

Course file
Film Studies (BJMC322)
MAJMC (2021-23)



School of Journalism and New Media
Shoolini University of Biotechnology and Management Sciences
Solan (HP), India

Vision of the School

Producing well-trained professional journalists and media practitioners in the fields of electronic, print, and digital media through practical journalism imparted by veteran professionals and experienced faculty from academics.

Mission of the School

Providing world-class pedagogy through effective dissemination of knowledge, rigorous practical training, and encouraging debates and discussions to enable students to have a mind of their own.

Program: MAJMC

Vision of the Program:

To empower media professionals with integrity, innovation, and a commitment to societal progress, shaping the future of journalism and mass communication in India. Also to prepare interested students for excellence in higher education.

Mission of the Program:

1. **Empowerment Through Knowledge and Narrative:** This programme is dedicated to developing forward-thinking journalists and communicators who are committed to ethical reporting and innovative storytelling. We aim to equip students with critical thinking skills and advanced technical knowledge, enabling them to influence and inform society through powerful narratives.
2. **Championing Truth and Diversity:** Our mission is to nurture journalist and mass communicators who champion truth, diversity, and inclusivity. We provide a dynamic learning environment that fosters investigative skills, cultural sensitivity, and a deep understanding of the media's role in shaping public discourse.
3. **Innovative Storytelling for a Changing World:** We are committed to training the next generation of journalists and media professionals to excel in a rapidly evolving digital

landscape. Our focus is on innovative storytelling techniques, mastery of digital platforms, and a strong foundation in ethical journalism practices.

4. **Building Media Leaders:** Our programme focuses on creating leaders in journalism and mass communication. We emphasise cross-cultural communication, global media trends, and the development of a strong ethical compass, preparing students to make impactful contributions on the world stage.

Program Educational Objectives (PEOs):

1. To encourage and enable students to develop creative, analytical, and communication skills as well as help them learn necessary theories, principles, and practical knowledge.
2. To gain relevant and essential skills in regards to related industries like Advertising, Public Relations, and Corporate Communications in order to perform in the great capacity as professionals.
3. Prove themselves as competent, trained and qualified journalist and mass communicator in the Print, Broadcast & Digital Media Industry.
4. To produce postgraduates who are not only skilled communicators but also advocates for integrity and social justice in media.

Program Outcomes (POs)

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| PO1 | Domain Knowledge in Mass Communication: Apply the knowledge of Broadcast, Print, Digital, Advertising, Journalism, Communication Research, and other disciplines of Mass Communication. |
| PO2 | Communication Skills: Exhibit high levels of verbal and non-verbal forms of communication skills within corporate and social working environments. |
| PO3 | Modern Tool Usage: Demonstrate skilled usage of modern tools and techniques to effectively communicate with masses. |
| PO4 | Problem Solving Skills: Show a sense of inquiry and investigation for raising relevant and contemporary problems, synthesizing and articulating them to solve live problems and challenges. |
| PO5 | Values, Ethics & Contribution to Society: Understand the importance of Values and Ethics in the field of Journalism and Mass Communication and the morals of serving the society and community for sustainable development. |

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| PO6 | Leadership, Management and Entrepreneurial Traits: Display Team spirit and Inculcate Leadership Traits to contribute individually as well as in a team or group of media professionals. |
| PO7 | Innovation and Research Related Skills: Identify, formulate, research, and analyze the literature and problems and reach logical and innovative solutions and conclusions. |
| PO8 | Lifelong Learning: Develop into lifelong learner and consistently updating with current knowledge, skills and technologies |

| MAJMC– 2 nd Semester | | | | | | |
|---------------------------------|-------------|---|---|---|---------|-------------------|
| Course Name | Course Code | L | T | P | Credits | Course Instructor |
| Film Studies | BJMC 322 | 3 | 1 | 0 | 4 | Indu Negi |

Course Description

The course aims to provide students with a foundational knowledge of cinema, encompassing its extensive history and its societal impact. Students will develop the essential skills to analyze and study films both as artworks and social texts critically. This emphasizes the importance of interpretations and encourages students to delve deeper into the layers of meaning within a film. The course is designed to encourage critical thinking among students, fostering environment where they can engage with film content reflectively and analytically. By exploring cinema as a medium, students will gain insights into various cultures and perspectives, promoting an appreciation for cultural diversity. This aligns with the broader goal of instilling values and ethics related to journalism and mass communication.

Course Outcomes

| Code | Course Outcomes |
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| BJMC322-01 | Recall and identify the key elements of visual language in cinema, such as shot, scene, mise-en-scene, deep focus, continuity editing, and montage |

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| BJMC322-02 | Understand the characteristics and significance of German Expressionism, Film Noir, Italian Neorealism, French New Wave, Third Cinema, and Indian New Wave in shaping film form and style. |
| BJMC322-03 | Apply the knowledge of visual language, sound, color, and genre to analyze and interpret specific film scenes or sequences. |
| BJMC322-04 | Assess the impact of globalization on the cultural identity and diversity in Indian cinema. |
| BJMC322-05 | Analyze and evaluate the interaction between Indian cinema and global film industries in the context of globalization |
| BJMC322-06 | Create critical reviews or essays on films, incorporating concepts and theories discussed in the course. |

Expected correlation Matrix of CO-PO

| Outcomes | PO1 | PO2 | PO3 | PO4 | PO5 | PO6 | PO7 | PO8 | Target COs |
|-------------------|-----|------|------|------|-----|-----|-----|-----|------------|
| BJMC322-01 | 3 | 3 | - | 1 | - | - | 1 | - | 2 |
| BJMC322-02 | 3 | 3 | - | - | 1 | - | - | - | 2.33 |
| BJMC322-03 | 2 | 3 | 2 | 2 | 1 | - | 2 | 2 | 2 |
| BJMC322-04 | 2 | 2 | 1 | - | 3 | 3 | - | 1 | 2 |
| BJMC322-05 | 2 | 2 | 1 | - | 3 | 3 | - | 1 | 2 |
| BJMC322-06 | 3 | 3 | 3 | 1 | 2 | - | 3 | 2 | 2.43 |
| PO Target Average | 2.5 | 2.67 | 1.75 | 1.33 | 2 | 3 | 2 | 1.5 | 1.84 |

Cours content with Course Outcome (CO) Mapping

Unit-A: Introduction to cinema (BJMC322-1,2,4,5)

No of Lectures: 10; No of Tutorials:3; No of Practicals:0

Introduction, History of Cinema, Introduction to Indian motion picture industry, The Talkie, studio system, Timeline of Indian

Unit-B: Social Context and Film Form (BJMC322-1,2,3,5)

No of Lectures: 15; No of Tutorials:5; No of Practicals:0

German Expressionism, Italian Neorealism, French New Wave, Third Cinema

Unit-C: Alternative Visions (BJMC322-2)

No of Lectures: 13; No of Tutorials:4; No of Practicals:0

Auteur Theory, Feminist Film Theory, Queer Theory, Postmodernism

Unit-D: Hindi Cinema and Film Culture (BJMC322-2,4,6)

No of Lectures: 7; No of Tutorials:3; No of Practicals:0

Indian New Wave, Parallel Cinema – Decline and Legacy, Liberalisation and Indian Cinema, Evolution of Censorship, Film Criticism

Methodology

- 45 participative lectures to discuss the theoretical concepts.
- 15 participative tutorials to discuss applications of concepts.
- Attendance
- 1 Assignments based on subject matter/ In-house practicals.
- 1 Quizzes based on subject matter.
- Seminar
- Student-Teacher Interaction
- 2 Midterm examination
- End Term

Required Books and Material

1. Film History: An Introduction - Kristin Thompson, David Bordwell
2. Chick Flicks: Theories and Memories of the Feminist Film Movement - B. Ruby Rich
3. Italian Neorealism and Global Cinema - Laura E. Ruberto, Kristi M. Wilson
4. The 5 C's of Cinematography: Motion Picture Filming Techniques - Joseph V. Mascelli

5. The History of Film - David Parkinson

All of the Units to be delivered in offline mode

CO wise Lecture Summary:

| Lecture(L)/ Tutorial(T)/ Practical(P) | Topic | CO Mapped |
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| L1 | <ul style="list-style-type: none"> History of Cinema (Early beginnings, development, evolution) | BJMC32 2-1 |
| L2 | <ul style="list-style-type: none"> History of Cinema (Early beginnings, development, evolution) | BJMC32 2-1 |
| L3 | <ul style="list-style-type: none"> History of Cinema (Early beginnings, development, evolution) | BJMC32 2-1 |
| T1 | <ul style="list-style-type: none"> History of Cinema (Early beginnings, development, evolution) | BJMC32 2-1 |
| L4 | <ul style="list-style-type: none"> Introduction to Indian Motion Picture Industry (Beginnings, Growth) | BJMC32 2-2 |
| L5 | <ul style="list-style-type: none"> Introduction to Indian Motion Picture Industry (Beginnings, Growth) | BJMC32 2-2 |
| L6 | <ul style="list-style-type: none"> The Talkie Era, Technological Advancements | BJMC32 2-4 |
| P2 | <ul style="list-style-type: none"> Introduction to Indian Motion Picture Industry The Talkie Era | BJMC32 2-2 BJMC32 2-4 |

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| L7 | <ul style="list-style-type: none"> • The Talkie Era, Technological Advancements | BJMC32 2-4 |
| L8 | <ul style="list-style-type: none"> • The Studio System, Structure and Impact | BJMC32 2-4 |
| L9 | <ul style="list-style-type: none"> • The Studio System, Structure and Impact | BJMC32 2-4 |
| T3 | <ul style="list-style-type: none"> • The Studio System, Structure and Impact | BJMC32 2-4 |
| L10 | <ul style="list-style-type: none"> • Timeline of Indian Cinema (Key Milestones, Notable Films and Figures) | BJMC32 2-5 |
| L11 | <ul style="list-style-type: none"> • Timeline of Indian Cinema (Key Milestones, Notable Films and Figures) | BJMC32 2-5 |
| L12 | <ul style="list-style-type: none"> • Timeline of Indian Cinema (Key Milestones, Notable Films and Figures) | BJMC32 2-5 |
| T4 | <ul style="list-style-type: none"> • Timeline of Indian Cinema (Key Milestones, Notable Films and Figures) | BJMC32 2-5 |
| L13 | <ul style="list-style-type: none"> • German Expressionism (Characteristics and Impact, Major Films and Directors) | BJMC32 2-1 |
| L14 | <ul style="list-style-type: none"> • German Expressionism (Characteristics and Impact, Major Films and Directors) • Quiz | BJMC32 2-1 |
| L15 | <ul style="list-style-type: none"> • Italian Neorealism (Historical Context, Key Films and Directors) | BJMC32 2-2 |
| T5 | <ul style="list-style-type: none"> • German Expressionism, Italian Neorealism | BJMC32 2-1 BJMC32 2-2 |

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| L16 | <ul style="list-style-type: none"> Italian Neorealism (Historical Context, Key Films and Directors) | BJMC32 2-2 |
| L17 | <ul style="list-style-type: none"> French New Wave (Characteristics, Major Figures, Impact) | BJMC32 2-2 |
| L18 | <ul style="list-style-type: none"> French New Wave (Characteristics, Major Figures, Impact) | BJMC32 2-2 |
| T6 | <ul style="list-style-type: none"> French New Wave (Characteristics, Major Figures, Impact) | BJMC32 2-2 |
| L19 | <ul style="list-style-type: none"> French New Wave (Characteristics, Major Figures, Impact) | BJMC32 2-2 |
| L20 | <ul style="list-style-type: none"> Third Cinema (Emergence, Characteristics, Impact) | BJMC32 2-2 |
| L21 | <ul style="list-style-type: none"> Third Cinema (Emergence, Characteristics, Impact) | BJMC32 2-2 |
| T7 | <ul style="list-style-type: none"> Third Cinema (Emergence, Characteristics, Impact) | BJMC32 2-2 |
| L22 | <ul style="list-style-type: none"> Third Cinema (Emergence, Characteristics, Impact) | BJMC32 2-2 |
| L23 | <ul style="list-style-type: none"> Film Noir (Historical Context, Stylistic Elements, Major Films) | BJMC32 2-2 |
| L24 | <ul style="list-style-type: none"> Film Noir (Historical Context, Stylistic Elements, Major Films) | BJMC32 2-2 |
| T8 | <ul style="list-style-type: none"> Film Noir (Historical Context, Stylistic Elements, Major Films) | BJMC32 2-2 |
| L25 | <ul style="list-style-type: none"> Film Noir (Historical Context, Stylistic Elements, Major Films) Assignment-II | BJMC32 2-2 |
| L26 | <ul style="list-style-type: none"> Auteur Theory, Feminist Film Theory | BJMC32 2-3 |

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| | | BJMC32 2-4 |
| L27 | <ul style="list-style-type: none"> • Auteur Theory, Feminist Film Theory | BJMC32 2-3 BJMC32 2-4 |
| T9 | <ul style="list-style-type: none"> • Auteur Theory, Feminist Film Theory | BJMC32 2-3 BJMC32 2-4 |
| L28 | <ul style="list-style-type: none"> • Queer Theory, Postmodernism | BJMC32 2-3 BJMC32 2-4 |
| L29 | <ul style="list-style-type: none"> • Queer Theory, Postmodernism | BJMC32 2-3 BJMC32 2-4 |
| L30 | <ul style="list-style-type: none"> • Other alternative visions (e.g., Postcolonial Film Theory, Latin American Cinema) | BJMC32 2-3 BJMC32 2-4 |
| T10 | <ul style="list-style-type: none"> • Other alternative visions (e.g., Postcolonial Film Theory, Latin American Cinema) | BJMC32 2-3 BJMC32 2-4 |
| L31 | <ul style="list-style-type: none"> • Other alternative visions (e.g., Postcolonial Film Theory, Latin American Cinema) | BJMC32 2-3 BJMC32 2-4 |
| L32 | <ul style="list-style-type: none"> • Other alternative visions (e.g., Postcolonial Film Theory, Latin American Cinema) | BJMC32 2-3 BJMC32 2-4 |

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| L33 | <ul style="list-style-type: none"> • Indian New Wave | BJMC32 2-2 |
| T11 | <ul style="list-style-type: none"> • Indian New Wave | BJMC32 2-2 |
| L34 | <ul style="list-style-type: none"> • Indian New Wave | BJMC32 2-2 |
| L35 | <ul style="list-style-type: none"> • Parallel Cinema - Decline and Legacy | BJMC32 2-3 |
| L36 | <ul style="list-style-type: none"> • Parallel Cinema - Decline and Legacy | BJMC32 2-3 |
| T12 | <ul style="list-style-type: none"> • Liberalisation and Indian Cinema | BJMC32 2-4 |
| L37 | <ul style="list-style-type: none"> • Liberalisation and Indian Cinema | BJMC32 2-4 |
| L38 | <ul style="list-style-type: none"> • Liberalisation and Indian Cinema | BJMC32 2-4 |
| L39 | <ul style="list-style-type: none"> • Evolution of Censorship | BJMC32 2-4 |
| T13 | <ul style="list-style-type: none"> • Evolution of Censorship | BJMC32 2-4 |
| L40 | <ul style="list-style-type: none"> • Evolution of Censorship | BJMC32 2-4 |
| L41 | <ul style="list-style-type: none"> • Film Criticism | BJMC32 2-6 |
| L42 | <ul style="list-style-type: none"> • Film Criticism | BJMC32 2-6 |
| T14 | <ul style="list-style-type: none"> • Film Criticism | BJMC32 2-6 |
| L43 | <ul style="list-style-type: none"> • Contemporary Indian Cinema | BJMC32 2-3 |

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| L44 | <ul style="list-style-type: none"> Contemporary Indian Cinema | BJMC32 2-3 |
| L45 | <ul style="list-style-type: none"> Contemporary Indian Cinema | BJMC32 2-3 |
| T15 | <ul style="list-style-type: none"> Contemporary Indian Cinema | BJMC32 2-3 |

| Lecture Schedule for BJMC322: Film Studies | |
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| Lecture: 1 | CO Mapped: BJMC322-1 |
| Pedagogy | <ul style="list-style-type: none"> Oral & Power Point presentation, Classroom Interaction Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> History of Cinema |
| Learning Outcome | <ul style="list-style-type: none"> Understand the History of cinema |
| Readings | <ul style="list-style-type: none"> Renu Saran “History of Indian Cinema” |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read about History of cinema |

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| Lecture: 2 | CO Mapped: BJMC322-1 |
| Pedagogy | <ul style="list-style-type: none"> Oral & Power Point presentation, Classroom Interaction Practical Example |
| Topics to be covered | <ul style="list-style-type: none"> History of Cinema |
| Learning Outcome | <ul style="list-style-type: none"> Understand the History of cinema |
| Readings | <ul style="list-style-type: none"> Renu Saran “History of Indian Cinema” |
| Case Study/The Situation | - |

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| Assignment/Quiz/ Practical | - |
| Instructions for the Next Lecture | Students are required to read about the History of Cinema. |

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| Lecture: 3 | CO Mapped: BJMC322-1 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be covered | <ul style="list-style-type: none"> • History of Cinema • |
| Learning Outcome | <ul style="list-style-type: none"> • Understand the History of cinema |
| Readings | <ul style="list-style-type: none"> • Renu Saran “History of Indian Cinema” |
| Case Study/The Situation | - |
| Assignment/Quiz/ Practical | - |
| Instructions for the Next Lecture | Students are required to read about the History of Cinema. |

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| Tut: 1 | CO Mapped: BJMC322-1 |
| Tutorial | 1 |
| Pedagogy | <ul style="list-style-type: none"> • Chalk and Talk , PPT • Class Interaction and Discussion • Practical Example |
| Topics to be Covered | <p>Discussion and questions based on following topics:</p> <ul style="list-style-type: none"> • History of Cinema • History of Indian Cinema |
| Learning Outcome | Able to know the beginning of cinema and Indian Cinema |

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| Lecture: 4 | CO Mapped: BJMC322-2 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & PowerPoint presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Eras of Indian Cinema |
| Learning Outcome | <ul style="list-style-type: none"> • Knowledge of different Eras of Indian Cinema • Learn how the films evolve with time |
| Readings | Renu Saran “History of Indian Cinema” |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |

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| Instruction for next Lecture | Students are required to read from text and reference book |
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| Lecture: 5 | CO Mapped: BJMC322-2 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • 40's and 50's Eras of Indian Cinema |
| Learning Outcome | <ul style="list-style-type: none"> • Learning of different types of Eras of Indian Cinema |
| Readings | Bollywood: A Guidebook to Popular Hindi Cinema - Tejaswini Ganti |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read text and reference book |

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| Lecture: 6 | CO Mapped: BJMC322-4 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Golden age of Indian Cinema |
| Learning Outcome | <ul style="list-style-type: none"> • Able to know the Golden age of Indian Cinema and the content of that age |
| Readings | Bollywood: A Guidebook to Popular Hindi Cinema - Tejaswini Ganti |
| Case Study/The Situation | ----- |
| Assignment/Quiz/ Practical | ----- |
| Instructions for the Next Lecture | Instruction for the next Lecture |

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| Tut: 2 | CO Mapped: BJMC322-2, BJMC322-4 |
| Tutorial | 1 |
| Pedagogy | <ul style="list-style-type: none"> • Chalk and Talk , PPT • Class Interaction and Discussion • Practical Example |
| Topics to be Covered | <p>Discussion and questions based on following topics:</p> <ul style="list-style-type: none"> • Eras of Indian Cinema • 40's and 50's • Golden age of Indian Cinema |
| Learning Outcome | Able to know different eras of Indian cinema and the music of Golden Era |

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| Reading | Bollywood: A Guidebook to Popular Hindi Cinema - Tejaswini Ganti |
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| Lecture: 7 | CO Mapped: BJMC322-4 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • 60's and 70's Era |
| Learning Outcome | <ul style="list-style-type: none"> • Learning of different types of Eras of Indian Cinema |
| Readings | Bollywood: A Guidebook to Popular Hindi Cinema - Tejaswini Ganti |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read about text and reference book |

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| Lecture: 8 | CO Mapped: BJMC322-4 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • 80's and 90's |
| Learning Outcome | <ul style="list-style-type: none"> • Learning of different types of Eras of Indian Cinema |
| Readings | Bollywood: A Guidebook to Popular Hindi Cinema - Tejaswini Ganti |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read text and reference book |

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| Lecture: 9 | CO Mapped: BJMC322-4 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | 2000's |
| Learning Outcome | Learning of different types of Eras of Indian Cinema |
| Readings | Bollywood: A Guidebook to Popular Hindi Cinema - Tejaswini Ganti |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |

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| Instruction for next Lecture | Students are required to read text and reference book |
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| Tut: 3 | CO Mapped: BJMC322-4 |
| Tutorial | 3 |
| Pedagogy | <ul style="list-style-type: none"> • Chalk and Talk , PPT • Class Interaction and Discussion Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • 60's – 70's • 80's – 90's • 2000's |
| Learning Outcome | Learning of different types of Eras of Indian Cinema |
| Readings | <ul style="list-style-type: none"> • Renu Saran “History of Indian Cinema” |

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| Lecture: 10 | CO Mapped: BJMC322-5 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Eras of Indian Cinema |
| Learning Outcome | <ul style="list-style-type: none"> • Knowledge of different Eras of Indian Cinema • Learn how the filming evolve with time |
| Readings | Renu Saran “History of Indian Cinema” |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read text and reference book |

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| Lecture: 11 | CO Mapped: BJMC322-5 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction Practical Example |
| Topics to be Covered | The evolution of Cinema |
| Learning Outcome | <ul style="list-style-type: none"> • Learn the different phases in the evolution of Indian cinema |
| Readings | Renu Saran “History of Indian Cinema” |
| Practical | ----- |

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| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction Practical Example |
| Instructions for the Next Lecture | Students are required to read text and reference book |

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| Lecture: 12 | CO Mapped: BJMC322-5 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction Practical Example |
| Topics to be Covered | The evolution of Cinema |
| Learning Outcome | Learn the different phases in the evolution of Indian cinema |
| Readings | Renu Saran “History of Indian Cinema” |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read text and reference book |

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| Tut: 4 | CO Mapped: BJMC322-5 |
| Tutorial | 4 |
| Pedagogy | <ul style="list-style-type: none"> • Chalk and Talk , PPT • Class Interaction and Discussion Practical Example |
| Topics to be Covered | Discussion and questions based on following topics: <ul style="list-style-type: none"> • Eras of Indian Cinema • Evolution of Cinema |
| Learning Outcome | Able to know about the evolution and eras of cinema |
| Readings | Renu Saran “History of Indian Cinema” |

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| Lecture: 13 | CO Mapped: BJMC322-1 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | The evolution of Cinema |
| Learning Outcome | <ul style="list-style-type: none"> • Learn the different phases in the evolution of Indian cinema |

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| Readings | Renu Saran "History of Indian Cinema" |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read text and reference book |

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| Lecture: 14 | CO Mapped: BJMC322-1 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Genres of Cinema |
| Learning Outcome | <ul style="list-style-type: none"> • Learn about the genres of Cinema |
| Readings | Lester Friedman "An Introduction to film genres" |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | Quiz in class |
| Instruction for next Lecture | Students are required to read text and reference book |

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| Lecture: 15 | CO Mapped: BJMC322-2 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction |
| Practical Example | • |
| Topics to be Covered | <ul style="list-style-type: none"> • Genres of Cinema |
| Learning Outcome | Learn about the genres of Cinema |
| Readings | Lester Friedman "An Introduction to film genres" |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |

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| Tut: 5 | CO Mapped: BJMC322-1, BJMC322-2 |
| Tutorial | 5 |
| Pedagogy | <ul style="list-style-type: none"> • Chalk and Talk , PPT • Class Interaction and Discussion Practical Example |
| Topics to be Covered | Discussion and questions based on following topics: <ul style="list-style-type: none"> • Parallel cinema • Historical |
| Learning Outcome | Learn about the genres of Cinema |

| | |
|----------|--|
| Readings | Lester Friedman "An Introduction to film genres" |
|----------|--|

| | |
|---|---|
| Lecture: 16 | CO Mapped: BJMC322-2 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Parallel cinema |
| Learning Outcome | <ul style="list-style-type: none"> • Learn about the genres of Cinema |
| Readings | Lester Friedman "An Introduction to film genres" |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read text and reference book |

| | |
|---|---|
| Lecture: 17 | CO Mapped: BJMC322-2 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Historical |
| Learning Outcome | <ul style="list-style-type: none"> • Learn about the genres of Cinema |
| Readings | Lester Friedman "An Introduction to film genres" |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read text and reference book |

| | |
|---|---|
| Lecture: 18 | CO Mapped: BJMC322-2 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Historical |
| Learning Outcome | <ul style="list-style-type: none"> • Learn about the genres of Cinema |
| Readings | Lester Friedman "An Introduction to film genres" |
| Practical | |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read text and reference book |

| | |
|----------------------|---|
| Tut: 6 | CO Mapped: BJMC322-2 |
| Tutorial | 6 |
| Pedagogy | <ul style="list-style-type: none"> • Chalk and Talk , PPT • Class Interaction and Discussion Practical Example |
| Topics to be Covered | Discussion and questions based on following topics: <ul style="list-style-type: none"> • Parallel cinema • Historical |
| Learning Outcome | Learn about the genres of Cinema |
| Readings | Lester Friedman "An Introduction to film genres" |

| | |
|--|---|
| Lecture: 19 | CO Mapped: BJMC322-2 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Comedy Genre |
| Learning Outcome | <ul style="list-style-type: none"> • Different type of Comedy Genre |
| Readings | Lester Friedman "An Introduction to film genres" |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read text and reference book |

| | |
|--|---|
| Lecture: 20 | CO Mapped: BJMC322-2 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Comedy Genre |
| Learning Outcome | <ul style="list-style-type: none"> • Different type of Comedy Genre |
| Readings | Lester Friedman "An Introduction to film genres" |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read text and reference book |

| | |
|--------------------|-----------------------------|
| Lecture: 21 | CO Mapped: BJMC322-2 |
|--------------------|-----------------------------|

| | |
|---|---|
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Comedy Genre |
| Learning Outcome | <ul style="list-style-type: none"> • Different type of Comedy Genre |
| Readings | Lester Friedman "An Introduction to film genres" |
| Practical | |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read text and reference book |

| | |
|----------------------|--|
| Tut: 7 | CO Mapped: BJMC322-2 |
| Tutorial | 7 |
| Pedagogy | <ul style="list-style-type: none"> • Chalk and Talk , PPT • Class Interaction and Discussion Practical Example |
| Topics to be Covered | <p>Discussion on type of comedy genre:</p> <ul style="list-style-type: none"> • Action Comedy • Comedy Horror • Sci-fi Comedy • Dark comedy • Heritage comedy |
| Learning Outcome | Different type of Comedy Genre |
| Readings | Lester Friedman "An Introduction to film genres" |

| | |
|---|---|
| Lecture: 22 | CO Mapped: BJMC322-2 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Dark comedy • |
| Learning Outcome | <ul style="list-style-type: none"> • Different type of Comedy Genre |
| Readings | Lester Friedman "An Introduction to film genres" |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read text and reference book |

| | |
|---|---|
| Lecture: 23 | CO Mapped: BJMC322-2 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Heritage comedy |
| Learning Outcome | <ul style="list-style-type: none"> • Different type of Comedy Genre |
| Readings | Lester Friedman "An Introduction to film genres" |
| Practical | |
| Assignment / Quiz / Project / Surprise Test | |
| Instruction for next Lecture | Students are required to read about assignments statements from text and reference book |

| | |
|---|---|
| Lecture: 24 | CO Mapped: BJMC322-2 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Tragedy |
| Learning Outcome | <ul style="list-style-type: none"> • Learn about the genres of Cinema |
| Readings | Lester Friedman "An Introduction to film genres" |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read text and reference book |

| | |
|----------------------|---|
| Tut: 8 | CO Mapped: BJMC322-2 |
| Tutorial | 8 |
| Pedagogy | <ul style="list-style-type: none"> • Chalk and Talk , PPT • Class Interaction and Discussion Practical Example |
| Topics to be Covered | <p>Discussion and questions based on following topics:</p> <ul style="list-style-type: none"> • Comedy Genre • Tragedy Genre • |
| Learning Outcome | Learn about the genres of Cinema |
| Readings | Lester Friedman "An Introduction to film genres" |

| | |
|----------------------|---|
| Lecture: 25 | CO Mapped: BJMC322-2 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Tragedy |

| | |
|---|--|
| Learning Outcome | <ul style="list-style-type: none"> Learn about the genres of Cinema |
| Readings | Lester Friedman "An Introduction to film genres" |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | Assignment 'Shoot a video documentary' |
| Instruction for next Lecture | Students are required to read text and reference book |

| | |
|---|---|
| Lecture: 26 | CO Mapped: BJMC322-3, BJMC322-4 |
| Pedagogy | <ul style="list-style-type: none"> Oral & Power Point presentation, Classroom Interaction Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> Drama |
| Learning Outcome | <ul style="list-style-type: none"> Learn about the genres of Cinema |
| Readings | Lester Friedman "An Introduction to film genres" |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read text and reference book |

| | |
|---|---|
| Lecture: 27 | CO Mapped: BJMC322-3, BJMC322-4 |
| Pedagogy | <ul style="list-style-type: none"> Oral & Power Point presentation, Classroom Interaction Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> Melodrama |
| Learning Outcome | <ul style="list-style-type: none"> Learn about the genres of Cinema |
| Readings | Lester Friedman "An Introduction to film genres" |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read text and reference book |

| | |
|----------------------|--|
| Tut: 9 | CO Mapped: BJMC322-3, BJMC322-4 |
| Tutorial | 9 |
| Pedagogy | <ul style="list-style-type: none"> Chalk and Talk , PPT Class Interaction and Discussion Practical Example |
| Topics to be Covered | <p>Discussion and questions based on following topics:</p> <ul style="list-style-type: none"> Comedy Genre Tragedy Genre |

| | |
|------------------|--|
| Learning Outcome | Learn about the genres of Cinema |
| Readings | Lester Friedman "An Introduction to film genres" |

| | |
|---|---|
| Lecture: 28 | CO Mapped: BJMC322-3, BJMC322-4 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • German Expressionism |
| Learning Outcome | <ul style="list-style-type: none"> • Learn about the German Expressionism |
| Readings | German Expressionist Films (Pocket Essentials) - Paul Cooke |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read from text and reference book |

| | |
|---|---|
| Lecture: 29 | CO Mapped: BJMC322-3, BJMC322-4 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • German Expressionism |
| Learning Outcome | <ul style="list-style-type: none"> • Learn about the genres of Cinema |
| Readings | German Expressionist Films (Pocket Essentials) - Paul Cooke |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read from text and reference book |

| | |
|----------------------|---|
| Lecture: 30 | CO Mapped: BJMC322-3, BJMC322-4 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Italian Neorealism |
| Learning Outcome | <ul style="list-style-type: none"> • Learn about the Italian Neorealism |
| Readings | The History of Italian Cinema: A Guide to Italian Film from Its Origins to the Twenty-first Century - Gian Piero Brunetta |

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|---|--|
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read from text and reference book |

| | |
|----------------------|--|
| Tut: 10 | CO Mapped: BJMC322-3, BJMC322-4 |
| Tutorial | 10 |
| Pedagogy | <ul style="list-style-type: none"> • Chalk and Talk , PPT • Class Interaction and Discussion Practical Example |
| Topics to be Covered | Discussion and questions based on following topics: <ul style="list-style-type: none"> • Genres of Film |
| Learning Outcome | Learn different phases of production |
| Readings | Steven Bernstein "Film Production" |

| | |
|---|---|
| Lecture: 31 | CO Mapped: BJMC322-3, BJMC322-4 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Italian Neorealism |
| Learning Outcome | <ul style="list-style-type: none"> • Learn about the Italian Neorealism |
| Readings | The History of Italian Cinema: A Guide to Italian Film from Its Origins to the Twenty-first Century - Gian Piero Brunetta |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read from text and reference book |

| | |
|----------------------|---|
| Lecture: 32 | CO Mapped: BJMC322-3, BJMC322-4 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • French New Wave |
| Learning Outcome | <ul style="list-style-type: none"> • Learn about French New Wave |

| | |
|---|---|
| Readings | A History of the French New Wave Cinema - Richard John Neuper |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read from text and reference book |

| | |
|---|---|
| Lecture: 33 | CO Mapped: BJMC322-2 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • French New Wave |
| Learning Outcome | <ul style="list-style-type: none"> • Learn about French New Wave |
| Readings | A History of the French New Wave Cinema - Richard John Neuper |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read by reference from text and reference book |

| | |
|----------------------|---|
| Tut: 11 | CO Mapped: BJMC322-2 |
| Tutorial | 11 |
| Pedagogy | <ul style="list-style-type: none"> • Chalk and Talk , PPT • Class Interaction and Discussion Practical Example |
| Topics to be Covered | Discussion and questions based on following topics: <ul style="list-style-type: none"> • French wave and Italian Neorealism |
| Learning Outcome | Learn different phases and waves |
| Readings | A History of the French New Wave Cinema - Richard John Neuper |

| | |
|--------------------|-----------------------------|
| Lecture: 34 | CO Mapped: BJMC322-2 |
|--------------------|-----------------------------|

| | |
|---|---|
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Feminist Film Theory |
| Learning Outcome | <ul style="list-style-type: none"> • Learn different phases of Feminist Film Theory |
| Readings | Chick Flicks: Theories and Memories of the Feminist Film Movement - B. Ruby Rich |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read from text and reference book |

| | |
|---|---|
| Lecture: 35 | CO Mapped: BJMC322-3 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Queer Theory |
| Learning Outcome | <ul style="list-style-type: none"> • Learn about Queer Theory |
| Readings | New Queer Cinema: The Director's Cut - B. Ruby Rich |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read about from text and reference book |

| | |
|-----------------------------------|---|
| Lecture: 36 | CO Mapped: BJMC322-3 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be covered | <ul style="list-style-type: none"> • Queer Theory |
| Learning Outcome | <ul style="list-style-type: none"> • Learn about Queer Theory |
| Readings | New Queer Cinema: The Director's Cut - B. Ruby Rich |
| Case Study/The Situation | ----- |
| Assignment/Quiz/ Practical | ----- |
| Instructions for the Next Lecture | Students are required to read from text and reference book |

| | |
|-----------------|-----------------------------|
| Tut: 12 | CO Mapped: BJMC322-4 |
| Tutorial | 12 |

| | |
|----------------------|---|
| Pedagogy | <ul style="list-style-type: none"> • Chalk and Talk , PPT • Class Interaction and Discussion Practical Example |
| Topics to be Covered | Discussion and questions based on following topics: <ul style="list-style-type: none"> • Pre-Production • Production • Post-Production |
| Learning Outcome | Able to understand phases of production and role of foley artist |
| Readings | Steven Bernstein "Film Production" |

| | |
|---|---|
| Lecture: 37 | CO Mapped: BJMC322-4 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | Film Camera Shots |
| Learning Outcome | <ul style="list-style-type: none"> • Able to understand the use of different camera Shots |
| Readings | Steven Bernstein "Film Production" |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read from text and reference book |

| | |
|---|---|
| Lecture: 38 | CO Mapped: BJMC322-4 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • camera Shots |
| Learning Outcome | <ul style="list-style-type: none"> • Able to understand the use of different camera Shots |
| Readings | Grammar of the Shot - Christopher J. Bowen |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read from text and reference book |

| | |
|--------------------|---|
| Lecture: 39 | CO Mapped: BJMC322-4 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |

| | |
|---|--|
| Topics to be Covered | <ul style="list-style-type: none"> • Film Camera Shots |
| Learning Outcome | <ul style="list-style-type: none"> • Able to understand the use of different camera Shots |
| Readings | Grammar of the Shot - Christopher J. Bowen |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read from text and reference book |

| | |
|----------------------|--|
| Tut: 13 | CO Mapped: BJMC322-4 |
| Tutorial | 13 |
| Pedagogy | <ul style="list-style-type: none"> • Chalk and Talk , PPT • Class Interaction and Discussion Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Film Camera Shots |
| Learning Outcome | Able to understand the use of different camera Shots |
| Readings | Steven Bernstein "Film Production" |

| | |
|---|---|
| Lecture: 40 | CO Mapped: BJMC322-4 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Indian New Wave, Parallel Cinema Parallel Cinema - Decline and Legacy <ul style="list-style-type: none"> • |
| Learning Outcome | <ul style="list-style-type: none"> • Able to understand · Parallel Cinema - Decline and Legacy |
| Readings | The History of Film - David Parkinson |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read from text and reference book |

| | |
|----------------------|---|
| Lecture: 41 | CO Mapped: BJMC322-6 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Indian New Wave, Parallel Cinema <ul style="list-style-type: none"> • · Parallel Cinema - Decline and Legacy |

| | |
|---|---|
| Learning Outcome | <ul style="list-style-type: none"> • Able to understand · Parallel Cinema - Decline and Legacy |
| Readings | The History of Film - David Parkinson |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read from text and reference book |

| | |
|---|--|
| Lecture: 42 | CO Mapped: BJMC322-6 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & PowerPoint presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Liberalisation and Indian Cinema |
| Learning Outcome | <ul style="list-style-type: none"> • Able to understand the Liberalisation and Indian Cinema |
| Readings | The Film Book: A Complete Guide to the World of Film- Ronald Bergan |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read text and reference book |

| | |
|----------------------|--|
| Tut: 14 | CO Mapped: BJMC322-6 |
| Tutorial | 14 |
| Pedagogy | <ul style="list-style-type: none"> • Chalk and Talk, PPT • Class Interaction and Discussion Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Film Camera Shots |
| Learning Outcome | Able to understand the use of different camera Shots |
| Readings | Steven Bernstein "Film Production" |

| | |
|----------------------|---|
| Lecture: 43 | CO Mapped: BJMC322-3 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Liberalisation and Indian Cinema |
| Learning Outcome | <ul style="list-style-type: none"> • Able to understand the Liberalisation and Indian Cinema |
| Readings | The Film Book: A Complete Guide to the World of Film- Ronald Bergan |
| Practical | ----- |

| | |
|--|---|
| Lecture: 44 | CO Mapped: BJMC322-3 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | Film Criticism |
| Learning Outcome | <ul style="list-style-type: none"> • Learn about Film Criticism |
| Readings | The Film Book: A Complete Guide to the World of Film - Ronald Bergan |
| Case Study/The Situation | ----- |
| Assignment/Quiz/ Practical | ----- |
| Instructions for the Next Lecture | Students are required to read from text and reference book |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Instruction for next Lecture | Students are required to read about pointers to arrays from text and reference book |

| | |
|----------------------|--|
| Tut: 15 | CO Mapped: BJMC322-6 |
| Tutorial | 15 |
| Pedagogy | <ul style="list-style-type: none"> • Chalk and Talk, PPT • Class Interaction and Discussion Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Film Camera Shots |
| Learning Outcome | Able to understand the use of different camera Shots |
| Readings | Steven Bernstein "Film Production" |

| | |
|--|---|
| Lecture: 45 | CO Mapped: BJMC322-3 |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction • Practical Example |
| Topics to be Covered | <ul style="list-style-type: none"> • Film Criticism |
| Learning Outcome | <ul style="list-style-type: none"> • Learn about Film Criticism |
| Readings | The Film Book: A Complete Guide to the World of Film - Ronald Bergan |
| Practical | ----- |
| Assignment / Quiz / Project / Surprise Test | ----- |
| Pedagogy | <ul style="list-style-type: none"> • Oral & Power Point presentation, Classroom Interaction Practical Example |

Evaluation

| Evaluation | | | | | | | | |
|----------------------------|-------------------|-------------------|----------------|-------------|---|-----------------|-----------------|-------------------|
| Internal Marks (70 Marks) | | | | | | | | |
| | Attendance | Assignment | Seminar | Quiz | Student-Teacher Interaction/Discussion Forum | Mid Term | Mid Term | |
| 70 | 5 | 10 | 15 | 10 | 10 | 10 | 10 | |
| EXTERNAL (30 MARKS) | | | | | | | | Final Term |
| Total: 100 Marks | | | | | | | | 30 |

CO Attainment of the Course Film Studies (BJMC 322)

| Attendance (5 Marks) | | | | | |
|----------------------|---|------------------------|--------------|----------------------|------------------|
| CO's | | | | | |
| BJMC322-1 | 3 | | | | |
| BJMC322--2 | 3 | Attainment Level | | 0,1,2,3 | |
| BJMC322--3 | 3 | Attainment Slab | | | |
| BJMC322--4 | 3 | From Student % | To Student % | Standard Performance | Attainment Level |
| BJMC322--5 | 3 | >50% | 60% | 50% | 1.00 |
| BJMC322--6 | 3 | >61% | 70% | 50% | 2.00 |
| | | >71% | 100% | 50% | 3.00 |

| Marks Distribution | | | | |
|--|-------------------|-------------|-------|--------------|
| Sr. No. | Name | Roll No | Marks | Percentage |
| 1 | Gonsalves Richard | PGD20213363 | 3.37 | 67.4 |
| 2 | Ashiv Kumar | PGD20213613 | 3.57 | 71.4 |
| 3 | Tanya Chantola | PGD20214063 | 2.55 | 51 |
| 4 | Arhita Bhowmick | PGD20214673 | 0.2 | 4 |
| 5 | Himashree Das | PGD20214759 | 3.06 | 61.2 |
| 6 | Aditi | PGD20215134 | 4.08 | 81.6 |
| No's of students with marks above 50 % | | | | 05 |
| % of students above 50 | | | | 83.33 |

Assignment: 10 Marks

Assignment Question:

Your task is to create a 20 to 30-minute documentary on a topic of your choice. This assignment aims to develop your skills in research, storytelling, and film production.

| Analysis | |
|---|---|
| CO's | Bloom's Level |
| BJMC322-01: Recall and identify the key elements of visual language in cinema, such as shot, scene, mise-en-scene, deep focus, continuity editing, and montage. | L1 REMEMBER: This aligns with CO BJMC322-01 as students must recall and identify key elements of visual language in their documentary. |
| BJMC322-03: Apply the knowledge of visual language, sound, color, and genre to analyze and interpret specific film scenes or sequences. | L3 APPLYING: This aligns with CO BJMC322-03 as students will apply their knowledge of visual language, sound, color, and genre in the production process. |
| BJMC322-06: Create critical reviews or essays on films, incorporating concepts and theories discussed in the course. | L6 CREATE: This aligns with CO BJMC322-06 as students need to create a documentary incorporating their understanding of film production, storytelling, and research. |

Rubrics of Assignment

| Criteria | High (8-10) | Medium (5-7) | Low (1-4) | None (0) |
|-----------------|--|--|--|---|
| Research | Extensive and thorough research; all facts are accurate and well-documented; diverse sources used. | Good research; most facts are accurate and well-documented; uses a few diverse sources. | Basic research; some facts are accurate but not well-documented; limited use of sources. | Minimal to no research; many facts are inaccurate or undocumented; no use of sources. |
| Storytelling | Compelling and engaging narrative; clear structure; excellent pacing; strong emotional impact. | Good narrative; clear structure; good pacing; some emotional impact. | Basic narrative; somewhat clear structure; pacing issues; limited emotional impact. | Disjointed or unclear narrative; poor structure; pacing is off; no emotional impact. |
| Film Production | High-quality visuals and audio; excellent editing and transitions; professional presentation. | Good quality visuals and audio; good editing and transitions; presentation is mostly professional. | Basic quality visuals and audio; some editing and transition issues; presentation lacks polish | Poor quality visuals and audio; significant editing and transition issues; unprofessional presentation. |
| Overall Impact | Highly impactful; leaves a lasting impression; effectively communicates message and purpose. | Moderately impactful; leaves a good impression; communicates message and purpose well. | Limited impact; leaves some impression; communicates message and purpose to some extent. | No impact; fails to leave an impression; does not communicate message or purpose effectively. |

* Interval Include Lower Bound

| Assignments | Question | Blooms level | BLM C322-01 | BLM C322-03 | BLM C322-06 |
|--------------|---|--------------|-------------|-------------|-------------|
| 1 | Your task is to create a 20 to 30-minute documentary on a topic of your choice. This assignment aims to develop your skills in research, storytelling, and film production. | | 3 | 3 | 3 |
| Total | | | 3 | 3 | 3 |
| | | Blooms Level | 1 | 3 | 6 |

| Attainment Slab | | | |
|-----------------|--------------|----------------------|------------------|
| From Student % | To Student % | Standard Performance | Attainment Level |
| >50% | 60% | 50% | 1.00 |
| >60% | 70% | 50% | 2.00 |
| >70% | 100% | 50% | 3.00 |

| Marks Distribution | | | | |
|--|-------------------|----------------------|---------------------|------------|
| Sr. No. | Name | Examination Roll No. | Assignment M.M (10) | % of Marks |
| 1 | Gonsalves Richard | PGD20213363 | 8 | 80 |
| 2 | Ashiv Kumar | PGD20213613 | 6 | 60 |
| 3 | Tanya Chantola | PGD20214063 | 6 | 60 |
| 4 | Arhita Bhowmick | PGD20214673 | 5 | 50 |
| 5 | Himashree Das | PGD20214759 | 6 | 60 |
| 6 | Aditi | PGD20215134 | 8 | 80 |
| No's of students with marks above 50 % | | | | 5 |
| % of students above 50 | | | | 83.33 |

Seminar: 15 Marks

Seminar Topic: Analyse the impact of visual grammar on storytelling and emotional engagement in cinema. Provide examples from films to illustrate your points and discuss the evolution of visual grammar across these styles

| Analysis | |
|--|--|
| CO's | Bloom's Level |
| BJMC322-01: Recall and identify the key elements of visual language in cinema, such as shot, scene, mise-en-scene, deep focus, continuity editing, and montage. | L1 REMEMBER: The seminar requires recalling and identifying elements of visual grammar (a key component of visual language). |
| BJMC322-02: Understand the characteristics and significance of German Expressionism, Film Noir, Italian Neorealism, French New Wave, Third Cinema, and Indian New Wave in shaping film form and style. | L2 UNDERSTAND: The seminar involves understanding the characteristics and significance of different cinema movements to illustrate visual grammar principles. |
| BJMC322-03: Apply the knowledge of visual language, sound, color, and genre to analyze and interpret specific film scenes or sequences. | L3 APPLY: The seminar applies knowledge of visual grammar to analyze how it conveys meaning, tells stories, and evokes emotions, using examples from various cinema movements. |
| BJMC322-06: Create critical reviews or essays on films, incorporating concepts and theories discussed in the course. | L6 CREATE: While the primary focus of the seminar is exploration and analysis, participants may be encouraged to create critical reviews or essays based on the seminar content, incorporating the discussed concepts and theories. |

Rubric for Seminar

| Criteria | Extremely High (12-15) | High (7-11) | Medium (3-6) | Low (1-2) | None (0) |
|----------|--|---|--|--|---|
| Content | Comprehensive and insightful coverage of visual grammar; extensive use | Good coverage of visual grammar; solid use of relevant film examples. | Basic coverage; limited examples; some key points are missing. | Minimal coverage; few or irrelevant examples; key points largely absent. | No relevant content or examples provided; fails to address the topic. |

| Criteria | Extremely High (12-15) | High (7-11) | Medium (3-6) | Low (1-2) | None (0) |
|----------------------|--|--|--|--|---|
| | of relevant film examples. | | | | |
| Analysis | Deep analysis of visual grammar's impact on storytelling and emotional engagement; excellent connections made. | Good analysis with clear connections between visual grammar and its impact on storytelling. | Basic analysis; some connections made but lacks depth and detail. | Minimal analysis; weak connections between visual grammar and its impact. | No analysis present; fails to connect visual grammar with storytelling or emotional engagement. |
| Presentation Quality | Visually engaging PowerPoint; clear structure; professional design; excellent use of visuals. | Good PowerPoint quality; mostly clear structure; effective use of visuals with minor issues. | Basic PowerPoint quality; some structural issues; limited use of visuals that lack engagement. | Poor PowerPoint quality; unclear structure; minimal use of visuals; unprofessional presentation. | No PowerPoint provided; fails to present material clearly or professionally. |
| Engagement | Highly engaging presentation; encourages audience interaction; effective communication style. | Engaging presentation; encourages some audience interaction; good communication style. | Limited engagement; minimal audience interaction; communication style is inconsistent. | Little to no engagement; no audience interaction; poor communication style. | No engagement attempted; fails to communicate with the audience. |

Interval Include Lower Bound

| Seminar | Topic | BLM C322- 01 | BLMC3 22-02 | BLMC32 2-03 | BLMC32 2-06 |
|--------------------------------------|---|--------------------|----------------|----------------|----------------|
| Presentation on a given topic | In this seminar, you are tasked with analyzing the impact of visual grammar on storytelling and emotional engagement in cinema. Provide examples from films to illustrate your points and discuss the evolution of visual grammar across these styles. | 3 | 3 | 3 | 3 |
| TOTAL | | 3 | 3 | 3 | 3 |
| | Bloom's level | 1 | 2 | 3 | 6 |

| Attainment Slab | | | |
|------------------------|---------------------|-----------------------------|-------------------------|
| From Student % | To Student % | Standard Performance | Attainment Level |
| >50 % | 60% | 50% | 1.00 |
| >60% | 70% | 50% | 2.00 |
| >70% | 100% | 50% | 3.00 |

| Marks Distribution | | | | |
|--|-------------------|-----------------------------|-------------------------|-------------------|
| Sr. No. | Name | Examination Roll No. | Seminar M.M (15) | % of Marks |
| 1 | Gonsalves Richard | PGD20213363 | 12 | 80 |
| 2 | Ashiv Kumar | PGD20213613 | 11 | 73 |
| 3 | Tanya Chantola | PGD20214063 | 10 | 66 |
| 4 | Arhita Bhowmick | PGD20214673 | 6 | 40 |
| 5 | Himashree Das | PGD20214759 | 10 | 66 |
| 6 | Aditi | PGD20215134 | 12 | 80 |
| No's of students with marks above 50 % | | | | 5 |
| % of students above 50 | | | | 83.33 |

Quiz: 10 Marks

Quiz: Discuss the key elements of visual language in cinema with specific reference to Indian cinema. Explain how globalization has influenced these elements in recent Indian films. Provide examples to support your answer.

| Analysis | |
|---|--|
| CO's | Bloom's Level |
| BJMC322-01: Recall and identify the key elements of visual language in cinema, such as shot, scene, mise-en-scene, deep focus, continuity editing, and montage. | L1 REMEMBER: The quiz requires recalling and identifying elements of visual grammar (a key component of visual language). |
| BJMC322-04: Assess the impact of globalization on the cultural identity and diversity in Indian cinema. | L5 EVALUATE: Students need to evaluate how globalization has impacted the cultural identity and diversity of visual language elements in Indian cinema. |
| BJMC322-05: Analyze and evaluate the interaction between Indian cinema and global film industries in the context of globalization | L4 ANALYZE: Students must analyze and evaluate the interaction between Indian cinema and global film industries, particularly how this interaction has influenced visual language elements. |

Rubrics for Quiz

| Criteria | High (8-10) | Medium (5-7) | Low (1-4) | None (0) |
|---------------|---|--|--|---|
| Comprehension | Thorough understanding of key elements of visual language; comprehensive coverage of Indian cinema. | Good understanding of visual language; covers most key elements but lacks some detail. | Basic understanding; some key elements are missing or misunderstood. | No understanding of visual language; fails to address the question. |
| Analysis | In-depth analysis of globalization's influence; insightful connections to recent Indian films. | Good analysis with clear connections; discusses globalization's | Limited analysis; weak connections to globalization's influence; minimal discussion. | No analysis present; fails to connect globalization to visual language. |

| Criteria | High (8-10) | Medium (5-7) | Low (1-4) | None (0) |
|-----------|---|--|--|---|
| | | impact but lacks depth. | | |
| Examples | Excellent use of specific examples from Indian cinema; well-integrated into the discussion. | Good use of examples; relevant but may lack depth or full integration into the discussion. | Few or irrelevant examples; minimal connection to the discussion of visual language. | No examples provided; fails to support arguments or claims. |
| Structure | Clear and logical organization; coherent flow of ideas; easy to follow. | Generally clear structure; some minor issues in flow or organization. | Somewhat disorganized; ideas may be difficult to follow; lacks coherence. | No clear structure; ideas are disjointed and hard to follow. |
| Clarity | Very clear and articulate writing; excellent grammar and spelling; easy to understand. | Generally clear writing; few grammatical or spelling errors; mostly easy to understand. | Several grammatical or spelling errors; writing may be unclear at times. | Poor clarity; many grammatical or spelling errors; difficult to understand. |

Interval Include Lower Bound

| Quiz | Question | Blooms level | BLMC322-01 | BLMC322-04 | BLMC322-05 |
|------------------------|---|--------------|------------|------------|------------|
| Class Room Test | Discuss the key elements of visual language in cinema with specific reference to Indian cinema. Explain how globalization has influenced these elements in recent Indian films. Provide examples to support your answer | | 3 | 3 | 3 |
| Total | | | 3 | 3 | 3 |
| | Bloom's level | | 1 | 4 | 5 |

| Attainment Slab | | | |
|------------------------|--------------|----------------------|------------------|
| From Student % | To Student % | Standard Performance | Attainment Level |
| >50% | 60% | 50% | 1.00 |
| >60% | 70% | 50% | 2.00 |
| >70% | 100% | 50% | 3.00 |

| Marks Distribution | | | | |
|--|-------------------|----------------------|---------------|------------|
| Sr. No. | Name | Examination Roll No. | Quiz M.M (10) | % of Marks |
| 1 | Gonsalves Richard | PGD20213363 | 7 | 70 |
| 2 | Ashiv Kumar | PGD20213613 | 7 | 70 |
| 3 | Tanya Chantola | PGD20214063 | 7 | 70 |
| 4 | Arhita Bhowmick | PGD20214673 | 5 | 50 |
| 5 | Himashree Das | PGD20214759 | 7 | 70 |
| 6 | Aditi | PGD20215134 | 7 | 70 |
| No's of students with marks above 50 % | | | | 5 |
| % of students above 50 | | | | 83.33 |

Student-Teacher Interaction: 10 Marks

| Student-Teacher Interaction | Bloom's level | BLMC3 22-01 | BLMC3 22-02 | BLMC3 22-03 | BLMC3 22-04 | BLMC3 22-05 | BLMC3 22-06 |
|---|---------------|-------------|-------------|-------------|-------------|-------------|-------------|
| Class Participation during Every Lectures | | 3 | 3 | 3 | 3 | 3 | 3 |
| TOTAL | | 3 | 3 | 3 | 3 | 3 | 3 |

| Attainment Slab | | | |
|-----------------|--------------|----------------------|------------------|
| From Student % | To Student % | Standard Performance | Attainment Level |
| 50% | 60% | 60% | 1.00 |
| 60% | 70% | 60% | 2.00 |
| 70% | 100% | 60% | 3.00 |

| Marks Distribution | | | | |
|--------------------|------|----------------------|---------------|------------|
| Sr. No. | Name | Examination Roll No. | Quiz M.M (10) | % of Marks |

| | | | | |
|--|-------------------|-------------|---|-------|
| 1 | Gonsalves Richard | PGD20213363 | 8 | 80 |
| 2 | Ashiv Kumar | PGD20213613 | 8 | 80 |
| 3 | Tanya Chantola | PGD20214063 | 7 | 70 |
| 4 | Arhita Bhowmick | PGD20214673 | 3 | 30 |
| 5 | Himashree Das | PGD20214759 | 6 | 60 |
| 6 | Aditi | PGD20215134 | 7 | 70 |
| No's of students with marks above 50 % | | | | 5 |
| % of students above 50 | | | | 83.33 |
| | | | | |

Mid Term I: 10 Marks

Mid-term I Questions:

| Analysis of Mid Term I Question. | | | |
|----------------------------------|---|---|--|
| S. No | Questions | COs | Bloom's Level |
| 1. | What do you understand by the Golden Era of Hindi cinema? | BJMC322-02: Understand the characteristics and significance of German Expressionism, Film Noir, Italian Neorealism, French New Wave, Third Cinema, and Indian New Wave in shaping film form and style. | L2 UNDERSTAND: The seminar involves understanding the characteristics and significance of different cinema movements to illustrate visual grammar principles. |
| | | BJMC322-04: Assess the impact of globalization on the cultural identity and diversity in Indian cinema. | L5 EVALUATE: Students need to evaluate how globalization has impacted the cultural identity and diversity of visual language elements in Indian cinema. |
| | | BJMC322-05: Analyze and evaluate the interaction between Indian cinema and global film industries in the context of globalization | L4 ANALYZE: Students must analyze and evaluate the interaction between Indian cinema and global film industries, particularly how this interaction has influenced visual language elements. |

| | | | |
|----|--|---|--|
| 2. | What are the steps involved in the production of a movie? | BJMC322-01: Recall and identify the key elements of visual language in cinema, such as shot, scene, mise-en-scene, deep focus, continuity editing, and montage | L1 Remember: Students recall and list the steps involved in movie production. |
| | | BJMC322-03: Apply the knowledge of visual language, sound, color, and genre to analyze and interpret specific film scenes or sequences. | L3 Apply: Students use their knowledge of visual language and film elements to interpret specific production steps. |
| | | BJMC322-06: Create critical reviews or essays on films, incorporating concepts and theories discussed in the course. | L6 Create: Students write critical reviews or essays, synthesizing their understanding of film production and visual language theories. |
| 3. | Why are genres important in the film, explain two genres of your choice with an example. | BJMC322-01: Recall and identify the key elements of visual language in cinema, such as shot, scene, mise-en-scene, deep focus, continuity editing, and montage | L1 REMEMBER: Students need to recall and identify elements of visual language that are often integral to different film genres. |
| | | BJMC322-02: Understand the characteristics and significance of German Expressionism, Film Noir, Italian Neorealism, French New Wave, Third Cinema, and Indian New Wave in shaping film form and style. | L2 UNDERSTAND: Understanding different genres, such as those mentioned, involves recognizing their unique characteristics and significance in film history and style. |
| | | BJMC322-04: Assess the impact of globalization on the cultural identity and diversity in Indian cinema. | L5 EVALUATE: While this specific question doesn't directly address globalization, discussing genres in a global context may involve evaluating their impact on cultural identity and diversity. |
| | | BJMC322-06: Create critical reviews or essays on films, incorporating concepts and theories discussed in the course. | L6 CREATE: Writing about genres and providing examples requires creating a critical review or essay that incorporates various film concepts and theories. |

Rubric for Mid-Term I

| Criteria | High (4) | Medium (3-2) | Low (1) | None (0) |
|-----------------------|---|--|--|--|
| Importance of Genres | Clearly articulates the significance of genres in film; insightful and comprehensive. | Generally explains the importance of genres; covers some key points but lacks depth. | Basic mention of genre importance; lacks clear explanation or detail. | No mention of genre importance; fails to address the question. |
| Genre Explanation | Provides detailed explanations of two genres; clear definitions and context. | Explains two genres; definitions may be unclear or lacking context. | Mentions genres but with vague explanations; lacks clarity in definitions. | No explanation of genres provided; fails to address the requirement. |
| Examples | Excellent use of relevant examples for each genre; well-integrated into the discussion. | Good examples provided for each genre; may lack depth or full integration. | Few or irrelevant examples; minimal connection to the genres discussed. | No examples provided; fails to support the response adequately. |
| Structure and Clarity | Clear and logical organization; coherent flow of ideas; easy to follow. | Generally clear structure; some minor issues with flow or organization. | Somewhat disorganized; ideas may be difficult to follow. | No clear structure; ideas are disjointed and hard to follow |

Interval Include Lower Bound

Attainment Slab

| From Student % | To Student % | Standard Performance | | | | | Attainment Level |
|----------------|---------------|----------------------|-------------|-------------|-------------|-------------|------------------|
| >50% | 60% | 50% | | | | | 1.00 |
| >60% | 70% | 50% | | | | | 2.00 |
| >70% | 100% | 50% | | | | | 3.00 |
| Mid Term I | Bloom's level | BLMC32 2-01 | BLMC32 2-02 | BLMC32 2-03 | BLMC32 2-04 | BLMC32 2-05 | BLMC32 2-06 |
| Mid Term I | | 3 | 2 | 3 | 3 | 3 | 1.00 |
| TOTAL | | 3 | 2 | 3 | 3 | 3 | 1.00 |
| | Bloom's level | 1 | 2 | 3 | 4 | 5 | 6 |

Marks Distribution for Mid-Term I

| S.No | Name | Examination Roll No. | Marks out of 10 | CO 1/2 | % | CO 2/2 | % | CO 3/1 | % | CO 4/2 | % | CO 5/1 | % | CO 6/2 | % |
|------|-------------------|----------------------|-----------------|--------|-----|--------|-------|--------|-------|--------|-----|--------|-----|--------|-----|
| 1 | Gonsalves Richard | PGD20213363 | 8.5 | 2 | 100 | 1 | 50 | 1 | 100 | 2 | 100 | 1 | 100 | 1.5 | 75 |
| 2 | Ashiv Kumar | PGD20213613 | 6 | 1 | 50 | 1.5 | 75 | 0 | 0 | 1 | 50 | 1 | 100 | 1.5 | 75 |
| 3 | Tanya Chantola | PGD20214063 | 7 | 1 | 50 | 0 | 0 | 1 | 100 | 2 | 100 | 1 | 100 | 2 | 100 |
| 4 | Arhita Bhowmik | PGD20214673 | 6 | 1 | 50 | 1 | 50 | 1 | 100 | 1 | 50 | 1 | 100 | 1 | 50 |
| 5 | Himashree Das | PGD20214759 | 7.5 | 2 | 100 | 0.5 | 25 | 1 | 100 | 2 | 100 | 1 | 100 | 1 | 50 |
| 6 | Aditi | PGD20215134 | 8 | 2 | 100 | 1 | 50 | 1 | 100 | 2 | 100 | 1 | 100 | 1 | 50 |
| | CO Attainment | | | | 60 | | 40 | | 50 | | 60 | | 60 | | 30 |
| | | | | | 100 | | 66.67 | | 83.33 | | 100 | | 100 | | 50 |

Mid Term II:10 Marks

Analysis of Mid Term II Question.

| S.No | Questions | COs | Bloom's Level |
|------|-----------|---|---|
| | | BJMC322-01: Recall and identify the key elements of visual language in cinema, such as shot, scene, mise-en-scene, deep focus, continuity editing, and montage | L1 REMEMBER: Students need to recall and identify symbolic elements as part of the visual language in cinema. |

| | | | |
|----|---|--|---|
| 1. | Explain the role of Symbolism in film. | BJMC322-02: Understand the characteristics and significance of German Expressionism, Film Noir, Italian Neorealism, French New Wave, Third Cinema, and Indian New Wave in shaping film form and style. | L2 UNDERSTAND: Understanding symbolism requires recognizing how various film movements use symbolic elements to shape film form and style. |
| | | BJMC322-03: Apply the knowledge of visual language, sound, color, and genre to analyze and interpret specific film scenes or sequences. | L3 APPLY: Applying knowledge involves analyzing and interpreting how symbolism is used in specific film scenes or sequences. |
| 2. | Do Foley artists re-record dialogue? What is their role in post-production? | BJMC322-03: Apply the knowledge of visual language, sound, color, and genre to analyze and interpret specific film scenes or sequences. | L3 APPLY: Applying knowledge of sound elements, including Foley, to analyze their impact on film scenes. |
| | | BJMC322-06: Create critical reviews or essays on films, incorporating concepts and theories discussed in the course. | L6 CREATE: Creating an informed answer or essay that explains the role of Foley artists in film production, demonstrating an understanding of sound design concepts. |

| | | | |
|----|--|---|--|
| 3. | What is a praxinoscope and how it is different from the zoetrope | BJMC322-02: Understand the characteristics and significance of German Expressionism, Film Noir, Italian Neorealism, French New Wave, Third Cinema, and Indian New Wave in shaping film form and style. | L2 UNDERSTAND: Understanding different genres, such as those mentioned, involves recognizing their unique characteristics and significance in film history and style. |
|----|--|---|--|

| Criteria | High (4) | Medium (3-2) | Low (1) | None (0) |
|----------------------------|---|--|--|--|
| Understanding of Symbolism | Demonstrates a thorough understanding of symbolism and its significance in film; insightful and comprehensive explanations. | Shows a good understanding of symbolism; explanations cover key points but may lack depth. | Basic understanding of symbolism; explanations are superficial or miss key points. | No understanding of symbolism; fails to address the question. |
| Examples Provided | Provides relevant and detailed examples from films that illustrate the role of symbolism effectively. | Offers examples that are somewhat relevant; may lack detail or full integration into the discussion. | Few or irrelevant examples; minimal connection to the role of symbolism discussed. | No examples provided; fails to support the response adequately. |
| Analysis and Insight | Offers in-depth analysis of how symbolism functions within film; demonstrates critical thinking and original insights. | Provides some analysis, but lacks depth or clarity; connections may be weak. | Minimal analysis present; weak connections or insights; little critical thinking demonstrated. | No analysis present; responses are purely descriptive with no critical engagement. |
| Structure and Clarity | Well-organized response; clear, logical flow of ideas; easy to follow and understand. | Generally clear structure; some minor issues with flow or organization. | Somewhat disorganized; ideas may be difficult to follow. | No clear structure; ideas are disjointed and hard to follow. |

* Interval Include Lower Bound

| Attainment Slab | | | | | |
|-----------------|---------------|----------------------|------|------|------------------|
| From Student % | To Student % | Standard Performance | | | Attainment Level |
| >50% | 60% | 50% | | | 1.00 |
| >60% | 70% | 50% | | | 2.00 |
| >70% | 100% | 50% | | | 3.00 |
| Mid Term I | Bloom's level | CO 1 | CO 2 | CO 3 | CO 6 |
| Mid Term I | | 3 | 3 | 3 | 3 |
| TOTAL | | 3 | 3 | 3 | 3 |
| | Bloom's level | 1 | 2 | 3 | 6 |

Marks Distribution for Mid-Term I

| Marks Distribution for Mid Term II | Name | Examination Roll No. | Marks out of 10 | CO 1/3 | % | CO 2/2 | % | CO 3/3 | % | CO 6/2 | % |
|------------------------------------|-------------------|----------------------|-----------------|--------|--------|--------|-------|--------|--------|--------|-------|
| 1 | Gonsalves Richard | PGD20213363 | 8.5 | 3 | 100 | 1.5 | 75 | 2 | 66.67 | 2 | 100 |
| 2 | Ashiv Kumar | PGD20213613 | 6 | 2 | 66.67 | 1 | 20 | 1 | 33.33 | 2 | 100 |
| 3 | Tanya Chantola | PGD20214063 | 7 | 2 | 66.67 | 2 | 100 | 3 | 100.00 | 0 | 0 |
| 4 | Arhita Bhowmick | PGD20214673 | 6 | 2 | 66.67 | 1 | 50 | 2 | 66.67 | 1 | 50 |
| 5 | Himashree Das | PGD20214759 | 7.5 | 2.5 | 83.33 | 2 | 100 | 2 | 66.67 | 1 | 50 |
| 6 | Aditi | PGD20215134 | 8 | 2 | 66.67 | 2 | 100 | 2 | 66.67 | 2 | 100 |
| | CO Attainment | | | | 6 | | 5 | | 5 | | 5 |
| | | | | | 100.00 | | 83.33 | | 83.33 | | 83.33 |

End Term: 30 Marks

Q1. Mention the precursors of Indian Cinema. (CO6)

Bloom's Level: Remember (L1)

This question tests students' foundational knowledge of Indian cinema history, requiring them to recall important figures and developments.

Q2. How to use 'Fly on the wall' in filmmaking. (CO1)

Bloom's Level: Understand (L2)

Students must understand the filmmaking technique of 'fly on the wall' to answer this question.

Q3. Name the first Indian Cinema with 70 songs. (CO1)

Bloom's Level: Remember (L1)

This question checks students' ability to remember specific facts about Indian cinema.

Q4. Name the two major events that influenced the majority of the Cinema Movement. (CO3)

Bloom's Level: Understand (L2)

Students need to identify and explain significant historical events impacting cinema movements.

Q5. How 'The Great Depression' influenced the gangster genre. (CO4)

Bloom's Level: Analyze (L4)

This question requires an analysis of socio-economic factors influencing film genres.

Q6. Name the location of the first public film exhibition held in the world. (CO6)

Bloom's Level: Remember (L1)

This factual question checks the recall of historical details about film exhibitions.

Q7. Which was the first feature-length Indian talkie? (CO4)

Bloom's Level: Remember (L1)

Students must recall and identify significant milestones in Indian cinema.

Q8. Name the filmmaker who in the beginning experimented with fantasy and sci-fi films? (CO4)

Bloom's Level: Remember (L1)

This question assesses students' knowledge of pioneering filmmakers in specific genres.

Q9. What is the major theme of the film The Birth of a Nation? (CO1)

Bloom's Level: Understand (L2)

This question tests the understanding of thematic elements in classic cinema.

Q10. Which was the first feature-length Indian talkie? (CO3)

Bloom's Level: Remember (L1)

Students must recall specific historical details about Indian cinema milestones.

Rubric for End Term Section A

| Criteria | High (8-10) | Medium (5-7) | Low (1-4) | 0 |
|-----------------------------------|---|---|--|------------------------------------|
| Historical Knowledge | Demonstrates a thorough understanding of cinema history; answers are detailed and accurate. | Shows basic understanding; answers are mostly correct but lack depth. | Limited understanding; answers contain inaccuracies or are incomplete. | No attempt made. |
| Genre Analysis | Provides insightful analysis of genres; effectively discusses their evolution and influence. | Some analysis is present; connections to genre may be vague or superficial. | Little to no analysis; responses are mostly descriptive with no critical engagement. | No genre analysis provided. |
| Movement Contextualization | Clearly contextualizes cinema movements; demonstrates an understanding of their significance. | Attempts to contextualize movements, but lacks depth or clarity. | Minimal context provided; responses fail to connect movements to broader trends. | No contextualization of movements. |
| Critical Thinking | Engages critically with questions; provides original insights and connections between concepts. | Some critical engagement; responses may lack depth or originality. | Little to no critical thinking; responses are overly simplistic or descriptive. | No critical engagement. |
| Clarity and Presentation | Ideas are well-organized and articulated; responses are professional and easy to follow. | Organization is present but lacks clarity; some ideas may be unclear. | Poor organization; responses are difficult to understand. | No coherent response. |

* Interval Include Lower Bound

End Term Section B Questions

Q.1 Discuss the historical, political, and philosophical background of Film Noir. (CO2)

Bloom's Level: Understand (L2)

This question assesses the students' understanding of the broader context influencing the Film Noir movement.

Q2. Describe the fundamental features of third cinema. (CO2)

Bloom's Level: Understand (L2)

Students must demonstrate a comprehension of the defining characteristics of third cinema.

Q3. Write a note on the major figures of Italian Neorealist Cinema? (CO2)

Bloom's Level: Understand (L2)

This question focuses on students' ability to identify and describe influential figures in Italian Neorealism.

Rubric for End Term Section B

| Criteria | High (4) | Medium (3-2) | Low (1) | None (0) |
|----------------------------|---|--|--|---|
| Understanding of Symbolism | Demonstrates a thorough understanding of symbolism and its significance in film; insightful and comprehensive explanations. | Shows a good understanding of symbolism; explanations cover key points but may lack depth. | Basic understanding of symbolism; explanations are superficial or miss key points. | No understanding of symbolism; fails to address the question. |
| Examples Provided | Provides relevant and detailed examples from films that illustrate the role of symbolism effectively. | Offers examples that are somewhat relevant; may lack detail or full integration into the discussion. | Few or irrelevant examples; minimal connection to the role of symbolism discussed. | No examples provided; fails to support the response adequately. |
| Analysis and Insight | Offers in-depth analysis of how symbolism functions within film; demonstrates | Provides some analysis, but lacks depth or clarity; connections may be weak. | Minimal analysis present; weak connections or insights; little critical thinking demonstrated. | No analysis present; responses are purely descriptive with |

| Criteria | High (4) | Medium (3-2) | Low (1) | None (0) |
|-----------------------|---|---|--|--|
| | critical thinking and original insights. | | | no critical engagement. |
| Structure and Clarity | Well-organized response; clear, logical flow of ideas; easy to follow and understand. | Generally clear structure; some minor issues with flow or organization. | Somewhat disorganized; ideas may be difficult to follow. | No clear structure; ideas are disjointed and hard to follow. |

* Interval Include Lower Bound

End Term Section C Questions

Q1. How has the use of sound in Indian cinema evolved over the years, and what role does it play in enhancing storytelling, emotional impact, and cultural authenticity? (CO5)

Bloom's Level: Analyze (L4) and Evaluate (L5)

Students analyze the evolution of sound in Indian cinema and evaluate its impact on various aspects of filmmaking.

Q2. As a film critic, what criteria do you use to analyze and evaluate a film, and what are the key points that you consider during your analysis? (CO5)

Bloom's Level: Analyze (L4) and Evaluate (L5)

This question requires students to analyze and evaluate films based on established critical criteria, reflecting on their evaluative processes

Rubric for End Term Section C

| Criteria | High (8-10) | Medium (5-7) | Low (1-4) | 0 |
|-----------------------------|---|---|--|-----------------------------|
| Historical Knowledge | Demonstrates a thorough understanding of cinema history; answers are detailed and accurate. | Shows basic understanding; answers are mostly correct but lack depth. | Limited understanding; answers contain inaccuracies or are incomplete. | No attempt made. |
| Genre Analysis | Provides insightful analysis of genres; effectively | Some analysis is present; connections to genre may be | Little to no analysis; responses are mostly descriptive with | No genre analysis provided. |

| Criteria | High (8-10) | Medium (5-7) | Low (1-4) | 0 |
|-----------------------------------|---|---|--|------------------------------------|
| | discusses their evolution and influence. | vague or superficial. | no critical engagement. | |
| Movement Contextualization | Clearly contextualizes cinema movements; demonstrates an understanding of their significance. | Attempts to contextualize movements, but lacks depth or clarity. | Minimal context provided; responses fail to connect movements to broader trends. | No contextualization of movements. |
| Critical Thinking | Engages critically with questions; provides original insights and connections between concepts. | Some critical engagement; responses may lack depth or originality. | Little to no critical thinking; responses are overly simplistic or descriptive. | No critical engagement. |
| Clarity and Presentation | Ideas are well-organized and articulated; responses are professional and easy to follow. | Organization is present but lacks clarity; some ideas may be unclear. | Poor organization; responses are difficult to understand. | No coherent response. |

* Interval Include Lower Bound

| Attainment Slab | | | |
|-----------------|--------------|----------------------|------------------|
| From Student % | To Student % | Standard Performance | Attainment Level |
| >50% | 60% | 50% | 1.00 |
| >60% | 70% | 50% | 2.00 |
| >70% | 100% | 50% | 3.00 |

| End Term | Bloom's level | BLMC3 22-01 | BLMC3 22-02 | BLMC3 22-03 | BLMC3 22-04 | BLMC3 22-05 | BLMC3 22-06 |
|----------|---------------|-------------|-------------|-------------|-------------|-------------|-------------|
| End Term | | 2 | 3 | 3 | 2 | 3 | 3 |

| Attainment Slab | | | |
|-----------------|--------------|----------------------|------------------|
| From Student % | To Student % | Standard Performance | Attainment Level |
| >50% | 60% | 50% | 1.00 |
| >60% | 70% | 50% | 2.00 |
| >70% | 100% | 50% | 3.00 |

| End Term | Bloom's level | CO 1 | CO 2 | CO 3 | CO 4 | CO 5 | CO 6 |
|--------------|---------------|------|------|------|------|------|------|
| End Term | | 2 | 3 | 3 | 2 | 3 | 3 |
| TOTAL | | 2 | 3 | 3 | 2 | 3 | 3 |
| | Bloom's level | 1 | 2 | 3 | 4 | 5 | 6 |

Methodology for calculating CO attainment and PO attainment

| TOTAL | CO1 | CO2 | CO3 | CO4 | CO5 | CO6 | | | |
|-----------------------------|----------|----------|----------|----------|----------|----------|-----|-----|------------|
| Attendance | 2 | 2 | 2 | 2 | 2 | 2 | | | |
| Assignment | 3 | 0 | 3 | 0 | 3 | 3 | | | |
| Seminar | 3 | 3 | 3 | 0 | 3 | 0 | | | |
| Quiz | 3 | 0 | 0 | 3 | 0 | 3 | | | |
| Student-Teacher Interaction | 3 | 3 | 3 | 3 | 3 | 3 | | | |
| Mid Term I | 3 | 3 | 3 | 0 | 3 | 3 | | | |
| Mid Term II | 3 | 2 | 3 | 3 | 3 | 1 | | | |
| End Term | 2 | 0 | 1 | 1 | 3 | 0 | | | |
| Actual CO Attainment | 3 | 2 | 2 | 2 | 3 | 2 | | | |
| Outcomes | PO1 | PO2 | PO3 | PO4 | PO5 | PO6 | PO7 | PO8 | Target COs |
| BJMC322-01 | 3 | 3 | - | 1 | - | - | 1 | - | 2 |
| BJMC322-02 | 3 | 3 | - | - | 1 | - | - | - | 2.33 |

| | | | | | | | | | |
|--|------------|-------------|-------------|-------------|----------|----------|----------|------------|-------------|
| BJMC322-03 | 2 | 3 | 2 | 2 | 1 | - | 2 | 2 | 2 |
| BJMC322-04 | 2 | 2 | 1 | - | 3 | 3 | - | 1 | 2 |
| BJMC322-05 | 2 | 2 | 1 | - | 3 | 3 | - | 1 | 2 |
| BJMC322-06 | 3 | 3 | 3 | 1 | 2 | - | 3 | 2 | 2.43 |
| Target PO (Arithmetic mean) | 2.5 | 2.67 | 1.75 | 1.33 | 2 | 3 | 2 | 1.5 | |
| Actual PO Attainment | 1.74 | 1.64 | 1.18 | 1.52 | 1.09 | 2 | 1.43 | 1.53 | |



**Shoolini University of Biotechnology and Management
Sciences**

Solan (HP), India

School of Journalism and New Media

Course Completion Certificate

Course Details

| | |
|--|--|
| Course Name: Film Studies | Instructor: Indu Negi |
| Course Code: BJMC322 | Position: Assistant Professor |
| Department: Faculty of Liberal Arts and Ancient Indian Wisdom | Total Workload: 45 hours |
| Credit Hours: 4 | Scheduled Duration: Feb 2022 to June 2022 |

Teaching Commitments:

| | |
|---|----------------------------------|
| Number of Planned Lectures: 45 | Number of Assignments: 1 |
| Number of Lectures Delivered: 45 | Number of Class Test: 1 |
| Number of Practical Sessions Conducted: 0 | Rubrics Created: YES |
| Number of Tutorial Sessions Conducted: 15 | Final Exam Conducted: YES |

Administrative Endorsements:

| | |
|---------------------------------------|---------------------------------------|
| Dean/Head of School: Prof Vipin Pubby | Coordinator of IQAC: Ms. Varsha Patil |
|---------------------------------------|---------------------------------------|

Course Overview and Content:

| Course Description | Course Content |
|---|---|
| The course aims to provide students with a foundational knowledge of cinema, encompassing its extensive history and its societal impact. Students will develop the essential skills to analyze and study films both as artworks and social texts critically. This emphasizes the importance of interpretations and encourages students to | <ul style="list-style-type: none">• Introduction to cinema• Social Context and Film Form• Alternative Visions• Hindi Cinema and Film Culture |

| | |
|--|--|
| <p>delve deeper into the layers of meaning within a film. The course is designed to encourage critical thinking among students, fostering an environment where they can engage with film content reflectively and analytically. By exploring cinema as a medium, students will gain insights into various cultures and perspectives, promoting an appreciation for cultural diversity. This aligns with the broader goal of instilling values and ethics related to journalism and mass communication.</p> | |
|--|--|

Performance Metrics

| | |
|---|---|
| Student Enrolment: 06 students | Guest Lectures Organized: 1 |
| Average Student Attendance: 90% | Practical Workshops Conducted: 1 |
| Average Student Grade: B+ | Course Exit Collected: Yes (End of semester student feedback forms collected and analyzed) |
| Faculty Course Evaluation Score by Students: 4.5 out of 5 | Improvements Implemented from Feedback: Increased practical sessions for the next semester based on student suggestions for more hands-on learning. |

Course Outcome Performance

| Course Outcome | Target | Attainment | Performance |
|---|--------|------------|-------------|
| CO1: Recall and identify the key elements of visual language in | 2 | 3 | 150% |
| CO2: Understand the characteristics and significance of German Expressionism, Film Noir, Italian Neorealism, French New Wave, Third Cinema, and Indian New Wave in shaping film form and style. | 2.33 | 2 | 86% |
| CO3: Apply the knowledge of visual language, sound, color, and genre to analyze and interpret specific film scenes or sequences. | 2 | 2 | 100 |
| CO4: Assess the impact of globalization on the cultural identity and diversity in Indian cinema. | 2 | 2 | 100 |
| CO5: Analyze and evaluate the interaction between Indian cinema and | 2 | 3 | 150% |

| | | | |
|---|------|---|-----|
| global film industries in the context of globalization | | | |
| CO6: Create critical reviews or essays on films, incorporating concepts and theories discussed in the course. | 2.43 | 2 | 82% |

Program Outcome Performance

| Program Outcome | Related Cos | Target | Attainment | Performance |
|---|---|--------|------------|-------------|
| PO1: Domain Knowledge in Mass Communication: Apply the knowledge of Broadcast, Print, Digital, Advertising, Journalism, Communication Research, and other disciplines of Mass Communication. | BJMC322-01, BJMC322-02, BJMC322-03, BJMC322-04, BJMC322-05, BJMC322-06 | 2.5 | 1.74 | 69.6% |
| PO2: Communication Skills: Exhibit high levels of verbal and non-verbal forms of communication skills within corporate and social working environments. | BJMC322-01, BJMC322-02, BJMC322-03, BJMC322-04, BJMC322-05, BJMC322-06 | 2.67 | 1.64 | 61.42% |
| PO3: Modern Tool Usage: Demonstrate skilled usage of modern tools and techniques to effectively communicate with masses. | BJMC322-03, BJMC322-04, BJMC322-05, BJMC322-06 | 1.75 | 1.18 | 67.42% |
| PO4: Problem Solving Skills: Show a sense of inquiry and investigation for raising relevant and contemporary problems, synthesizing and articulating them to solve live problems and challenges. | BJMC322-01, BJMC322-03, BJMC322-06 | 1.33 | 1.52 | 114% |
| PO5: Values, Ethics & Contribution to Society: Understand the importance of Values and Ethics in the field of Journalism and Mass Communication and the morals of serving the society and community for sustainable development. | BJMC322-02, BJMC322-03, BJMC322-04, BJMC322-05, BJMC322-06 | 2 | 1.09 | 54.5% |
| PO6: Leadership, Management and | BJMC322-04, BJMC322-05 | 3 | 2 | 66% |

| | | | | |
|---|---|-----|------|-------|
| Entrepreneurial Traits: Display Team spirit and Inculcate Leadership Traits to contribute individually as well as in a team or group of media professionals. | | | | |
| PO7: Innovation and Research Related Skills: Identify, formulate, research, and analyze the literature and problems and reach logical and innovative solutions and conclusions. | BJMC322-01, BJMC322-03, BJMC322-06 | 2 | 1.43 | 71.5% |
| PO8: Lifelong Learning: Develop into lifelong learner and consistently updating with current knowledge, skills and technologies | BJMC322-03, BJMC322-04, BJMC322-05, BJMC322-06 | 1.5 | 1.53 | 102% |

| Aspect | Analysis | Recommendations | Target Adjustment |
|---|------------------------|--|------------------------|
| CO1: Recall and identify the key elements of visual language in cinema | Exceeded target (150%) | Challenge students with advanced topics. Incorporate more complex visual analysis assignments | Increase target to 2.5 |
| CO2: Understand the characteristics and significance of various cinema movements | Below target (86%) | Enhance course content with more examples and case studies. Introduce interactive discussions and group projects on cinema movements | Maintain target |
| CO3: Apply knowledge of visual language, sound, color, and genre to analyze films | Met target (100%) | Incorporate peer reviews and group analysis sessions. Use a wider range of film genres and styles for analysis | Maintain target |
| CO4: Assess the impact of globalization on Indian cinema | Met target (100%) | Invite guest lecturers with expertise in globalization and cinema. Organize seminars on the | Maintain target |

| | | | |
|--|------------------------------------|---|------------------------|
| | | cultural impact of globalization | |
| CO5: Analyze and evaluate the interaction between Indian cinema and global film industries | Exceeded target (150%) | Integrate more comparative studies with international cinema. Include project work on global collaborations in cinema | Increase target to 2.5 |
| CO6: Create critical reviews or essays on films | Below target (82%) | Conduct intensive writing workshops. Provide detailed feedback and revision opportunities. Include peer review sessions | Maintain target |
| PO1: | Below target (69.6%) | Integrate interdisciplinary approaches with other mass communication fields. Use real-world case studies to enhance understanding | Maintain target |
| PO2: | Below target (61.42%) | Offer specialized communication skills training. Implement more oral presentations and group discussions | Maintain target |
| PO3: | Below target (67.42%) | Increase hands-on training with modern tools. Introduce workshops on the latest communication technologies | Maintain target |
| PO4: | Exceeded target (114%) | Introduce more complex problem-solving scenarios. Encourage participation in problem-solving competitions | Increase target to 1.5 |
| PO5: | Significantly below target (54.5%) | Organize regular seminars and workshops on ethics. Include discussions | Maintain target |

| | | | |
|------|----------------------|---|-----------------|
| | | on real-world ethical dilemmas in journalism and mass communication | |
| PO6: | Below target (66%) | Develop leadership and management training modules. Provide opportunities for students to lead group projects and initiatives | Maintain target |
| PO7: | Below target (71.5%) | Promote active participation in research projects. Encourage innovative thinking through workshops and seminars | Maintain target |
| PO8: | Met target (102%) | Continue fostering a learning environment that encourages continuous skill development. Introduce sessions on the importance of lifelong learning | Maintain target |


 Registrar
 Shoolini University of Biotechnology
 & Management Sciences
 Solan (H.P.)