition & Concept; Compositing - Definition & Concept; Rotoscoping- Definition & Concept.

UNIT- V:

Sound- Definition & Concept; Noise- Definition & Concept; Sound & Human Ear; How sound travels; Sound Wave- Definition & Concept; Types of Sound Wave- Transverse and Longitudinal Wave; Characteristics of Sound WaveWavelength, Amplitude, Time-Period, Frequency and Velocity or Speed; Properties of Sound Wave- Pitch, Loudness, Tone; Cinema Sound- Definition & Concept; Elements of Cinema Sound- Music, Dialogue, Sound Effects, Ambient Noise, Soundtrack; Sound Recording- Definition & Concept; Types of Sound Recording- Mechanical, Magnetic, Optical System; Storage of Sound Technology- Analogue & Digital Signals; Evolution of Cinema Sound; Monaural SoundDefinition & Concept; Stereo Sound- Definition & Concept; Dolby Digital Surround- Definition & Concept; Digital Theater Systems (DTS)- Definition & Concept; Sony Dynamic Digital Sound (SDDS)- Definition & Concept; Audio FileDefinition & Concept; Types of Audio File- M4A Audio File Type, FLAC, MP3, MP4, WAV, WMA, AAC; Studio Acoustic- Definition & Concept; Microphones- Definition & Concept; Types of Microphones- Dynamic, Condenser Film Editing- Definition & Concept; Purpose of Film Editing; Stages of Film Editing- Logging, First Assembly, Rough Cut, First Cut, Fine Cut, Final Cut; Techniques of Film Editing- Continuity, Relational, Analytic, Montage; Types of Film , Ribbon microphones; Patterns of Microphones- Cardioid, Bi-directional, Omni-directional; Types of On-Screen Sound- Human Voice, Music & Sound Effects; Dubbing- Definition & Concept; Sound Editing & Mixing

LearningAssessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VII

CourseCode	UFG23D05L	CourseName	Motion Graphics	CourseCategory	D	DisciplineSpecificElectiveCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Film Tech*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*ToprovidethemasteryinStory&SceneforShortFilm*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*ToknowthedifferentconceptofBudgetforShortFilm*																		
CLR-3:	*TounderstandthepurposeofShootingScriptforShortFilm*																		
CLR-4:	*ToimpartthefundamentalsofNon-linearVideoEditing*																		
CLR-5:	*TolearntheprocessofDubbing,SoundEffects&Mixing*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofStory&SceneforShortFilm*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldknowtheconceptofBudgetforShortFilm*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutShootingScriptforShortFilm*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofNon-linearVideoEditing*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofDubbing,SoundEffects&Mixing*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		15
S-1toS-8	**SLO-1**	*ExploringtheToolsandComposition-I*
S-9toS-16	**SLO-1**	*ExploringtheToolsandComposition-II*
S-17toS-24	**SLO-1**	*ExploringtheToolsandComposition-III*
S-23toS-32	**SLO-1**	*ManipulatingandWorkingwithLayers-I*
S-33toS-40	**SLO-1**	*ManipulatingandWorkingwithLayers-II*
S-41toS-48	**SLO-1**	*ManipulatingandWorkingwithLayers-III*
S-49toS-56	**SLO-1**	*BasicsofTransitionandFilters-I*
S-57toS-64	**SLO-1**	*BasicsofTransitionandFilters-II*
S-65toS-72	**SLO-1**	*BasicsofTransitionandFilters-III*
S-73toS-80	**SLO-1**	*BasicsofTransitionandFilters-IV*

S-81toS-88	**SLO-1**	*BasicsofTransitionandFilters-V*
S-89toS-96	**SLO-1**	*BasicsofTransitionandFilters-VI*
S-97toS-104	**SLO-1**	*Basicsof3D Camera*
S-105toS-112	**SLO-1**	*Basicsof3D Camera*
S-113toS-120	**SLO-1**	*Basicsof3D Camera*

CLASSEXERCISE:

(Studentsmustpracticeallexercises)(EachexercisecarriesEIGHTmarks)

(FIVEexercisesx08marks=40marks&Regularity&Discipline=Total-10Marks)

1. ExploringtheToolsandComposition : 3 Weeks

Minimum1classworks : Recordworks-1no.

2. ManipulatingandWorkingwithLayers : 3 Weeks

Minimum1classworks : Recordworks-1no.

3. BasicsofTransitionandFilters : 3 Weeks

Minimum1classworks : Recordworks-1no.

4. ManipulatingandWorkingSoundTechnics : 3 Weeks

Minimum1classworks : Recordworks-1no.

5. BasicsofPolygonModeling : 3 Weeks

Minimum1classworks : Recordworks-1no.

Record Works:

1. Basic Title Animation(Maximum1 minute)
2. Use 3D canera to generate a motion graphics clip)(Maximum2min)

(ThestudentsmustsubmitalltheexercisesasRecordWorkintheDigitalformforPracticalexam,whichwillbeevaluatedbytheExternalExaminer)

Learning Resources	***Theory:*** . "Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan 2. "The Advertising Concept Book: Think Now, Design Later" by Pete Barry 3. "Truth, Lies, and Advertising: The Art of Account Planning" by Jon Steel 4. "The Art of Client Service: The Classic Guide, Updated for Today's Marketers and Advertisers" by Robert Solomon 5. "Ogilvy on

LearningAssessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

EMESTER-VII

CourseCode	UFG23D06L	CourseName	Advanced Special Effects	CourseCategory	D	DisciplineSpecificElectiveCourses	L	T	P	O	C
							0	0	8	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Fil Tech*	DataBook/Codes/Standards		Nil	

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Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*ToprovidethemasteryinStory&SceneforShortFilm*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*ToknowthedifferentconceptofBudgetforShortFilm*																		
CLR-3:	*TounderstandthepurposeofShootingScriptforShortFilm*																		
CLR-4:	*ToimpartthefundamentalsofNon-linearVideoEditing*																		
CLR-5:	*TolearntheprocessofDubbing,SoundEffects&Mixing*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofStory&SceneforShortFilm*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldknowtheconceptofBudgetforShortFilm*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutShootingScriptforShortFilm*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofNon-linearVideoEditing*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofDubbing,SoundEffects&Mixing*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		15
S-1toS-8	**SLO-1**	Basics of simulation
S-9toS-16	**SLO-1**	Basics of simulation
S-17toS-24	**SLO-1**	Emiters
S-23toS-32	**SLO-1**	Emiters
S-33toS-40	**SLO-1**	Emiters
S-41toS-48	**SLO-1**	Collidors
S-49toS-56	**SLO-1**	Collidors
S-57toS-64	**SLO-1**	Collidors
S-65toS-72	**SLO-1**	Forces

Duration(hour)		15
S-73toS-80	SLO-1	Forces
S-81toS-88	SLO-1	Forces
S-89toS-96	SLO-1	Generating simulation
S-97toS-104	SLO-1	Generating simulation
S-105toS-112	SLO-1	Generating simulation
S-113toS-120	SLO-1	Generating simulation

CLASSEXERCISE:

(Studentsmustpracticeallexercises)(EachexercisecarriesEIGHTmarks)

(FIVEexercisesx08marks=40marks&Regularity&Discipline=Total-10Marks)

1. Basics of simulation:3Weeks

Minimum1classworks **:Recordworks-1no.**

2. Emiters :3Weeks

Minimum1classworks **:Recordworks-1no.**

3. Collidors :3Weeks

Minimum1classworks **: Recordworks-1no.**

4. Forces : 3 Weeks

Minimum1classworks **: Recordworks-1no.**

5. Generating simmulation : 3 Weeks

Minimum1classworks **: Recordworks-1no.**

RecordWorks:

1. 30 second fire simulation
2. 30 second Warerfall simulation

(ThestudentsmustsubmitalltheexercisesasRecordWorkintheDigitalformforPracticalexam,whichwillbeevaluatedbytheExternalExaminer)

LearningAssessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VII

CourseCode	*UFG23G05T*	CourseName	Motion Capture and Stereoscopic 3D	CourseCategory	G	GenericElectiveCourse	L	T	P	O	C
							4	0	0	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Film Tech*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*ToprovidethemasteryinStory&SceneforShortFilm*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*ToknowthedifferentconceptofBudgetforShortFilm*																		
CLR-3:	*TounderstandthepurposeofShootingScriptforShortFilm*																		
CLR-4:	*ToimpartthefundamentalsofNon-linearVideoEditing*																		
CLR-5:	*TolearntheprocessofDubbing,SoundEffects&Mixing*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofStory&SceneforShortFilm*	*2*	*75*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldknowtheconceptofBudgetforShortFilm*	*2*	*70*	*70*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutShootingScriptforShortFilm*	*2*	*75*	*75*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofNon-linearVideoEditing*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofDubbing,SoundEffects&Mixing*	*2*	*70*	*70*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Introduction to Motion Capture (MoCap),	Motion Capture Techniques and Technologies,	Applications of Motion Capture in Film,	Stereoscopic 3D Fundamentals,	Stereoscopic 3D Content Creation,
	SLO-2	*Definition of Motion Capture*	Motion Capture Techniques and Technologies,	Overveiw of Motion Capture in Film,	*Definition of Steroscopic 3D*	Stereoscopic 3D Content Creation,
S-2	SLO-1	Overview of motion capture technology,	*Trends in Technology*	Role of motion capture in character animation and performance capture,	Introduction to stereoscopic 3D imaging principles,	Overview of stereoscopic 3D content creation tools and software,
	SLO-2	*Understanding of MotionCapture*	*Evloution of Technology*	Role of motion capture in character animation	*Prinicples of 3D imaginig*	Overview of stereoscopic 3D content creation tools and software,

S-3	SLO-1	History and development of motion capture systems,	*Overview of Motion capture Technology*	films featuring extensive use of motion capture technology,	*Principles of Steroscopic*	Techniques for converting 2D content into stereoscopic 3D,
	SLO-2	*Evlution of Motion capture*	*Overview of Motion capture Technology*	films featuring extensive use of motion capture technology	Understanding binocular vision and depth perception,	Stereoscopic 3D in Virtual Reality (VR),
S-4	SLO-1	Principles behind motion capture data acquisition,	*Overview of Motion capture Technology*	films featuring extensive use of motion capture technology	Understanding binocular vision and depth perception	Stereoscopic 3D in Virtual Reality (VR),
	SLO-2	Principles behind motion capture data acquisition,	Types of motion capture systems:	Challenges and considerations in integrating motion capture data into the filmmaking process,	Understanding binocular vision and depth perception	Application of stereoscopic 3D in VR experience,
S-5	SLO-1	Applications of motion capture in various industries	Types of motion capture systems:	Challenges and considerations in integrating motion capture data into the filmmaking process	Stereoscopic display technologies: active vs. passive,	Designing immersive environments and interactions with stereoscopic depth cues,
	SLO-2	Applications of motion capture in various industries	Types of motion capture systems:	Motion Capture in Video Games,	Stereoscopic display technologies: active vs. passive,	Designing immersive environments and interactions with stereoscopic depth cues,
S-6	SLO-1	, including film	optical, magnetic, and inertial,	Introduction to motion capture in video game development,	shutter glasses, polarized glasses,	Designing immersive environments and interactions with stereoscopic depth cues,
	SLO-2	*Motion Capture In Film*	optical, magnetic, and inertial,	Introduction to motion capture in video game development,	polarized glasses in 3d	VR hardware and stereoscopic content creation tools
S-7	SLO-1	, video games,	optical, magnetic, and inertial,	Challenges and considerations specific to motion capture in the video game industry	polarized glasses in 3d	VR hardware and stereoscopic content creation tools
	SLO-2	*Motion Capture In Video games*	Understanding the components of a motion capture setup	Challenges and considerations specific to motion capture in the video game industry	Viewing considerations and best practices for stereoscopic 3D content,	Steroscopic Content
S-8	SLO-1	Motion Capture: Trends in technology	Understanding the components of a motion capture setup	Active Marker	Viewing considerations and best practices for stereoscopic 3D content,	IMAX and Real-D
	SLO-2	Motion Capture: Animation	,Advantages and limitations of different motion capture techniques,	Active Marker	Stereoscopic Filmmaking Techniques	IMAX and Real-D
S-9	SLO-1	Motion Capture: Methods and systems	Advantages and limitations of different motion capture techniques,	Underwater motion capture system	Stereoscopic Filmmaking Techniques	IMAX and Real-D
	SLO-2	Motion Capture: Methods and systems	limitations of different motion capture techniques,	Underwater motion capture system	Stereoscopic Filmmaking Techniques	IMAX and Real-D
S-10	SLO-1	Motion Capture: Animation	motion capture hardware and software,	Underwater motion capture system	Introduction to Film making Techniques in Steroscopic	IMAX 3D
	SLO-2	Motion Capture: Animation	motion capture hardware and software,	Underwater motion capture system	Trends in Film making Techniques in Steroscopic	IMAX 3D
S-11	SLO-1	Motion Capture: Animation	Motion Capture Workflow	Marker less	Methods Film making Techniques in Steroscopic	IMAX 3D

	SLO-2	Motion Capture: Methods and systems	Motion Capture Workflow	Marker less	Magnetic systems	IMAX 3D
S-12	SLO-1	Motion Capture: Methods and systems	Motion Capture Workflow	Marker less	Magnetic systems	The Polar Express
	LO-2	Motion Capture: Methods and systems	Motion Capture Workflow	Marker less	Magnetic systems	The Polar Express

Unit - 1

Introduction to Motion Capture (MoCap), Overview of motion capture technology, History and development of motion capture systems, Principles behind motion capture data acquisition, Applications of motion capture in various industries, including film, video games, and virtual reality

Unit - 2

Motion Capture Techniques and Technologies, Types of motion capture systems: optical, magnetic, and inertial, Understanding the components of a motion capture setup, Advantages and limitations of different mo tion capture techniques, motion capture hardware and software, Motion Capture Workflow

Unit 3

Applications of Motion Capture in Film, Role of motion capture in character animation and performance capture, films featuring extensive use of motion capture te chnology, Challenges and considerations in integrating motion capture data into the filmmaking process, Motion Capture in Video Games, Introduction to motion capture in video game development, Challenges and considerations specific to motion capture in the video game industry

Unit 4

Stereoscopic 3D Fundamentals, Introduction to stereoscopic 3D imaging principles, Understanding binocular vision and depth perception, Stereoscopic display technologies: active vs. passive, shutter glasses, polarized glasses, Viewing considerations and best practices for stereoscopic 3D content, Stereoscopic Filmmaking Techniques

Unit 5

Stereoscopic 3D Content Creation, Overview of stereoscopic 3D content creation tools and software, Techniques for converting 2D content into stereoscopic 3D, Stereoscopic 3D in Virtual Reality (VR), Application of stereoscopic 3D in VR experience, Designing immersive environments and interactions with stereoscopic depth cues, VR hardware and stereoscopic content creation tools

Learning Assessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VII

CourseCode	*UFG23G06L*	CourseName	Game Design	CourseCategory	G	GenericElectiveCourse	L	T	P	O	C
							0	0	8	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*Film Tech*		DataBook/Codes/Standards	Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*ToprovidethemasteryinStory&SceneforShortFilm*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*ToknowthedifferentconceptofBudgetforShortFilm*																		
CLR-3:	*TounderstandthepurposeofShootingScriptforShortFilm*																		
CLR-4:	*ToimpartthefundamentalsofNon-linearVideoEditing*																		
CLR-5:	*TolearntheprocessofDubbing,SoundEffects&Mixing*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofStory&SceneforShortFilm*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldknowtheconceptofBudgetforShortFilm*	*3*	*80*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutShootingScriptforShortFilm*	*3*	*85*	*85*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofNon-linearVideoEditing*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofDubbing,SoundEffects&Mixing*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		15
S-1toS-8	**SLO-1**	Visulaisation for gaming – Story Boarding
S-9toS-16	**SLO-1**	Visulaisation for gaming – Story Boarding
S-17toS-24	**SLO-1**	Game Prototyping – Game Play
S-23toS-32	**SLO-1**	Game Prototyping – Game Play
S-33toS-40	**SLO-1**	2D Game art – 2D Game Design – 2D Character Design – 2D Level Design
S-41toS-48	**SLO-1**	2D Game art – 2D Game Design – 2D Character Design – 2D Level Design
S-49toS-56	**SLO-1**	2D Game art – 2D Game Design – 2D Character Design – 2D Level Design
S-57toS-64	**SLO-1**	3D Game art – 3D Background and Environment Modelling
S-65toS-72	**SLO-1**	3D Game art – 3D Background and Environment Modelling

S-73toS-80	**SLO-1**	Digital Modelling – Low poly Modelling - Props
S-81toS-88	**SLO-1**	Digital Modelling – Low poly Modelling - Props
S-89toS-96	**SLO-1**	Digital Modelling – Low poly Modelling - Charecter
S-97toS-104	**SLO-1**	Digital Modelling – Low poly Modelling - Charecter
S-105toS-112	**SLO-1**	Game Design for hand held devices – Game design for Mobile and Tabs
S-113toS-120	**SLO-1**	Animation for games –Character Studio

CLASSEXERCISE:

(Studentsmustpracticeallexercises)(EachexercisecarriesFIVEmarks)
(EIGHTexercisesx05marks=40marks&10marksforRegularity&Discipline=Total-50Marks)

1. Visulaisation for gaming – Story Boarding : 1 Week
Minimum1classWorks : Recordworks-1no.
2. Game Prototyping – Game Play : 2 Weeks
Minimum1classworks : Recordworks-1no.
3. 2D Game art – 2D Game Design – 2D Character Design – 2D Level Design : 2Weeks
Minimum1classworks : Recordworks-1no.
4. 3D Game art – 3D Background and Environment Modelling : 2 Weeks
Minimum1classworks : Recordworks-1no.
5. Digital Modelling – Low poly Modelling - Props : 2 Weeks
Minimum1classworks : Recordworks-1no.
6. Digital Modelling – Low poly Modelling - Charecter : 2 Weeks
Minimum1classworks : Recordworks-1no.
7. Game Design for hand held devices – Game design for Mobile and Tabs :2 Weeks
Minimum1classworks : Recordworks-1no.
8. Animation for games –Character Studio : 2 Weeks
Minimum1classworks : Recordworks-1no.

RecordWorks:

1. StudentsmustmakeONEGameconcept, design and game Play(Maximum20min)
(ThestudentsmustsubmittheexerciseintheRecordformforthePracticalexam,whichwillbeevaluatedbytheExternalExaminer)

LearningAssessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VII

CourseCode	UFT23P04L	CourseName	Internship-III	CourseCategory	IAPC	Internship/Apprenticeship/Project/CommunityOutreach	L	T	P	O	C
							0	0	0	0	2

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*VisualCommunication*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*Toacquirethebasicknowledgeofmediaindustry*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*Tounderstandtheworkingatmosphereofmediaindustry*																		
CLR-3:	*Toknowandpracticefieldworksinvariousdesignationsofvariousmediasetup*																		
CLR-4:	*Totraininthefilm&TVindustryasaninterninvariousfield*																		
CLR-5:	*Togetthemasteryskillsfromthemediafieldthroughinterntraining*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofStory&SceneforShortFilm*	*3*	*90*	*90*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*StudentswouldknowtheconceptofBudgetforShortFilm*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutShootingScriptforShortFilm*	*3*	*90*	*90*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofNon-linearVideoEditing*	*3*	*85*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofDubbing,SoundEffects&Mixing*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Thestudentwillundergoatwo-weekinternshipduringthesummervacationaftertheendoftheVISemesterinanymediaorganizationandmustsubmitanactivityreport.Thestudentwillbemonitoredbythefacultyandwillbeguidedbythemediaorganizationincompletingtheinternship.

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 VI Semester. Criteria forselecting 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 t o enter themediaindustrywithanevaluatedportfolio.Theinternshiptrainingactivitieswillbepresentedbythestudentsandthevivavocewillcompletetheprocessofevaluationforawardinggrades.

ThetrainingworkcanbecarriedoutinanyMediaHouse/PrintMedia/AdvertisingAgency/MediaProfessional/FilmIndustryforthreemonths.cordWork:
StudentsmustpreparetheDay-to-Dayactivitiesoftheirinternshiptrainingperiod,thatwillbemonitoredbyInternshipCoordinatoroftheMediaorganization.
(ThestudentsmustsubmittheInternshipreportintheRecordformforPracticalExam,whichwillbeevaluatedbytheExternalExaminer)

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 %**

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VII

CourseCode	UFT23P05L	CourseName	AD Film Making Practical	CourseCategory	IAPC	ProjectPhase-I	L	T	P	O	C
							0	0	8	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	*VisualCommunication*	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

		Learning			Program Learning Outcomes (PLO)															
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*ToprovidethemasteryinbasicsofAdFilm*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*ToknowthedifferentconceptofVisualCommunication*																		
CLR-3:	*TounderstandthepurposeofPerceptionandIllusion*																		
CLR-4:	*ToimpartthefundamentalsofSemioticsandSemantics*																		
CLR-5:	*Tolearntheprocessofldeation,Creativity,andInnovation*																		

Course Learning Outcomes (CLO): At the end of this course, learners will be able to:

CLO-1:	*StudentswouldlearnthebasicsofAdFilm*	3	90	90	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2:	*StudentswouldknowtheconceptofVisualCommunication*	3	85	80	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	*StudentswouldgainknowledgeaboutPerceptionandIllusion*	3	90	90	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	*StudentswouldlearnfundamentalsofSemioticsandSemantics*	3	85	80	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	*StudentswouldlearntoprocessofIdeation,Creativity,andInnovation*	3	80	80	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		15
S-1toS-8	SLO-1	*WritingaconceptforAdFilm*
S-9toS-16	SLO-1	*Createyourownunderstandingforashortfilmstory-I*
S-17toS-24	SLO-1	*Createyourownunderstandingforashortfilmstory-II*
S-23toS-32	SLO-1	*WritingSceneforShortFilm-I*
S-33toS-40	SLO-1	*WritingSceneforShortFilm-II*
S-41toS-48	SLO-1	*PreparingwithFinalBudgetforShortFilm-I*
S-49toS-56	SLO-1	*PreparingwithFinalBudgetforShortFilm-II*
S-57toS-64	SLO-1	*DraftaDialogueforShortFilm-I*
S-65toS-72	SLO-1	*DraftaDialogueforShortFilm-II*
S-73toS-80	SLO-1	*Writeanoriginalshootingscriptforshortfilm-I*

Duration(hour)		15
S-81toS-88	SLO-1	*Writeanoriginalshootingscriptforshortfilm-II*
S-89toS-96	SLO-1	*WorkingwiththeNon-linearVideoEditing-I*
S-97toS-104	SLO-1	*WorkingwiththeNon-linearVideoEditing-II*
S-105toS-112	SLO-1	*WriteadraftonDubbing,SoundEffects&Mixing-I*
S-113toS-90	SLO-1	*WriteadraftonDubbing,SoundEffects&Mixing-II*

CLASSEXERCISE:

(Studentsmustpracticesallexercises)(EachexercisecarriesFIVEmarks)
(EIGHTexercisesx05marks=40marks&10marksforRegularity&Discipline-Total-50Marks)

1. WritingaSynopsisforShortFilm : 1 Week
Minimum1classWorks : Recordworks-1no.
2. Createyourownunderstandingforashortfilmstory : 2 Weeks
Minimum1classWorks : Recordworks-1no.
3. WritingSceneforShortFilm : 2 Weeks
Minimum1classWorks : Recordworks-1no.
4. PreparingwithFinalBudgetforShortFilm : 2 Weeks
Minimum1classWorks : Recordworks-1no.
5. DraftaDialogueforShortFilm : 2 Weeks
Minimum1classWorks : Recordworks-1no.
6. Writeanoriginalshootingscriptforshortfilm : 2 Weeks
Minimum1classWorks : Recordworks-1no.
7. WorkingwiththeNon-linearVideoEditing : 2 Weeks
Minimum1classWorks : Recordworks-1no.
8. WriteadraftonDubbing,SoundEffects&Mixing : 2 Weeks
Minimum1classWorks : Recordworks-1no.

RecordWorks:

1. StudentsmustmakeONEShortFilmonanyconceptoftheirchoice(Maximum20min)
(Thestudentsmustsubmittheexerciseasagroupproject(maximum5inagroup)inthedigitalformforthePracticalexam,whichwillbeevaluatedbytheExternalExaminer)

LearningAssessment											
Level	Bloom'sLevelof	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
	Thinking	CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

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SEMESTER-VIII

CourseCode	UFG23801T	CourseName	Virtual Reality and Augmented Reality	CourseCategory	C	*DisciplineSpecificCoreCourses*	L	T	P	O	C
							4	0	0	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course Offering Departmen	*FilmTechnology*		DataBook/Codes/Standards	Nil	

Course Learning Rationale (CLR): The purpose of learning this course is to:

Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	*ToprovidethemasteryinbasicsVR and AR - hardware and software*																		
CLR-2:	*Toknowhow to use Unity 3D to develop content for Android devices*																		
CLR-3:	*Tounderstandhow to develop 360 Videos in VR*																		
CLR-4:	*Tounderstand how to develop a simple AR App for Education Domain*																		
CLR-5:	*TolearntheprocessMixed Reality hardware and it usage in real world.*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofVR and AR - hardware and software*	*3*	*90*	*90*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-2:	*Studentswouldknowhow to use Unity 3D to develop content for Android devices*	*3*	*85*	*80*	*H*	*M*	*L*	*L*	*H*	*M*	*H*	*H*	*M*	*M*	*H*	*M*	-	-	-
CLO-3:	*Studentswouldknow how to develop 360 Videos in VR*	*3*	*90*	*90*	*H*	*L*	*M*	*M*	*H*	*H*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-4:	*Studentswouldunderstand how to develop a simple AR App for Education Domain*	*3*	*85*	*80*	*H*	*L*	*M*	*H*	*H*	*M*	*H*	*H*	*M*	*M*	*M*	*H*	-	-	-
CLO-5:	*StudentswouldlearntoprocessofMixed Reality hardware and it usage in real world.*	*3*	*80*	*80*	*H*	*L*	*M*	*H*	*H*	*H*	*L*	*H*	*M*	*H*	*M*	*H*	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	History of VR and AR	Use of VR in real world	Intro to 360 Videos	AR development using Unity 3D	Intro to Mixed Reality
	SLO-2	History of VR and AR	Use of VR in real world	Intro to 360 Videos	AR development using Unity 3D	Intro to Mixed Reality
S-2	**SLO-1**	History of VR and AR	Unity Engine Basics	Intro to 360 Videos	AR development using Unity 3D	Intro to Mixed Reality
	SLO-2	History of VR and AR	Unity Engine Basics	Intro to 360 Videos	AR development using Unity 3D	Intro to Mixed Reality
S-3	**SLO-1**	Intro to VR	Unity Engine Basics	How to create 360 vedios for VR	AR development using Unity 3D	Intro to Mixed Reality
	SLO-2	Intro to VR	Unity Engine Basics	How to create 360 vedios for VR	AR development using Unity 3D	Intro to Mixed Reality
S-4	**SLO-1**	Intro to VR	Unity engine interface	How to create 360 vedios for VR	Basic Unity Coding	Mixed realiy in real world
	SLO-2	Intro to VR	Unity engine interface	How to create 360 vedios for VR	Basic Unity Coding	Mixed realiy in real world
S-5	**SLO-1**	Intro to AR	Unity engine interface	How to create 360 vedios for VR	Basic Unity Coding	Mixed realiy in real world

	SLO-2	Intro to AR	Unity engine interface	How to create 360 vedios for VR	Basic Unity Coding	Mixed realiy in real world
S-6	**SLO-1**	Intro to AR	Asset creation	How to create 360 vedios for VR	Basic Unity Coding	Mixed reality Hardware
	SLO-2	Intro to AR	Asset creation	How to create 360 vedios for VR	Basic Unity Coding	Mixed reality Hardware
S-7	**SLO-1**	Unity 3D Intro	Asset creation	How to create 360 vedios for VR	Basic Unity Coding	Mixed reality Hardware
	SLO-2	Unity 3D Intro	Asset creation	How to create 360 vedios for VR	Basic Unity Coding	Mixed reality Hardware
S-8	**SLO-1**	Unity 3D Intro	Asset creation	Creating assets for 360 videos	Basic Unity Coding	Halo lens and Apple vision Pro
	SLO-2	Unity 3D Intro	Importing assets from third party 3d softwares into Unity	Creating assets for 360 videos	Creating simple app with AR technology for Education Domain	Halo lens and Apple vision Pro
S-9	**SLO-1**	Google Card board	Ligting techniques in Unity engine	Creating assets for 360 videos	Creating simple app with AR technology for Education Domain	Halo lens and Apple vision Pro
	SLO-2	Google Card board	Ligting techniques in Unity engine	Creating assets for 360 videos	Creating simple app with AR technology for Education Domain	Halo lens and Apple vision Pro
S-10	**SLO-1**	Google Card board	Camera in Unity engine	Stiching 360 video	Creating simple app with AR technology for Education Domain	Mixed reality software – Unity 3D
	SLO-2	Google Card board	Camera in Unity engine	Stiching 360 video	Creating simple app with AR technology for Education Domain	Mixed reality software – Unity 3D
S-11	**SLO-1**	VR Head set	Creating simple VR app for Android device	Deploying VR app	Creating simple app with AR technology for Education Domain	Mixed reality software – Unity 3D
	SLO-2	VR Head set	Creating simple VR app for Android device	Deploying VR app	Creating simple app with AR technology for Education Domain	Mixed reality software – Unity 3D
S-12	**SLO-1**	AR Hardware	Creating simple VR app for Android device	Deploying VR app	Creating simple app with AR technology for Education Domain	Mixed reality software – Unity 3D
	SLO-2	AR Hardware	Creating simple VR app for Android device	Deploying VR app	Creating simple app with AR technology for Education Domain	Mixed reality software – Unity 3D

Unit - 1

Overview of VR and AR technologies, Historical development and evolution of VR and AR, Distinction between VR and AR and their respective applications, Immersive Technologies and Hardware, Types of VR and AR hardware: headsets, controllers, sensors, Understanding display technologies: LCD, OLED, OLED, and Mixed Reality displays, Input methods and tracking systems for immersive experiences

Unit 2

Principles of Immersion and Presence, Understanding the concept of immersion in VR and AR, Factors influencing presence: visual fidelity, audio, haptics, and interaction, Techniques for enhancing immersion and presence in virtual environments, VR and AR Content Creation Tools, Overview of development platforms and software for VR and AR, Introduction to game engines (Unity, Unreal Engine) and AR development kits

Unit 3

User Interface and Interaction Design, Principles of UI/UX design for VR and AR applications, Designing intuitive and immersive user interfaces, Interaction paradigms: gaze-based, gesture-based, and controller-based interactions,VR and AR Applications in Entertainment, VR gaming: immersive gameplay experiences and interactive storytelling, AR entertainment: location-based experiences, interactive exhibits, and live events

Unit 4

VR and AR Development Tools, Introduction to development platforms (e.g., Unity, Unreal Engine), Basics of 3D modeling and asset creation for VR/AR, Programming languages and frameworks for VR/AR development, Content Creation for VR and AR, Storytelling techniques for immersive experiences, Audio design and spatial sound in VR/AR, Creating interactive environments and objects

Unit - 5

User Experience in VR and AR, User testing and feedback collection, Optimizing performance and comfort in VR/AR applications, Ethical considerations in VR/AR design, Applications of VR and AR, Future Directions in VR and AR, Emerging trends and technologies in VR and AR, Speculations on the future of immersive experiences, Opportunities and challenges in the VR/AR industry

LearningAssessment											
Level	**Bloom'sLevelof Thinking**	**ContinuousLearningAssessment(50%weightage)**								**FinalExamination(50%weightage)**	
		CLA–1(10%)		**CLA–2(10%)**		**CLA–3(20%)**		**CLA–4(10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VIII

CourseCode	UFG23D07L	CourseName	3D Environment Creation	Course Category	D	DisciplineSpecificElectiveCourses	L	T	P	O	C
							0	0	16	2	8

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	VisualCommunication	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	Toprovidethemasteryinbasics VR and AR - hardware and software	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	Toknowhow to use Unity 3D to develop content for Android devices																		
CLR-3:	Tounderstandhow to develop 360 Videos in VR																		
CLR-4:	Tounderstand how to develop a simple AR App for Education Domain																		
CLR-5:	TolearntheprocessMixed Reality hardware and it usage in real world.																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	StudentswouldlearnthebasicsofVR and AR - hardware and software	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2:	Studentswouldknowhow to use Unity 3D to develop content for Android devices	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	Studentswouldknow how to develop 360 Videos in VR	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	Studentswouldunderstand how to develop a simple AR App for Education Domain	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	StudentswouldlearntoprocessofMixed Reality hardware and it usage in real world.	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		15
S-1toS-8	SLO-1	Unreal Engine Basics
S-9toS-16	SLO-1	Unreal Engine Basics
S-17toS-24	SLO-1	Unreal Engine Basics
S-23toS-32	SLO-1	Unreal Engine Basics
S-33toS-40	SLO-1	Asset Creation in Unreal Engine
S-41toS-48	SLO-1	Asset Creation in Unreal Engine
S-49toS-56	SLO-1	Asset Creation in Unreal Engine
S-57toS-64	SLO-1	Asset Creation in Unreal Engine

S-65toS-72	**SLO-1**	*Lighting in Unrel Engine*
S-73toS-80	**SLO-1**	*Lighting in Unrel Engine*
S-81toS-88	**SLO-1**	*Lighting in Unrel Engine*
S-89toS-96	**SLO-1**	*Camera Animation In Unreal Engine*
S-97toS-104	**SLO-1**	*Camera Animation In Unreal Engine*
S-105toS-112	**SLO-1**	*Camera Animation In Unreal Engine*
S-113toS-120	**SLO-1**	*Camera Animation In Unreal Engine*

CLASSEXERCISE:

(Studentsmustpracticesallexercises)(EachexercisecarriesFIVEmarks)

(EIGHTexercisesx05marks=40marks&10marksforRegularity&Discipline-Total-50Marks)

1. Unreal Engine Basics :1Week

Minimum1classWorks : Recordworks-1no.

2. Asset Creation :1Week

Minimum1classworks : Recordworks-1no.

3. Asset Creation : 1 Week

Minimum1classWorks : Recordworks-1no.

4. Importing assets fro other third party softwares : 1 Week

Minimum1classWorks : Recordworks-1no.

5. Lighting in Unreal engine : 3 Weeks

Minimum1classworks : Recordworks-1no.

6. Lighting in Unreal engine : 3 Weeks

Minimum1classworks : Recordworks-1no.

7. *Camera Animation In Unreal Engine* : 3 Weeks

Minimum1classWorks : Recordworks-1no.

8. *Camera Animation In Unreal Engine* : 2 Weeks

Minimum1classworks : Recordworks-1no.

RecordWorks:

1. Asset Creation
2. Camera Fly through

(ThestudentsmustsubmitallexercisesasRecordWorkinthedigitalformforPracticalexam,whichwillbeevaluatedbytheExternalExaminer)

LearningAssessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VIII

Course Code	UFG23D08L	CourseName	Animation Film Making	CourseCategory	D	DisciplineSpecificElectiveCourses	L	T	P	O	C
							0	0	16	2	8

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
CourseOfferingDepartment	VisualCommunication	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	Toprovidethemasteryinbasics VR and AR - hardware and software	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	Toknowhow to use Unity 3D to develop content for Android devices																		
CLR-3:	Tounderstandhow to develop 360 Videos in VR																		
CLR-4:	Tounderstand how to develop a simple AR App for Education Domain																		
CLR-5:	TolearntheprocessMixed Reality hardware and it usage in real world.																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	StudentswouldlearnthebasicsofVR and AR - hardware and software	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2:	Studentswouldknowhow to use Unity 3D to develop content for Android devices	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	Studentswouldknow how to develop 360 Videos in VR	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	Studentswouldunderstand how to develop a simple AR App for Education Domain	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	StudentswouldlearntoprocessofMixed Reality hardware and it usage in real world.	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		15
S-1toS-8	SLO-1	Introduction to Animation Principles
S-9toS-16	SLO-1	Introduction to Animation Principles
S-17toS-24	SLO-1	Storyboarding
S-23toS-32	SLO-1	Storyboarding
S-33toS-40	SLO-1	Character Design
S-41toS-48	SLO-1	Character Design
S-49toS-56	SLO-1	3D Modeling Basics
S-57toS-64	SLO-1	3D Modeling Basics
S-65toS-72	SLO-1	Rigging and Animation

S-73toS-80	SLO-1	Rigging and Animation
S-81toS-88	SLO-1	Advanced Animation Techniques
S-89toS-96	SLO-1	2D Animation Principles
S-97toS-104	SLO-1	Special Effects and Compositing
S-105toS-112	SLO-1	Sound Design and Foley
S-113toS-120	SLO-1	Sound Design and Foley

CLASSEXERCISE:

(Studentsmustpracticesallexercises)(EachexercisecarriesFIVEmarks)

(EIGHTexercisesx05marks=40marks&10marksforRegularity&Discipline-Total-50Marks)

Intro to VR& AR : 1 Week

Minimum1classWorks : Recordworks-1no.

VR Headsets : 1 Week

Minimum1classworks : Recordworks-1no.

AR Headsets : 1 Week

Minimum1classWorks : Recordworks-1no.

Unity Engine Basics : 1 Week

Minimum1classWorks : Recordworks-1no.

Unbity Engine coding : 3 Weeks

Minimum1classworks : Recordworks-1no.

Creating 360 Vedios : 3 Weeks

Minimum1classworks : Recordworks-1no.

Simple AR application : 3 Weeks

Minimum1classWorks : Recordworks-1no.

Simple AR application:2Weeks

Minimum1classworks : Recordworks-1no.

RecordWorks:

1. VR Application(2mins)
2. AR Applicationt(2mins)

(ThestudentsmustsubmitallexercisesasRecordWorkinthedigitalformforPracticalexam,whichwillbeevaluatedbytheExternalExaminer)

Learning Resources	***Theory:*** . "Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan 2. "The Advertising Concept Book: Think Now, Design Later" by Pete Barry 3. "Truth, Lies, and Advertising: The Art of Account Planning" by Jon Steel 4. "The Art of Client Service: The Classic Guide, Updated for Today's Marketers and Advertisers" by Robert Solomon 5. "Ogilvy on

Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	**ExpertsfromAcademic**	**InternalExperts**
Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*Mr.K.Hariharan, Film Director*	*Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VIII

CourseCode	UFT23G07T	CourseName	Film Festivals and Awards	CourseCategory	G	GenericElectiveCourses	L	T	P	O	C
							4	0	0	2	4

Pre-requisiteCourses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course Offering Department	Film Technology	DataBook/Codes/Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To provide the mastery in basics VR and AR - hardware and software	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	To know how to use Unity 3D to develop content for Android devices																		
CLR-3:	To understand how to develop 360 Videos in VR																		
CLR-4:	To understand how to develop a simple AR App for Education Domain																		
CLR-5:	To learn the process Mixed Reality hardware and it usage in real world.																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	Students would learn the basics of VR and AR - hardware and software	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2:	Students would know how to use Unity 3D to develop content for Android devices	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	Students would know how to develop 360 Videos in VR	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	Students would understand how to develop a simple AR App for Education Domain	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	Students would learn to process of Mixed Reality hardware and it usage in real world.	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	SLO-1	Introduction to Film Festivals: Definition and Significance	Introduction to International Film Festivals	Introduction to Indian Film Festivals	Introduction to International Film Awards	Introduction to Indian Film Awards
	SLO-2	Historical Overview of Film Festivals	Overview of Major International Film Festivals	Overview of Prominent Indian Film Festivals	Major International Film Awards: Academy Awards	Major Indian Film Awards: National Film Awards
S-2	SLO-1	Impact of Film Festivals on the Film Industry	Cannes Film Festival: History and Significance	History of International Film Festival of India	Major International Film Awards: Golden Globe Awards	Major Indian Film Awards: Filmfare Awards
	SLO-2	Evolution of Film Festivals in	Berlin International Film Festival: History	Significance of International Film	Major International Film Awards:	Major Indian Film Awards: IIFA

		the Digital Age	*and Significance*	*Festival of India*	*BAFTA Awards*	*Awards*
S-3	**SLO-1**	*Economic Impact of Film Festivals on Host Cities*	*Venice Film Festival: History and Significance*	*Mumbai Film Festival: History and Significance*	*Analysis of Award Categories and Nomination Processes*	*Award Categories and Winners in Indian Film Awards*
	SLO-2	*Cultural Impact of Film Festivals on Host Cities*	*Selection Criteria for International Film Festivals*	*Kerala Film Festival: History and Significance*	*Impact of International Film Awards on Filmmakers and Industry*	*Cultural Significance of Indian Film Awards*
S-4	**SLO-1**	*Role of Film Festivals in Promoting Independent Cinema*	*Categories of International Film Festivals*	*Regional Film Festivals in India*	*Controversies and Criticisms Surrounding International Film Awards*	*Social Relevance of Indian Film Awards*
	SLO-2	*Role of Film Festivals in Promoting International Cinema*	*Films Premiered at International Film Festivals*	*Significance of Regional Film Festivals in Promoting Local Cinema*	*Evolution and Trends in International Film Awards*	*Films that have Won Prestigious Indian Film Awards-II*
S-5	**SLO-1**	*Introduction to Film Awards: Definition and Significance*	*Trends in International Film Festivals: Diversity and Inclusion*	*Role of Short Film Festivals in Promoting Emerging Filmmakers*	*Economic and Cultural Significance of International Film Awards*	*Analysis of the Evolution of Indian Film Awards*
	SLO-2	*Historical Overview of Film Awards*	*Trends in International Film Festivals: Emerging Filmmaking Styles*	*Impact of Short Film Festivals on the Indian Film Industry*	*Future Directions in International Film Awards*	*Impact of Indian Film Awards on Indian Cinema*
S-6	**SLO-1**	*Impact of Film Awards on the Film Industry*	*Themes Explored in International Film Festivals*	*Challenges Faced by Indian Film Festivals*	*Strategies for Filmmakers in Navigating International Film Awards*	*Comparing Major Indian Film Awards*
	SLO-2	*Evolution of Film Awards in the Digital Age*	*Exploration of Cannes Film Festival's Influence*	*Opportunities for Growth in Indian Film Festivals*	*Role of Public Relations in Award Nominations*	*Influence of Indian Film Awards on Audience Perception*
S-7	**SLO-1**	*Trends in Film Festival Programming*	*Exploration of Berlin International Film Festival's Influence*	*Influence of Globalization on Indian Film Festivals*	*Influence of Social Media on International Film Awards*	*Economic Impact of Winning Indian Film Awards*
	SLO-2	*Trends in Film Awards Categories*	*Exploration of Venice Film Festival's Influence*	*Adaptation of Indian Film Festivals to Global Trends*	*Addressing Diversity and Inclusion in International Film Awards*	*Representation and Diversity in Indian Film Awards*
S-8	**SLO-1**	*Influence of Film Festivals on Distribution Deals*	*Impact of International Film Festivals on Filmmakers*	*Unique Features of Each Indian Film Festival*	*Engaging with Controversies and Criticisms*	*Role of Public Relations in Indian Film Awards*
	SLO-2	*Influence of Film Awards on Box Office Success*	*Impact of International Film Festivals on Audience Perception*	*Importance of Networking at Indian Film Festivals*	*Promoting Gender Equality in International Film Awards*	*Addressing Controversies in Indian Film Awards*
S-9	**SLO-1**	*Diversity and Inclusion in Film Festivals and Awards*	*International Film Festivals and Global Film Industry*	*Economic Impact of Indian Film Festivals*	*Historical Context of International Film Awards*	*Promoting Gender Equality in Indian Film Awards*
	SLO-2	*Challenges Facing Film Festivals in the Digital Age*	*Economic Impact of International Film Festivals*	*Cultural Exchange and Diversity Promotion in Indian Film Festivals*	*Recognition of Diversity and Representation*	*Impact of Social Media on Indian Film Awards*
S-10	**SLO-1**	*Challenges Facing Film Awards in the Digital Age*	*Social and Cultural Impact of International Film Festivals*	*Social Impact of Indian Film Festivals*	*Impact of International Film Awards on Audience Perception*	*Historical Context of Indian Film Awards*
	SLO-2	*Emerging Technologies Impacting Film Festivals and Awards*	*Challenges Facing International Film Festivals*	*Future Directions of Indian Film Festivals*	*Cultural Significance of Winning International Film Awards*	*Future Directions of Indian Film Awards*

S-11	**SLO-1**	*Marketing and Promotion Strategies for Film Festivals*	*Future Directions of International Film Festivals*	*Strategies for Filmmakers to Navigate Indian Film Festivals*	*Social Implications of International Film Awards*	*Strategies for Filmmakers to Navigate Indian Film Awards*
	SLO-2	*Marketing and Promotion Strategies for Film Awards*	*Reflections on Attending International Film Festivals*	*Promoting Gender Equality in Indian Film Festivals*	*Analyzing Economic Benefits of Winning Awards*	*Engaging with Critics and Criticism in Indian Film Awards*
S-12	**SLO-1**	*Ethics and Integrity in Film Festivals and Awards*	*Strategies for Submitting Films to International Film Festivals*	*Engaging with International Partnerships in Indian Film Festivals*	*Strategies for Improving Transparency in Award Selections*	*Cultural and Social Implications of Winning Awards*
	SLO-2	*Future Directions in Film Festivals and Awards*	*Networking Opportunities at International Film Festivals*	*Digitalization and Indian Film Festivals*	*Celebrating the Legacy of International Film Awards*	*Significance of Indian Film Awards*

UNIT- I: Introduction to Film Festivals; Definition and significance of film festivals; Historical overview of film festivals; Impact of film festivals on the film industry; Evolution of film festivals in the digital age; Economic and cultural impact of film festivals on host cities; Role of film festivals in promoting independent and international cinema; Introduction to film Awards; Definition and significance of film awards; Historical overview of film awards; Impact of film awards on the film industry; Evolution of film awards in the digital age; Role of film awards in promoting independent and international cinema.

UNIT- II: International Film Festivals; Overview of major international film festivals; Cannes Film Festival; Berlin International F ilm Festival; Venice Film Festival; Selection criteria and categories;Discussion on Films that have premiered or received awards at international film festivals; Role of international film festivals in promoting cultural exchange and dive rsity; Trends and themes in international film festivals.

UNIT- III: Indian Film Festivals; Overview of prominent Indian film festivals; International Film Festival of India; Mumbai Film Festival; Kerala Film Festival. Exploration of regional film festivals and their significance; Short film festivals and their role in promoting emerging filmmakers;Challenges and opportunities faced by Indian film festivals; Impact of globalization on Indian film festivals.

UNIT- IV: International Film Awards; Major international film awards- Academy Awards; Golden Globe Awards; BAFTA Awards; Analysis of award categories and nomination process; Impact of international film awards on filmmakers and the film industry; Comparison of different international film awards and their influence on global cinema; Controversies and criticisms surrounding international film awards.

UNIT- V: Indian Film Awards; Overview of major Indian film awards- National Film Awards, Filmfare Awards, IIFA Awards. Award categories and winners; Cultural and social relevance of Indian film awards; Films that have won prestigious Indian film awards; Analysis of the evolution of Indian film awards and their impact on Indian cinema.

Learning Resources	***Theory:*** . "Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan 2. "The Advertising Concept Book: Think Now, Design Later" by Pete Barry 3. "Truth, Lies, and Advertising: The Art of Account Planning" by Jon Steel 4. "The Art of Client Service: The Classic Guide, Updated for Today's Marketers and Advertisers" by Robert Solomon 5. "Ogilvy on

LearningAssessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

SEMESTER-VIII

CourseCode	UFT23P06T	CourseName	Film marketing and distribution	CourseCategory	D	DisciplineSpecificElectiveCourses	L	T	P	O	C
							6	0	0	2	6

Pre-requisite Courses	Nil	Co-requisiteCourses	Nil	ProgressiveCourses	Nil
Course Offering Department	VisualCommunication	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR): The purpose of learning this course is to:

Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-1:	*ToprovidethemasteryinbasicsVR and AR - hardware and software*																		
CLR-2:	*Toknowhow to use Unity 3D to develop content for Android devices*																		
CLR-3:	*Tounderstandhow to develop 360 Videos in VR*																		
CLR-4:	*Tounderstand how to develop a simple AR App for Education Domain*																		
CLR-5:	*TolearntheprocessMixed Reality hardware and it usage in real world.*																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	*StudentswouldlearnthebasicsofVR and AR - hardware and software*	2	75	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-2:	*Studentswouldknowhow to use Unity 3D to develop content for Android devices*	2	70	70	H	M	L	L	H	M	H	H	M	M	H	M	-	-	-
CLO-3:	*Studentswouldknow how to develop 360 Videos in VR*	2	75	75	H	L	M	M	H	H	H	H	M	M	M	H	-	-	-
CLO-4:	*Studentswouldunderstand how to develop a simple AR App for Education Domain*	2	70	70	H	L	M	H	H	M	H	H	M	M	M	H	-	-	-
CLO-5:	*StudentswouldlearntoprocessofMixed Reality hardware and it usage in real world.*	2	70	70	H	L	M	H	H	H	L	H	M	H	M	H	-	-	-

Duration(hour)		12	12	12	12	12
S-1	**SLO-1**	*Introduction to Film Marketing and Distribution*	*Market Research and Audience Analysis for Film Marketing*	*Types of Film Distribution Channels*	*Role of Film Festivals in Film Marketing and Distribution*	*Impact of Digital Technology on Film Distribution*
	SLO-2	*Definition and Scope of Film Marketing and Distribution*	*Understanding Target Audiences: Demographics, Psychographics, and Behavior*	*Theatrical Distribution: Pros and Cons*	*Importance of Film Festivals as Marketing Platforms*	*Evolution of Film Distribution in the Digital Age*
S-2	**SLO-1**	*Historical Overview of Film Marketing and Distribution Practices*	*Conducting Market Surveys and Focus Groups*	*Digital Distribution: Streaming Platforms and Online Rentals*	*Leveraging Film Festivals for Distribution Opportunities*	*Online Distribution Platforms and Streaming Services*
	SLO-2	*Role of Marketing and*	*Analyzing Box Office Trends and*	*DVD/Blu-ray Distribution: Physical*	*Major International Film Festivals*	*Key Players in Digital Film*

		Distribution in Film Success	*Competitor Analysis*	*Media Distribution*	*and Markets*	*Distribution: Netflix, Amazon Prime, Hulu, etc.*
S-3	**SLO-1**	*Key Concepts and Terminology in Film Marketing and Distribution*	*eveloping a Marketing Plan for a Film*	*Television Distribution: Broadcast, Cable, and Satellite*	*Cannes Film Festival: Prestige and Industry Impact*	*Digital Rights Management and Anti-Piracy Measures*
	SLO-2	*Understanding the Film Distribution Process*	*Setting Marketing Objectives and Goals*	*Overview of Streaming Platforms: Netflix, Amazon Prime, Hulu, etc*	*Berlin International Film Festival: European Hub for Filmmakers*	*Strategies for Protecting Films from Piracy*
S-4	**SLO-1**	*Understanding the Film Marketing Process*	*Creating a Budget Allocation Plan*	*Distribution Strategies for Different Types of Films*	*Toronto International Film Festival: North American Showcase*	*Leveraging Social Media for Film Marketing*
	SLO-2	*Marketing Strategies for Different Types of Films*	*Defining Key Messaging and Unique Selling Proposition*	*Independent Film Distribution: Challenges and Opportunities*	*Strategies for Promoting Films at Festivals and Markets*	*Online Marketing Strategies for Films*
S-5	**SLO-1**	*Distribution Channels in the Film Industry*	*Advertising and Promotional Strategies for Films*	*Mainstream Film Distribution: Studio-backed Releases*	*Creating Compelling Festival Marketing Materials*	*Engaging Audiences Through Social Media Platforms*
	SLO-2	*Digital Distribution and Its Impact on the Industry*	*Traditional Advertising Channels: TV, Radio, Print*	*International Film Distribution: Cross-Border Considerations*	*Maximizing Exposure Through Festival Screenings and Events*	*Trends in Online Film Marketing*
S-6	**LO-1**	*Theatrical Release vs. Digital Distribution: Pros and Cons*	*Outdoor Advertising: Billboards, Posters, Bus Wraps*	*Distribution Agreements and Contracts*	*Utilizing Festival Platforms for Press and Publicity*	*Future Innovations in Film Distribution*
	SLO-2	*Marketing Budget Allocation and ROI Analysis*	*Online Advertising: Display Ads, Search Engine Marketing*	*Understanding Distribution Contracts: Rights, Territories, and Terms*	*Networking and Deal-Making at Film Festivals and Markets*	*Emerging Technologies in Film Distribution*
-7	**SLO-1**	*Utilizing Social Media and Online Platforms for Film Promotion*	*Social Media Advertising: Facebook, Instagram, Twitter*	*Negotiating Distribution Deals: Revenue Sharing and Royalties*	*Importance of Networking for Filmmakers and Distributors*	*The Role of Virtual Reality (VR) in Film Distribution*
	SLO-2	*Building and Engaging with the Audience*	*Influencer Marketing: Collaborations with Social Media Influencers*	*Film Distribution Logistics and Operations*	*Building Relationships with Industry Professionals*	*Augmented Reality (AR) and Its Impact on Film Marketing*
S-8	**SLO-1**	*Building Partnerships with Distributors and Exhibitors*	*Publicity and Media Relations for Film Promotion*	*The Distribution Process: From Manufacturing to Delivery*	*Negotiating Distribution Deals and Sales Agreements*	*Blockchain Technology and Its Potential in Film Distribution*
	SLO-2	*Role in Marketing and Distribution*	*Crafting Press Releases and Media Kits*	*Distribution Costs and Budgeting*	*The Impact of Film Festival Awards on Film Distribution*	*Data Analytics and Personalized Content Delivery*
S-9	**SLO-1**	*Challenges in Film Marketing and Distribution*	*Building Relationships with Journalists and Film Critics*	*Digital Distribution Platforms: Uploading and Encoding*	*Significance of Festival Awards in Attracting Distributors*	*The Rise of Direct-to-Consumer Distribution Models*
	SLO-2	*Piracy and Its Impact on Film Distribution*	*Organizing Press Junkets and Screenings*	*Physical Distribution: Shipping and Inventory Management*	*Securing Distribution Deals Based on Festival Success*	*Challenges and Opportunities in Digital Film Distribution*
S-10	**SLO-1**	*Emerging Trends in Film Marketing and Distribution*	*Leveraging Red Carpet Events and Premieres*	*Success Stories in Theatrical Distribution*	*Identifying Effective Marketing Tactics Deployed at Festivals*	*Adapting to Changing Consumer Behavior*
	SLO-2	*Innovations in Distribution Models*	*Digital Marketing Techniques for Film Promotion*	*Successful Strategies in Digital Distribution*	*Understanding the Role of Timing in Festival Strategies*	*Regulatory and Legal Considerations in Digital Distribution*
S-11	**SLO-1**	*International Distribution*	*Creating Engaging Content: Trailers,*	*Lessons Learned from DVD/Blu-ray*	*Addressing Challenges and*	*Successful Digital Film Distribution*

		Strategies	*Teasers, Behind-the-Scenes*	*Distribution*	*Obstacles at Festivals and Markets*	*Strategies*
	SLO-2	*Sustainable Marketing Practices in the Film Industry*	*Building a Strong Online Presence: Official Website, Social Media Pages*	*Television Distribution Successes*	*Overcoming Rejection and Persistence in Festival Submissions*	*Failed Digital Distribution Attempts*
S-12	**SLO-1**	*The Future of Film Marketing and Distribution*	*Email Marketing Campaigns: Newsletters, Exclusive Content*	*Unsuccessful Distribution Strategies*	*Dealing with Competition and Standout Strategies*	*Ethical Considerations in Digital Film Distribution*
	SLO-2	*Changing Landscape of Film Marketing and Distribution*	*Search Engine Optimization (SEO) for Film Websites*	*Factors Contributing to Distribution Failures*	*Reflections and Planning for Future Market*	*Future of Film Distribution in the Digital Age*

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

Learning Resources	***Theory:*** . "Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan 2. "The Advertising Concept Book: Think Now, Design Later" by Pete Barry 3. "Truth, Lies, and Advertising: The Art of Account Planning" by Jon Steel 4. "The Art of Client Service: The Classic Guide, Updated for Today's Marketers and Advertisers" by Robert Solomon 5. "Ogilvy on

LearningAssessment											
Level	Bloom'sLevelof Thinking	ContinuousLearningAssessment(50%weightage)								FinalExamination(50%weightage)	
		CLA–1(10%)		CLA–2(10%)		CLA–3(20%)		CLA–4(10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level1	Remember	30%	-	30%	-	20%	-	20%	-	30%	-
	Understand										
Level2	Apply	40%	-	50%	-	50%	-	50%	-	50%	-
	Analyze										
Level3	Evaluate	30%	-	20%	-	30%	-	30%	-	20%	-
	Create										
	Total	100%		100%		100%		100%		100%	

#CLA–4canbefromanycombinationofthese:Assignments,Seminars,TechTalks,Mini-Projects,Case-Studies,Self-Study,MOOCs,Certifications,Conf.Paperetc.

CourseDesigners		
ExpertsfromIndustry	ExpertsfromAcademic	InternalExperts
1.Mr.Raviraj Former Principal, M.G.R Film & Technology Trining Institute, Chennai	*1.Mr.K.Hariharan, Film Director*	*1.Dr.V.Prabakaran, Head – Department of Film Technology, SRMIST, S&H, RAMP*
		2.Mr.R.Sunil Gavas, Assistant Professor, SRMIST, S&H, RMP

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SEMESTER II

Course Code	UCD23P01L	Course Name	INTERNSHIP REPORT-I	Course Category	IAPC	Internship/Apprenticeship/Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*Demonstrate skills learnt in the realtime environment.*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Explore the different industries that are using IT*																		
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
CLR-5 :	*Applying the skills in problem solving*																		

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization / company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

Students can choose a company of their own interest for internship for a period of minimum TEN weeks (Part-time) to learn about the application of their related field in real time environment. All students must give a presentation about their observations made by them in internship as per the schedule given. At the end of the internship period, every student shall submit a structured internship report within15 days from the date of the completion of the internship period.

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

Course Code	UCD23P02L	Course Name	PROJECT WORK-I	Course Category	IAPC	Internship/Apprenticeship/Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*Demonstrate skills learnt in the realtime environment.*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Explore the different industries that are using IT*																		
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
CLR-5 :	*Applying the skills in problem solving*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization / company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

Note: The students must submit all exercises related to Camera/ Editing/ Sound/ Photography/ Graphics/ Drawing as Record Work in the digital form for Practical exam, which will be evaluated by the External Examiner.

Learning Assessment		
Internship	Continuous Learning Assessment(50%weightage)	FinalEvaluation(50%weightage)

Course Code	UCD23P03L	Course Name	APPRENTICESHIP-I	Course Category	IAPC	Internship/ Apprenticeship/Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*Demonstrate skills learnt in there altime environment.*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Explore the different industries that are using IT*																		
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
CLR-5 :	*Applying the skills in problem solving*																		

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization / company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

Students can choose a company of their own interest for Apprenticeship for a period of minimum TEN weeks (Part-time) to learn about the application of their related field in realtime environment. All students must give a presentation about their observations made by them in internship as per the schedule given. At the end of the internship period, every student shall submit a structured internship report within15 days from the date of the completion of the internship period.

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

SEMESTER IV

Course Code	UCD23P04L	Course Name	INTERNSHIP REPORT-II	Course Category	IAPC	Internship/Apprenticeship/Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	Data Book/Codes/Standards		Nil	

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*Demonstrate skills learnt in the realtime environment.*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Explore the different industries that are using IT*																		
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
CLR-5 :	*Applying the skills in problem solving*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization/company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

Students can choose a company of their own interest for internship for a period of minimum TEN weeks (Part-time) to learn about the application of their related field in real time environment. All students must give a presentation about their observations made by them in internship as per the schedule given. At the end of the internship period, every student shall submit a structured internship report within15 days from the date of the completion of the internship period.

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

Course Code	UCD23P05L	Course Name	PROJECT WORK-II	Course Category	IAPC	Internship/Apprenticeship/Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :	*Demonstrate skills learnt in there altime environment.*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Explore the different industries that are using IT*																		
CLR-3 :	*Enhance the skills in the system aspects*																		
CLR-4 :	*Understanding the professional connections with the knowledge learnt*																		
CLR-5 :	*Applying the skills in problem solving*																		

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization/company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

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Learning Assessment				
Internship	Continuous Learning Assessment(50%weightage)		FinalEvaluation(50%weightage)	
	Review–1	Review–2	ProjectReport	Viva-Voce
	20%	30%	30%	20%

Course Code	UCD23P06L	Course Name	APPRENTICESHIP-II	Course Category	IAPC	Internship/Apprenticeship/Project/ Community Outreach	L	T	P	O	C
							0	0	8	2	4

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	*Visual Communication*	DataBook/Codes/Standards	Nil		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
CLR-1 :		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2 :	*Demonstrate skills learnt in there altime environment.*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLR-3 :	*Explore the different industries that are using IT*																		
CLR-4 :	*Enhance the skills in the system aspects*																		
CLR-5 :	*Understanding the professional connections with the knowledge learnt*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1 :	*To get an inside view of an industry and organization/company*	*3*	*80*	*70*	L	H	M	H	L	M	L	L	L	L	L	H	M	L	L
CLO-2 :	*To gain valuable skills and knowledge*	*3*	*85*	*75*	M	H	H	M	L	M	L	L	M	L	L	H	M	L	L
CLO-3 :	*To make professional connections and enhance networking*	*3*	*75*	*70*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-4 :	*To get experience in a field to allow the student to make a career transition*	*3*	*85*	*80*	M	H	M	H	L	M	M	L	M	L	M	H	M	L	L
CLO-5 :	*To get an inside view of an industry and organization/company*	*3*	*85*	*75*	H	H	M	H	L	M	M	M	M	L	M	M	M	L	L

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