



**UNIVERSITY OF CALICUT**

**Abstract**

Bachelor of Television & Film Production- under CUCBCSS-UG- scheme and syllabus -Implemented with effect from 2014 admission on wards- Anomalies rectified-Orders issued.

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**G & A - IV - B**

U.O.No. 1805/2016/Admn

Dated, Calicut University.P.O, 19.02.2016

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- Read:-*1. U.O.No. 2010/2015/Admn Dated 27.02.2015  
2. UO Note No.5181/EX-1-ASST-3/2015/PB dated 02.02.2016  
3. E-mail dated 18.02.2016 from the Chairman,BoS,Audio Visual Communication forwarding the corrected Syllabus  
4. Orders of the Vice Chancellor in the file of even no. dated 18.02.2016

**ORDER**

Vide paper read first above orders were issued implementing the scheme and syllabus of Bachelor of Television and Film Production under CUCBCSS UG with effect from 2014 admission.

Vide paper read second above Pareeksha Bhavan has pointed out certain anomalies in the scheme and Syllabus of Bachelor of Television and Film Production (BTFP) CUCBCSS UG 2014.

Vide paper read third above, the Chairman,BoS,Audio Visual Communication has forwarded the scheme and Syllabus of Bachelor of Television and Film Production (BTFP) CUCBCSS UG 2014 after rectifying the anomalies pointed out by the Pareeksha Bhavan.

Vide paper read fourth above the Vice Chancellor after considering the matter in detail has given orders to implement the scheme and syllabus of Bachelor of Television & Film Production Programme CUCBCSS-UG with effect from 2014 admission after rectifying the anomalies pointed out by the Pareeksha Bhavan.

Sanction has therefore been accorded to implement the scheme and syllabus of Bachelor of Television & Film Production Programme CUCBCSS-UG with effect from 2014 admission after rectifying the anomalies pointed out by the Pareeksha Bhavan.

Orders are issued accordingly.

The corrected version of the syllabus is uploaded in the University website.

Anuja Balakrishnan  
Deputy Registrar

To

The Director,  
School of Distance Education

Copy to:CE/ Ex Section/ EG Section/ DR and AR SDE/ EX IV/ Tabulation Section/ SDE Exam / System Administrator with a request to upload the Syllabus in the University website/ GA I F Section/ Library/ SF/ FC/DF

Forwarded / By Order

Section Officer

# University of Calicut

## BACHELOR OF TELEVISION AND FILM PRODUCTION (BTFP)

(CUCBCSS -UG – 2014)

### RULES, REGULATIONS, SCHEME AND SYLLABUS

This academic programme is proposed to be introduced in the choice-based credit and semester system. This can also be introduced as the CUCBCSS UG programme of School of Distance Education of Calicut University maintaining all rules, regulations and norms regarding faculty, facilities and teaching and practical work.

**1. Introduction:** The technological advances in visual media in the wake of digital culture have created a new platform for Film Making and Television Production. Digital technology and its multi-layered interventions have redefined filmmaking process and television production. Bachelor of Television and Film Production (BTFP) attempts to initiate professional training at the undergraduate level to bring up media professionals equipped with state of the art technology and aesthetic essentials.

**2. Objective:** BTFP is designed to equip the students in the art and craft of television programme production and film making process in the digital context. This programme is envisaged to shape up professionals who have expertise in various dimensions of Film and Television Production. The BTFP programme is structured to provide a sound grounding in theoretical and practical areas of film and television production.

**3. Duration:** Course duration is six semesters, spread over three years. Each semester shall have a minimum of 90 working days inclusive of all examinations.

**4. Eligibility for Admission:** Candidates who have secured a minimum of 45% marks in aggregate are eligible to apply for admission to the BTFP programme. Relaxation in the minimum qualification for backward communities and reservation for SC and ST is as per the Government of Kerala norms. SC/ST candidates need to have only a pass in their qualifying examination. Those awaiting results of their qualifying examinations also can apply. But such candidates will be admitted provided they produce the mark sheets of the qualifying examination on or before the date prescribed for admission.

**5. Admission Criteria:** A screening-cum-aptitude test will be conducted for all eligible candidates by the institution conducting the BTFFP programme at one of the centers namely Calicut, Ernakulam or Trivandrum. The entrance examination has both oral and written modes and the chief examiner of the entrance exam should be a regular faculty from the University of Calicut or its affiliated institutions.

**6. Course Requirements:** Students should attend the prescribed lecture and practical sessions without fail and should submit their assignments, practical work and projects in the prescribed mode within the deadlines. All practical sessions must have a record with date and signature of the instructor. Those who fail to put in 75% attendance in both the lecture and practical sessions will not be permitted to appear for the semester-end examinations. The University of Calicut can however condone the shortage of attendance as per the rules.

**7. Assessment and Examinations:** There shall be semester-end theory examinations with a duration of 3 (Three) Hours. Practical examinations will be conducted at the end of 4<sup>th</sup> (Fourth) and 6<sup>th</sup> (Sixth) semesters under the supervision of external examiners appointed by the University of Calicut. While theory component evaluation will be carried out by external examiners appointed by the University, the practical examinations, projects and viva voce will be evaluated by an external examiner nominated by the University. For BTFFP programmes under the School of Distance Education of Calicut University, the assessment and examinations are as per the CUCBCSS -UG - 2014 or CCSS-UG of SDE norms.

**8. Grading of Successful Candidates:** The regulations of the CUCBSS (UG) 2014 shall be followed in grading students in regular and SDE streams respectively with continuous internal evaluation and in the semester-end examinations. Based on their performance in the internal and external examinations put together, the students will be graded as per the regulations of the University of Calicut. The candidates failing to secure the minimum grade for a course in the semester-end examinations will be permitted to reappear along with the next batch. There shall not be any chance for improvement for internal assessment grade.

**9. Programme Structure:** In all other matters regarding the regulations of the Bachelor of Television and Film Production (BTFFP) programme which are not specified in the above or in the succeeding sections, the regulations of the Calicut University CBCSS-UG-2014 will be applicable.

Students shall be admitted into this undergraduate programme under the faculty of Communication & Journalism.

**Courses:** The under graduate programme shall include four types of courses, viz., Common courses

(Code A), Core courses (Code B), Complementary courses (Code C) and an Open course (Code D).

**Course code:** Each course shall have an alpha numeric code number, which includes abbreviation of the subject in three letters, the semester number (1 to 6) in which the course is offered, the code of the course (A to D) and the serial number of the course (01, 02.....). For example: TFP1 A 01 means the common course in English for the first semester.

**Common courses:** Bachelor of Television and Film Production (BTFP) programme offers 10 common courses for 38 credits for completing the production:

**Core courses:** Core courses are the courses in the major (Core) subject of the degree programme chosen by the student.

**Complementary courses:** Complementary courses cover one or two disciplines that are related to the core subject and are distributed in the first four semesters.

**Open Course:** There shall be one open course in the Fifth-semester.

**Credits:** Each course shall have certain credits. For passing the degree Programme the student shall be required to achieve a minimum of 120 credits of which 38 credits shall be from common courses, 78 credits from core and complementary courses and 4 credits from the open course.

**Attendance:** The minimum requirement of attendance during a semester shall be 75% for each course. Attendance records should be maintained by the institution and informed promptly to the University. Condonation of shortage of attendance to a maximum of 10% of the working days or 9 days in a semester subject to a maximum of 2 times during the whole period of a Degree production may be granted by the University (Amended vide U.O No. GAI/J2/3601/08 Vol. II dated 09-09-2009) as per rules. SDE, CU is responsible for condonation of attendance in the case of students admitted in the Production Centers.

**Internship:** Students are required to undergo one month (30 days) internship in a Visual Media/ Film/Television Department of a University recognized by/affiliated to the University of Calicut or an accredited media institute or an accredited Television channel in India or abroad. It shall be the responsibility of the head of the institution to arrange the internship in the Indian media institution/department/channel as well as in foreign university's media department/ accredited TV channel.

**Equipment requirements:** The institution conducting Bachelor of Television and Film Production (BTFP) must have edit suits with computers equipped with FCP, Pro Tools, Adobe Photoshop and other software mentioned in the syllabus with a minimum of one computer for two students. There must be at least one professionally designed Sound recording studio and a shooting floor with multi-cam shooting facilities.

**Faculty:** The faculty for Bachelor of Television and Film Production (BTFP) programme must be professionally qualified with a post graduate degree/diploma in the concerned areas.

## Courses of Study and Scheme of Examinations

Common Course (Code A), Core courses (Code B), Complementary courses (Code C) and Open courses (Code D). The first part of the alpha numerical code represents the name of the course (TFP), second part (n) represents semester and the last part (A/B/C/D) represents whether it is a common course, Core course, Complementary course or Open course. The two complimentary courses are Media Production and Communication Studies.

### Semester I

Code & Courses	Course Title	Hours per week	Credit	Internal/ OMR	Theory	Practical	Total
TFP1 A 01	Communication Skills in English	5	4	20	80		100
TFP1 A 02	Critical Reasoning, Writing and Presentation	4	4	20	80		100
TFP1 A 06	History and Philosophy of Science	4	3	20	80		100
TFP1 B 01	Introduction to Visual Media	3	3	20	80		100
TFP1 B 02	Introduction to Digital Photography	3	3	20	80		100
TFP1 C 01	TV and Film Appreciation	3	3	20	80		100
TFP1 D 02	Introduction to Mass Media	3	0	20	80		100
	<b>Total</b>	<b>25</b>	<b>20</b>	<b>140</b>	<b>560</b>		<b>700</b>

### Semester II

Code & Courses	Course Title	Hours per week	Credit	Internal/ OMR	Theory	Practical	Total
TFP2 A	Readings	5	4	20	80		100

04	on Indian Constitution, Secularism and Sustainable Environment						
TFP2 05	A Literature and Contemporary Issues	4	4	20	80		100
TFP2 10	A Culture and Civilization	4	4	20	80		100
TFP2 03	B Advanced Digital Photography	4	3	20	80		100
TFP2 04	B Introduction to Cinematography	4	3	20	80		100
TFP2 03	C Introduction to Sound Design	4	3	20	80		100
TFP2 04	C Citizen Journalism	5	4	20	80		100
	<b>Total</b>	<b>25</b>	<b>25</b>	<b>140</b>	<b>560</b>		<b>700</b>

### Semester III

Code & Courses	Course Title	Hours per week	Credit	Internal/ OMR	Theory	Practical	Total
TFP3 A 11	Basics of Business management	4	4	20	80		100
TFP3 12	A General Informatics	4	4	20	80		100
TFP3 05	B Fundamentals of TV and	4	4	20	80		100

	Film Production						
TFP306	BAdvanced Sound Design	3	3	20	80		100
TFP307	BVisual Editing	4	3	20	80		100
TFP305	CNews Reading & Compeering	3	4	20	80		100
TFP306	CIntroduction to Multimedia	3	4	20	80		100
	<b>Total</b>	<b>25</b>	<b>26</b>	<b>140</b>	<b>560</b>		<b>700</b>

#### Semester IV

Code & Courses	Course Title	Hours per week	Credit	Internal/ OMR	Theory	Practical	Total
TFP413	A Basic Numerical Skills	4	4	20	80		100
TFP414	A Entrepreneurship Development	4	3	20	80		100
TFP408	B Creative Writing for TV and Film	5	4	20	50	30	100
TFP409	B Advanced Visual Editing	4	3	20	50	30	100
TFP407	C Behind and Before the Camera	4	3	20	80		100
TFP408	C Computer Graphics (Media Design)	4	3	20	80		100
	<b>Total</b>	<b>25</b>	<b>20</b>	<b>120</b>	<b>420</b>	<b>60</b>	<b>600</b>

## Semester V

Code & Courses	Course Title	Hours per week	Credit	Internal/ OMR	Theory	Practical	Total
TFP5 B 10	News Reporting and Editing	6	4	20	80		100
TFP5 B 11	Advertising & Publicity Media	6	3	20	80		100
TFP5 B 12	Introduction to New Media	6	3	20	80		100
TFP5 B 13	Production exercise A short film/ docu. of 5mts duration	4	3	20		80 (to be evaluated internally)	100
TFP5 D 01	Open Course	3	4	10	40		50
	<b>Total</b>	<b>25</b>	<b>17</b>	<b>90</b>	<b>280</b>	<b>80</b>	<b>450</b>

## Semester VI

Code & Courses	Course Title	Hours per week	Credit	Internal/ OMR	Theory	Practical	Total
TFP6 B 14	Multi-cam Production	6	3	20	50	30	100
TFP6 B 15	Final Production Exercise- Documentary		3	20	Viva Voce 30	Production 50	100
TFP6 B 16	Final Production		3	20	Viva Voce 30	Production 50	100



	Exercise-II Short film						
TFP6 B 17	Internship (One Month)		3	20		130	100
	<b>Total</b>	<b>25</b>	<b>12</b>	<b>80</b>	<b>110</b>	<b>260</b>	<b>450</b>

Total Number of courses	-	36
Total credits	-	120
Common courses	-	10 (38 credits)
Core courses	-	18 (57 credits)
Complementary courses	-	7 (21 credits)
Open course	-	1 (4 credits)

## **DETAILED SYLLABUS** **SEMESTER I**

### **TFP1 B 01 - INTRODUCTION TO VISUAL MEDIA**

#### 1. COURSE DETAILS

##### MODULE I: VISUAL COMMUNICATION

Fundamental principles of visual communication, visual communication and visual culture.

##### MODULE II: VISUAL LANGUAGE & VISUAL LITERACY

Development of visual media communication, visual language, reading pictures, lights, shade and color in communication, expressions, costumes, symbols and signs of body language, language of pictures and graphics, physiological function of visual communication.

##### MODULE III: TYPES OF VISUAL MEDIA

Folk and performing art forms, theatre, drawing, painting, photography, film and television, new media and multimedia products.

##### MODULE IV: VISUAL ELEMENTS

Line, plane, shape, form, pattern, text gradation, colour, symmetry, order, balance, unity, contrast, mass and proportion, spatial relationships, compositions in 2 and 3 dimensional space, visual communication aesthetics, the structure and appearance.

##### MODULE V: FUNDAMENTALS OF FILM AND TELEVISION STUDIES

Sensual and perceptual theories of visual communication, what the brain sees, colour, form, depth and movement, viewers' meaning making process, perception, visual thinking/visualization, practice of looking, images, power and politics.

## 2. READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>Seeing is Believing: An Introduction to Visual Communication</i>	Arthur Asa Berger	New York, Mary Field, 1998
2	<i>Visual Elements of Art and Design</i>	Frederic Palmer	Longman, 1989
3	<i>Visual Communication</i>	Arun Bhatia	New Delhi, Rajat Publications, 2005
4	<i>Visual Communications: From Theory to Practice</i>	Jonathan Baldwin and Lucienne Roberts	AVA Publishing, 2006

## TFP1 B 02 - INTRODUCTION TO DIGITAL PHOTOGRAPHY

### 1. COURSE DETAILS

#### MODULE I: BASICS OF DIGITAL PHOTOGRAPHY

What is photography; difference between still and movie; purpose of photography; different categories of photography (travel, commercial, wedding, documentation, hobby, family album, tour, landscape, profile etc); qualities and qualifications of a photographer. difference between analogue and digital photography.

#### MODULE II: THE CAMERA

Expression through photographic image, brief history of the development of still cameras from camera obscura to the modern digital camera, types of cameras and focusing methods, exposure controls, shutter speed and aperture, different types of lenses, depth of field, filters, basics of colour and digital photography,

#### MODULE III: HANDLING THE CAMERA AND THE VARIOUS TYPES OF CAMERAS

Holding the camera; using tripods and monopods; tricks and tips; white balance; shiTf; bracketing; choosing; colour temperature; white balance preset; light; shutter speed; aperture; ISO, ASA, DIN; the relationship between light, shutter speed, aperture and ISO; point and shoot; presumer; SLR, built-in-digital and digital backs.

#### MODULE IV: UNDERSTANDING OF LIGHT, SHUTTER SPEED, APERTURE & ISO

Fundamentals of Light, Available light; artificial light; hard and soft light; definition of subject detail and shape; choosing the right colour; moving camera and subject; high shutter speed and low shutter speed; frozen picture; movement in picture; control of lighting conditions; colour difference in relation to shutter speed; shallow depth of field and increased depth of field; varying ISO for getting more depth; speed and light.

## 2. READING LIST

Sl.No	Title	Author	Publisher & Year
1	<i>Basic Photography</i>	Michael Longford	London, Focal Press, 2005
2	<i>Digital Camera Technique</i>	Jon Tarrant	Focal Press, 2002
3	<i>A World History of Photography</i>	Naomi Rosenblum	New York, Abbeville, 1964

## TFP1 C 01 - TV AND FILM APPRECIATION

### MODULE I: MAJOR TV PRODUCTION FORMATS

TV documentaries, soap operas, TV serials, news and magazine productions, reality shows, chat shows, quiz productions, other competition productions, sports productions, sting and reverse sting operations, educational and cultural productions, live public information productions.

### MODULE II EVOLUTION OF CINEMA

Origin of cinema and its development into a distinctive visual narrative art form; brief description of the major landmarks in the history of cinema from Lumiere brothers' actuality shots to the present digital trends; film as an art, industry and political propagandist.

### MODULE III: LANGUAGE OF CINEMA

Elements of visual composition; visual space; balance; contrast; depth of field; mis-en-scene; shot, scene and sequence; image sizes; camera and subject movements; camera angles; creative use of light and colour; sound effects, ambient sounds, music and dialogue delivery. The principles of editing and its functions; evolution of montage theory.

### MODULE IV: MAJOR FILM MOVEMENTS

German expressionism; Italian neo-realism; French New Wave; The Westerns and Hollywood cinema; Nationalism and Cinema, Great masters from Japan, China, Korea, Sweden, Africa, Latin America, Spain, Greece, Iran and Sri Lanka.

#### MODULE V: INDIAN CINEMA AND MALAYALAM CINEMA

Brief history; great masters of Indian cinema – Satyajit Ray, Mrinal Sen, Ritwik Ghatak, Shyam Benegal, G. Aravindan, Adoor Gopalakrishnan, Mani Kaul, Balachandar & Girish Kasaravally; popular and middle cinema; film society movement. Brief history of Malayalam cinema, adaptation of Malayalam literary works.

#### 2. READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>Beginning Film Studies</i>	Andrew Dixx	Viva, New Delhi, 2005
2	<i>A Short History of the Movies</i>	Gerald Mast	OUP, Oxford, 1985
5	<i>Cinema Studies: Key Concepts</i>	Susan Hayward	Routledge, London, 2005

### TFP1 C 02 - INTRODUCTION TO MASS MEDIA

#### MODULE I: EVOLUTION AND GROWTH OF MASS MEDIA

A brief account of how the media of mass communication originated in various parts of the world; major milestones in the development mass media, with particular reference to India.

#### MODULE II: INTRODUCTION TO MASS COMMUNICATION

Nature and characteristics of print media, radio, television, cinema, internet and social media; functions of mass media; agenda setting of the media; cheque book journalism; paid journalism; sting operation; planted story; advertorial; undercover journalism; precision journalism; advocacy journalism; intimate journalism; infotainment; embedded journalism.

#### MODULE III: PROFESSIONAL ORGANIZATIONS OF MEDIA

Brief introduction to major international, national and regional organizations and institutions of media :World Association of Newspapers, Sigma Delta Chi, International Press Institute, International Association for Mass Communication Research [IAMCR], Asian Broadcasting Union, Press Council of India, Press Institute of India, Registrar of Newspapers in India, Audit Bureau of Circulation, Advertising Standards Council of India, Public Relations Council of India, Central Board of Film Certification, National Film Archive of India, Federation of Film Societies in India, Advertising Agencies' Association of India, Indian Newspaper Society, Film and Television Institute of India, Indian Institute of Mass Communication etc.

## MODULE VI MEDIA AND SOCIETY

Social responsibilities of the journalists and the media; journalistic code of ethics; media's impact on society; citizen journalism.

### 2. READING LIST

Sl.No	Title	Author	Publisher & Year
1	Mass Communication: Principles and Concepts	Seema Hasan	New Delhi, CBS Publishers, 2010
2	Growth and Development of Mass Communication in India	J.V.Vilaniam	New Delhi, National Book Trust, 2003
3	India's Communication Revolution: From Bullock Carts to Cybermarts	Arvind Singhal & E.M. Rogers	New Delhi, Sage, 2010

## SEMESTER II

### TFP2 B 03 - ADVANCED DIGITAL PHOTOGRAPHY

#### COURSE DETAILS

#### MODULE I: DIFFERENT TYPES OF SHOOTING MODES AND MENU OPTIONS

Programmable modes; preset modes; special modes; setting camera menu; easy accessing switches;

in-camera picture editing (D-lighting, crop, retouching). Light Design for Photography, Lighting for Indoors,

## MODULE II: COMPOSITION

Different types of composition; rules of composition; colour harmony; focal length; selection of lenses (zoom, wide angle zoom, tele zoom and fixed lenses); metering systems, measuring falling light and reflecting light; auto focusing; manual focusing.

## MODULE III: INTRODUCTION TO DIGITAL IMAGE EDITING

Introduction to Adobe Photoshop; basic image editing tools, basic image manipulations, Portraits, news photographs, lighting for still life, lighting for table-top, tricky lighting for special effects, macro and micro photography, use of different focal length of lenses for landscape shooting, architectural photography etc.

### 2. READING LIST

Sl.No	Title	Author	Publisher & Year
1	<i>Advanced Photography</i>	Michael Longford	London, Focal Press, 2008

2 *Light Science and Magic: An Introduction to Photographic Lighting* [HYPERLINK](#)

"[http://www.amazon.com/s/ref=ntt\\_athr\\_dp\\_sr\\_1?\\_encoding=UTF8&field-author=Fil Hunter&search-alias=books&sort=relevancerank](http://www.amazon.com/s/ref=ntt_athr_dp_sr_1?_encoding=UTF8&field-author=Fil Hunter&search-alias=books&sort=relevancerank)" [Fil Hunter](#), [HYPERLINK](#)

"[http://www.amazon.com/s/ref=ntt\\_athr\\_dp\\_sr\\_2?\\_encoding=UTF8&field-author=Steven Biver&search-alias=books&sort=relevancerank](http://www.amazon.com/s/ref=ntt_athr_dp_sr_2?_encoding=UTF8&field-author=Steven Biver&search-alias=books&sort=relevancerank)" [Steven Biver](#) and

[HYPERLINK](#) "[http://www.amazon.com/s/ref=ntt\\_athr\\_dp\\_sr\\_3?](http://www.amazon.com/s/ref=ntt_athr_dp_sr_3?_encoding=UTF8&field-author=Paul Fuqua&search-alias=books&sort=relevancerank)

[\\_encoding=UTF8&field-author=Paul Fuqua&search-alias=books&sort=relevancerank](#)" [Paul Fuqua](#)

Focal Press, 2002			
3	<i>Lights, Camera, Capture: Creative Lighting Techniques for Digital Photographers</i>	Naomi Rosenblum	Wiley Publishing, Inc. 2010

## TFP2 B 04 - INTRODUCTION TO CINEMATOGRAPHY

### COURSE DETAILS

#### MODULE I: BASICS OF CINEMATOGRAPHY

Elements of composition, image size, camera and subject movements, creative use of light and colour, 5 C's of cinematography (camera angles, continuity, cutting, close - ups & composition)

#### MODULE II: LIGHTING SOURCES

Ambient/natural light, hard and soft lights, light fixtures and reflectors, indoor lights, three - point and four - point lighting, functions of lighting

#### MODULE III: VIDEOGRAPHY

Principles of videography, video recording systems, colour coding systems, TV broadcast systems, difference between studio cameras and camcorders, types of video cameras, video recording formats, camera operations, single camera and multi camera shoots

### READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>The 5 C's of Cinematography</i>	Joseph V. Mascelli	Los Angeles, Silman – James Press, 1965
2	<i>Television Production</i>	Gerald Mallersan	London, Focal Press, 1999
3	<i>Basics of Video Lighting</i>	Des Lyver & Graham Swainson	London, Focal Press, 1995

## TFP2 C 03 - INTRODUCTION TO SOUND DESIGN

### COURSE DETAILS

#### MODULE I:

Perception of sound, hearing sensitivity, frequency, range-sound wave length-measuring sound-basic setup of recording system-analog/digital cables, connectors, analogue to digital conversion.

#### MODULE II:

Microphone types-unidirectional, bidirectional, omni directional, cardioids-direction and pickup pattern, noise, choosing the right mike, technique-sound reproduction devices, input devices, various sound file extensions.

#### MODULE III:

Location sound recording, [HYPERLINK \l "TOC-Separate-Audio-vs-In-Camera-Audio"Separate Audio vs In Camera Audio](#), [HYPERLINK \l "TOC-Leads-and-Adapters"Leads and Adapters](#), [HYPERLINK \l "TOC-Microphone-Accessories"Microphone Accessories](#), [HYPERLINK \l "TOC-Lavelier-Tie-Clip-Placement"Lavelier/Tie Clip Placement](#), [HYPERLINK \l "TOC-Boom-Mic-Placement"Boom Mic Placement](#), [HYPERLINK \l "TOC-Recording-Gigs-Amplified-Performances"Recording Gigs & Amplified Performances](#), [HYPERLINK \l "TOC-Wildtrack-Roomtone"Wild track & Room tone](#), [HYPERLINK \l "TOC-Syncing-Audio"Syncing Audio](#).

## READING LIST

Sl.No	Title	Author	Publisher & Year
1	<i>The Theory of Sound</i>	John Strutt & Baron Williams	Rayleigh, 1996
2	<i>Sound and Recording: An Introduction</i>	Francis Rumsay and Tim Mick	Oxford, Focal Press
3	<i>Audio and Video Systems</i>	R G Gupta	New Delhi, Tata McGraw Hill, 2003

### TFP2 C 04 - CITIZEN JOURNALISM

## COURSE DETAILS

### MODULE I: SOCIAL MEDIA AND ONLINE JOURNALISM

Brief history of internet, a survey of social media networks in the world, characteristics of social media, critical analysis of the contents in selected social media sites, characteristics of online journalism-immediacy, interactivity and universality.

### MODULE II: BASICS OF NEWS WRITING AND EDITING

What is news, elements of news, structure of a news story, lead writing, writing news for newspaper and internet.

### MODULE III: DESIGNING BLOG SITES AND UPLOADING CONTENT

Creating blog sites and uploading news stories, photos and video.

### MODULE IV: NEWS WRITING ON THE WEB

Characteristics of journalistic writing on the web (conciseness, scan ability, objectivity, ToC section summaries, bullets, numbered lists, keywords, additional headlines, shorter paragraphs, summary decks, pull quotes/callouts, story shell style, side bars, info boxes, slide shows, photo gallery etc), screen-chunk and scroll-page formats, writing news stories, features and letter to the editor for print media, writing and uploading exercises.

## READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>Understanding New</i>	Eugenia Siapera	Sage, London, 2012



	<i>Media</i>		
2	<i>Producing Online News</i>	Ryan Thornburg	Sage, London, 2011
3	<i>Journalism Online</i>	M. Ward	Focal Press, Boston, 2002
4	<i>Journalism and the New Media</i>	J.V. Pavlik	Columbia University Press, New York, 2001

## **SEMESTER III**

### **TFP3 B 05 - FUNDAMENTALS OF TV AND FILM PRODUCTION**

#### **COURSE DETAILS**

##### **MODULE I**

Conceiving the idea; theme and story, screenplay, dialogue; script development, short division, identification of recording/shooting medium (film/video), financing, casting and major staffing (production crew), location scouting.

##### **MODULE II**

Budgeting; choosing the right equipment, schedule and location planning; audition for actors/actresses, casting and scheduling; role of production crew – director, assistant director, producer, production controller, cinematographer/videographer; camera assistant(s), property and wardrobe identification and preparation, identification of make-up requirements, special effects identification and preparation, production schedule, set construction, script locking, script read-through with cast.

##### **MODULE III**

From script to story board; objectives and structure of story board; story board styles; story board exercises. shot division of script; shot types – extreme long shots (ELS); long shots (LS); medium long shots (MLS); medium close-up (MCU); big close-up (BCU); extreme close-up(ECU); low angle shots; high angle shots; extreme wide shot, camera lighting accessories, exterior and interior photography, conventional lighting, special effects lighting, spot audio, location sound ambience,

“point of no return”, pick-up shots, review before pack-up.

#### MODULE IV

The art of writing for films; fundamentals of screen writing; script formats; stages of script and screenplay – idea, research, treatment, draft script, revision of script; scripts for film/TV fiction and non-fiction, educational documentaries, docudramas and advertisements, script and story board.

#### READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>Script Analysis for Actors, Directors, and Designers, 3<sup>rd</sup> edition</i>	James Thomas	Focal Press, 1992
2	<i>Producing and Directing the Short Film and Video</i>	Peter W. Rea & David K. Irving	Focal Press, 2001
3	<i>Video Production Handbook</i>	Gerald Millerson	New Delhi, Focal Press, 1992
4	<i>Digital Film Making for Beginners: A Practical Guide to Video Production</i>	Michael K. Hughes	Mc Graw-Hill Professional, 2012

### TFP3 B 06 - ADVANCED SOUND DESIGN

#### COURSE DETAILS

##### MODULE I:

Audio studio fundamentals: introduction to Pro Tools, installing Pro Tools and the textbooks, DVD contents, the Pro Tools interface, signal flow, gain stages, I/O setup, types of tracks, creating a new session in Pro Tools, keyboard shortcuts.

##### MODULE II:

Pro Tools recording techniques: setting recording levels, sample rate and bit depth, sound wave fundamentals, deeper into sampling, sampling and anti-aliasing, quantizing and coding, hard drive space requirements, disk allocation, session parameters, buffer settings and latency times, the basics of microphones and microphone techniques, Pro Tools preferences, importing audio and session data, keyboard shortcuts, assignment: the ultimate recording.

##### MODULE III:

Recording: busses, playlists, use of sound fx, dialogue, music. equalization. balancing of levels-panning, mixing, creative use of sound track, the art of producing and recording Your Own Music, memory locations and markers, window configurations and arrangements, using inserts, the basics

of effects loops, headphones and headphone mixers.

#### READING LIST

Sl.No	Title	Author	Publisher & Year
1	Pro Tools for Music Production: Recording, Editing	Collins Mike	Academic P, 2009
2	Audio Post Production in Video and Film	Tim Amyes	Boston, Focal Press, 1998
3	Pro Tools for Video, Film and Multimedia	Ashley Shepherd	2008

### **TFP3 B 07 - VISUAL EDITING**

#### COURSE DETAILS

##### MODULE I Basics of Visual Editing

Fundamentals of aesthetics of editing; Time and space in editing; Rhythm, movement and cadence; Continuity; The soviet school, Vertov, Eisenstein, Pudovkin; The French New wave; Approaches to Editing in Hitchcock; Buneil; Bresson; Revoir;

##### MODULE II Editing Styles

Linear and Non-Linear Editing, Recording in analog and Digital mode; Editing in Digital era;

Standardization in formats and aspect ratio in Television; Action cutting; Sequence cutting; Parallel cutting; Editing styles in advertising; Editing dramatic scenes; Dramatic continuity;

#### MODULE III Editing software

Introduction to non-linear editing equipments and software; Adobe premiere, AVID, Final cut pro; Timing; Manipulation of time through continuity; Structuring a scene; structuring a program;

#### MODULE IV Audio in Visual Editing

Audio tracks; Mixing audio tracks; Editing and organizing audio effects; monitoring and adjusting audio levels; Setting key frames to change volume; Usage of an audio mixer; Recording a narrative track.

#### READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>Video Editing Post Production</i>	James R. Caruso & Maris E. Arthur	Prentice Hall, New Jersey, 1992
2	<i>Nonlinear Editing Media Manual</i>	Patrick Morris	Focal Press, London, 1999

3 *The Technique of Film And Video Editing: History, Theory, And Practice* HYPERLINK "<http://www.google.co.in/search?tbo=p&tbm=bks&q=inauthor:Ken Dancyger>

Focal Press			
4	<i>Producing videos: A complete guide</i>	<i>Martha Mollison</i>	<i>Viva Books</i>

### TFP3 C 05 - NEWS READING AND COMPEERING

#### COURSE DETAILS

##### MODULE I

Basics of human communication - verbal and non - verbal communication, body language, tactile communication, proxemics, articulation of message (both oral and written), channels of communication, channel noise and semantic noise, source credibility, feedback, frame of reference of senders and receivers of messages.

##### MODULE II

Practical training in voice modulation, diction and sight reading

### MODULE III

Effective verbal communication - quality of voice, good pronunciation, modulation, clarity and uniqueness of speech delivery, skills in the use of language

### MODULE IV

Expressive use of body postures, facial expressions and movements - sense of pace, timing and style

### MODULE V

Nurturing the acting talent, imagination, improvisation, empathy, emotion and emotional memory, retentive memory & sensory memory - practicals on acting for the camera & scene study

### READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>Presenting for TV and Video</i>	Joanne Zorian - Lynn	A & C Black, London, 2001
2	<i>Visual Journalism</i>	Christopher R. Harris & Paul Martin Lester	Allyn and Bacon, Boston, 2002
3	<i>Presenting for TV and Radio: An Insider's Guide</i>	Janet Trewin	Focal Press

## TFP3 C 06 - INTRODUCTION TO MULTIMEDIA

### COURSE DETAILS

#### MODULE I

Definition of multimedia, multimedia systems; multimedia elements, multimedia applications, multimedia system architecture, evolving systems of multimedia, digital media and hyper media.

#### MODULE II

Multimedia file formats, standards, communication protocols, conversions, data compression and decompression, types and methods of compression and decompression, multimedia I/O

technologies.

### MODULE III

Image authoring and editing tools, image file formats, JPEG, TIFF, GIF, PNG, layers, RGB, CMYK; contrast, brightness, hue, slicing, contrast ratio, aspect ratio. gray scale, filters, blending tools, image enhancing, designing technique.

### MODULE IV

Introduction to 2D animation, definition of 2D, characteristics of 2D, authoring tools for 2D animation, SWF, FLA, FLV, streaming media, key frame animation, shape animation; path animation, action script, use of action script in animation, integrating audio with animation.

### READING LIST

Sl.No	Title	Author	Publisher & Year
1	<i>Multimedia Communication Systems</i>	Rao etal	New Delhi, Prentice – Hall India, 2001
2	<i>Multimedia: An Introduction</i>	John Villamil & Louis Molina	New Jersey, Prentice – Hall India, 2002
3	<i>Dictionary of Multimedia and Internet Applications</i>	Francis Botto	New York, John Wiley & Sons, 1999
4	<i>Dream Weaver MX 2004 Bible</i>	Lowery	2004
5	<i>Flash MX 2004</i>	Thyagarajan	2004
6	<i>Designing Visual Interfaces &amp; Communication Oriented Technologies</i>	Kevin Mullet & Darrel Sano	New Jersey, Prentice – Hall, 2001

## SEMESTER IV

## TFP4 B 08 - CREATIVE WRITING FOR TV AND FILM

### COURSE DETAILS

#### MODULE I

creative skills, creativity factors, imagination, and visualization, ability to create, information and creativity, creative thinking, clarity and precision, coherence and logical sequence in writing, The nature and role of intuition. Universalizing the personal experience. Importance of research. Adaptation from literary works, the elements of visual story telling.

#### MODULE II

The Elements of Scriptwriting: Action, Character, Setting, Theme, Structure. structure, clarity, coherence, flow of ideas: stages of scripting ideas: proposal, treatment, script development, revision of the script.

#### MODULE III

Choosing the genre: Event/, Drama, Action Adventure, Suspense thriller, Romance, Comedy, Crime/Detective Mystery, Road Movie, Film noir, etc. Logistics: Form, Format, Software, Text, Dialogue, Parentheticals, Plots, exposition, storyline, themes, character, conflict setting, developing characters, character casting, dialogues, storyboard, point of view, setting and pacing, lyrics, music.

#### MODULE IV

Writing for operas –short films, fiction. Docu-fiction. dramas, cinema script, music albums.

### 2. READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>Writing, Directing and Producing Documentary Films and Videos</i>	Alan Rosenthal	Southern Illinois, University Press, 1990
2	Screenplay: The Foundations of Screenwriting	Syd Field	Ebury Press 2003
3	<i>Screen Writing : Teach Yours Selves</i>	Reymond G.Frensham	Modder and Stoughton. 1997

## TFP4 B 09 - ADVANCED VISUAL EDITING

### COURSE DETAILS

#### MODULE I EDITING WITH FINAL CUT PRO

Editing with FCP, Fundamentals of video formats; Video format compatibility; Audio format compatibility; Starting; Post Production; Raw source footage; Role of special effects; Audio design; Color correction; Keeping track of footages.

#### MODULE II BEGINNING A PROJECT

Project; Media files, Clips and sequences; FCP interfaces; Key board short cuts and short cut menus; Time code; Split Edits; Working with Multi-clips; Performing Slip, Slide, Ripple, and Roll Edits; Trimming Clips; Adding Transitions; Refining Transitions Using the Transition Editor; Sequence-to-Sequence Editing; Matching Frames and Play head Synchronization; Working with Timecode.

#### MODULE III EDITING VIDEO WITH AUDIO

Mixing Audio in the Timeline and Viewer; Using the Voice Over Tool; Using Audio Filters; Exporting Audio for Mixing in Other Applications; Working with Soundtrack Pro; Using Video Filters; Installing and Managing Video Effects; Video Filters Available in Final Cut Pro; Changing Motion Parameters; Adjusting Parameters for Keyframed Effects; Reusing Effect and Motion Parameters; Changing Clip Speed; Working with Freeze Frames and Still Images; Compositing and Layering; Keying, Mattes, and Masks; Using Generator Clips; Using the Smooth Cam Filter; Creating Titles; Working with Motion; Working with Master Templates; Measuring and Setting Video Levels.

#### MODULE IV ADVANCED EDITING TECHNIQUES

Color Correction; Color Correction Features; Color Correction Filters; Color Correction Examples; RT Extreme; Rendering and Video Processing; Mixed-Format Sequences; Backing Up and Restoring Projects; Elements of a Final Cut Pro Project; Offline and Online Editing; Reconnecting Clips and Offline Media; Overview of the Media Manager; Diagnostic Tools for Clips; Printing to Video and Output from the Timeline; Compressor with Final Cut Pro; Exporting Still Images and Image Sequences; Capture Settings and Presets; Device Control Settings and Presets; Sequence Settings and Presets.

#### READING LIST

Sl.No	Title	Author	Publisher & Year
1	<i>Final cut studio on the spot</i>	<i>Richard Harrington Abba Shapiro Robbie Carman</i>	<i>Focal pours</i>



2	<i>Producing Videos: A complete guide</i>	<i>Martha mollison</i>	<i>Viva Books</i>
3	<i>Edit Well: Final Cut Studio for the Pros</i>	<i>Larry jordan</i>	<i>Focal pours; 2008</i>

## TFP4 C 07 - BEHIND AND BEFORE THE CAMERA

### COURSE DETAILS

#### MODULE I

Facing the Camera, body language, voice culture, diction and language, voice modulation, gestures, articulation, sense memory, facial expression, posture, dubbing, acting and camera facing exercises

#### MODULE II

Pre-production, idea treatment, script, storyboard, schedule, budget, crew.location, art direction. casting and rehearsals

#### MODULE III

Production planning, duties and responsibilities of producer/ director, production techniques, budget, proposal, treatment, planning shoot, crew fixing, different stages of production, preproduction, production and post-production, persons involved in production

#### MODULE IV

Floor plan, floor manager, cues of floor manager, floor plan and coordination, set designs, props etc.,post production, dubbing editing and final output.

### 2. READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>Television: Critical Methods and Applications</i>	Jeremy G. Butler	Routledge 2011
2	<i>Video Production Handbook</i>	Gerald Millerson & Jim Ovens	Focal Press,2004
3	<i>Producing for TV and Video</i>	Catherine Kellison	Focal Press,1999
4	<i>The Art of Film Acting, A Guide for Actors &amp;Directors</i>	Ivan Cury	Focal Press,2010

## TFP4 C 08 - COMPUTER GRAPHICS (MEDIA DESIGN)

### COURSE DETAILS

#### MODULE I

Features and application of photo editing software; image sizes and resolutions; creating new images; placing images; file browser; tool selections; colour models and modes; adjusting colour display for cross platform variations; working with layers; features of layer masks and clipping path; blending modes; adjustment layers; 3D editor.

#### MODULE II

Features and applications of illustrator; vector and raster images: resolution in images: illustrator environment; documents; working with colours.

#### MODULE III

Features and applications of drawing software; interface and toolbox; common tasks; creating basic shapes: reshaping objects; applying colour fills and outlines; text tools; text formatting; embedding objects into text; text wraps; text object links.

#### MODULE IV

Applying effects – distortion effects, contour effects, transparency and lens effects; depth effects; working with bitmaps; editing and applying bitmaps.

### READING LIST

Sl.No	Title	Author	Publisher & Year
1	<i>The Graphic Communication</i>	Russell N. Barid	Holt, Rinehart and Winston, Canada, 1987
2	<i>Design and Aesthetics</i>	Jerry Palmer & MacDodson	Routledge, London, 1995
3	<i>Design Methods</i>	John Christopher Jones	Wiley, 1992

## **SEMESTER V**

### **TFP5 B 10 - NEWS REPORTING AND EDITING**

#### **COURSE DETAILS**

##### **MODULE I WHAT IS NEWS**

Elements of news, functions of news; news determinants, definitions of news in the age of media convergence. Features, types of features, articles, Editorials, interviews profiles columns.

##### **MODULE II STRUCTURE OF A NEW STORY**

Inverted pyramid and other narrative styles (like hour glass and nut graph); lead writing; various kinds of lead writing; readability factors, news writing exercises in the class and outside.

##### **MODULE III NEWS GATHERING**

Cultivating sources-interviews, press conferences, beat reporting, accident and disaster reporting, crime and legal reporting, election reporting, sports reporting, business reporting, investigative and interpretative reporting. National and international news agencies, sting operations

##### **MODULE IV FUNDAMENTALS OF COPY EDITING**

Fundamentals of news editing, functions of editing, editorial hierarchy in electronic media. Rewriting techniques; space saving techniques; readability formula; style sheet; copy reading and proof reading symbols; headline writing; various types of headlines; desktop publishing kinds of typefaces (classifications and style); print and edit software.

##### **MODULE V NEWSPAPER LAYOUT AND DESIGN**

Principles and systems of design; traditional and modern systems of page make up (modular and grid make up, formal and symmetrical balance, informal and asymmetrical balance, circus make up); make up of different pages and pullouts; modern concepts of page make up and newspaper design; use of page make up and design software; picture editing; cutline and caption; info graphics; bumpers; info boxes; timeline and fast-fact-boxes.

#### **READING LIST**

Sl. No	Title	Author	Publisher & Year
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1	<i>Reporting for the Media</i>	Fred Fedler, John.B. Bender, Lucinda Davenport & Michael W. Drager	OUP, New York, (2001)
2	<i>Writing for the Mass Media,</i>	James Glen Stovall	Pearson Education, New Delhi, (2008)
3	<i>Print Journalism; A Critical Introduction</i>	Richard Keeble	Routledge, London, 2005
4	Essentials and Practicals of Journalism	Vir Bala Aggarval	Concept Publishing New Delhi

## **TFP5 B 11 - ADVERTISING AND PUBLICITY MEDIA**

### COURSE DETAILS

#### MODULE I

Advertising, definitions, functions, types of advertising, ad agencies, world famous advertising agencies, marketing, marketing mix, media mix, social and ethical issues

#### MODULE II

Online advertising, web banner ad, expanded ad, polite ad, wallpaper ad, trick banner, pop up, pop under, video ad, map ad, mobile ad, interstitial ad, contextual advertising.

#### MODULE III

Outdoor publicity, point of purchase ads, hoardings, banner, wall posters, flex, sky writing, balloon ads, illuminated hoardings.

#### MODULE IV

New trends in advertising, environmental conscious ads, talking babies, interactive tablet advertising, animated ads, cartoon ads, Episodes, viral videos, convergent advertising, cultural icons, cultural jamming, universal advertising, creative ads

#### MODULE V

Writing & creating advertising for TV & new media

#### READING LIST

Sl. No	Title	Author	Publisher & Year
1	Advertising Principles	William D Well	Pearson – 2007

	and Practice		
2	Outdoor Advertising, General Books		American Marketing,2010
3	Fundamentals of Advertising Theory and Practice	S.A.Chunawalla, K.C.Sethia.	

## **TFP5 B 12 - INTRODUCTION TO NEW MEDIA**

### **COURSE DETAILS**

#### **MODULE I INTRODUCTION TO INTERNET JOURNALISM**

Internet as a medium of communication, history of internet, characteristics of online journalism (immediacy, interactivity and universality), difference between websites and portals, Blogs, podcasts, search engines, online sites of leading media organizations/web servers/administrators, internet service providers

#### **MODULE II ONLINE REPORTING**

Language and style of on – line journalism, tools for news gathering, floating pyramids in cyberspace, screen – chunk and scroll – page formats, characteristics of journalistic writing on the web (conciseness, scannability, objectivity, TOC, section summaries, bullets, numbered lists, keywords, additional headlines, shorter paragraphs, summary decks, pull quotes/callouts, story shell style, side bars, infoboxes, slide show, photo gallery, etc)

#### **MODULE IV WEB DESIGN**

HTML/XML, hypertext, links, finding information on the Web, directories and search engines Linear and non–linear presentations, integration of design, graphics and visual computing, picture editing software, page design tools, typography and colour

#### **MODULE VII CYBER TECHNOLOGY TRENDS**

An overview of current trends in information technology, the ICE concept, digital convergence.

## READING LIST

Sl. No	Title	Author	Publisher & Year
1	The Online Journalist	Reddick, Randy Elliot King	Harcourt College Publishers, New York, 1997
2	Writing for the Internet	Jane Dorner	OUP, New York, 2002
3	Dictionary of Multimedia and Internet Applications	Francis Botto	John Wiley & Sons, New York, 1999
4	Broadcasting, Cable, The Internet and Beyond: An Introduction to Modern Electronic Media	Domnick, Barry & Fritz	Surjeet Publication, New Delhi, 2004

### **TFP5 B 13 - PRODUCTION EXERCISE**

#### COURSE DETAILS

A short film or documentary of 5 minutes duration.

### **TFP5 D 01 – (OPEN COURSE)**

## **SEMESTER VI**

### **TFP6 B 14 - MULTICAM PRODUCTION**

#### COURSE DETAILS

##### MODULE I

Production techniques, planning and management of live shows, single and multi, camera productions, camera controls unit, mounting equipments, preview monitors, switcher, line monitor, VTR, optical disc, hard drives

##### MODULE II

Microphones, audio mixer, console, audio monitor, sound recording and play back devices.

##### MODULE III

Lighting in studio, 3point lighting, lighting for an event, studio lighting instruments, lighting control

devices

#### MODULE IV

Switching or instantaneous editing, multi-function switcher, basic switcher operations, studio floor, treatments, properties, set backgrounds, platforms.

#### MODULE V

Covering events, location sketch and remote set ups, OB vans, camera lighting, audio, intercommunication, signal transmission. Multi-camera production practicals.

#### 2. READING LIST

Sl. No	Title	Author	Publisher & Year
1	<i>Television: Critical Methods and Applications</i>		Blue print London,1995
2	<i>Video Production Handbook</i>	Gerald Millerson & Jim Ovens	Focal Press,2004
3	<i>Producing for TV and Video</i>	Catherine Kellison	Focal Press,1999
4	<i>Television Production</i>	Jim Ovens	Focal press,2012
5	<i>Studio Television production and Directing</i>	Andrew .H.Utterback	Focal press,2012

#### TFP6 B 15 - FINAL PRODUCTION EXERCISE – I

#### COURSE DETAILS

##### **Degree Documentary**

Production of a self-contained theme-based documentary (15-20 minutes) by each student under the supervision of the concerned faculty member. The formal procedures of producing a documentary is to be maintained and recorded in the production.

#### TFP6 B 16 - FINAL PRODUCTION EXERCISE – II

## COURSE DETAILS

### Degree Short Film

Production of a self-contained fiction-based short film (10-15 minutes) by each student under the supervision of the concerned faculty member. The formal procedures of producing a short film is to be maintained and recorded in the production.

The films should be submitted before the deadline. Both the works will be evaluated by an examination board, appointed by the University and the evaluation process includes viva voce.

### TFP6 B 17 - INTERNSHIP (ONE MONTH)

## COURSE DETAILS

Each student is required to undergo ONE month internship in an accredited media organizations selected by the institution in India or abroad.

At the end of the internship the student is required to prepare and submit a report in the prescribed format, along with certificate of performance of his/her supervisor in the organization, proof of work done and diary of events during the internship period. The report will be forwarded to the University for evaluation by a board of examiners, appointed by the University which carries a maximum mark of 100. Internal mark is to be awarded by the Head of the organization where the student completes his internship. If any student fails to do internship his/her result will be withheld until the internship requirement is met within 12 months from the completion of the course.

### Pattern of question papers for Courses with 80 Marks

Part	Sl Nos.	Nature of Questions	No. of Questions	Questions to be Answered	Marks	Total Marks
A	01 to 10	Short Answer	10	10	1	10
B	11 to 17	Short Notes	7	5	4	20
C	18 to 24	Paragraph	7	5	4	20
D	25 to 27	Essay	3	2	15	30
<b>Total</b>		<b>27</b>	<b>22</b>		<b>80</b>	



**Pattern of question papers for Courses with 50 Marks**

<b>Part</b>	<b>Sl Nos.</b>	<b>Nature of Questions</b>	<b>No. of Questions</b>	<b>Questions to be Answered</b>	<b>Marks</b>	<b>Total Marks</b>
<b>A</b>	01 to 10	Short Answer	10	10	1	10
<b>B</b>	11 to 17	Paragraph	7	5	4	20
<b>C</b>	18 to 20	Essay	3	2	10	20
<b>Total</b>		<b>20</b>	<b>17</b>		<b>50</b>	

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