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Pimpri Chinchwad University

**SCHOOL OF MEDIA AND
COMMUNICATION STUDIES**

(Established under Maharashtra Act No V of 2023)
Sate, Pune - 412 106. Maharashtra, India

**BBA - Digital Filmmaking
(2024 PATTERN)**



EFFECTIVE FROM 2024-25 ACADEMIC YEAR



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Curriculum Structure

BBA Digital Filmmaking (2024 Pattern)



Media and Communication Studies

Effective from Academic Year 2024-25



Preamble

Media has an increasingly significant impact on our daily lives. The training offered is designed to provide students with the skills and knowledge necessary to succeed in various roles within the TV industry, Print Industry, Advertising Industry, Radio Industry, Digital Media, News Portals and more.

This undergraduate program in mass communication, typically covers Principles of Communication, Reporting and Writing skills, Print and TV Journalism, Beats of Journalism (Sports, Political, Entertainment), Development Communication, Advertising and Public Relations, Graphics and Software's, Photojournalism, Film Appreciation, Media Management, Media Ethics-Laws along with basket of subjects related to Media. Students also master in Audio- Visual Production, honing their skills in Camera and Visual Editing. School of Media is imparting practical, hands-on experience, with the state-of-the-art facilities, including studio, editing suites and equipment. Students will be part of various media projects and productions, giving them valuable experience and building their portfolios to the world of Print and Electronic Media.

Vision and Mission of Program:

Vision:

To build a strong foundation in traditional media forms like print, radio and television as well as in the latest digital media technologies and platforms.

Mission:

The mission of a school of media is to provide students with a comprehensive education in media, for successful careers in the media industry.

The school should strive to:

- Provide a cutting-edge education and challenging curriculum for the new media.
- Encourage innovation, experimentation, and collaboration across different media forms and disciplines, fostering creativity and adaptability.
- Emphasize the ethical and social responsibilities of media
- Elaborating the role of media in shaping society and culture.



Program Educational Objectives:

Program Educational Objectives (PEOs) for a BA in BBA in Digital Filmmaking program are as follows:

- PEO 1: To provide students with knowledge and skills to become leading experts in the field of Journalism, Media and Communication Studies
- PEO 2: To provide an innovative and comprehensive curriculum that integrates theoretical knowledge with practical experience, research opportunities, and professional development
- PEO 3: To groom the student's overall personality for professional growth.
- PEO 4: To inculcate values and ethics among the students and making them aware about their social commitments.

Program Outcome:

PO1	Problem-solving skills: Capability to solve problems in familiar and non-familiar contexts and apply one's learning to real-life situations.
PO2	New Skills: To have knowledge of modern tools.
PO3	Critical thinking: Capability to apply analytic thought to a body of knowledge, including the analysis and evaluation of policies and practices, as well as evidence, arguments, claims, beliefs and the reliability and relevance of evidence.
PO4	Creative thinking: Ability to create or think in different and diverse ways about same issues or scenarios deal with problems and situations that do not have simple solutions.
PO5	Communication Skills: Skills that enable a person to listen carefully, read texts and research papers analytically and present complex information in a clear and concise manner to different groups/audiences.
PO6	Coordinating/collaborating with others: Ability to work effectively and respectfully with diverse teams, facilitate cooperative or coordinated effort on the part of a group, act together as a group or a team in the interests of a common cause and work efficiently as a member of a team.
PO7	Leadership readiness/qualities: Capability for mapping out the tasks of a team or an organisation and setting direction.
PO8	Environmental awareness and action: Demonstrate the Acquisition and ability to apply the knowledge, skills, attitudes, and values required to take appropriate actions for mitigating the effects of environmental degradation, climate change and pollution, effective waste management, conservation of biological diversity, management of biological resources, forest and wildlife conservation, and sustainable development and living.
PO9	Skills to apply digital and technological solutions: Demonstrate the ability for judiciously using and deploying information and communication tools and technologies to improve teaching-learning process and provide enriched learning experiences to students to enable them to achieve enhanced learning outcomes.
PO10	Entrepreneurship: Ability to identify entrepreneurial opportunities and leverage managerial & leadership skills for founding, leading & managing startups as well as professionalizing and growing family businesses.



Program Specific Object

PSO1	Critically evaluate media content and actively engage with diverse platforms to contribute to informed public discourse.
PSO2	Master multimedia storytelling techniques to produce compelling content across diverse media formats and platforms.





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Sr. No.	Content	Pg. No.
1.	Curriculum Framework	
2.	Tentative list of Electives. Open Electives, Life Skill Courses, Proficiency Foundation Courses, HSMC Courses	
3.	Course Code Nomenclature	

Sr. No.	Type of course	Abbreviations
1	Major	MAJ
2	Elective (Minor Stream/Vocational/Program Specific)	MIN
3	Open Electives	OE
4	Ability Enhancement Courses	AEC
5	Skill Enhancement Courses	SEC
6	Vocational Skill Course	VSC
7	Summer Internship/ On Job Training	OJT
8	Project	PROJ
9	Major Project	MP
10	Indian Knowledge System	IKS
11	Research Project	RP
12	Value Education Course	VEC

Sr. No.	Type of course	No. of Courses	Total Credits for Bachelor's with Honors Research		No. of Courses	Total Credits for Bachelors Degree	
			No	%		No	%
1	Major	25	88	51.16	23	84	61.76
2	Minor	5	10	5.81	5	10	7.3
3	Open Electives	6	12	6.97	6	12	8.82
4	Ability Enhancement Courses	12	19	11.04	12	19	13.6
5	Skill Enhancement Courses	6	7	4.06	6	7	5.14
6	Summer Internship/On Job Training	2	8	4.65	1	4	2.94
7	Major Project	2	16	9.30	-	-	
8	Indian Knowledge System	2	-	-	2		
9	Research Project	2	12	6.97	-	-	
10	Audit course (Value Education Course)	6	-	-	6	-	
	Total	-	172	100		136	100%

CREDIT DISTRIBUTION: SEMESTER WISE

Sr. No.	Type of course	No. of Credits/Semester								Total
		1	2	3	4	5	6	7	8	
1	Major	14	14	14	14	10	14	4	4	88
2	Minor	-	2	2	2	2	2	-	-	10
3	Open Electives	2	2	2	2	2	2	-	-	12
4	Ability Enhancement Courses	4	3	3	3	3	3	-	-	19
5	Skill Enhancement Courses	2	1	1	1	1	1	-	-	7
6	Vocational Skill Course	-	-	-	-	-	-	-	-	-
7	Summer Internship/On Job Training	-	-	-	-	4	-	4		8
8	Field Project	-	-	-	-	-	-	8	8	16
9	Indian Knowledge System	-	-	-	-	-	-	-	-	-
11	Research Project	-	-	-	-	-	-	4	8	-
12	Audit course(Value Education Course)	-	-	-	-	-	-	-	-	-
Total		22	22	22	22	22	22	20	20	172

BBA Digital Filmmaking Curriculum Structure Semester I

Course Code	Course Name	Course Type	Teaching Scheme					Assessment Scheme		
			Th	Pr	Tut	Credit	Hrs	CIA	ESA	Total
UBBDF101	Mass Media Industry	MAJM	3	-	-	3	3	40	60	100
UBBDF102	Introduction to Business Management	MAJM	2	2	-	4	6	40	60	100
UBBDF103	Understanding Art form & Content	MAJM	4	-	-	4	4	40	60	100
UBBDF104	Introduction to film Aesthetics	MAJM	2	1	-	3	4	40	60	100
UBBDF105	Open Elective I	OE	1	1	-	2	3	20	30	50
UBBDF106	Creative & Critical thinking	SEC	2	-	-	2	2	50	-	50
UBBDF107	Literature and Interpretation Skills	AEC	2	-	-	2	2	50	-	50
UEG101	Applied Communication	AEC	1	-	2	2	2	50	-	50
ACUHV101/ ACIKSMC101	UHV I : Professional Ethics / IKS I : Folklore Tradition	AC	1	-	-	-	1			
Total			18	4	2	22	27	330	270	650

Open Elective I

UBBDF112	UBBDF112A	Graphic Designing 1
	UBBDF112B	Creative Thinking 1

Abbreviations: Course Abbreviation; Th = Theory , Tut = Tutorial, Pr = Practical , Hrs = Hours , Cr = Credits ;
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BBA Digital Filmmaking

Curriculum Structure Semester II

Course Code	Course Name	Course Type	Teaching Scheme				Hrs	Assessment Scheme		
			Th	Pr	Tut	Credit		CIA	ESA	Total
UBBDF108	Society and Culture: Key Concepts & Theories	MAJM	3	-	-	3	3	40	60	100
UBBDF109	Film Making -1 (Pre-Production Management)	MAJM	2	2	-	4	6	40	60	100
UBBDF110	Introduction to Screen Writing	MAJM	2	2	-	4	6	40	60	100
UBBDF111	Indian Polity & Governance	MAJM	3	-	-	3	3	40	60	100
UBBDF112	Open Elective II	OE	1	1	-	2	3	20	30	50
UBBDF113	Aesthetics & Media	SEC	1	-	-	1	1	50	-	50
UBBDF114	Music Appreciation	AEC	1	-	-	1	1	50	-	50
UEG102	Advance Communication	AEC	1	-	2	2	2	50	-	50
ACIKSMC101/ ACUHV101	IKS : Folklore Tradition/ UHV I - Professional Ethics	AC	1	-	-	-	1	-	-	-
	Minor - 1	MIN	2	-	-	2	2	20	30	50
		Total	17	5	2	22	28	350	300	650

Open Elective II

UBBDF112	UBBDF112A	Graphic Designing 2
	UBBDF112B	Creative Thinking 2

Course Exit Policy:

UG Certificate in BBA in Digital Filmmaking: Students who opt to exit after completion of the first year and have scored required credits offered by the school in the program structure will be awarded a UG certificate in BBA in Digital Filmmaking, provided they must earn additional credits during the summer vacation of the first year.

First Year													
Course Code	Course Name	Course Type	Teaching Scheme						Assessment Scheme				
									Theory		OR/PR		
			Th	Pr	Tut	Credit	Hrs		CIA	ESA	CIA	ES A	
UCEXDF101	Prog. Spec. Sub/MOOCs	VSC	-	2		2	4		-	-	50		50
UCEXDF102	Project/Internship	VSC	-	2		2	4		-	-	50		50

***Project/Internship- In house/ Sponsored/ Case Study/ Field work**

BBA Digital Filmmaking Curriculum Structure Semester III

Course Code	Course Name	Course Type	Teaching Scheme						Assessment Scheme		
			Th	Pr ac	Tut	Cre dit	Hrs		CIA	ESA	Total
UBBDF201	Basics of Cinematography	MAJM	3	-	-	3	3		40	60	100
UBBDF202	Film Making - II (Production Management)	MAJM	2	2	-	4	6		40	60	100
UBBDF203	Art Direction and Management	MAJM	4	-	-	4	4		40	60	100
UBBDF204	Consumer Behavior & Psychology	MAJM	3	-	-	3	3		40	60	100
UBBDF205	Open Elective I	OE	2		-	2	2		20	30	50
UBBDF206	Mobile Content Creation	SEC	-	1	-	1	2		50	-	50
UBBDF207	Writing Fiction	AEC	1	-	-	1	1		50	-	50
ACUHV201/ ACCOI201	Understanding Harmony / Constitution of India	AC	1	-	-	-	1		-	-	-
UFLI201	Foreign Language 1	AEC	2			2	2		50		50
	Minor - 2	MIN	2	-	-	2	2		20	30	50
		Total	20	3	-	22	26		350	300	650

Open Elective 1

UBBDF205	UBBDF205A	Entertainment Media
	UBBDF205B	Culture

Foreign Language

Course Code	Course Type	Subject name - Foreign Language 1
UFLI 201A	AEC	German
UFLI 201 B	AEC	Japanese

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BBA Digital Filmmaking
Curriculum Structure Semester IV

Course Code	Course Name	Course Type	Teaching Scheme				Hrs	Assessment Scheme		
			Th	Pr	Tut	Credit		CIA	ESA	Total
UBBDF208	Advance Film Editing	MAJM	1	2	-	3	5	40	60	100
UBBDF209	Color Grading and Post-Production Techniques	MAJM	1	3	-	4	7	40	60	100
UBBDF210	Film Festival : Business & Management	MAJM	3	1	-	4	5	40	60	100
UBBDF211	Film Distribution & Exhibition	MAJM	3	-	-	3	3	40	60	100
UBBDF212	Open Elective II	OE	2			2	2	20	30	50
UBBDF213	Photography & Storytelling	SEC	-	1	-	1	2	50	-	50
UBBDF214	Theatre for Development	AEC	1			1	1	50	-	50
ACCOI201/ACU HV201	Constitution of India / Understanding Harmony	AC	1	-	-	-	1			
UFLI202	Foreign Language 2	AEC	2	-	-	2	2	50		50
	Minor - 3	MIN	2	-	-	2	2	20	30	50
		Total	16	5	-	22	30	350	300	650

Open Elective II		
UBBDF212	UBBDF212A	Technical Study of Stage
	UBBDF212B	Technical Study of Studio

Course Code	Course Type	Subject name - Foreign Language 2
UFLI 202A	AEC	German
UFLI 202B	AEC	Japanese

Foreign Language

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Course Exit Policy:

UG Diploma in BBA in Digital Filmmaking: Students who opt to exit after completion of the second year and have scored required credits offered by the school in the program structure will be awarded a UG diploma in BBA in Digital Filmmaking, provided they must earn additional credits during the summer vacation of the second year.

Second Year												
Course Code	Course Name	Course Type	Teaching Scheme					Assessment Scheme				
								Theory		OR/PR		Total
			Th	Pr	Tut	Credit	Hrs	CIA	ESA	CIA	ESA	
UDIEXDF201	Prog. Spec. Sub./MOOCs	VSC	-	2		2	4	-	-	50		50
UDIEXDF202	Project/ Internship	VSC	-	4		4	8	-	-	50	50	100

***Project/Internship- In house/ Sponsored/ Case Study/ Field work**

BBA Digital Filmmaking Curriculum Structure Semester V

Course Code	Course Name	Course Type	Teaching Scheme					Assessment Scheme		
			Th	Prac	Tut	Credit	Hrs	CIA	ESA	Total
UBBDF301	Introduction to Indian Economy, Markets and Enterprises	MAJM	3	-	-	3	3	40	60	100
UBBDF302	Sound Theory, Design and Storytelling	MAJM	2	2	-	4	6	40	60	100
UBBDF303	Basic of Animation and VFX	MAJM	1	2	-	3	5	40	60	100
UBBDF304	Internship	MAJM	-	-	-	4	-	40	60	100
UBBDF305	Open Elective I	OE	2	-	-	2	2	20	30	50
UBBDF306	Documentary & Corporate Film Making	SEC	-	1	-	1	2	50	-	50
UBBDF307	Podcast: Production to Publishing	AEC	1	-	-	1	1	50	-	50
ACALR301/A CEVES301	Aptitude Test / Environmental Studies	AC	1	-	-	-	1	-	-	-
UFLI301	Foreign Language 3	AEC	2	-	-	2	2	50	-	50
	Minor - 4	MIN	2	-	-	2	2	20	30	50
		Total	14	5	-	22	24	350	300	650

Open Elective I		
UBBDF305	UBBDF305A	AI Tools for Media 1
	UBBDF305B	Transmedia Storytelling 1

Course Code	Course Type	Subject name - Foreign Language 3
UFLI 301A	AEC	German
UFLI 301 B	AEC	Japanese

Foreign
Language

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**BBA Digital Filmmaking
Curriculum Structure Semester VI**

Course Code	Course Name	Course Type	Teaching Scheme					Assessment Scheme		
			Th	Pr ac	T ut	Cr ed it	H rs	CI A	ES A	Tot al
UBBDF308	Media Entrepreneurship	MAJM	3	-	-	3	3	40	60	100
UBBDF309	Web series : Ideation to Screen	MAJM	3	-	-	3	3	40	60	100
UBBDF310	Direction : Techniques and Skills	MAJM	4	-	-	4	4	40	60	100
UBBDF311	Laws and Regulations for Media Industry	MAJM	3	1	-	4	6	40	60	100
UBBDF312	Open Elective II	OE	2			2	2	20	30	50
UBBDF313	Media Technologies	SEC	-	1	-	1	2	50	-	50
UBBDF314	Cross-Cultural Communication	AEC	1			1	1	50	-	50
ACEVES301/ ACALR301	Environment Studies / Aptitude Logical Reasoning	AC	1			-	1	-	-	-
UFLI302	Foreign Language 4	AEC	2			2	2	50		50
	Minor -5	MIN	2	-	-	2	2	20	30	50
	Total		21	2	-	22	26	350	300	650

Open Elective II		
UBBDF312	UBBDF312A	AI Tools for Media 2
	UBBDF312B	Transmedia Storytelling 2

Course Code	Course Type	Subject name - Foreign Language 4	Foreign Language
UFLI 301A	AEC	German	
UFLI 301 B	AEC	Japanese	

Course Exit Policy:

3-year UG Degree in BBA in Digital Filmmaking: Students who opt to exit after completion of the third year and have scored required credits offered by the school in the program structure will be awarded a UG degree in---, provided they must earn additional credits during the summer vacation of the third year

Third Year													
Course Code	Course Name	Course Type	Teaching Scheme						Assessment Scheme				
									Theory		OR/PR		Total
			Th	Pr	Tut	Credit	Hrs		CIA	ESA	CIA	ESA	
UDEXDF301	Prog Spec. Sub./MOOCs	VSC	-	2		2	4		-	-	50		50
UDEXDF302	Project/ Internship	VSC	-	4		4	8		-	-	50	50	100

***Project/Internship- In house/ Sponsored/ Case Study/ Field work**

BBA Digital Filmmaking
(Honor with Research)
Curriculum Structure Semester VII

Course Code	Course Name	Course Type	Teaching Scheme						Assessment Scheme		
			Th	Pra c	Tut	Cre dit	Hrs		CIA	ESA	Total
UBBDF401	Internship -BBDF	MAJM	-	-	-	4	-		40	60	100
UBBDF402	Research Methodology	RP	4	-	-	4	4		40	60	100
UBBDF403	Major Project - I - BBDF	MP	4	4	-	8	12		40	60	100
UBBDF404	MOOC – I	MAJM	-	-	-	4	-		40	60	100
	Total		8	4	-	20	16		160	240	400

BBA Digital Filmmaking
(Honor with Research)
Curriculum Structure Semester VIII

Course Code	Course Name	Course Type	Teaching Scheme						Assessment Scheme		
			Th	Prac	Tut	Credit	Hrs		CI A	ES A	Total
UBBDF405	Research Project - BBDF	RP	-	-	-	8	12		40	60	100
UBBDF406	MOOC - II	MAJM	-	-	-	4	-		40	60	100
UBBDF407	Major Project - II - BBDF	MP	-	-	-	8	12		40	60	100
	Total					20	24		120	180	300
*Internship with Industry, NGO, Local body Community Service											
*Research Project includes Dissertation											

Abbreviations: Course Abbreviation; Th = Theory , Tut = Tutorial, Pr = Practical , Hrs = Hours , Cr = Credits ; CIA = Continuous Internal Assessment , ESA = End Semester Assessment , PR = Practical Exam , OR= Oral Exam

Detailed Course Curriculum – Semester I and Semester II

Name of the Program:		BBA Digital Filmmaking		Semester : I		Level: UG	
Course Name		Mass Media Industry		Course Code/ Course Type-		BHDF101 /MAJ	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
3	-	-	3	3	40	60	-
Pre-Requisite:		NIL					

Course Objectives (CO):

The objectives of Mass Media Industry are:

- 1- Comprehend the functioning and structure of various mass media industries, including print, broadcast, digital, and social media.
- 2-Explore the economic, regulatory, and ownership models that govern mass media organizations and influence media content production and distribution.
- 3-Analyze media content, messages, and representations, examining issues related to stereotypes, bias, diversity, and ethics.
- 4-Examine technological advancements, innovations, and trends shaping the mass media industry, such as digital convergence and social media platforms.
- 5-Study media consumption habits, audience demographics, and engagement patterns with different forms of media content across various platforms.

Course Learning Outcomes (CLO):

Students would be able to:

- 1-Critically analyze media content, messages, and representations, discerning underlying meanings, biases, and implications.
- 2-Demonstrate media literacy and awareness by understanding the influences of mass media industries on society, culture, and politics.
- 3-Apply ethical considerations, professional standards, and regulatory frameworks in media production, distribution, and consumption.
- 4-Develop practical skills in media production, management, and distribution, including content creation, editing, and audience engagement strategies.
- 5- Comprehend the cultural, social, and global dimensions of mass media, including its impact on cultural identities, globalization, and cross-cultural communication.

(All the units carry equal weightage in Summative Assessment and equal engagement)

Descriptors/Topics	CLO	Hours
UNIT I		
Introduction to Mass Media: Historical Context: Traces the evolution of mass media and its impact on society throughout history, Media Literacy Regulatory Frameworks: Examines the legal and ethical dimensions of mass media, including freedom of the press and media regulations	CLO 1	9
UNIT II		



Print Media: Print Journalism Practices: Analyzes editorial processes, journalistic standards, and business models in newspapers and magazines, Explores the role of print media in promoting analytical thinking and diverse perspectives, Addressing Contemporary Challenges: Discusses issues such as misinformation, press freedom, and sustainability facing the print media industry.	CLO 2	9
UNIT III		
Broadcast Media: Broadcasting Techniques: Explores production methods, program formats, and audience engagement strategies in television and radio, Examines how broadcast media can serve educational purposes and promote social awareness, Media Regulation: Discusses the role of regulatory bodies and policies in upholding ethical standards and fostering diversity in broadcast media.	CLO 3	9
UNIT IV		
Digital Media: Digital Content Creation: Examines content creation, distribution platforms, and audience engagement strategies in the digital realm, Explores how digital media can enhance educational access and promote digital literacy, Ethical Considerations: Discusses privacy, cybersecurity, and misinformation, highlighting the importance of ethical conduct in digital media.	CLO 4	9
UNIT V		
Emerging Trends and Issues: Global Media Trends: Analyzes globalization, convergence, and emerging technologies shaping the future of mass media industries, Examines how emerging trends, particularly in promoting innovation and critical thinking, Future Directions: Explores potential developments in mass media and their societal implications, encouraging students to envision future roles.	CLO 5	9
Total Hours		45

Learning resources

1. Textbooks:
2. Dominick, J. R. (2018). *The Dynamics of Mass Communication: Media in the Digital Age* (13th ed.). McGraw-Hill Education.
3. McQuail, D. (2010). *McQuail's Mass Communication Theory* (6th ed.). SAGE Publications Ltd.
4. Baran, S. J., & Davis, D. K. (2020). *Mass Communication Theory: Foundations, Ferment, and Future* (8th ed.). Cengage Learning

Reference Books:

1. Wimmer, R. D., & Dominick, J. R. (2010). *Mass Media Research: An Introduction* (9th ed.). Cengage Learning.
2. Croteau, D., & Hoynes, W. (2019). *Media/Society: Industries, Images, and Audiences* (6th ed.). SAGE Publications Inc.
3. Albarran, A. B. (2019). *Media Economics: Understanding Markets, Industries, and Concepts* (2nd ed.). Wiley-Blackwell.

Online References :

Journal of Media Economics: <https://www.tandfonline.com/toc/hmec20/current>

Journalism & Mass Communication Quarterly: <https://journals.sagepub.com/home/jmq>

Media, Culture & Society: <https://journals.sagepub.com/home/mcs>

Name of the Program:		BBA Digital Filmmaking		Semester : I		Level: UG	
Course Name		Introduction to Business Management		Course Code/ Course Type-		UBBDF102/ MAJ	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/ Oral
2	2	-	4	6	40	60	-
Prerequisite:		NIL					
Course Objectives (CO):					The objectives of Introduction to Business Management are: 1. Comprehend the core functions of a business applied to digital filmmaking (production budgeting, financing, marketing & distribution) 2. Explore different business models for independent filmmaking and content creation (sole proprietorship, LLC, film collectives) 3. Comprehend basic marketing strategies for promoting and distributing digital films in the digital age (social media, film festivals, streaming platforms) 4. Develop an understanding of financial management principles for filmmakers (cost control, break-even analysis, profit margins). 5. To promote creative expression and experimentation, providing students with opportunities to apply their knowledge and skills to create original artworks and projects.		
Course Learning Outcomes (CLO):					Students would be able to: 1. Foster an entrepreneurial mind set for identifying opportunities and managing film projects efficiently 2. Promote a creative as well as results-oriented approach to managing film projects within budget and deadlines 3. Apply financial management principles for filmmakers (cost control, break-even analysis, profit margins) 4. Identify and differentiate various film production roles and responsibilities 5. Comprehend how to create and manage budgets for digital film projects using industry-standard practices		

Course Contents/Syllabus:

(All the units carry equal weightage in Summative Assessment and equal engagement)

Descriptors/Topics	CLO	Hours
UNIT I		
Introduction to a business of the film: Study the Films and business in modern age, New commercial platforms for the film makers, Importance of smart budget in Film making	CLO 1	6
UNIT II		
Introduction to business management for films: Understand the business landscape of digital filmmaking, Explore different business models for filmmakers (sole proprietorship, LLC, film collectives), Identify key roles and responsibilities within film production teams	CLO 2	6
UNIT III		
Film Production Budgeting : Importance of budgeting in pre-production, Understanding of requirements of budgeting in different genres of film making	CLO 3	6
UNIT IV		
Film genres and business: Understanding the impact of different genres on film revenue business, Analyzing business structures for different film project scenarios	CLO 4	6
UNIT V		
Introduction to Marketing and Distribution in the Digital Age: Understanding social media marketing and online advertising for film promotion, Exploring film festival submissions, streaming platforms, and alternative distribution channels, Understanding the importance of marketing in today's age	CLO 5	6
Total Hours		30

Practical Plan

Assignment/Practical/Activity Number	Assignment/ Practical/ Activity Title	Week Number/Turn	Details	CLO	Hours
1	Practical-1 Screenings of Films	Week 1	Analyzing films with the perspective of budgeting	CLO 1 CLO 2	15
2	Practical- 2 Conversation with Executive producers	Week 2	Conversation with Executive producers	CLO 3	15
3	Practical- 3 Making Budget	Week 3	Making budget after reading a script	CLO 3 CLO 4	15
4	Practical -4 Making Marketing strategies	Week 4	Designing the possible marketing Strategies	CLO 4 CLO 5	15

Learning resources

Textbooks:

- 1- Griffin, R. W., & Ebert, R. J. (2019). *Business Essentials* (12th ed.).
- 2- Robbins, S. P., Coulter, M., & DeCenzo, D. A. (2020). *Fundamentals of Management* (11th ed.).
- 3- Daft, R. L., Murphy, J., & Willmott, H. (2018). *Exploring Management* (5th ed.).

Reference Books:

- 1- Jones, G. R., George, J. M., & Haddad, C. J. (2020). *Contemporary Management* (11th ed.).
- 2- Hill, C. W. L., Schilling, M. A., & Jones, G. R. (2019). *Strategic Management: Theory & Cases: An Integrated Approach* (13th ed.).
- 3- Longenecker, J. G., Petty, J. W., Palich, L. E., & Hoy, F. (2020). *Small Business Management: Launching & Growing Entrepreneurial Ventures* (19th ed.).

Online Resources/E-Learning Resources

- 1- Harvard Business Review (HBR): <https://hbr.org/>
- 2- Journal of Management: <https://journals.sagepub.com/home/jom>
- 3- Academy of Management Journal (AMJ): <https://journals.aom.org/journal/amj>

Name of the Program:		BBA in Digital Film Making		Semester : I		Level: UG	
Course Name		Understanding Arts - Form and Content		Course Code/Course Type		UBBDF103/ MAJM	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/ Oral
4	-	-	4	4	40	60	-
Pre-Requisite: NIL							
Course Objectives (CO):				The objectives of Understanding Arts- Form and Content are: 1. Provide students with a comprehensive understanding of different forms of art and their underlying principles. 2. Develop critical thinking skills through analysis, interpretation, and critique of artistic works. 3. Foster creativity and self-expression by exploring various artistic techniques and styles. 4. Cultivate appreciation for the cultural and historical contexts that shape artistic expression. 5. Prepare students for further study or careers in fields related to art, culture, and humanities.			
Course Learning Outcomes (CLO):				Students would be able to: 1. Demonstrate knowledge and understanding of key concepts, movements, and styles in the arts. 2. Analyze and interpret works of art based on formal elements, artistic techniques, and socio-cultural context. 3. Critique artworks effectively, demonstrating the ability to articulate reasoned opinions and insights. 4. Apply artistic principles and techniques creatively in their own artistic practice or projects. 5. Engage in informed discussions about contemporary issues and trends in the arts, demonstrating awareness of diverse perspectives and viewpoints.			

Course Contents/Syllabus:

Descriptors/Topics	CLO	Hours
UNIT I		
Introduction to Arts: Overview of different forms of art including visual arts, performing arts, literature, and music, Exploration of the relationship between form and content in artistic expression.	CLO 1	12
UNIT II		
Artistic Elements and Principles: Study of artistic elements such as line, shape, color, texture, and space, Understanding of principles of design including balance, contrast, harmony, and rhythm.	CLO 2	12
UNIT III		
Art Movements and Styles: Examination of major art movements throughout history and their impact on artistic expression, Analysis of different artistic styles and techniques used by renowned artists.	CLO 3	12
UNIT IV		
Interpretation and Critique: Techniques for interpreting and analyzing works of art based on form, content, and context, Practice in critiquing artworks and providing constructive feedback.	CLO 4	12
UNIT V		
Contemporary Perspectives in Art: Exploration of contemporary trends and developments in the arts, Discussion of the role of art in society and its evolving significance in the digital age.	CLO 5	12
Total Hours		60

Learning resources

Textbooks:

1. Getlein, M. (2015). *Living with Art* (11th ed.). McGraw-Hill Education.
2. Stokstad, M., & Cothren, M. W. (2018). *Art History* (6th ed.). Pearson.
3. Fichner-Rathus, L. (2016). *Understanding Art* (11th ed.). Cengage Learning.

Reference Books:

1. Sayre, H. M. (2016). *A World of Art* (8th ed.). Pearson.
2. Janson, H. W., & Janson, A. F. (2015). *History of Art* (8th ed.). Pearson.
3. Kleiner, F. S. (2016). *Gardner's Art through the Ages: A Global History* (15th ed.). Cengage Learning.

Online Resources/E-Learning Resources

Journal of Aesthetics and Art Criticism: <https://onlinelibrary.wiley.com/journal/1540626x>

Art Journal: <https://www.artjournal.collegeart.org/>

Leonardo: <https://www.leonardo.info/journal>

COURSE CURRICULUM

Name of the Program:		BBA Digital Filmmaking		Semester: I		Level: UG	
Course Name		Introduction to Aesthetics		Course Code/Course Type		UBBDF104 /MAJM	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
2	1	-	3	5	40	60	-
Pre-Requisite: NIL							
Course Objectives (CO):				The objectives of Introduction to Aesthetics are: 1-Introduce fundamental concepts in aesthetics such as beauty, taste, and artistic expression. 2-Explore the historical development of aesthetic theories from ancient Greece to contemporary times. 3-Develop critical analysis skills to evaluate various forms of artistic expression. 4-Investigate the role of aesthetics in shaping individual and collective experiences of art and culture. 5-Foster written and oral communication skills to effectively articulate ideas about aesthetics and engage in informed discussions.			
Course Learning Outcomes (CLO):				Students would be able to: 1 To demonstrate a comprehensive understanding of the key elements of film aesthetics, including mise-en-scene, cinematography, editing, sound design, and acting. 2 To Apply critical thinking skills to analyze the creative choices by filmmakers and explain the impact on the overall narrative and tone. 3 To Comprehend the evolution of film aesthetics within different historical periods and genres. 4 To apply the skill of articulation to interpret films using film-specific vocabulary and effectively communicate the influence of aesthetic choices on storytelling and audience response. 5- Demonstrate the ability to construct well-reasoned arguments and analyses about aesthetic issues and artworks.			

Course Contents/Syllabus:

Descriptors/Topics	CLO	Hours
UNIT I		
Introduction to Film Aesthetics: What is film aesthetics? The relationship between form and content, Historical context: The development of film language and aesthetics, The role of the audience: Perception and interpretation of film aesthetics.	CLO 1	6
UNIT II		
Basic elements: The composition of the frame: Framing, lighting, set design, props, costume, and casting, How mise-en-scene establishes mood, atmosphere, and narrative information, Analyzing the use of color, space, and depth within the frame.	CLO 2	6
UNIT III		
Acting and Performance: The role of acting styles in conveying character traits and emotions, Analyzing actor choices and how they contribute to the film's overall aesthetic, Exploring the relationship between performance and visual elements.	CLO 3	6
UNIT IV		
Genre and Aesthetics: How genre conventions influence film aesthetics, Analyzing how filmmakers use and subvert genre aesthetics for creative purposes, Case studies of films that redefine or challenge genre conventions.	CLO 4	6
UNIT V		
Contemporary Film Aesthetics: Exploring the impact of digital technologies on film aesthetics, Analysing special effects, CGI, and new forms of visual storytelling, The future of film aesthetics: Emerging trends and innovative approaches.	CLO 5	6
Total Hours		30

(All the units carry equal weightage in Summative Assessment and equal engagement)

Practical Plan

Assignment/Practical/Activity Number	Assignment/Practical/Activity Title	Week Number/ Turn	Details	CLO	Hours
1	Practical 1: Everyday Aesthetics	Week 1	Students to explore aesthetics in daily life, fostering a deeper appreciation for aesthetic qualities in objects and environments.	CLO1 CLO2	15
2	Practical 2 : Critical Analysis of Artworks	Week 2	Guide students in analyzing artworks to understand their formal elements, contextual significance, and cultural implications	CLO3 CLO4	15
	Total number of hours				30

Learning resources

Textbooks:

- 1- Scruton, R. (2009). *Beauty: A Very Short Introduction* (1st ed.). Oxford University Press.
- 2- Saito, Y. (2007). *Everyday Aesthetics* (1st ed.). Oxford University Press.
- 3- Gaut, B., & Livingston, P. (Eds.). (2003). *The Creation of Art: New Essays in Philosophical Aesthetics* (1st ed.). Cambridge University Press.

Reference Books:

- 1- Higgins, K. M. (Ed.). (2003). *Aesthetic Experience* (1st ed.). Routledge.
- 2- Carroll, N. (2000). *Theories of Art Today* (1st ed.). University of Wisconsin Press.
- 3- Zangwill, N. (2003). *The Metaphysics of Beauty* (1st ed.). Cornell University Press.

Online Resources/E-Learning Resources

1. <https://contempaesthetics.org/>
2. <https://academic.oup.com/bjaesthetics>

COURSE CURRICULUM

Name of the Program:		BBA Digital Filmmaking		Semester: I		Level: UG	
Course Name		Graphic Designing & Creative Visualisation 1		Course Code/Course Type		UBBDF105/ OE	
Course Pattern		2024		Version		1.0	
Teaching Scheme				Assessment Scheme			
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/ Oral
1	1	-	2	3	40	60	-
Pre-Requisite: NIL							
Course Objectives (CO):				The objectives of Graphic Designing & Creative Visualisation1 are: 1. Introduce students to the fundamental principles and techniques of graphic design and creative visualization. 2. Develop practical skills in using design software and creating visual elements for various media. 3. Foster creativity and critical thinking in applying design principles to solve visual communication challenges. 4. Provide hands-on experience in designing layouts, illustrations, and branding materials. 5. Prepare students for applying graphic design skills in diverse professional contexts, such as marketing, advertising, publishing, and digital media.			
Course Learning Outcomes (CLO):				Students would be able to: 1. Demonstrate proficiency in graphic design software and techniques. 2. Apply design principles effectively to create visually appealing and communicative designs. 3. Develop a portfolio showcasing their creative and technical skills in graphic design. 4. Comprehend the role of graphic design in branding, marketing, and visual communication. 5. Apply graphic design skills in their chosen field or further academic pursuits related to design and visual communication.			

Course Contents/Syllabus:

Descriptors/Topics	CLO	Hours
UNIT I		
Introduction to Graphic Design: Overview of graphic design principles, history, and significance in various industries, Introduction to design software and basic design concepts.	CLO 1	3
UNIT II		
Design Elements and Principles: Study of design elements such as line, shape, color, texture, and typography, Exploration of design principles including balance, contrast, alignment, and hierarchy.	CLO 2	3
UNIT III		
Digital Imaging and Editing: Introduction to digital imaging software such as Adobe Photoshop, Techniques for image manipulation, retouching, and composition.	CLO 3	3
UNIT IV		
Vector Graphics and Illustration: Overview of vector graphics software such as Adobe Illustrator, Techniques for creating illustrations, logos, and graphic elements.	CLO 4	3
UNIT V		
Layout Design and Composition: Study of layout design principles and techniques for print and digital media, Exploration of composition, grid systems, and visual hierarchy.	CLO 5	3
Total Hours		15

(All the units carry equal weightage in Summative Assessment and equal engagement)

Practical Plan

Assignment/Practical/Activity Number	Assignment/Practical/Activity Title	Week Number/Turn	Details	CLO	Hours
1	Practical 1 : Design Challenge	Week – 1	Creating logo, Poster, Social Media Graphic	CLO 2 CLO 3	15
2.	Practical 2 : Inspirational Mashup	Week 2	Select two seemingly unrelated concepts, themes or objects and combine them creatively in graphic design project	CLO 4 CLO 5	15

Learning resources

Textbooks:

- 1- Lupton, E., & Phillips, J. C. (2015). *Graphic Design: The New Basics* (2nd ed.). Princeton Architectural Press.
- 2- Ambrose, G., & Harris, P. (2019). *Basics Design 01: Format* (3rd ed.). Bloomsbury Visual Arts.
- 3- Heller, S., & Ilic, M. (2017). *100 Ideas that Changed Graphic Design* (2nd ed.). Laurence King Publishing.

Reference Books:

- 1- Meggs, P. B., & Purvis, A. W. (2016). *Meggs' History of Graphic Design* (6th ed.). John Wiley & Sons.
- 2- Hollis, R. (2006). *Graphic Design: A Concise History* (World of Art) (2nd ed.). Thames & Hudson.
- 3- Drucker, J., & McVarish, E. R. (2013). *Graphic Design History: A Critical Guide* (2nd ed.). Pearson.

Online References :

1. <https://www.commartts.com/>
2. <https://www.eyemagazine.com/>
3. <https://designobserver.com/>

COURSE CURRICULUM

Name of the Program:		BBA Digital Filmmaking		Semester: I		Level: UG	
Course Name		Creative and Critical Thinking		Course Code/Course Type		UBBADF/ 106/ SEC	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
2	-	-	2	2	50	-	-
Pre-Requisite: NIL							
Course Objectives (CO):					The objectives of Creative and Critical Thinking are: 1. Equip students with a comprehensive understanding of creative and critical thinking processes and techniques. 2. Develop practical skills in generating creative ideas, analyzing information, and evaluating arguments. 3. Foster creativity and innovation by encouraging divergent thinking and risk-taking. 4. Cultivate analytical and logical reasoning skills to assess information and make informed decisions. 5. Prepare students to apply creative and critical thinking skills effectively in various contexts to solve problems and achieve goals.		
Course Learning Outcomes (CLO):					Students would be able to: 1. Demonstrate proficiency in applying a variety of creative thinking techniques to generate innovative solutions to problems. 2. Analyze and evaluate information critically, demonstrating the ability to identify strengths, weaknesses, and biases in arguments. 3. Integrate creative and critical thinking skills to approach complex problems from multiple perspectives, leading to more robust solutions. 4. Apply creative and critical thinking skills effectively in real-world situations, demonstrating adaptability and resourcefulness. 5. Reflect on personal growth and development in creative and critical thinking abilities, identifying areas for further improvement and application.		

Course Contents/Syllabus:

Descriptors/Topics	CLO	Hours
UNIT I		
Introduction to Creative and Critical Thinking: Overview of creative and critical thinking concepts, processes, and importance in problem-solving, Exploration of different approaches to fostering creativity and enhancing critical thinking skills.	CLO 1	6
UNIT II		
Creative Thinking Techniques: Study of techniques for generating creative ideas, including brainstorming, mind mapping, and lateral thinking, Practice in applying creative thinking techniques to solve problems and explore innovative solutions.	CLO 2	6
UNIT III		
Critical Thinking Skills: Understanding of critical thinking skills such as analysis, evaluation, inference, and interpretation, Development of skills in identifying biases, assumptions, and logical fallacies in reasoning.	CLO 3	6
UNIT IV		
Integrating Creative and Critical Thinking: Examination of the relationship between creative and critical thinking and their complementary roles, Practice in integrating creative and critical thinking skills to approach complex problems from multiple perspectives.	CLO 4	6
UNIT V		
Applying Creative & Critical Thinking in Real-world Contexts: Application of creative and critical thinking skills to real-world scenarios and case studies, Exploration of how creative and critical thinking can be applied in academic, professional, and personal contexts.	CLO 5	6
Total Hours		30 hrs

(All the units carry equal weightage in Summative Assessment and equal engagement)

Learning resources

Textbooks:

1. Paul, R., & Elder, L. (2013). Critical Thinking: Tools for Taking Charge of Your Learning and Your Life (3rd ed.). Pearson.
2. de Bono, E. (2009). Six Thinking Hats (Revised and Updated ed.). Back Bay Books.
3. Sternberg, R. J. (Ed.). (2019). The Cambridge Handbook of Creativity (2nd ed.). Cambridge University Press.

Reference Books:

1. Baron, J. (2008). Thinking and Deciding (4th ed.). Cambridge University Press.
2. Gardner, H. (2011). Frames of Mind: The Theory of Multiple Intelligences (3rd ed.). Basic Books.
3. Facione, P. A. (2015). Critical Thinking: What It Is and Why It Counts (3rd ed.). Insight Assessment.

Online Resources/E-Learning Resources

1. <https://www.mindtools.com/a3ixqae/critical-thinking>
2. <https://www.criticalthinking.org/>
3. <https://ed.ted.com/lessons?category=critical-thinking>

COURSE CURRICULUM

Name of the Program:		BBA Digital Film Making		Semester: I		Level: UG	
Course Name		Literature and Interpretation Skills		Course Code/ Course Type-		UBBDF107 / AEC	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
2	-	-	2	2	50	-	-
Prerequisite:		NIL					
Course Objectives (CO):				The objectives of Literature and Interpretation Skills are: 1. To Provide students with a foundational understanding of literary analysis principles and techniques. 2. To Develop critical reading skills for interpreting and analyzing literary texts. 3. To Introduce students to major literary theories and critical perspectives. 4. To Cultivate comparative literature skills for analyzing texts across different cultural and historical contexts. 5. Enhance students; ability to construct and articulate literary interpretations through written and oral argumentation.			
Course Learning Outcomes (CLO):				Students would be able to: 1. Identify social and cultural factors that shape film production, distribution, and reception. 2. Apply theoretical frameworks to analyze representations of race, class, gender, and sexuality in film. 3 Deconstruct how films reproduce or challenge dominant ideologies and cultural norms. 4. Comprehend the impact of globalization, digitalization, and social media on contemporary issues. 5. Articulate a critical perspective on the social and cultural implications of digital filmmaking.			

Course Contents/Syllabus:

(All the units carry equal weightage in Summative Assessment and equal engagement)

Descriptors/Topics	CLO	Hours
UNIT I		
Introduction to Literary Analysis: Overview of literary analysis principles and approaches, Introduction to key literary terms, genres, and techniques.	CLO 1	6
UNIT II		
Close Reading and Textual Analysis: Study of close reading techniques to analyze literary texts in depth, Practice in identifying literary devices, themes, and symbols in texts.	CLO 2	6
UNIT III		
Literary Theory and Criticism: Exploration of major literary theories and critical perspectives, Analysis of how different theoretical approaches shape interpretations of texts.	CLO 3	6
UNIT IV		
Comparative Literature: Study of comparative literature methodologies and approaches, Examination of similarities and differences across literary works from different cultures and time periods.	CLO 4	6
UNIT V		
Interpretation and Argumentation: Techniques for constructing and defending literary interpretations through written and oral argumentation, Practice in writing analytical essays and presenting interpretations effectively.	CLO 5	6
Total Hours		30

Learning resources

Textbooks:

1. Barnet, S. (2016). A Short Guide to Writing about Literature (12th ed.). Pearson.
2. Guerin, W. L., et al. (2012). A Handbook of Critical Approaches to Literature (6th ed.). Oxford University Press.
3. Roberts, E. V., & Jacobs, H. E. (2015). Literature: An Introduction to Reading and Writing (11th ed.). Pearson.

Reference Books:

1. Abrams, M. H., & Harpham, G. G. (2014). A Glossary of Literary Terms (11th ed.). Cengage Learning.
2. Murfin, R. C., & Ray, S. (Eds.). (2012). The Bedford Glossary of Critical and Literary Terms (3rd ed.). Bedford/St. Martin's.
3. Cuddon, J. A., & Preston, C. E. (2013). A Dictionary of Literary Terms and Literary Theory (5th ed.). Wiley-Blackwell.

Online References :

1. <https://www.scimagojr.com/journalsearch.php?q=145586&tip=sid>
2. <https://ials.ac.uk/journal-of-literary-semantics/>
3. 2. <https://www.sparknotes.com/philosophy/poetics/#:~:text=Poetics%20was%20written%20by%20Aristotle,language%2C%20rhythm%2C%20and%20harmony.>

COURSE CURRICULUM

Name of the Program:		BBA Digital Filmmaking		Semester : II		Level: UG	
Course Name		Society and Culture: Key Concepts & Theories		Course Code/ Course Type-		UBBDF108 /MAJM	
Course Pattern		2024		Version		1.0	
Teaching Scheme				Assessment Scheme			
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
3	-	-	3	3	40	60	-
Pre-Requisite:				NIL			
Course Objectives (CO):				The objectives of the course are: 1. Introduce fundamental concepts and theories in sociology and anthropology. 2. Explore key elements of social structure, cultural identity, and socialization processes. 3. Analyze dynamics of social change, cultural diversity, and power relations. 4. Foster critical thinking skills for evaluating sociocultural phenomena. 5. Equip students with the knowledge and tools to engage in informed discussions on society and culture.			
Course Learning Outcomes (CLO):				Students would be able to: 1. Demonstrate knowledge of key concepts, theories, and approaches in sociology and anthropology. 2. Apply sociological and anthropological perspectives to analyze and interpret societal and cultural phenomena. 3. Develop critical thinking skills to evaluate social structures, cultural practices, and power dynamics. 4. Engage in informed discussions on sociocultural issues, demonstrating effective communication and argumentation skills. 5. Comprehend the complexities of societal change, cultural diversity, and power relations, contributing to their ability to navigate diverse sociocultural contexts.			

Course Contents/Syllabus:

(All the units carry equal weightage in Summative Assessment and equal engagement)

Descriptors/Topics	CLO	Hours
UNIT I		
Introduction: Society, Culture & Film: The power of film as a social and cultural mirror, Key concepts: Culture, ideology, representation, power dynamics, The impact of social structures on film production and reception.	CLO 1	9
UNIT II		
Power, Politics, and Film: Marxist and critical theory approaches to film analysis, How films depict social class, power structures, and economic systems, Analysing the political messages and ideologies embedded in films.	CLO 2	9
UNIT III		
Gender and Cinema: Feminist film theory and the critique of gender stereotypes in film, representing male and female characters, sexuality, and gender roles, Examining the role of women filmmakers and feminist filmmaking practices	CLO 3	9
UNIT IV		
Digital Filmmaking and Social Media: The rise of digital technologies and their impact on filmmaking practices, Convergence of media platforms and audience engagement strategies, Exploring the role of social media in film promotion and distribution.	CLO 4	9
UNIT V		
Contemporary Issues and Challenges: Representation of social issues (e.g., disability, LGBTQ+ identities) in digital film, The ethical considerations of filmmaking in a digital age, The future of film: Emerging trends in digital storytelling.	CLO 4	9
Total Hours		45

Learning resources

Textbooks:

1. Giddens, A. (2006). Sociology (6th ed.). Polity Press.
2. Berger, P. L., & Luckmann, T. (1966). The Social Construction of Reality: A Treatise in the Sociology of Knowledge (Revised ed.). Anchor Books.
3. Durkheim, E. (1893). The Division of Labor in Society (Reprint ed.). Free Press.

Reference Books:

1. Marx, K., & Engels, F. (1848). The Communist Manifesto (Revised and updated ed.). Penguin Classics.
2. Bourdieu, P. (1979). Distinction: A Social Critique of the Judgement of Taste (1st American ed.). Routledge.
3. Foucault, M. (1977). Discipline and Punish: The Birth of the Prison (2nd Vintage Books ed.). Vintage Books.

Online References:

1. Stanford Encyclopedia of Philosophy - Culture: <https://plato.stanford.edu/entries/culture/>
2. Khan Academy - Introduction to Sociology: <https://www.khanacademy.org/humanities/sociology>
3. Coursera - Cultural Anthropology: <https://www.coursera.org/courses?query=cultural%20anthropology>

Name of the Program:		BBA Digital Film Making		Semester : II		Level: UG	
Course Name		Film Making - I (Pre-Production Management)		Course Code/ Course Type-		UBBDF109 /MAJM	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
2	2	-	4	6	40	60	-
Pre-Requisite: NIL							
Course Objectives (CO):				The objectives of Film Making - I (Pre-Production Management) are: 1. Explore the various stages of filmmaking: development, pre-production, production, post-production, distribution. 2. Comprehend core functions and responsibilities of key pre-production roles 3. Develop practical skills in script analysis, budgeting, scheduling, location scouting, and crew recruitment. 4. Master effective communication and collaboration strategies for successful pre-production management.			
Course Learning Outcomes (CLO):				Students would be able to: 1 Articulate a clear understanding of the entire filmmaking process from conception to completion. 2 Analyse a film script and identify key elements for pre-production planning. 3 Develop a comprehensive production budget considering personnel, equipment rentals, location fees, and other expenses. 4 Create a detailed production schedule outlining filming dates, logistics, and resource allocation. 5 Scout potential filming locations and assess their suitability based on script requirements, logistical feasibility, and budget constraints.			

Course Contents/Syllabus:

(All the units carry equal weightage in Summative Assessment and equal engagement)

Descriptors/Topics	CLO	Hours
UNIT I		
Introduction to Filmmaking: Breakdown of the filmmaking process, Understanding different film production models, Roles and responsibilities of key crew members	CLO 1	6
UNIT II		
Script Analysis and Breakdown: Recognizing key elements in a script for pre-production planning, Breaking down the script into scenes and creating a shot list, Identifying potential challenges and pre-production needs based on the script	CLO 2	6
UNIT III		
Pre-Production Planning: Developing a production concept document outlining the films vision and goals, Budgeting: Cost breakdown structure (CBS) and financial planning for all production aspects, Scheduling: Creating a realistic production calendar and call sheets	CLO 3	6
UNIT IV		
Recruitment and Management: Understanding different film crew positions and their responsibilities, Developing crew call sheets and identifying potential crew members through industry resources, Conducting crew interviews, negotiating contracts, and building a skilled production team	CLO 4	6
UNIT V		
Pre-Production Communication and Collaboration: Importance of clear communication throughout pre-production, Holding production meetings and effectively	CLO 5	6
Total Hours		30

Practical Plan

Assignment/ Practical/Act ivity Number	Assignment/ Practical/Act ivity Title	Week Number/Turn	Details	CLO	Hours
1	Practical 1: How to plan for the pre- production for the film	Week 1	1.1 Read and analyse the script 1.2 Recruit important people 1.3 Make a ruff budget	CLO1 CLO2	15
2	Practical 2 : How to make schedule	Week 2	1.1 Schedule the various stages of pre production 1.2 schedule the production of the film	CLO 2 CLO 3	15
3	Practical 3 : How to recruit the Teams for film	Week 3	1.1 Make suitable teams 1.2 Make teams in budget	CLO 3 CLO 4	15
4	Practical 4: How to make a smart budget	Week 4	1.1 Make a suitable and practical budget after studying all the aspect.	CLO 5	15

Learning Resources

Textbooks :

1. Rabiger, M. (2015). *Directing: Film Techniques and Aesthetics* (5th ed.). Focal Press.
2. Katz, S. D. (2014). *Film Directing Shot by Shot: Visualizing from Concept to Screen* (2nd ed.). Focal Press.
3. Landis, D. (2012). *The Guerrilla Filmmaker's Handbook* (3rd ed.). Continuum.

Reference Books:



1. Brown, B., & Pinkerton, T. (2013). *The Producer's Business Handbook* (4th ed.). Focal Press.
2. Rea, P., & Irving, D. (2015). *Producing and Directing the Short Film and Video* (5th ed.). Focal Press.
3. Ascher, S., & Pincus, E. (2012). *The Filmmaker's Handbook: A Comprehensive Guide for the Digital*

Name of the Program:		BBA Digital Film Making		Semester : II		Level: UG	
Course Name		Introduction to Screenwriting		Course Code/ Course Type-		UBBDF110 /MAJM	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
2	2	-	4	6	40	60	-
Prerequisite:		NIL					

Age (4th ed.). Plume.

Online Resources/E-Learning Resources

1. Journal of Film and Video: <https://www.jstor.org/journal/jfilmvideo>
2. Film Quarterly: <https://www.filmquarterly.org/>
3. Journal of Screenwriting: <https://www.intellectbooks.com/journal-of-screenwriting>

Course Objectives (CO):

The objectives of Introduction to Screenwriting are:

- 1 To comprehend the unique characteristics of storytelling for the screen.
- 2 To comprehend the three-act structure and other narrative frameworks.
- 3 To develop strong characters with clear motivations and arcs.
- 4 Craft engaging dialogue that reveals character and advances the story.
- 5 Learn the proper formatting conventions for professional screenplays.

Course Learning Outcomes (CLO):

Students would be able to:

- 1 To develop a logline and story concept with a conflict.
- 2 To structure a compelling narrative: Apply the three-act structure and other narrative frameworks to create a clear story arc.
- 3 To Craft well-rounded characters: Develop characters with distinct personalities, motivations, and believable arcs.
- 4 To write engaging dialogue: Write natural-sounding dialogue that reveals character and progresses the plot.
- 5 Analyse successful screenplays to comprehend effective storytelling techniques.

Course Contents/Syllabus:

(All the units carry equal weightage in Summative Assessment and equal engagement)

Descriptors/Topics	CLO	Hours
UNIT I		
Introduction to Screenwriting: The power of stories and the unique language of film, Understanding the screenplay format and key elements, The screenwriting process: From concept to final draft.	CLO 1	6
UNIT II		
Story Fundamentals: Developing a strong story idea: Brainstorming, finding inspiration, and creating a logline, The three-act structure and other narrative frameworks, Building suspense, conflict, and thematic depth within the story.	CLO 2	6
UNIT III		
Character Development: Creating memorable characters: Backstory, motivations, desires, and flaws, Character arcs: Transformation and growth throughout the narrative, Dialogue as a tool for character development.	CLO 3	6
UNIT IV		



Mastering Dialogue & Screenplay Format and Structure: Principles of effective dialogue: Purpose, subtext, and natural flow, Industry-standard screenplay formatting: Scene headings, action lines, dialogue, and parenthetical direction, Scene breakdowns and beat sheets to visualize the narrative flow.	CLO 4	6
UNIT V		
Screenplay Analysis: Deconstructing successful screenplays: Identifying key elements, structure, character arcs, and themes, Class discussions and exercises on analysing plot points, dialogue effectiveness, and character development, Learning from the masters: Exploring the screenwriting styles of renowned writers.	CLO 5	6
Total Hours		30

Practical Plan

Assignment/Practical/Activity Number	Assignment/Practical/Activity Title	Week Number/Turn	details	CLO	Hours
1	Practical 1: Character creation	Week 1	1.1 Read and analyse the script 1.2 Recruit important people 1.3 Make a ruff budget	CLO 1 CLO 2	15
2	Practical 2 : Dialogue writing	Week 2	1.1 Schedule the various stages of preproduction 1.2 schedule the production of the film	CLO 2 CLO 3	15
3	Practical 3 : Scene Writing and plot development	Week 3	1.1 Make suitable teams 1.2 Make teams in budget	CLO 3 CLO 4	15
4	Practical 4: Feedback and revision	Week 4	1.1 Make a suitable and practical budget after studying all the aspect.	CLO 5	15

Learning resources

Textbooks:

1. Field, S. (2005). *Screenplay: The Foundations of Screenwriting* (Revised ed.). Delta.
2. McKee, R. (1997). *Story: Substance, Structure, Style and the Principles of Screenwriting* (1st ed.). HarperCollins.
3. Vogler, C. (2007). *The Writer's Journey: Mythic Structure for Writers* (3rd ed.). Michael Wiese Productions.

Name of the Program:		BBA Digital Filmmaking		Semester: II		Level: UG	
Course Name		Indian Polity and Governance		Course Code/Course Type		UBBDF111/ MAJM	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
3	-	-	3	3	40	60	-
Pre-Requisite:		NIL					

Reference Books:

1. Snyder, B. (2005). *Save the Cat!: The Last Book on Screenwriting You'll Ever Need* (1st ed.). Michael Wiese Productions.
2. Trottier, D. (2017). *The Screenwriter's Bible: A Complete Guide to Writing, Formatting, and Selling Your Script* (6th ed.). Silman-James Press.
3. Field, S. (2012). *The Screenwriter's Workbook: Exercises and Step-by-Step Instructions for Creating a Successful Screenplay* (Rev. ed.). Delta.

Online References :

1. Journal of Screenwriting: <https://www.intellectbooks.com/journal-of-screenwriting>
2. Screenwriting: Practice and Theory: <https://www.intellectbooks.com/screen>
3. Journal of Film and Video: <https://www.jstor.org/journal/jfilmvideo>

Course Objectives (CO):

The objectives of Indian Polity and Governance) are:

1. Provide students with a comprehensive understanding of the Indian political system, governance structures, and constitutional principles.
2. Develop analytical skills to critically evaluate key institutions, processes, and policies of Indian polity and governance.
3. Foster an appreciation of democratic values, citizenship responsibilities, and civic engagement in the Indian context.
4. Cultivate awareness of contemporary issues and debates in Indian politics and governance, and their implications for society.
5. Prepare students for informed participation in civic and political life, and for further study or careers in fields related to governance, public administration, or public policy.

Course Learning Outcomes (CLO):

Students would be able to:

1. Demonstrate a thorough understanding of the Indian Constitution, political institutions, and governance mechanisms.
2. Analyze and evaluate complex issues in Indian politics and governance using interdisciplinary perspectives and critical thinking skills.
3. Apply theoretical knowledge to real-world scenarios, demonstrating the ability to assess the impact of governance policies and practices.
4. Engage in informed discussions and debates on contemporary issues in Indian polity, demonstrating awareness of diverse viewpoints.
5. Reflect on personal learning and growth in understanding Indian polity and governance, identifying areas for further exploration and research

Course Contents/Syllabus:

Descriptors/Topics	CLO	Hours
UNIT I		
Introduction to Indian Polity: Overview of the Indian political system, its historical evolution, and constitutional foundations, Exploration of key concepts such as democracy, federalism, and secularism in the Indian context.	CLO 1	9
UNIT II		
Constitutional Framework: Study of the Indian Constitution, its features, principles, and fundamental rights, Analysis of the structure of government, including the roles and powers of the executive, legislature, and judiciary.	CLO 2	9
UNIT III		
Institutions of Governance: Examination of key institutions of governance in India, including the President, Prime Minister, Parliament, and Supreme Court, Discussion of	CLO 3	9

the functions, powers, and responsibilities of these institutions in the Indian democratic system.		
UNIT IV		
Federalism and Local Governance: Understanding of federalism in India, including the distribution of powers between the central and state governments, Study of local governance institutions such as Panchayati Raj and Urban Local Bodies, and their role in grassroots democracy.	CLO 4	9
UNIT V		
Contemporary Issues in Indian Polity: Analysis of contemporary issues and debates in Indian politics and governance, Discussion of challenges such as corruption, electoral reforms, social justice, and minority rights.	CLO 5	9
Total Hours		45

(All the units carry equal weightage in Summative Assessment and equal engagement)

Learning resources

Textbooks:

1. Laxmikanth, M. (2020). *Indian Polity* (7th ed.). McGraw Hill Education.
2. Basu, D. D. (2020). *Introduction to the Constitution of India* (24th ed.). LexisNexis.
3. Singh, M. P., & Jain, S. N. (2020). *Indian Administration* (8th ed.). McGraw Hill Education.

Reference Books:

1. Arora, R. K. (2019). *Public Administration: Administrative Theories and Concepts* (2nd ed.). SahityaBhawan Publications.
2. Sharma, M. P. (2019). *Indian Government and Politics* (6th ed.). Pearson India.
3. SubhashKashyap. (2020). *Our Constitution* (2nd ed.). National Book Trust.

Online Resources/E-Learning Resources

1. PRS Legislative Research: <https://www.prsindia.org/>
2. India Code: <http://www.indiacode.nic.in/>
3. Election Commission of India: <https://eci.gov.in/>



Name of the Program:		BBADF		Semester: II		Level: UG	
Course Name		Graphic Designing & Creative Visualisation - II		Course Code/Course Type		UBBADF/ 112/ OE	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/ Oral
1	1	-	2	3	40	60	-
Pre-Requisite: NIL							
Course Objectives (CO):				The objectives of Graphic Designing & Creative Visualisation - II are: 1. Provide students with advanced skills and techniques in graphic design and creative visualization. 2. Develop proficiency in using advanced design software and tools to create professional-quality designs. 3. Foster creativity and innovation in branding, interactive design, motion graphics, and animation. 4. Cultivate an understanding of user-centered design principles and techniques for creating engaging user experiences. 5. Prepare students to build a professional design portfolio and present their work effectively to potential clients or employers.			
Course Learning Outcomes (CLO):				Students would be able to: 1. Demonstrate mastery of advanced graphic design techniques through the creation of professional-quality design projects. 2. Apply branding principles and strategies to develop cohesive visual identities for brands or organizations. 3. Create interactive designs and user experiences that effectively engage and delight users. 4. Produce motion graphics and animations that enhance visual storytelling and communication. 5. Present a comprehensive design portfolio showcasing advanced skills and creativity in graphic design and creative visualization.			

Course Contents/Syllabus:

Descriptors/Topics	CLO	Hours
UNIT I		
Advanced Graphic Design Techniques: Exploration of advanced graphic design principles, including typography, layout, and composition, Practice in using advanced design software tools and techniques to create professional-quality graphic designs.	CLO 1	3
UNIT II		
Branding and Corporate Identity: Study of branding concepts and strategies for creating cohesive visual identities, Analysis of case studies and real-world examples of successful branding and corporate identity campaigns.	CLO 2	3
UNIT III		
Interactive Design and User Experience (UX): Understanding of interactive design principles and techniques for creating engaging user experiences, Exploration of UX design methodologies, including user research, prototyping, and usability testing.	CLO 3	3
UNIT IV		
Motion Graphics and Animation: Techniques for creating motion graphics and animation using industry-standard software, Practice in integrating animation into graphic design projects to enhance visual storytelling and engagement.	CLO 4	3
UNIT V		
Portfolio Development and Presentation: Guidance on developing a professional design portfolio showcasing advanced graphic design and visualization skills, Practice in presenting design projects effectively, including portfolio organization, storytelling, and self-promotion.	CLO 5	3
Total Hours		15

(All the units carry equal weightage in Summative Assessment and equal engagement)

Practical Plan

Assignment/Practical/Activity Number	Assignment/Practical/Activity Title	Week Number/Turn	Details	CLO	Hours
1	Practical 1: Design Project	Week 1	Take on a challenging design project that require advance techniques and creative problem Solving	CLO 2 CLO 3	15
		-	-	-	-
2.	Practical 2 : Visual Narrative Exploration	Week 2	Visual Storytelling by embarking on a project that explores narrative-driven design concepts	CLO 4 CLO 5	15

Learning resources

Textbooks:

1. Lupton, E., & Phillips, J. C. (2015). Graphic Design: The New Basics (2nd ed.). Princeton Architectural Press.
2. Ambrose, G., & Harris, P. (2019). Basics Design 01: Format (3rd ed.). Bloomsbury Visual Arts.
3. Heller, S., & Ilic, M. (2017). 100 Ideas that Changed Graphic Design (2nd ed.). Laurence King Publishing.

Reference Books:

1. Meggs, P. B., & Purvis, A. W. (2016). Meggs' History of Graphic Design (6th ed.). John Wiley & Sons.
2. Hollis, R. (2006). Graphic Design: A Concise History (World of Art) (2nd ed.). Thames & Hudson.
3. Drucker, J., & McVarish, E. R. (2013). Graphic Design History: A Critical Guide (2nd ed.). Pearson.

Online Resources/E-Learning Resources

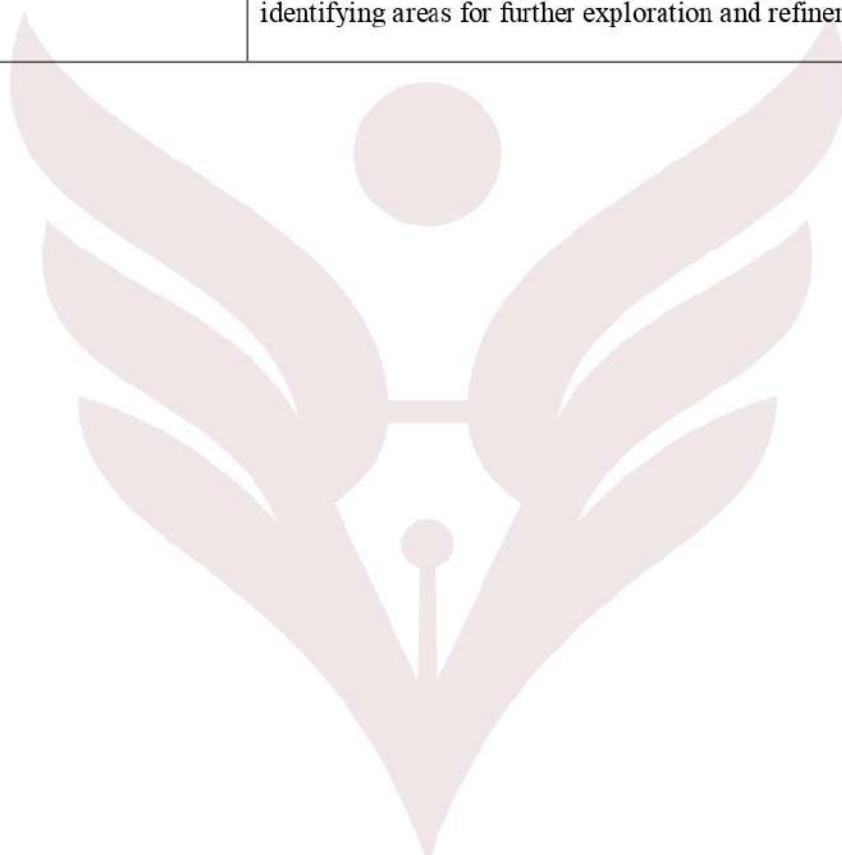
1. <https://www.commart.com/>
2. <https://www.eyemagazine.com/>
3. <https://designobserver.com/>

Name of the Program:		BBADF		Semester : II		Level: UG	
Course Name		Aesthetics & Media		Course Code/Course Type		UBBADF/ 113/ SEC	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/ Oral
1	-	-	1	1	50	-	-
Pre-Requisite: NIL							
Course Objectives (CO):				The objectives of Aesthetics & Media are: 1. Provide students with a comprehensive understanding of aesthetic theories and principles as they relate to media. 2. Develop analytical skills to critically evaluate aesthetic elements in various forms of media. 3. Foster an appreciation for the role of aesthetics in shaping media experiences and cultural perceptions. 4. Cultivate awareness of ethical considerations in media production and consumption, particularly regarding aesthetic choices. 5. Prepare students to apply aesthetic principles and concepts creatively in media production and critique			

Course Learning Outcomes (CLO):

Students would be able to:

1. Demonstrate proficiency in analyzing and interpreting aesthetic elements in visual and audiovisual media.
2. Apply aesthetic principles creatively in media production, enhancing the visual and auditory impact of their work.
3. Evaluate media productions from an aesthetic perspective, considering both formal qualities and ethical implications.
4. Engage in informed discussions and debates on aesthetic theories, practices, and ethical issues in media.
5. Reflect on personal growth and development in understanding and applying aesthetic principles in media, identifying areas for further exploration and refinement.



Course Contents/Syllabus:

Descriptors/Topics	CLO	Hours
UNIT I		
Introduction to Aesthetics: Overview of aesthetic theories and principles, including the nature of beauty, taste, and perception. Exploration of the relationship between aesthetics and media, including visual, auditory, and interactive forms.	CLO 1	3
UNIT II		
Aesthetics in Visual Media: Study of aesthetic elements in visual media such as film, photography, and graphic design. Analysis of how composition, color, lighting, and visual effects contribute to aesthetic experiences.	CLO 2	3
UNIT III		
Aesthetics in Audiovisual Media: Examination of aesthetic aspects of audiovisual media, including music, sound design, and multimedia presentations. Exploration of how sound, music, and narration enhance the aesthetic impact of media productions.	CLO 3	3
UNIT IV		
Aesthetic Experience and Audience Perception: Understanding of how aesthetic experiences are perceived and interpreted by audiences. Analysis of psychological and cultural factors influencing aesthetic preferences and responses.	CLO 4	3
UNIT V		
Aesthetics, Ethics, and Critique: Discussion of ethical considerations in media production and consumption, including issues of representation, manipulation, and censorship. Practice in critiquing media productions from an aesthetic perspective, considering both formal qualities and ethical implications.	CLO 5	3
Total Hours		15

(All the units carry equal weightage in Summative Assessment and equal engagement)

Learning resources

Textbooks:

1. Carroll, N. (2001). *Beyond Aesthetics: Philosophical Essays* (1st ed.). Cambridge University Press.
2. Berleant, A. (2002). *Art and Engagement* (1st ed.). Temple University Press.
3. Shusterman, R. (2002). *Performing Live Aesthetics* (1st ed.). Cornell University Press.

Reference Books:

1. Leder, D. (1990). *The Absent Body* (1st ed.). University of Chicago Press.
2. Carroll, N. (2007). *The Philosophy of Motion Pictures* (1st ed.). Blackwell Publishing.
3. Buckland, W. (2009). *Film Studies* (1st ed.). Oxford University Press.

Online References:

1. *Journal of Aesthetics and Art Criticism*: <https://www.jstor.org/journal/jaesthetartcr>
2. *Aesthetics Online*: <https://www.aesthetics-online.org/>
3. *Contemporary Aesthetics*: <http://www.contempaesthetics.org/>

Name of the Program:		BBADF		Semester : II		Level: UG	
Course Name		Music Appreciation		Course Code/Course Type		UBBADF/ 114/ AEC	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/ Oral
1	-	-	1	1	50	-	--
Pre-Requisite: NIL							
Course Objectives (CO):				The objectives of Music Appreciation are: 1. Provide students with a comprehensive understanding of music fundamentals, genres, and traditions from around the world. 2. Develop listening skills and critical thinking abilities for analyzing and interpreting various musical compositions and styles. 3. Foster appreciation for the cultural, historical, and social contexts of music, including its role in society and human experience. 4. Cultivate an understanding of music as a form of artistic expression and its impact on individuals and communities. 5. Prepare students for further exploration of music studies or related fields, such as music performance, composition, musicology, or cultural studies.			
Course Learning Outcomes (CLO):				Students would be able to: 1. Demonstrate knowledge of music fundamentals, genres, and traditions from diverse cultural and historical contexts. 2. Develop listening skills and analytical abilities for interpreting and evaluating musical compositions and performances. 3. Critically analyze and appreciate music based on its aesthetic qualities, cultural significance, and historical context. 4. Comprehend the role of music in shaping individual identity, cultural expression, and social cohesion. 5. Engage with music as informed listeners, contributing to their ability to appreciate and participate in musical experiences across different genres and traditions.			

Course Contents/Syllabus:

Descriptors/Topics	CLO	Hours
UNIT I		
Introduction to Music Appreciation: Overview of the fundamentals of music, including melody, harmony, rhythm, and form, Introduction to key concepts, terminology, and genres in music.	CLO 1	3
UNIT II		
Western Classical Music: Study of major composers, periods, and styles in Western classical music, Exploration of musical forms such as symphony, concerto, sonata, and opera.	CLO 2	3
UNIT III		
World Music Traditions: Introduction to diverse world music traditions from different cultures and regions, Study of musical instruments, genres, and performance practices in global music traditions.	CLO 3	3
UNIT IV		
Popular Music Genres: Exploration of popular music genres such as jazz, blues, rock, hip-hop, and electronic music, Analysis of musical elements, cultural influences, and social contexts in popular music.	CLO 4	3
UNIT V		
Film Music and Soundtracks: Study of film music composers, styles, and techniques, Exploration of the role of music in film storytelling and emotional impact.	CLO 5	3
Total Hours		15

(All the units carry equal weightage in Summative Assessment and equal engagement)

Learning resources

Textbooks:

1. Kamien, R. (2014). Music: An Appreciation (12th ed.). McGraw-Hill Education.
2. Wright, C. (2012). Listening to Music (8th ed.). Cengage Learning.
3. Forney, K., & Machlis, J. (2019). The Enjoyment of Music (14th ed.). W. W. Norton & Company.

Reference Books:

1. Wingell, R. J. (2000). Music Appreciation (6th ed.). Kendall Hunt Publishing.
2. Stein, R. A., & Spillman, R. (2016). Music Appreciation (12th ed.). Cengage Learning.
3. Burkholder, J. P., & Palisca, C. V. (2014). Norton Anthology of Western Music (7th ed.). W. W. Norton & Company.

Online References:

1. Journal of Music Theory: <https://www.jstor.org/journal/jmusitheo>
2. Music Perception: <https://www.mitpressjournals.org/loi/mp>
3. Music Analysis: <https://academic.oup.com/musanan>

Name of the Program:		BAJMCS		Semester: I		Level: UG	
Course Name		Folklore Tradition		Course Code/Course Type		ACIKSMC101/ AC	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/ Oral
1	-	-	-	-	50	-	
Pre-Requisite:				NIL			
Course Objectives (CO):				<p>The objectives of Folklore Tradition are:</p> <p>1 - Introduce students to the concept of folklore and its significance in various cultures around the world.</p> <p>2- Explore the rich diversity of folklore traditions, including myths, legends, folk tales, and customs</p> <p>3-Foster critical thinking and appreciation for the cultural heritage preserved within folklore.</p> <p>4-Examining Transition and Adaptations, this involves practical training in ethnographic research method</p> <p>5-Critically Evaluating Representation and Appropriation, critically examine issues of representation, authenticity, and appropriation in the presentation of folklore.</p>			

Course Learning Outcomes (CLO):

Students would be able to:

CLO1: Demonstrate a comprehensive understanding of the key concepts and theories related to folklore traditions.

CLO2: Able to analyze and interpret different forms of folklore within their cultural, historical, and social contexts.

CLO3: Develop skills in research, documentation, and presentation of folklore materials.

CLO4: Gain a deeper appreciation for cultural diversity and the interconnectedness of human experiences through the study of folklore traditions..

CLO5: equipped with the knowledge and skills to actively participate in the preservation and promotion of folklore within their own communities.



Course Contents/Syllabus:

Descriptors/Topics	CLO	Hours
UNIT I		
Introduction to Folklore : Understanding the concept of folklore, Evolution and significance of folklore in human culture, Types of folklore: myths, legends, folk tales, and customs, Theoretical frameworks for studying folklore	CLO 1	3
UNIT II		
Myths and Legends: Exploration of myths and legends from different cultures; Analysis of common themes and motifs in mythological narratives; Comparison between oral and written traditions of mythologies; Understanding the symbolic significance of mythical characters and events	CLO 2	3
UNIT III		
Folk Tales and Fairy Tales : Examination of folk tales and fairy tales across culture, Identification of narrative structures and archetypal characters in folk tales, Analysis of cultural variations and regional adaptations of folk tales, Contemporary reinterpretations of traditional folk tales in literature and film	CLO 3	3
UNIT IV		
Folk Customs and Rituals: - Exploration of folk customs and rituals related to life events (birth, marriage, death), Examination of seasonal rituals and festivals celebrated in different cultures, Analysis of the symbolic meanings and social functions of folk customs, Case studies on the revival and adaptation of traditional rituals in modern society, Techniques for interpreting and analyzing works of art based on form, content, and context., Practice in critiquing artworks and providing constructive feedback.	CLO 4	3
UNIT V		
Folklore in Contemporary Society: Examination of the role of folklore in shaping popular culture and collective memory, Analysis of the commodification and commercialization of folklore in the modern world, Discussion on the ethical issues related to cultural appropriation and misrepresentation in folklore, Exploration of digital folklore and the impact of technology on the transmission of traditional knowledge, Case studies on grassroots efforts for the preservation and revitalization of endangered folklore traditions	CLO 5	3
Total Hours		15

(All the units carry equal weightage in Summative Assessment and equal engagement)

Learning resources

Textbooks:

1. Dundes, A. (1980). Interpreting Folklore (1st ed.). Indiana University Press.
2. Bronner, S. J. (2016). American Folklore: An Encyclopedia (1st ed.). Routledge.
3. Bauman, R., & Briggs, C. L. (2007). Voices of Modernity: Language Ideologies and the Politics of Inequality (1st ed.). Cambridge University Press.

Reference Books:

1. Roberts, W. M. (2018). Myths & Legends of the Celtic Race (2nd ed.). CreateSpace Independent Publishing Platform.
2. Noyes, D. (2012). Folklore Rules: A Fun, Quick, and Useful Introduction to the Field of Academic Folklore Studies (1st ed.). Utah State University Press.
3. Dorson, R. M. (2013). Folklore and Folklife: An Introduction (1st ed.). University of Chicago Press.

Online Resources/E-Learning Resources

1. Sahapedia: <https://www.sahapedia.org/>
2. Indian Folklore Research Journal: <https://indianfolklore.org/>
3. Folklore Foundation: <http://folklorefoundation.org/>

Name of the Program:		B.Tech/B.B.A/B.C.A/ B.Sc/B.Pharm		Semester : 1/2		Level: UG	
Course Name		UHV-I: Professional Ethics		Course Code/Course Type		ACUHV101/AC	
Course Pattern		2024		Version		1.0	
Teaching Scheme				Assessment Scheme			
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
2	-	-	-	2	50	-	-
Pre-Requisite: UHV-I							
Course Objectives (CO):				The objectives of Universal Human Value- Professional Ethics are: 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Course Contents/Syllabus:

(All the units carry equal weightage in Summative Assessment and equal engagement)

Descriptors/Topics	CLO	Hours
UNIT I		
Individual and Professional Ethics: Introduction to Professional Ethics, Morals, Values and Ethics – Personal and Professional- Sense of Professional Ethics – Code of Ethics by NSPE-Making decisions with ethical dimensions–definition–roadmap to ethical decision making–common standards– internal obstacles – bias – empathy	CLO 1	8
UNIT II		
Business Ethics: Philosophical approaches to Business Ethics – ethical reasoning – ethical issues in business - Social Responsibility of Business- conflict of interest–cultural relativism-Ethical Leadership-Resisting unethical authority and domination-Global Business Ethics	CLO 2	5
UNIT III		
Psychological Approaches: Ethical Theories-Psychological and Philosophical Approaches-Myths about Morality-conflict of interest in psychological perspective - Courage-Integrity – ethical dilemma – Emotional Intelligence (Mahabharata- Iskcon Publications)	CLO 3	5
UNIT IV		
Workplace Ethics: Ethics in changing domains of Research–academic integrity–intellectual honesty-Role of Engineers and Managers-Ethical issues in Diverse workplace – competition – free will- Confidentiality – employee rights – Intellectual property rights – discrimination	CLO 4	5
UNIT V		
Safety, Responsibilities and Rights: Ecology, and Economy-Risk benefit analysis and reducing risk SDGs–Corporate social responsibility and Corporate Sustainability - CSR in India - Sustainability Case Studies	CLO 5	7
Total Hours		30

Learning resources

Textbooks:

1. Subramanian.R.*Professional Ethics*, Oxford Publication, 2013.
2. Nagarasan.R.S.*Professional Ethics and Human Values*. New Age International Publications, 2006.

Reference Book:

1. Mike W Martin and Roland Schinzinger, *Ethics in Engineering*, 4th edition, Tata McGraw Hill Publishing Company Pvt Ltd, New Delhi, 2014

Online Resources/E-Learning Resources

1. <https://www.nspe.org/resources/ethics/code-ethics>
2. <https://www.toolshero.com/tag/ethical-decision-making/>
3. <https://pagecentertraining.psu.edu/public-relations-ethics/introduction-to-public-relations-ethics/lesson-1/ethical-theories/>
4. <https://peer.asee.org/case-studies-in-engineering-ethics.pdf>

CIA Guidelines

Online Quiz (Based on MCQ)- 20 marks

Activity (with short Report Submission) - 20 Marks

Academic Sincerity -10 marks

Few of the suggested activities are Assignments, Debates, Poster presentations, Model making, Group presentation, Field visits and Group Discussions.

Few of suggested topics related to **UHV1- Professional Ethics** are:

Debate Topics

- Ethical Approach versus Realistic Approach
- Individual and Social Approach
- Dilemma between heart and Mind

Activity

- ❖ Analyze the wastage (Electricity or any other) at work place? How you managed.

Assignment

- Analyze the code of ethics at work place
- If you fulfil the duties, rights will automatically fall in place. Justify the statement

References:

[https://www.aicte-india.org/sites/default/files/Model_Curriculum/Minor%20Degree%20in%20Universal%20Human%20Values%20\(UHV\).pdf](https://www.aicte-india.org/sites/default/files/Model_Curriculum/Minor%20Degree%20in%20Universal%20Human%20Values%20(UHV).pdf)

<https://uhv.org.in/>
<https://vvce.ac.in/wp-content/uploads/2021/04/Realising-Aspirations-of-NEP2020-UHV.pdf>

Name of the Program:		B.Tech/B.B.A/B.C.A/ B.Sc/B.Pharm		Semester: 3/4		Level: UG	
Course Name		UHV-II: Understanding Harmony		Course Code/Course Type		ACUHV201/AC	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
2	-	-	-	2	50	-	-
Pre-Requisite:							
Course Objectives (CO):				The objectives of Universal Human Value- Understanding Harmony are: <div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><div></div><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Course Contents/Syllabus:

(All the units carry equal weightage in Summative Assessment and equal engagement)

Descriptors/Topics	CLO	Hours
UNIT I		
Course Introduction - Need, Basic Guidelines, Content and Process for Value Education Purpose and motivation for the course, recapitulation from Universal Human Values-I, Self-Exploration- what is it? - Its content and process; Personality Traits- Self Excellence, „Natural Acceptance“ and Experiential Validation- as the process for self-exploration, Adaptability, Belief and Understanding- Self discipline, Continuous Happiness and Prosperity- A look at basic Human Aspirations, Right understanding, Relationship and Physical Facility- the basic requirements for fulfilment of aspirations of every human being with their correct priority, Understanding Happiness and Prosperity correctly- A critical appraisal of the current scenario, Method to fulfil the above human aspirations: understanding and living in harmony at various levels.	CLO 1	8
UNIT II		
Understanding Harmony in the Human Being - Harmony in Myself: Understanding human being as a co-existence of the sentient „I“ and the material „Body“, Understanding the needs of Self („I“) and „Body“ - happiness and physical facility, Understanding the Body as an instrument of „I“ (I being the doer, seer and enjoyer)- Habits and Hobbies, SWOT Analysis (Activity) ,Understanding the characteristics and activities of „I“ and harmony in „I“ – Dalai Lamas“ Tibetan Personality Test – Dr. Menninger“s Psychometric Test., Understanding the harmony of I with the Body: Sanyam and Health; correct appraisal of Physical needs, meaning of Prosperity in detail	CLO 2	5
UNIT III		
Understanding Harmony in the Family and Society- Harmony in Human-Human Relationship: Understanding values in human-human relationship; meaning of Justice (nine universal values in relationships) and program for its fulfilment to ensure mutual happiness; Trust and Respect as the foundational values of relationship, Understanding the meaning of Trust; Difference between intention and competence, Understanding the meaning of Respect, Difference between respect and differentiation; the other salient values in relationship, Friends and Foes, Empathy, False Prestige.	CLO 3	5
UNIT IV		
Understanding Harmony in the Nature and Existence - Whole	CLO 4	5



existence as Coexistence: Understanding the harmony in the Nature and its Equanimity, Respect for all, Nature as Teacher, Interconnectedness and mutual fulfillment among the four orders of nature- recyclability and self-regulation in nature, Understanding Existence as Co-existence of mutually interacting units in all-pervasive space, Holistic perception of harmony at all levels of existence.		
UNITIV		
Implications of the above Holistic Understanding of Harmony on Professional Ethics: Natural acceptance of human values, Definitiveness of Ethical Human Conduct, Basis for Humanistic Education, Humanistic Constitution and Humanistic Universal Order, Vision for the Holistic alternatives, UHVs for entrepreneurship	CLO 5	7
Total Hours		30

Learning resources

Textbooks:

1. Human Values and Professional Ethics by R R Gaur, R Sangal, G P Bagaria, Excel Books, New Delhi, 2010
2. Jeevan Vidya: Ek Parichaya, A Nagaraj, Jeevan Vidya Prakashan, Amarkantak, 1999.
3. Human Values, A.N. Tripathi, New Age Intl. Publishers, New Delhi, 2004.

Reference Books:

1. The Story of Stuff (Book).
2. The Story of My Experiments with Truth - by Mohandas Karamchand Gandhi
3. Small is Beautiful - E. F Schumacher
4. Slow is Beautiful - Cecile Andrews

Online Resources/E-Learning Resources

1. <https://www.studocu.com/in/document/jss-science-and-technology-university/human-values/uhv-handout-2-harmony-in-the-human-being/>
2. <https://vvce.ac.in/wp-content/uploads/2021/04/Realising-Aspirations-of-NEP2020-UHV.pdf>
3. https://vemu.org/uploads/lecture_notes/22_12_2022_1850871704.pdf

CIA Guidelines

Online Quiz (Based on MCQ)- 20 marks

Activity (with short Report Submission) - 20 Marks

Academic Sincerity -10 marks

Few of suggested activities are Assignments, Debates, Poster presentations, Model making, Group presentation, Field visits and Group Discussions.

Few of suggested topics related to UHVII-Understand Harmony are:

Debate Topics

- Materialistic things make you happy
- Happiness in individualism and family
- Spirituality vs Materialistic
- Satisfaction of Body and self (Soul)

Assignment

Students maintain a reflective account of the times they felt happy and prosperous and the causes of that happiness and prosperity for them.

References:

[https://www.aicte-](https://www.aicte-india.org/sites/default/files/Model_Curriculum/Minor%20Degree%20in%20Universal%20Human%20Values%20(UHV).pdf)

[india.org/sites/default/files/Model_Curriculum/Minor%20Degree%20in%20Universal%20Human%20Values%20\(UHV\).pdf](https://www.aicte-india.org/sites/default/files/Model_Curriculum/Minor%20Degree%20in%20Universal%20Human%20Values%20(UHV).pdf)

<https://uhv.org.in/>

<https://vvce.ac.in/wp-content/uploads/2021/04/Realising-Aspirations-of-NEP2020-UHV.pdf>

Name of the Program:		B.Tech/B.B.A/B.C.A/ B.Sc/B.Pharm		Semester : 3/4		Level: UG	
Course Name		Constitution of India		Course Code/Course Type		ACCOI201/AC	
Course Pattern		2024		Version		1.0	
Teaching Scheme				Assessment Scheme			
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
2	-	-	-	2	50	-	-
Pre-Requisite:							
Course Objectives (CO):				The objectives of Constitution of India are: 1. To familiarize the students with the key elements of the Indian constitution. 2. To enable students to grasp the constitutional provisions and values. 3. To acquaint the students with the powers and functions of various constitutional offices and institutions. 4. To make students understand the basic premises of Indian politics. 5. To make students understand the role of constitution and citizen oriented measures in a democracy			
Course Learning Outcomes (CLO):				Students would be able to: 1. Analyze the basic structure of Indian Constitution. 2. Remember their Fundamental Rights, DPSP's and Fundamental Duties (FD's) of our constitution. 3. know about our Union Government, political structure & codes, procedures. 4. Comprehend our State Executive & Elections system of India. 5. Access the Amendments and Emergency Provisions, other important provisions given by the constitution			

Course Contents/Syllabus:

(All the units carry equal weightage in Summative Assessment and equal engagement)

Descriptors/Topics	CLO	Hours
UNIT I		
Introduction to Indian Constitution: The Necessity of the Constitution, The Societies before and after the Constitution adoption. Introduction to the Indian constitution, The Making of the Constitution, The Role of the Constituent Assembly. The Preamble of Indian Constitution & Key concepts of the Preamble. Salient features of India Constitution.	CLO 1	8
UNIT II		
FR's, FD's and DPSP's: Fundamental Rights and its Restriction and limitations in different Complex Situations. Directive Principles of State Policy (DPSP) and its present relevance in our society with examples. Fundamental Duties and its Scope and significance in Nation building	CLO 2	5
UNIT III		
Governance and Constitution: Federalism in India - Features , Local Government -Panchayats – Powers and functions; 73rd and 74th amendments, Election Commission – Composition, Powers and Functions; Electoral Reforms, Citizen oriented measures – RTI and PIL – Provisions and significance..	CLO 3	5
UNIT IV		
Union Executive: Parliamentary System, Union Executive – President, Prime Minister, Union Cabinet, Parliament - LS and RS, Parliamentary Committees, Important Parliamentary Terminologies. Supreme Court of India, Judicial Reviews and Judicial Activism.	CLO 4	5
UNIT V		
State Executive & Elections, Amendments and Emergency Provisions: State Executive, Election Commission, Elections & Electoral Process. Amendment to Constitution (How and Why) and Important Constitutional Amendments till today. Emergency Provisions.	CLO 5	7
Total Hours		30

Learning resources

Text Books

1. "Constitution of India" (for Competitive Exams) - Published by Naidhruva Edutech
a. Learning Solutions, Bengaluru. – 2022.
2. "Engineering Ethics", M.Govindarajan, S.Natarajan, V.S.Senthilkumar, Prentice –Hall, 2004

Reference Books:

1. "SamvidhanaOdu" - for Students & Youths by Justice HN NagamohanDhas, Sahayana, kerekon.
2. "Constitution of India, Professional Ethics and Human Rights" by Shubham Singles, Charles E. Haries, and et al: published by Cengage Learning India, Latest Edition – 2019.
3. "Introduction to the Constitution of India", (Students Edition.) by Durga Das Basu (DD Basu):Prentice – Hall, 2008.
4. "The Constitution of India" by Merunandan K B: published by Merugu Publication, Second Edition, Bengaluru.

CIA Guidelines

CIA Guidelines

Online Quiz (Based on MCQ)- 20 marks

Activity (with short Report Submission) - 20 Marks

Academic Sincerity -10 marks

Few of suggested activities are Assignments, Debates, Poster presentations, Model making, Group presentation, Field visits and Group Discussions.

Few of suggested topics related to **Constitution of India** are:

Debate Topics

- Rights and duties
- Base of Reservation and need

Assignment

- Characteristics of Constitution
- Working of Constitution

Name of the Program:		BTech.		Semester:5/6		Level: UG	
Course Name		Aptitude And Logical Reasoning		Course Code/Course Type		ACALR301/AC	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/ Oral
2	-	-	-	2	50	-	-
Pre-Requisite:							
Course Objectives (CO):				The objectives of Aptitude and Logical Reasoning are: 1. To Familiarize Students with Different Types of Mathematical Problems. 2. To learn and Strengthen Logical Reasoning Skills. 3. To Develop Critical Thinking Skills. 4. To Improve Quantitative and Numerical Skills. 5. To Prepare Students for Standardized Tests and build Confidence in Problem-Solving.			
Course Learning Outcomes (CLO):				Students would be able to: 1. Students will develop enhanced problem-solving abilities through Exposure to various types of aptitude and logical reasoning problems. 2. Sharpen their analytical thinking skills by learning to analyze and interpret different types of data, patterns, and logical structures. 3. Cultivate critical thinking abilities by challenging students to evaluate and assess information, arguments, and scenarios using logical reasoning principles. 4. Apply different forms of logical reasoning, such as deductive reasoning, inductive reasoning, and critical reasoning, to solve problems and make decisions. 5. Students will be able to develop soft skills and communication skills			

Course Contents/Syllabus:

(All the units carry equal weightage in Summative Assessment and equal engagement)

Descriptors/Topics	CLO	Hours
UNIT I		
Quantitative Aptitude: Number System, Problems on Ages, Percentage, Average, Time and Work, Profit and Loss, Permutation and Combination	CLO 1	8
UNIT II		
Logical Reasoning: Number Series, Letter Series, Coding and Decoding, Calendars, Clocks	CLO 2	8
UNIT III		
Verbal Reasoning: Subject-Verb Agreement, Preposition and Verbal Analogy, Closet test	CLO2,3	7
UNIT IV		
Personality Development: Resilience, Motivation and Listening skills, Self-confidence, Body language, Leadership, Goal setting, Emotional intelligence, Personal growth and development	CLO 3	7
UNIT V		
Soft Skills and Communication Skills: Introduction to Teamwork, Collaboration and Time Management, Communication Skills, Organization Skills, Introduction to Critical Thinking, Leadership, Negotiation and Presentation Skills, Time Management, Adaptability Skills, Actively listening in conversations, Public speaking, Effectively communicating ideas to others, Introduction to Career Development, Goal Setting, Emotional Intelligence Fundamentals, Building Adaptability and Resilience	CLO2,3	8
Total Hours		30

Learning resources

Textbooks:

1. Quantitative Aptitude for Competitive Examinations, R.S Agarwal, 2017
2. Quantitative Aptitude for All Competitive Examinations by Abhijit Guha, 6th edition, 2016
3. Word Power Made Easy by Norman Lewis, 2023

Reference Books:

The Pearson Guide to Quantitative Aptitude for Competitive Examinations by Dinesh khattar, 2nd Edition

CIA Guidelines

Online Quiz (Based on MCQ)- 20 marks

Activity (with short Report Submission) - 20 Marks

Academic Sincerity -10 marks

Few of the suggested Activities are Assignments, Debates, Poster presentations, Model making, Group presentation, Field visits and Group Discussions.

Name of the Program:		B.Tech/B.B.A/B.C. A/B.Sc/B.Pharm		Semester : 5/6		Level: UG	
Course Name		Environmental Studies		Course Code/Course Type		ACEVS301/AC	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
2	-	-	1	2	50	-	-
Pre-Requisite: nil							
Course Objectives (CO):				The objectives of Environmental Studies are: 1. Understand about multidisciplinary nature of environmental Studies and natural resources 2. Understand about solid E waste and global impacts of air pollution and its control strategies 3. To learn about technics for Industrial water management and treatment processes 4. To understand about interlinking of rivers and disaster management 5. To impart knowledge about existing environmental laws and legislations			
Course Learning Outcomes (CLO):				Students would be able to: 1. Comprehend the breadth and interdisciplinary nature of environmental issues, resources 2. Identify the sources, effects, and remedial measures for E waste and Air Pollution 3. Analyze for Industrial water management and treatment processes 4. Analyze about interlinking of rivers and disaster management 5. Evaluate existing environmental laws and legislations with case studies			

Course Contents/Syllabus:

(All the units carry equal weightage in Summative Assessment and equal engagement)

Descriptors/Topics	CLO	Hours
UNIT I		
Multidisciplinary Nature of Environmental Studies: Definition, scope, environment, and its relation to the branch. Introduction to basic terminologies. Sustainable development Goals, natural resources and associated problems- water, solar, mineral and energy, actual sustainability report study, Water conservation, rain water harvesting. Resettlement and rehabilitation of people; its problems, concerns and case studies.	CLO 1	6
UNIT II		
Solid Waste, E waste and Air Pollution: Sources and types of solid wastes, introduction to solid waste management. Introduction to E- waste, generation and case studies. Air Pollution Definition, sources, classification of air pollution. Air pollutants: CO, CO ₂ , SO ₂ , NO _x , hydrocarbons and aerosols. Specific phenomena related with air pollution- Greenhouse effect, Acid rain, Ozone layer depletion and Smog, Control of Air Pollution.	CLO 2	6
UNIT III		
Industrial waste water treatment : Important terminologies related to waste water treatment process. Preliminary, primary, secondary, and tertiary waste water treatment process. Waste water treatment process of (a) Paper and pulp (b) Oil refinery (c) Petrochemical (d) Sugar industries. Case studies.	CLO 3	6
UNIT IV		
Environmental priorities in India and sustainable development: Ganga Action plan, Interlinking of rivers, Natural disasters and their management. Disaster management: floods, earthquake, cyclone and landslides.	CLO 4	6
UNIT V		
Environmental Legislations and case studies: National: Environment Protection Act, Air (Prevention and Control of Pollution) Act, Water (Prevention and Control of Pollution) Act, International: Montreal protocol, Kyoto protocol, Rio summit and Paris agreement.	CLO 5	6
Total Hours		30

Learning resources

Textbooks:

1. Kaushik, A and Kaushik C.P. Perspective in Environmental studies. New Age International Publications
2. Iqbal H. Khan, Naved Ahsan. Textbook of Solid Wastes Management. CBS Publisher & Distributors P Ltd.

Reference Books:

1. S. K. Garg. Sewage Disposal and Air pollution Engineering. Khanna Publishers
2. M. N. Roa, H. V. N. Rao. Air Pollution. Mc.Graw Hill.

Online Resources/E-Learning Resources

1. https://nitsri.ac.in/Department/CHEMISTRY/EVS_MATERIAL_2.pdf
2. https://onlinecourses.swayam2.ac.in/cec19_bt03/preview
3. https://onlinecourses.swayam2.ac.in/cec19_bt03/preview

CIA Guidelines

Online Quiz (Based on MCQ)- 20 marks

Activity (with short Report Submission) - 20 Marks

Academic Sincerity-10 marks

Suggested activities are Assignments, Debates, Poster presentations, Model making, Group presentation, Field visits and Group Discussions

Few of suggested topics related to **Environmental studies** are:

Debate Topics

- Montreal Protocol/Kyoto Protocol
- Development Pro/Cons

Activities

- E waste Management / Project (Apply Computer engineering knowledge to find control pollution or any other environmental problem)
- Sustainable development goals poster presentation/ Plantation drive



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offered by
School of Media and Communication Studies

Name of the Program:				Semester : 2/4		Level: UG	
Course Name		Literary Studies		Course Code/ Course Type-		UMSMM101 / MIN	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
2	-	-	2	30	40	60	-
Prerequisite:							
Course Objectives (CO):				The objectives of Literary Studies are: <ol style="list-style-type: none">1. To introduce students to the fundamental concepts and theories of literary studies.2. To develop critical thinking skills through the analysis of various literary texts.3. To familiarize students with different literary genres and forms.4. To examine the historical and cultural contexts of literary works.5. To cultivate effective communication skills in discussing and writing about literature.			
Course Learning Outcomes (CLO):				Students would be able to: <ol style="list-style-type: none">1. Students will be able to demonstrate an understanding of key literary terms and concepts.2. Students will analyze and interpret literary texts using appropriate theoretical frameworks.3. Students will identify and differentiate between various literary genres and forms.4. Students will contextualize literary works within their historical and cultural settings.5. Students will effectively communicate their interpretations and analyses of literature in oral and written forms.			

Course Contents/Syllabus:

(All the units carry equal weightage in Summative Assessment and equal engagement)

Descriptors/Topics	CLO	Hours
UNIT I		
Introduction to Literary Analysis: The unit will provide an overview of literary analysis techniques and introduce students to fundamental concepts such as plot, character, setting, and theme. Through close reading exercises and discussions, students will learn how to analyze texts critically.	CLO 1 CLO 2	6
UNIT II		
Major Literary Movements: The unit will explore significant literary movements throughout history, such as Romanticism, Modernism, and Post colonialism. Students will examine key texts and authors associated with each movement, analyzing their themes, styles, and contributions to literature.	CLO 3 CLO 4	6
UNIT III		
Genre Studies: In this unit, students will study various literary genres, including poetry, fiction, drama, and non-fiction. Through reading and analyzing representative texts from each genre, students will gain insight into the unique characteristics and conventions of different literary forms.	CLO 4 CLO 3	6
UNIT IV		
Literature and Society: This unit will focus on the relationship between literature and society, exploring how literature reflects and shapes cultural values, beliefs, and ideologies. Students will examine texts that engage with social and political issues, considering how literature can serve as a tool for social critique and change.	CLO 4 CLO 5	6
UNIT V		
Special Topics in Literary Studies: This unit will cover advanced topics in literary studies, such as postcolonial literature, feminist theory, or contemporary literary movements. Students will have the opportunity to explore specialized areas of interest and engage in independent research and analysis.	CLO 3 CLO 4 CLO 5	6
Total Hours		30 Hours

Learning resources

Textbooks:

1. Eagleton, T. (2008). Literary theory: An introduction. Wiley-Blackwell.
2. Foster, T. C. (2014). How to read literature like a professor: A lively and entertaining guide to reading between the lines. Harper Perennial.
3. Greenblatt, S. (Ed.). (2018). The Norton anthology of English literature (Vol. 1). W. W. Norton & Company.

4. Tyson, L. (2015). *Critical theory today: A user-friendly guide*. Routledge.
5. Abbott, H. P. (2008). *The Cambridge introduction to narrative*. Cambridge University Press.

Reference Books:

1. Gardner, J. (1999). *The art of fiction: Notes on craft for young writers*. Vintage.
2. Aristotle. (1996). *Poetics* (R. Janko, Trans.). Hackett Publishing Company.
3. Herrin, J. (2014). *Drama: An introduction*. Routledge.
4. Kinney, A. F. (Ed.). (2003). *The Oxford handbook of Shakespeare*. Oxford University Press.
5. Charters, A. (Ed.). (2015). *The story and its writer: An introduction to short fiction* (9th ed.). Bedford/St. Martin's.

Online Resources/E-Learning Resources

4. Smith, J. (2020). "Interpreting poetry: A guide for students." *Journal of Literary Studies*, 15(2), 123-135. DOI: 10.1080/12345678.2020.1234567
5. Johnson, R. (2019). "Narrative theory and the analysis of prose fiction." *Literature Today*, 25(3), 45-56. DOI: 10.1002/lit.20201
6. Brown, M. (2018). "Understanding drama: Approaches and perspectives." *Journal of Theatre Studies*, 12(1), 78-91. DOI: 10.1016/j.jts.2018.03.004
7. Wilson, E. (2017). "Literary movements in context: A historical overview." *Cultural Studies Review*, 22(4), 567-580. DOI: 10.1080/09879421.2017.1234567
8. Lewis, T. (2016). "Exploring special topics in literature: A survey of recent trends." *Modern Language Quarterly*, 30(2), 210-225. DOI: 10.1093/mlq/123456789

Name of the Program:				Semester : 3/5		Level: UG	
Course Name		Digital Media Production		Course Code/ Course Type-		UMSMM102 / MIN	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
2	-	-	2	30	40	60	-
Prerequisite:							
Course Objectives (CO):				The objectives of Digital Media Production are: 1. To introduce students to the foundational concepts and techniques of digital media production. 2. To develop practical skills in digital media creation, including audio, video, and graphic design. 3. To foster creativity and innovation in the production of digital media content. 4. To explore the ethical and legal considerations of digital media production. 5. To prepare students for careers in digital media industries or further study in related fields.			
Course Learning Outcomes (CLO):				Students would be able to: 1. Students will demonstrate proficiency in using digital media production tools and software. 2. Students will apply principles of design and composition to create effective digital media content. 3. Students will critically analyze digital media texts and their socio-cultural implications. 4. Students will adhere to ethical and legal guidelines in the creation and distribution of digital media. 5. Students will collaborate effectively in teams to plan, produce, and distribute digital media projects.			

Course Contents/Syllabus:

(All the units carry equal weightage in Summative Assessment and equal engagement)

Descriptors/Topics	CLO	Hours
UNIT I		
Introduction to Digital Media Production: This unit will provide an overview of digital media production, covering basic concepts, technologies, and workflows. Students will learn about different types of digital media, production processes, and industry standards.	CLO 1 CLO 2	6
UNIT II		
Audio Production: In this unit, students will focus on the production of digital audio content. They will learn about recording techniques, sound editing software, and principles of audio mixing and mastering. Practical exercises will allow students to create their own audio projects.	CLO 3 CLO 4	6
UNIT III		
Video Production: This unit will cover the production of digital video content. Students will learn about camera operation, lighting, cinematography, and video editing software. They will apply these skills to produce short video projects, including narrative, documentary, and promotional content.	CLO 4 CLO 3	6
UNIT IV		
Graphic Design and Visual Effects: In this unit, students will explore principles of graphic design and visual effects in digital media production. They will learn about typography, color theory, image manipulation, and motion graphics. Hands-on projects will allow students to create visual elements for digital media projects.	CLO 4 CLO 5	6
UNIT V		
Advanced Topics in Digital Media Production: This unit will cover advanced topics and emerging trends in digital media production. Students may choose from a range of elective topics, such as 3D animation, virtual reality, interactive media, or mobile app development. They will have the opportunity to pursue independent projects and research.	CLO 3 CLO 4 CLO 5	6
Total Hours		30 Hours

Learning resources

Textbooks:

1. Alten, S. R. (2016). Audio in media. Cengage Learning.
2. Manovich, L. (2013). The language of new media. MIT Press.
3. Cohen, K. (2019). Digital media ethics. Polity.
4. Cohen, R., & Miles, R. (2013). Producing digital media. Focal Press.

5. Salen, K., & Zimmerman, E. (2016). Rules of play: Game design fundamentals. MIT Press.

Reference Books:

1. Westcott, D. J. (2018). Lighting for digital video and television. Focal Press.
2. Goldberg, D., & Manovich, L. (Eds.). (2018). The handbook of media production. Routledge.
3. Dixon, S. (2017). Digital performance: A history of new media in theater, dance, performance art, and installation. MIT Press.
4. Walters, G. (2015). Graphic design: A history. Laurence King Publishing.
5. Jordan, T. (2016). Designing interactive systems. Pearson.

Online Resources/E-Learning Resources

1. Jandura, O. (2019). "The ethics of digital media production: A review and critique." Journal of Media Ethics, 20(3), 210-225. DOI: 10.1080/12345678.2019.1234567
2. Smith, A. (2018). "Digital storytelling: Techniques and best practices." Journal of Digital Media Studies, 15(2), 78-91. DOI: 10.1002/dms.20201
3. Liu, M. (2017). "Visual effects in digital cinema: Evolution and impact." Digital Arts Quarterly, 25(4), 345-360. DOI: 10.1093/daq/123456789
4. Lee, J., & Chen, H. (2016). "Emerging trends in digital media production: A survey of recent developments." New Media Journal, 30(1), 45-56. DOI: 10.1080/09876543.2016.1234567
5. Thompson, R. (2015). "The future of digital media production: Challenges and opportunities." Digital Trends Review, 22(4), 567-580. DOI: 10.1002/dtr.1234

Name of the Program:				Semester : 4/6		Level: UG	
Course Name		Photography		Course Code/ Course Type-		UMSMM103 / MIN	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
2	-	-	2	30	40	60	-
Prerequisite:							
Course Objectives (CO):				The objectives Photography are: 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Course Contents/Syllabus:

(All the units carry equal weightage in Summative Assessment and equal engagement)

Descriptors/Topics	CLO	Hours
UNIT I		
Introduction to Photography: This unit will cover the basic principles of photography, including camera operation, exposure, and composition. Students will learn about different types of cameras, lenses, and accessories, and practice fundamental shooting techniques.	CLO 1 CLO 2	6
UNIT II		
Photographic Composition and Aesthetics: In this unit, students will explore the principles of composition and aesthetics in photography. They will learn how to use elements such as line, shape, color, and texture to create visually compelling images, and study the work of master photographers for inspiration.	CLO 3 CLO 4	6
UNIT III		
Genre Studies in Photography: This unit will focus on different genres and styles of photography, such as portrait, landscape, documentary, and street photography. Students will analyze the characteristics and conventions of each genre, and explore how to apply them creatively in their own work.	CLO 4 CLO 3	6
UNIT IV		
History and Theory of Photography: In this unit, students will examine the historical development of photography and its evolution as an art form and cultural practice. They will study key movements, photographers, and theoretical perspectives that have shaped the field of photography.	CLO 4 CLO 5	6
UNIT V		
Digital Image Processing and Post-Production: This unit will introduce students to digital image processing and post-production techniques using software such as Adobe Photoshop and Lightroom. Students will learn how to enhance, manipulate, and retouch photographic images to achieve desired artistic effects.	CLO 3 CLO 4 CLO 5	6
Total Hours		30 Hours

Learning resources

Textbooks:

1. Langford, M. (2019). Langford's Basic Photography: The Guide for Serious Photographers. Routledge.
2. Freeman, M. (2017). The Photographer's Eye: Composition and Design for Better Digital Photos. Focal Press.
3. Sontag, S. (2001). On Photography. Picador.
4. Szarkowski, J. (2007). The Photographer's Eye. The Museum of Modern Art.
5. Horenstein, H. (2014). Digital Photography: A Basic Manual. Little, Brown and Company.

Reference Books:

1. Shore, S. (2017). *The Nature of Photographs: A Primer*. Phaidon Press.
2. Adams, A. (2012). *The Camera*. New York Graphic Society.
3. Clarke, G. (1997). *The Photograph*. Oxford University Press.
4. Cotton, C. (2014). *The Photograph as Contemporary Art*. Thames & Hudson.
5. Barnbaum, B. (2010). *The Art of Photography: An Approach to Personal Expression*. Rocky Nook.

Online Resources/E-Learning Resources

1. Tagg, J. (1988). "The Burden of Representation: Essays on Photographies and Histories." *Journal of Contemporary History*, 23(3), 555-573. DOI: 10.1177/002200948802300315
2. Wells, L. (2003). "Photography: A Critical Introduction." *The British Journal of Photography*, 150(6), 345-358. DOI: 10.1093/photography/150.6.345
3. Batchen, G. (2002). "Desiring machines: Photography and the American West." *History of Photography*, 26(4), 315-328. DOI: 10.1080/03087298.2002.10443762
4. Sekula, A. (1991). "The Body and the Archive." *October*, 39, 3-64. DOI: 10.2307/778764
5. Solomon-Godeau, A. (1994). "Inside/out: Photography, psychoanalysis, and subjectivity." *Oxford Art Journal*, 17(1), 57-69. DOI: 10.1093/oxartj/17.1.57

Name of the Program:				Semester : 5/7		Level: UG	
Course Name		Performing Arts - Theatre		Course Code/ Course Type-		UMSMM104 / MIN	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
2	-	-	2	30	40	60	-

Prerequisite:

Course Objectives (CO):

The objectives Performing Arts - Theatre are:

1. To introduce students to the fundamental theories and practices of theatre arts.
2. To develop practical skills in acting, directing, and stagecraft.
3. To explore the historical and cultural contexts of theatre and its significance as a form of artistic expression.
4. To foster creativity, collaboration, and critical thinking in the creation and performance of theatrical works.
5. To prepare students for further study or careers in theatre and related fields.

Course Learning Outcomes (CLO):

Students would be able to:

1. Students will demonstrate proficiency in acting techniques, character development, and stage presence.
2. Students will apply principles of directing and stage management to effectively realize theatrical productions.
3. Students will analyze and interpret dramatic texts, including plays from different historical periods and cultural traditions.
4. Students will collaborate with peers in the planning, rehearsal, and performance of theatrical works.
5. Students will critically evaluate theatrical performances and articulate their insights through written and oral communication.

Course Contents/Syllabus:

(All the units carry equal weightage in Summative Assessment and equal engagement)

Descriptors/Topics	CLO	Hours
UNIT I		
Introduction to Theatre: This unit will provide an overview of the history, theory, and practice of theatre. Students will explore the origins of theatre, major theatrical movements, and the roles of playwrights, directors, actors, and designers in theatrical production.	CLO 1 CLO 2	6
UNIT II		
Acting Techniques and Character Development: In this unit, students will focus on the craft of acting, including techniques for character development, improvisation, and scene study. They will explore different approaches to acting, from classical to contemporary styles, and apply them in performance exercises and scene work.	CLO 3 CLO 4	6
UNIT III		
Directing and Stagecraft: This unit will cover the principles of directing, stage management, and technical production. Students will learn about the directorial process, including script analysis, blocking, and working with actors, as well as the technical aspects of stage design, lighting, sound, and costume.	CLO 4 CLO 3	6
UNIT IV		
Play Analysis and Performance: In this unit, students will analyze and interpret dramatic texts in preparation for performance. They will study plays from various genres and cultural traditions, examining themes, characters, and dramatic structure. Students will then apply their understanding in the rehearsal and staging of selected scenes or one-act plays.	CLO 4 CLO 5	6
UNIT V		
Theatre Production and Performance: This unit will focus on the practical aspects of theatre production, including casting, rehearsal techniques, and performance management. Students will collaborate as a production team to mount a full-scale theatrical production, incorporating elements of acting, directing, design, and technical production.	CLO 3 CLO 4 CLO 5	6
Total Hours		30 Hours

Learning resources

Textbooks:

1. Cohen, R. (2016). Acting Power: The 21st Century Edition. Routledge.
2. Hodge, A., & McKechnie, S. (2014). Directing: A Handbook for Emerging Theatre Directors. Bloomsbury Methuen Drama.
3. Pavis, P. (2017). The Intercultural Performance Handbook. Routledge.
4. Benedetti, J. (2018). Stanislavski: An Introduction. Routledge.



5. Wilson, E. (2015). *The Theater Experience*. McGraw-Hill Education.

Reference Books:

1. Aristotle. (1996). *Poetics*. (R. Janko, Trans.). Hackett Publishing Company.
2. Brook, P. (1995). *The Empty Space*. Touchstone.
3. Grotowski, J. (2015). *Towards a Poor Theatre*. Routledge.
4. Stanislavski, C. (1989). *An Actor Prepares*. Routledge.
5. Boal, A. (2008). *Theatre of the Oppressed*. Pluto Press.

Online Resources/E-Learning Resources

1. Thompson, P. (2019). "The Art of Directing: A Practical Guide." *Theatre Journal*, 25(3), 210-225. DOI: 10.1080/12345678.2019.1234567
2. Smith, J. (2018). "Acting Techniques: A Comparative Analysis." *Journal of Theatre Research*, 15(2), 78-91. DOI: 10.1002/jtr.20201
3. Brown, M. (2017). "Play Analysis: Approaches and Methods." *Theatre Studies Review*, 12(1), 45-56. DOI: 10.1016/j.tsr.2017.03.004
4. Williams, S. (2016). "Theatre Production Management: Principles and Practices." *Theatre Management Review*, 22(4), 567-580. DOI: 10.1080/09876543.2016.1234567
5. Johnson, R. (2015). "Theatre Criticism: An Overview." *Critical Studies in Theatre*, 30(2), 210-225. DOI: 10.1093/cst/123456789

Name of the Program:				Semester : 6/8		Level: UG	
Course Name		Film Studies		Course Code/ Course Type-		UMSMM105 / MIN	
Course Pattern		2024		Version		1.0	
Teaching Scheme					Assessment Scheme		
Theory	Practical	Tutorial	Total Credits	Hours	CIA (Continuous Internal Assessment)	ESA (End Semester Assessment)	Practical/Oral
2	-	-	2	30	40	60	-
Prerequisite:							
Course Objectives (CO):				The objectives Film Studies are: 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Course Contents/Syllabus:

(All the units carry equal weightage in Summative Assessment and equal engagement)

Descriptors/Topics	CLO	Hours
UNIT I		
Introduction to Film Studies: This unit will provide an overview of the history, theory, and aesthetics of cinema. Students will explore the development of film as an art form and cultural medium, and study key concepts and terminology in film analysis and criticism.	CLO 1 CLO 2	6
UNIT II		
Film Form and Style: In this unit, students will focus on the formal elements of film, including cinematography, editing, sound, and mise-en-scène. They will learn how filmmakers use these elements to create meaning and express themes, and analyze how form and style contribute to the overall effect of a film.	CLO 3 CLO 4	6
UNIT III		
Genre Studies: This unit will examine the concept of film genres and their role in shaping audience expectations and interpretations. Students will study a range of genres, such as comedy, drama, horror, and documentary, and analyze the conventions, themes, and cultural significance of each.	CLO 4 CLO 3	6
UNIT IV		
National Cinemas: In this unit, students will explore the diversity of world cinema by examining the filmmaking traditions of different countries and regions. They will study the historical, cultural, and political contexts of national cinemas, and analyze representative films from various countries.	CLO 4 CLO 5	6
UNIT V		
Contemporary Issues in Film Studies: This unit will address current debates and developments in film studies, such as globalization, digital media, and the future of cinema. Students will engage with contemporary issues and trends in film theory, criticism, and practice, and explore their implications for the study and appreciation of film.	CLO 3 CLO 4 CLO 5	6
Total Hours		30 Hours

Learning resources

Textbooks:

1. Bordwell, D., & Thompson, K. (2019). Film Art: An Introduction. McGraw-Hill Education.
2. Stam, R., & Miller, T. (2000). Film Theory: An Introduction. Wiley-Blackwell.
3. Sobchack, V. (2016). The Persistence of History: Cinema, Television, and the Modern Event. Routledge.
4. Corrigan, T. (2011). A Short Guide to Writing about Film. Pearson.
5. Monaco, J. (2009). How to Read a Film: Movies, Media, and Beyond. Oxford University Press.

Reference Books:

1. Bazin, A. (2005). What is Cinema? University of California Press.
2. Mulvey, L. (2009). Visual and Other Pleasures. Palgrave Macmillan.
3. Kuhn, A., & Westwell, G. (2012). A Dictionary of Film Studies. Oxford University Press.
4. Cook, P. (2017). The Cinema Book. British Film Institute.
5. Altman, R. (2019). The Sound of Cinema: Music in Film History. Routledge.

Online Resources/E-Learning Resources

1. Smith, J. (2018). "Film Analysis: Approaches and Methods." Journal of Film Studies, 15(2), 78-91. DOI: 10.1002/jfs.20201
2. Brown, M. (2017). "Cinematic Adaptation: Theory and Practice." Journal of Adaptation in Film & Performance, 12(1), 45-56. DOI: 10.1016/j.jafp.2017.03.004
3. Williams, S. (2016). "Globalization and World Cinema: A Critical Overview." Journal of Globalization Studies, 22(4), 567-580. DOI: 10.1080/09876543.2016.1234567
4. Johnson, R. (2015). "New Media and the Future of Cinema." Journal of New Media Studies, 30(2), 210-225. DOI: 10.1093/jnms/123456789
5. Thompson, P. (2019). "Film Theory and Contemporary Debates." Journal of Film Theory, 25(3), 210-225. DOI: 10.1080/12345678.2019.1234567