



**UNIVERSITY OF CALICUT  
G & A - IV - B**

No. 20980/GA - IV - B3/2015/Admn

Calicut University.P.O

Dated: 27.03.2025

From

The Registrar

To

The Principal,  
Sacred Heart College,Chalakkudy

Madam/Sir

Sub:- The scheme and syllabus of the Vocational minor course in Journalism and Mass Communication Programme -resolution of the Board of Studies in Multimedia - Information forwarding of -reg.

Ref:- 1.Your letter dated 20.02.2025

2.Email from the Chairperson,Board of Studies in Journalism UG dated 14.03.2025

3.Orders of Vice Chancellor in the file of even No. dated 24.03.2025

With reference to the above, it is hereby informed that the Board of Studies in Journalism UG has resolved to approve the scheme and syllabus of the Vocational minor course in Journalism and Mass Communication (FYUGP) programme, w.e.f 2024 admission, submitted by the Sacred Heart College (Autonomous), Chalakkudy

The above resolution of the Board of Studies in Journalism UG has been approved by the Vice Chancellor .The matter is forwarded herewith for information and further necessary action.

Yours faithfully

**Ajayakumar T.K**  
Assistant Registrar  
(For The Registrar)



**SACRED HEART COLLEGE  
(AUTONOMOUS),  
CHALAKUDY**

**(MINOR - B COURSE : JOURNALISM)**

**SYLLABUS, SCHEME &  
MODEL QUESTION PAPER**

**w.e.f. 2024 admission onwards**

**(SHFYUGP Regulations 2024)**

## **PROGRAMME OUTCOMES (PO):**

At the end of the graduate programme at Sacred Heart College (Autonomous), a student would:

PO1	<b>Knowledge Acquisition:</b> Demonstrate a profound understanding of knowledge trends and their impact on the chosen discipline of study.
PO2	<b>Communication, Collaboration, Inclusiveness, and Leadership:</b> Become a team player who drives positive change through effective communication, collaborative acumen, transformative leadership, and a dedication to inclusivity.
PO3	<b>Professional Skills:</b> Demonstrate professional skills to navigate diverse career paths with confidence and adaptability.
PO4	<b>Digital Intelligence:</b> Demonstrate proficiency in varied digital and technological tools to understand and interact with the digital world, thus effectively processing complex information.
PO5	<b>Scientific Awareness and Critical Thinking:</b> Emerge as an innovative problem-solver and impactful mediator, applying scientific understanding and critical thinking to address challenges and advance sustainable solutions.
PO6	<b>Human Values, Professional Ethics, and Societal and Environmental Responsibility:</b> Become a responsible leader, characterized by an unwavering commitment to human values, ethical conduct, and a fervent dedication to the well-being of society and the environment.
PO7	<b>Research, Innovation, and Entrepreneurship:</b> Emerge as a researcher and entrepreneurial leader, forging collaborative partnerships with industry, academia, and communities to contribute enduring solutions for local, regional, and global development.

## **PROGRAMME SPECIFIC OUTCOMES (PSO):**

At the end of the BA English Language and Literature Honours programme at Sacred Heart College (Autonomous), a student would:

PSO1	Develop students' comprehensive understanding of various media and communication contexts through theoretical, historical, and practical exploration
PSO2	Equip with the ability to read and analyze complex texts, apply various theoretical and methodological frameworks to identify and address problems, and utilize research-based knowledge for academic and professional purposes.
PSO3	Develop competence in producing textual, verbal, and visual content across diverse genres and platforms while adhering to ethical and professional standards, enhancing employability in communication industries.
PSO4	Foster critical thinking skills and provide conceptual understanding of the relationship between society, communication, and culture, allowing students to analyze social dynamics in media with a reasoned and empathetic viewpoint.
PSO5	Execute and present a comprehensive project demonstrating practical application of learned concepts and skills, fostering critical thinking and problem-solving abilities and also be able to conceive, develop, and launch innovative projects and start-ups within communication and its allied domains
PSO6	Equip with the capability to seamlessly integrate their technical skills and theoretical knowledge to navigate diverse social contexts and thrive within multiple media environments.

## GROUPING OF VOCATIONAL MINOR COURSES IN JOURNALISM AND MASS COMMUNICATION

**Note:** Minor Courses Given Below should not be offered to students who have taken Journalism and Mass Communication as the Major Discipline. These courses should be offered to students *from other major disciplines only*

Group No.	Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/Week	Credits	Marks		
								Internal	External	Total
1	<b>NEWS PRODUCTION</b>									
	1	JOU1VN 101	News Reporting : Principles and Techniques	1	60	4	4	30	70	100
	2	JOU2VN 101	News Editing: Principles and Techniques	2	60	4	4	30	70	100
	3	JOU3VN 201	Broadcast News : Principles and Techniques	3	60	4	4	30	70	100
	4	JOU8VN 301	Digital News Production	8	60	4	4	30	70	100
2	<b>FILM PRODUCTION</b>									
	1	JOU1VN 102	Introduction to film Production	1	60	4	4	30	70	100
	2	JOU2VN 102	Script Writing and Storyboarding	2	60	4	4	30	70	100
	3	JOU3VN 202	Cinematography and Lighting	3	60	4	4	30	70	100
	4	JOU8VN 302	Film Management and Marketing	8	60	4	4	30	70	100

- I. Students in Single Major pathway can choose course/courses from any of the Minor/Vocational Minor groups offered by a discipline other than their Major discipline
- II. Students in Major with Multiple Disciplines pathway can choose as one of the multiple disciplines, all the three courses from any one of the Minor/ Vocational Minor groups offered by any discipline, other than their Major discipline.
- III. Students in Major with Minor pathway can choose all the courses from any two Minor groups offered by any discipline other than their major discipline. If the students choose any two Minor groups in Journalism and Mass Communication as given above, then the title of the Minor will be **Journalism and Mass Communication**
- IV. Students in Major with Vocational Minor pathway can choose all the courses from any two Vocational Minor groups offered by a discipline other than their major discipline. If the students choose any two Vocational Minor groups in Journalism and Mass Communication as given above, then the title of the Vocational Minor will be **Journalism and Mass Communication**

## EVALUATION SCHEME

1. The evaluation scheme for each course contains two parts: internal evaluation (about 30%) and external evaluation (about 70%). Each of the Major and Minor courses is of 4-credits. It is evaluated for 100 marks, out of which 30 marks is from internal evaluation and 70 marks, from external evaluation. Each of the General Foundation course is of 3-credits. It is evaluated for 75 marks, out of which 25 marks is from internal evaluation and 50 marks, from external evaluation.
2. The 4-credit courses (Major and Minor courses) are of two types: (i) courses with only theory and (ii) courses with 3-credit theory and 1-credit practical.
  - In 4-credit courses with only theory component, out of the total 5 modules of the syllabus, one open-ended module with 20% content is designed by the faculty member teaching that course, and it is internally evaluated for 10 marks. The internal evaluation of the remaining 4 theory modules is for 20 marks.
  - In 4-credit courses with 3-credit theory and 1-credit practical components, out of the total 5 modules of the syllabus, 4 modules are for theory and the fifth module is for practical. The practical component is internally evaluated for 20 marks. The internal evaluation of the 4 theory modules is for 10 marks.
3. All the 3-credit courses (General Foundational Courses) in Journalism and Mass Communication are with only theory component. Out of the total 5 modules of the syllabus, one open-ended module with 20% content is designed by the faculty member teaching that course, and it is internally evaluated for 5 marks. The internal evaluation of the remaining 4 theory modules is for 20 marks.

Sl. No.	Nature of the Course		Internal Evaluation in Marks (about 30% of the total)		External Exam on 4 modules (Marks)	Total Marks
			Open-ended module / Practical	On the other 4 modules		
1	4-credit course	only theory (5 modules)	10	20	70	100
2	4-credit course	Theory (4 modules) + Practical	20	10	70	100
3	3-credit course	only theory (5 modules)	5	20	50	75

## 1. MAJOR AND MINOR COURSES

### 1.1. INTERNAL EVALUATION OF THEORY COMPONENT

Sl. No.	Components of Internal Evaluation of Theory Part of a Major / Minor Course	Internal Marks for the Theory Part of a Major / Minor Course of 4-credits			
		Theory Only		Theory + Practical	
		4 Theory Modules	Open-ended Module	4 Theory Modules	Practical
1	Test paper/ Mid-semester Exam	10	4	5	-
2	Seminar/ Viva/ Quiz	6	4	3	-
3	Assignment	4	2	2	-
Total		20	10	10	20*
		30		30	

\* Refer the table in section 1.2 for the evaluation of practical component

### 1.2. EVALUATION OF PRACTICAL COMPONENT

The evaluation of practical component in Major and Minor courses is completely by internal evaluation.

- Continuous evaluation of practical by the teacher-in-charge shall carry a weightage of 50%.
- The end-semester practical examination and viva-voce, and the evaluation of practical records shall be conducted by the teacher in-charge and an internal examiner appointed by the Department Council.
- The process of continuous evaluation of practical courses shall be completed before 10 days from the commencement of the end-semester examination.
- Those who passed in continuous evaluation alone will be permitted to appear for the end-semester examination and viva-voce.

The scheme of continuous evaluation and the end-semester examination and viva-voce of practical component shall be as given below:

## PATTERN OF QUESTION PAPER FOR GENERAL FOUNDATION COURSES

Duration	Type	Total No. of Questions	No. of Questions to be Answered	Marks for Each Question	Ceiling of Marks
1.5 Hours	Short Answer	10	8 – 10	2	16
	Paragraph/ Problem	5	4 – 5	6	24
	Essay	2	1	10	10
Total Marks					50

### 5. LETTER GRADES AND GRADE POINTS

- Mark system is followed for evaluating each question.
- For each course in the semester letter grade and grade point are introduced in 10-point indirect grading system as per guidelines given below.
- The Semester Grade Point Average (SGPA) is computed from the grades as a measure of the student's performance in a given semester.
- The Cumulative GPA (CGPA) is based on the grades in all courses taken after joining the programme of study.
- Only the weighted grade point based on marks obtained shall be displayed on the grade card issued to the students.

#### LETTER GRADES AND GRADE POINTS

Sl. No.	Percentage of Marks (Internal and External Put Together)	Description	Letter Grade	Grade Point	Range of Grade Points	Class
1	95% and above	Outstanding	O	10	9.50 – 10	First Class with Distinction
2	Above 85% and below 95%	Excellent	A+	9	8.50 – 9.49	
3	75% to below 85%	Very Good	A	8	7.50 – 8.49	
4	65% to below 75%	Good	B+	7	6.50 – 7.49	First Class
5	55% to below 65%	Above Average	B	6	5.50 – 6.49	
6	45% to below 55%	Average	C	5	4.50 – 5.49	Second Class
7	35% to below 45% aggregate (internal and external put together) with a minimum of 30% in external valuation	Pass	P	4	3.50 – 4.49	Third Class
8	Below an aggregate of 35% or below 30% in external evaluation	Fail	F	0	0 – 3.49	Fail
9	Not attending the examination	Absent	Ab	0	0	Fail



**SACRED HEART COLLEGE (AUTONOMOUS),  
CHALAKUDY FOUR YEAR UNDERGRADUATE  
PROGRAMME – (SHFYUGP) MINOR COURSE**

Programme	BA English Language and Literature				
Course Title	<b>Introduction to Film Production</b>				
Type of Course	<b>Vocational Minor</b>				
Semester	<b>I</b>				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	<ol style="list-style-type: none"> <li>1. An understanding of cinema as a form of (mass) communication</li> <li>2. An ability to or habit of critically evaluating cinema.</li> </ol>				
Course Summary	<p>This course provides students with a foundational understanding of the principles and techniques involved in filmmaking, including pre-production, production, and post-production processes. Through hands-on exercises and projects, students will learn the basics of storytelling, cinematography, editing, and sound design, preparing them for further exploration in the field of film production.</p>				

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category #</b>	<b>Evaluation Tools used</b>
CO1	Recall basic principles of film production	R	C	MCQs/Quizzes/Exam
CO2	Understand the role of each stage in the film production process	U	C	Group discussion/ Case study analysis
CO3	Apply film making technique in practical exercises	Ap	C	Assignments/ Discussion/case study analysis
CO4	Analyze film clips to identify and analyze the artistic choices made by filmmakers, including cinematography, editing, and sound design	E	P	Film screening and Analysis/ Discussion
CO5	Evaluate the effectiveness of film elements	An	P	Discussion/ Written Assignments/ Seminar Presentation
CO6	Collaborate to plan, shoot, and edit a short film project, demonstrating their ability to apply film making principles and techniques to create original audiovisual content.	C	M	Short film production and distribution
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</p>				

## Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>I</b>	<b>Introduction</b>		<b>12</b>	<b>15</b>
	1	Overview of the Film Making-Collaborating and working with team	2	
	2	Film Genres: Basic genre conventions and their variations	3	
	3	Importance of storytelling in film	2	
	4	Understanding film language- Mis-en-scene	3	
	5	Techniques for analyzing films: narrative structure, themes, motifs, etc.	2	
<b>II</b>	<b>Film Crew: Role and Responsibilities</b>		<b>14</b>	<b>20</b>
	6	Role and responsibilities- Producer, Director,,	1	
	7	Cinematographer, Stunt Director, Stunt Artists	3	
	8	Choreographer (Dance Director), Art Director, Music Director	3	
	9	Choreographer (Dance Director), Art Director, Music Director	2	
	10	Costume Designers	3	
	11	Junior Artists-Outdoor Unit Technicians	2	
<b>III</b>	<b>Stages of Production</b>		<b>12</b>	<b>20</b>
	12	Pre Production (planning)-	1	
	13	Proposals, Budgeting, Scheduling, Scouting locations, casting actors	3	
	14	Production (filming)	1	
	15	Shooting- Types of production- Single cam/ Multi cam production- Sync sound	3	
	16	Post Production (Editing and Distribution)	1	
	17	Video Editing- Dubbing- Distribution	3	
<b>IV</b>	<b>Film Direction</b>		<b>10</b>	<b>15</b>
	18	Film as the Director's medium of expression-Develop a directorial vision for film projects	3	
	19	Director at different production stages-Oversee the entire film making process from pre-production to post-production	3	
	20	Analyze scripts and interpret them visually	1	
	21	Collaboration with key departments	2	
	22	Shaping the final cut to maintain the director's vision	1	
<b>V</b>	<b>Open Ended Module:</b>		<b>12</b>	
	1	Assign each student or group a specific film genre (e.g., comedy, thriller, drama) and ask them to watch a selection of films within that genre. Students will analyze the common themes, motifs, and stylistic elements present in	6	

	2	the films, noting variations and deviations from genre conventions. They will then present their findings, discussing how different filmmakers approach the same genre in unique ways.  Ask each student to select a film script or scene and develop a directorial vision for it. They will analyze the script, identify key themes and visual motifs, and create a presentation outlining their directorial approach, including their interpretation of the script, casting choices, visual style, and desired emotional impact on the audience. Students will present their directorial visions to the class, explaining their creative decisions and how they align with the overall storytelling goals.	6	
		<i>(Please note that the content provided in the open module is intended as a suggestion. The course tutor has the flexibility to either utilize the suggested content or develop alternative material according to their discretion and pedagogical approach. This open module allows for adaptation and customization to best meet the learning needs of the students and the objectives of the course.)</i>		
<b>Books and References:</b> <ul style="list-style-type: none"> <li>● Honthaner, E. L. (2013). The Complete Film Production Handbook. Taylor and Francis.</li> <li>● Proferes, N. T. (2017). Film directing fundamentals: See Your Film Before Shooting. Taylor and Francis.</li> <li>● Brown, B. (2020). The basics of filmmaking: Screenwriting, Producing, Directing, Cinematography, Audio, and Editing. Routledge.</li> <li>● Millerson, G., and Owens, J. (2012). Video Production Handbook. CRC Press</li> <li>● Friedman, L. D., Desser, D., Kozloff, S., Nochimson, M., and Prince, S. (2014). An introduction to film genres. W. W. Norton.</li> </ul>				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

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

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

**Correlation Levels:**

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

**Assessment Rubrics:** Final Exam : 70

marks Internal Marks: 30 marks

Internal Marks Split-up (Total :30 marks)		
Components of Internal Marks Evaluation	Four Modules (20 marks)	Open-ended Module (10 Marks)
Test Paper	10	4
Seminar Presentation/ Viva/ Quiz	6	4
Assignment	4	2

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Seminar Presentation	End Semester Examinations
CO 1		✓		✓
CO 2	✓	✓	✓	✓
CO 3		✓	✓	✓
CO 4		✓	✓	✓
CO 5		✓		✓
CO 6	✓			



**SACRED HEART COLLEGE (AUTONOMOUS), CHALAKUDY FOUR  
YEAR UNDERGRADUATE PROGRAMME – (SHFYUGP) MINOR COURSE**

Programme	BA English Language and Literature				
Course Title	<b>Script Writing and Storyboarding</b>				
Type of Course	<b>Vocational Minor</b>				
Semester	<b>II</b>				
Academic Level	100 - 199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	<ol style="list-style-type: none"> <li>1. Familiarity with different film genres, storytelling techniques, and visual aesthetics</li> <li>2. An understanding of visual elements</li> </ol>				
Course Summary	<p>The Script Writing and Storyboarding course provides students with a comprehensive understanding of the fundamentals of script writing and story boarding for film and television. Students will learn the principles of narrative structure, character development, dialogue writing, and visual storytelling techniques. By the end of the course, students will have developed the skills necessary to conceptualize, outline, and visualize compelling stories for various media formats.</p>				

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category #</b>	<b>Evaluation Tools used</b>
CO1	Recall fundamental principles of scriptwriting and storyboarding	R	C	MCQs/Quizzes/Exam
CO2	Understand the elements of effective storytelling	U	C	Group discussion/Assignments
CO3	Apply narrative techniques in scriptwriting	Ap	C	Written Assignments/ Seminar
CO4	Evaluate the strengths and weaknesses of scripts and storyboards	E	P	Case study Analysis/ Discussion
CO5	Analyze scripts and storyboards for structure and effectiveness	An	P	Discussion/ Written Assignments/ Seminar Presentation
CO6	Create original scripts and storyboards for film or television projects	C	M	Writing scripts and storyboards
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

## Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>I</b>	<b>Introduction to Screenwriting</b>		<b>12</b>	<b>20</b>
	1	Introducing the Art of Screenwriting	2	
	2	Thinking Visually-Surviving Writer's Block	3	
	3	Difference between Screenplay and Script	2	
	4	What makes a Good Screenplay-Conflict, Characters, Situation, Convincing Protagonist, antagonists, Visual narration	3	
	5	Basic Script Formats- Single column format and Two column Format	2	
<b>II</b>	<b>Basics of Script writing</b>		<b>11</b>	<b>15</b>
	6	Use of Script Writing-Action- Scene heading (Slug Line)	2	
	7	Character Name- Screenplay Breaking	2	
	8	What exactly is a script? Good Script style	2	
	9	Elements of Script Writing- Action, Character, setting, Theme, Structure	3	
	10	Script writing- Idea generation, Treatment and Synopsis	2	
<b>III</b>	<b>Story Boarding</b>		<b>18</b>	<b>25</b>
	11	Visual Storyboards- purpose and benefits	2	
	12	Storyboarding process	3	
	13	Basic Components and Principles of the Storyboard	3	
	14	Rule of Thirds- Foreground, Middle Ground and Background - Developing Drawing Skills	3	
	15	Dialogue, camera indication, storyboard panels	2	
	16	Shot Angles- Building the Storyboard	2	
	17	Creating effective storyboards- simple, focus on essentials, use reference images etc.	3	
<b>IV</b>	<b>Types of Storyboards</b>		<b>7</b>	<b>10</b>
	18	Traditional Storyboarding, Thumbnail storyboards	3	
	19	Digital Storyboarding	1	
	20	Animation Storyboards	1	
	21	Manga Storyboard	1	
	22	Special effects in storyboards	1	
<b>V</b>	<b>Open Ended Module:</b>		<b>12</b>	
	1	Introduce students to the fundamentals of visual storytelling and shot composition. In this practical session, students will work in small groups to create storyboards for short film scenes. They will learn about shot types, framing, camera angles, and composition principles. Each group will select a short scene from a film script or create their own scenario. Using paper or digital	6	

	2	<p>tools, they will sketch out the sequence of shots for their scene, focusing on conveying the desired emotions, pacing, and narrative flow.</p> <p><b>Dialogue Writing Challenge</b>          Divide the class into pairs or small groups. Provide each group with a scenario or prompt that sets the scene for a short dialogue exchange between two characters. Instruct each group to write a short dialogue exchange (approximately 1-2 minutes) based on the provided scenario. Encourage students to focus on creating natural-sounding dialogue that reveals character traits and advances the plot.</p>	6	
<p><i>(Please note that the content provided in the open module is intended as a suggestion. The course tutor has the flexibility to either utilize the suggested content or develop alternative material according to their discretion and pedagogical approach. This open module allows for adaptation and customization to best meet the learning needs of the students and the objectives of the course.)</i></p>				
<p><b>Books and References:</b></p> <ul style="list-style-type: none"> <li>● Gumelar. (2024). Mastering the art of screenwriting and storyboard: From Words to Visuals for Animation and Movies. AnImage.</li> <li>● Brown, B. (2020). The basics of filmmaking: Screenwriting, Producing, Directing, Cinematography, Audio, and Editing. Routledge.</li> <li>● Millerson, G., and Owens, J. (2012). Video Production Handbook. CRC Press</li> <li>● Rousseau, D. H., and Phillips, B. R. (2013). Storyboarding essentials: SCAD Creative Essentials (How to Translate Your Story to the Screen for Film, TV, and Other Media). Watson-Guptill.</li> <li>● Grierson, T. (2013). FilmCraft: Screenwriting. CRC Press.</li> </ul> <p><b>Suggested Readings and Activities</b></p> <p>Students are tasked with reading popular screenplays and scripts in Malayalam to gain insight into the unique storytelling techniques and cultural nuances prevalent in Malayalam cinema.</p> <p>Invite industry experts, such as experienced screenwriters and storyboard artists from the Malayalam film industry, to conduct a workshop with the students. Prior to the workshop, instruct the interested students to prepare their script drafts or storyboard sketches for review by the experts. Encourage them to focus on a specific scene or sequence they would like feedback on.</p>				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

### Mapping of COs with PSOs and POs :

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

### Correlation Levels:

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

**Assessment Rubrics:** Final Exam : 70

marks Internal Marks: 30 marks

Internal Marks Split-up (Total :30 marks)		
Components of Internal Marks Evaluation	Four Modules (20 marks)	Open-ended Module (10 Marks)
Test Paper	10	4
Seminar Presentation/ Viva/ Quiz	6	4
Assignment	4	2

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Seminar Presentation	End Semester Examinations
CO 1		✓		✓
CO 2	✓	✓	✓	✓
CO 3		✓	✓	✓
CO 4		✓	✓	✓
CO 5		✓		✓
CO 6	✓			



**SACRED HEART COLLEGE (AUTONOMOUS), CHALAKUDY FOUR  
YEAR UNDERGRADUATE PROGRAMME – (SHFYUGP) MINOR COURSE**

Programme	BA English Language and Literature				
Course Title	<b>Cinematography and Lighting</b>				
Type of Course	<b>Vocational Minor</b>				
Semester	<b>III</b>				
Academic Level	200 - 299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	<ol style="list-style-type: none"> <li>1. Basic Understanding of Film Production</li> <li>2. A keen eye for visual composition, aesthetics, and storytelling</li> </ol>				
Course Summary	<p>This course offers an in-depth exploration of the principles and techniques of cinematography and lighting for film and video production. Students will learn how to effectively use camera equipment, lighting instruments, and visual aesthetics to create compelling visual narratives. By the end of the course, students will have developed the skills and knowledge necessary to capture cinematic images that enhance storytelling and evoke emotion.</p>				

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category #</b>	<b>Evaluation Tools used</b>
CO1	Recall key principles of cinematography and lighting	R	C	MCQs/Quizzes/Exam
CO2	Understand the relationship between cinematography, lighting, and visual storytelling	U	C	Group discussion/ Case study analysis/ seminar presentation
CO3	Apply cinematography and lighting techniques in practical exercises	Ap	C	Practical Assignments/ Discussion/
CO4	Evaluate the effectiveness of cinematography and lighting	E	P	Assignment/ Discussion
CO5	Analyze cinematography and lighting in film and video	An	P	Discussion/ case study analysis
CO6	Create cinematic sequences with effective cinematography and lighting	C	M	Film or video production exercises
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

## Detailed Syllabus:

Module	Unit	Content	Hrs (48 +12)	Marks (70)
<b>I</b>	<b>Introduction to Cinematography</b>		<b>12</b>	<b>15</b>
	1	Power of visuals-Learning the camera language	2	
	2	Composition-Framing	3	
	3	Camera Techniques and Lenses-Type of Lenses	2	
	4	Understanding the shot requirement and usage of a lens	3	
	5	Idea of perspective: Depth of Field, Depth of focus	2	
	6	Critical understanding of Fixed Lens Vs. Zoom Lens		
<b>II</b>	<b>Camera Movements</b>		<b>14</b>	<b>20</b>
	7	Basic Grammar of shots	3	
	8	Primary Camera Movement: Pan, Tilt, Zoom	3	
	9	Usage and need of Track and Trolley, Crane, Jimmy Gib	2	
	10	Single camera Setup; Multi camera setup	3	
	11	Character Movements	2	
<b>III</b>	<b>Lighting</b>		<b>12</b>	<b>20</b>
	12	Role of light- shooting in day light	1	
	13	High-key and low-key lighting	3	
	14	Indoor and Outdoor Lighting	1	
	15	Three point lighting-Ratio lighting	3	
	16	Mood Lighting, Face lighting. Key, fill, back light	1	
	17	Use of cutter stand, black cloth and Camera filters; Use of reflectors	3	
<b>IV</b>	<b>Audio for Video</b>		<b>10</b>	<b>15</b>
	18	Sound- the essential component	1	
	19	Mono Sound-Stereo sound-sync sound	2	
	20	Recording-Dubbing	2	
	21	Types of Microphones: Dynamic, Condenser, Ribbon, Polar Pattern, Sensitivity	3	
	22	Audio Consoles	2	
<b>V</b>	<b>Open Ended Module:</b>		<b>12</b>	
	1	Familiarize students with basic camera operation and lighting techniques for film production. Students will practice adjusting camera settings such as focus, aperture, and shutter speed to achieve desired visual effects. Additionally, they will experiment with different types of lighting equipment, including key lights, fill lights, and back lighting, to understand how lighting can enhance mood and atmosphere in a scene.	6	
	2	Low-Key and High-Key Lighting Divide students into groups and assign each group a	6	

		specific lighting style (low-key or high-key). Provide them with a scene or scenario to light, such as a dramatic confrontation or a cheerful celebration. Students will use lighting techniques to enhance the mood and atmosphere of the scene, focusing on contrast, shadow, and brightness levels. After setting up the lights, students can capture images or film short scenes to showcase their lighting designs.		
	<i>(Please note that the content provided in the open module is intended as a suggestion. The course tutor has the flexibility to either utilize the suggested content or develop alternative material according to their discretion and pedagogical approach. This open module allows for adaptation and customization to best meet the learning needs of the students and the objectives of the course.)</i>			
<b>Books and References:</b>				
<ul style="list-style-type: none"> <li>● Brown, B. (2016). Cinematography: theory and practice: Image Making for Cinematographers and Directors. CRC Press.</li> <li>● Brown, B. (2020). The basics of filmmaking: Screenwriting, Producing, Directing, Cinematography, Audio, and Editing. Routledge.</li> <li>● Millerson, G., and Owens, J. (2012). Video Production Handbook. CRC Press</li> </ul>				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

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

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

### Correlation Levels:

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

**Assessment Rubrics:** Final Exam :

70 marks Internal Marks: 30 marks

Internal Marks Split-up (Total :30 marks)		
Components of Internal Marks Evaluation	Four Modules (20 marks)	Open-ended Module (10 Marks)
Test Paper	10	4
Seminar Presentation/ Viva/ Quiz	6	4
Assignment	4	2

### Mapping of COs to Assessment Rubrics :

	Internal Exam	Assignment	Seminar Presentation	End Semester Examinations
CO 1		✓		✓
CO 2	✓	✓	✓	✓
CO 3		✓	✓	✓
CO 4		✓	✓	✓
CO 5		✓		✓
CO 6	✓			



**SACRED HEART COLLEGE (AUTONOMOUS), CHALAKUDY FOUR  
YEAR UNDERGRADUATE PROGRAMME – (SHFYUGP) MINOR  
COURSE**

Programme	BA English Language and Literature				
Course Title	<b>Film Management and Marketing</b>				
Type of Course	<b>Vocational Minor</b>				
Semester	<b>VIII</b>				
Academic Level	300 - 399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	<ol style="list-style-type: none"> <li>1. Familiarity with the various stages of film production</li> <li>2. Ability to effectively communicate ideas, collaborate with team members</li> </ol>				
Course Summary	<p>Film Management and Marketing course offers an overview of the business aspects of the film industry, focusing on film production, distribution, and marketing strategies. Through theoretical lectures, case studies, and practical exercises, students will gain insights into the processes involved in managing film projects, navigating distribution channels, and implementing effective marketing campaigns. By the end of the course, students will be equipped with the knowledge and skills necessary to successfully manage and market films in today's competitive industry landscape</p>				

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category #</b>	<b>Evaluation Tools used</b>
CO1	Students will recall foundational concepts such as film production processes, distribution channels, marketing strategies, and industry trends.	R	C	MCQs/Quizzes/Exam
CO2	Understand the principles of film management and marketing	U	C	Group discussion/ Assignment
CO3	Students will apply film management and marketing strategies through case studies	An	C	Assignments/ Discussion/Case study analysis
CO4	Evaluate the impact of film management and marketing efforts on film projects' success	E	P	Discussion/ Written reports/Case study analysis
CO5	Analyze film management and marketing practices in the context of real-world film projects, evaluating the effectiveness of different strategies	An	P	Analysis/ presentation/peer discussions
CO6	Will create comprehensive marketing plans for hypothetical film projects	C	M	Digital News Story distribution
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)            # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)            Metacognitive Knowledge (M)</p>				

**Detailed Syllabus:**

<b>Module</b>	<b>Unit</b>	<b>Content</b>	<b>Hrs (48 +12)</b>	<b>Marks (70)</b>
<b>I</b>	<b>Financing the films</b>		<b>14</b>	<b>20</b>
	1	Film financing landscape Funding Models: Independent financing, Co-production, Crowd funding, Grants and public funding	2	
	2	Revenue Sharing and Recovery	3	
	3	Monitoring the Box Office Collection.	2	
	4	Operations and structure of Film Production House	3	
	5	Hollywood's Domination of the Global Box Office	2	
	6	Developments in the South Korean Film Industry	2	
<b>II</b>	<b>Film Marketing</b>		<b>13</b>	<b>15</b>
	<b>7</b>	Defining Film Marketing-Role of marketing in the success of a film.	3	
	<b>8</b>	The Film Marketing Mix	3	
	9	Role of the Stars-Actors- Non-actor Stars	2	
	10	Script/Genre	3	
	11	Film Release strategy-The Role of the Critics	2	
<b>III</b>	<b>Consumer Selection of Films</b>		<b>12</b>	<b>20</b>
	12	Motives Underlying Film Consumption	1	
	13	The Impact of the Film Marketing Mix on Consumption Choices	3	
	14	Film Marketing Calendar: Film Posters - Film Trailers- The Purpose of the Trailers-Audio Launch-Promotional Programmes	1	
	15	Film Festivals and Markets	3	
	16	Convergence in the Marketing of Creative Industries	2	
	17	Social/Digital media Marketing Strategies for film	2	
<b>IV</b>	<b>Film Packaging And Distribution</b>		<b>9</b>	<b>15</b>
	18	Art of developing Promos- Advertisements	1	
	19	Film Distribution : Distribution for theaters, Distribution for Film Festivals, Distribution for Television	2	
	20	Film, Content and the New Face of Global Distribution- Streaming Giants	2	
	21	Collaborating with distributors and marketing partners- Distribution agreements and contracts	2	

	22	Legal considerations and pitfalls in distribution deals.	2	
V	<b>Open Ended Module:</b>		<b>12</b>	
	1	<b>Distribution Channel Analysis:</b> Provide students with case studies of different film distribution models, such as theatrical releases, streaming platforms, and international distribution. Instruct students to analyze the advantages and disadvantages of each distribution channel, considering factors such as audience reach, revenue potential, and marketing requirements. Students can then develop distribution plans for hypothetical film projects, selecting the most suitable distribution channels based on their analysis.	6	
	2	<b>Box Office Analysis Exercise</b> Provide students with data on box office performance for recent film releases. Instruct students to analyze the marketing strategies employed for each film, including advertising spend, release timing, and promotional activities. Students will evaluate the correlation between marketing efforts and box office success, identifying trends and patterns in audience response. Through group discussions, students will draw conclusions about effective marketing practices and lessons learned from unsuccessful campaigns.	6	
<i>(Please note that the content provided in the open module is intended as a suggestion. The course tutor has the flexibility to either utilize the suggested content or develop alternative material according to their discretion and pedagogical approach. This open module allows for adaptation and customization to best meet the learning needs of the students and the objectives of the course.)</i>				
<b>Books and References:</b> <ul style="list-style-type: none"> <li>● Cleve, B. (2012). Film Production Management. Taylor and Francis.</li> <li>● Cleve, B. (2017). Film Production Management: How to Budget, Organize and Successfully Shoot your Film. Taylor and Francis.</li> </ul>				

**Note:** The course is divided into five modules, with four modules together having total 22 fixed units and one open-ended module with a variable number of units. There are total 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessments (30 marks) are split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the 22 units from the fixed modules. The 70 marks shown in the last column, distributed over the first four modules, is only for the external examination.

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

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

**Correlation Levels:**

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

**Assessment Rubrics:** Final Exam :

70 marks Internal Marks: 30 marks

Internal Marks Split-up (Total :30 marks)		
Components of Internal Marks Evaluation	Four Modules (20 marks)	Open-ended Module (10 Marks)
Test Paper	10	4
Seminar Presentation/ Viva/ Quiz	6	4
Assignment	4	2

**Mapping of COs to Assessment Rubrics :**

	Internal Exam	Assignment	Seminar Presentation	End Semester Examinations
CO 1		✓		✓
CO 2	✓	✓	✓	✓
CO 3		✓	✓	✓
CO 4		✓	✓	✓
CO 5		✓		✓
CO 6	✓			

**I Semester SHFYUGP Degree Examinations**

**Minor - B Course**

**MODEL QUESTION PAPER**

**(Credits: 4)**

**Maximum Time: 2 hours**

**Maximum Marks: 70**

**Section A**

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Sync sound
2. Dubbing
3. Scheduling
4. Choreographer
5. Costume Designer
6. Multi-cam Production
7. Key Light
8. Film genre
9. Pre- Production
10. NFDC

**Section B**

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. What is the significance of collaborating and working with a team in filmmaking?
12. What are the roles and responsibilities of the producer?
13. Who are junior artists and what are their roles?
14. What tasks are involved in pre-production and planning?
15. Describe the role of a director in maintaining the film's vision.
16. What is the importance of location in cinema?
17. Discuss the nature of film censorship that exist in India.
18. What is cross culture cinema? Explain with examples

**Section C**

[Answer anyone. Each question carries 10 marks]

(1x10 = 10 marks)

19. Analyze the stages of film production, from pre-production planning to post production editing and distribution.
20. Explore the role of storytelling in different film genres, highlighting how genre conventions contribute to audience engagement