

FACULTY OF ONE YEAR DIPLOMA IN SOUNDRECORDING & SOUND DESIGN

**SRI DEV SUMAN UTTARAKHAND UNIVERSITYBADSHAHITHAUL(TEHRI
GARHWAL) - 249199 UTTARAKHAND**

Website : www.sdsuv.ac.in



**Regulations and Syllabus for One Year Diploma in Sound Recording
& Sound Design(Through Regular Mode)**

With effect from the Academic Session 2022-23(Subject to change from time to
time)

Note: Sri Dev Suman Uttarakhand University reserves the right to
amend Regulations, Scheme of Examinations, Pass Criteria, Scheme of Studies and
courses of study as and when it deems necessary.

1 . General Objectives

The course covers all the relevant building blocks of sound design. It enables students to explore the nature of current sound and music technologies, using the latest digital audio hardware, software and programming packages. Students will investigate topics such as sampling, sequencing, mixing, remixing, signal processing, sound editing and recording, alongside audio programming, internet audio and electronics, ensuring that they will be well equipped with the knowledge and hands-on experience expected of today's professionals.

- ♦ Immerse themselves in the study of music, sound and technology.
- ♦ Develop up-to-date technical skills in digital and audio technologies.
- ♦ Acquire imaginative strategies for producing creative and technical work, involving experimentation, speculation and rigorous investigation.
- ♦ Learn how to interpret and understand music and sound in a variety of cultural and interdisciplinary contexts.
- ♦ Develop highly transferable skills, such as creative innovation, written and oral communication.
- ♦ Become equipped to make a significant and valuable contribution to the fields of audio production, composition, media, education and other areas of the cultural and creative industries.

2. Duration of the Course and Working Days

2.1 Duration of the Course

One Year Programme consisting of two semesters. Candidates shall be permitted to complete the programme requirements of the one-year programme within a maximum period of three years from the date of admission to the programme.

2.2 Working Days

There shall be at least one hundred eighty (180) working days in a year, inclusive of the period of admission, classroom interactions, practicals and conduct of examination. The institute shall work for a minimum of thirty two hours, in a week (five or six days) each semester during which faculty members shall be available for classroom interactions, collaborative dialogues, consultation, mentoring and disseminating practical inputs of the course to the students. Similarly, college is required to access the workload of each faculty member to give maximum orientation of the Film & Television industry aligned with the updated pedagogy and the artistic & technical skills. The minimum attendance of candidates shall be 75% for theory courses and practicals.

3 . Eligibility (Entry Requirements) and Procedure of Admission:

- ♦ The minimum qualification required to be eligible of admission is a pass with a minimum of 50% aggregate marks in 10+2 examination of a Board of a State Government, Central Government or a course recognised as equivalent thereto by the University, desirably with the relevant or related subjects as one of the subjects of study.
- ♦ Admission shall be made on the basis of merit of the qualifying Examination or any other selection process as per the policy of the State Government/ Sri Dev Suman Uttarakhand University, Badshahithaul (Tehri Garhwal), Uttarakhand.

4 . Pedagogy

Sound Recording & Sound Design is imparted through a thoughtfully balanced mix of teaching pedagogy. Faculty Members strive to make the classes interactive so that students can correlate the theories with practical examples for better understanding. This facilitates experiential learning among the students as they face real production issues, apply their classroom knowledge and strengthen their creative acumen.

- ♦ **Assignment:**

Students are given assignments based on the units of the syllabus from time to time. The assignments are later discussed in classes to understand the motive behind the creation.

- ♦ **Continuous Evaluation:**

Students are regularly evaluated on different parameters to check their progress throughout a semester. Class participation, announcement tests, assignments, projects, etc. form part of this evaluation process.

- ♦ **Guest Lecture:**

Students interact with eminent guests from the industry on a regular basis. At the university level, these guests having huge experience and unparalleled expertise come from varied industries and different countries. Doon Film School arranges for regular visit by high-ranking industry personnel to the campus. This ensures that the students have get to know about the latest happenings in the industry, thereby making them ready for their future endeavours.

- ♦ **Workshop:**

Workshops on different domains are conducted on a regular basis to equip the students with necessary skills as per the demand of the industry; workshops are conducted to improve students' skills related to Sound Recording & Sound Design.

- ♦ **Case Study:**

Students are shown film clipping as a topic for discussing the various aspects of framing, composition and lighting incorporated in that particular scene.

- ♦ **Demonstration:**

Students are given a task to choose a scene from film of their choice and try to replicate the same with given infrastructure and equipment in a stipulated time.

4 . No. of Seats and Age Limit

No. of Seats - 15 (Sri Dev Suman Uttarakhand University reserves the rights to change seats when it deems necessary),

Age Limit : There is no upper age limit for the candidates applying to the One Year Diploma in Sound Recording & Sound Design course.

5 . Courses of Study in Diploma in Sound Recording & Sound Design (DSRSD)

There shall be five (5) papers in first semester and five (5) in second semester. These papers are devoted to the fundamentals and practical learning of Sound Recording & Sound Design through class lectures, practicals ,studio and on-field exposure of the core subjects .A candidate is required to take following courses during two semesters of the Diploma in Sound Recording & Sound Design (DSRSD).

SEMESTER 1

SL No.	Course/Module Code	Name of the Course	Theory/Practical Marks	Internal Assessment Marks	Credits	Hours/Week	Total Marks
1	DSRSD 101	Audio and Video Production Techniques	70	30	3	3	100
2	DSRSD 102	Production & Post-Production Process	70	30	3	3	100
3	DSRSD 103	Sound Engineering Electronics - I	70	30	3	3	100
4	DSRSD 104	Sound Recording Components & Techniques - I	70	30	3	3	100
5	DSRSD 105	Practical Training & Project Report - I	100	-	3	3	100
Total Marks (1st Semester)					15	15	500

SEMESTER 2

SL No.	Course/Module Code	Name of the Course	Theory/Practical Marks	Internal Assessment Marks	Credits	Hours/Week	Total Marks
1	DSRSD 201	Concepts of Sound Recording	70	30	3	3	100
2	DSRSD 202	Sound Recording Components & Techniques - II	70	30	3	3	100
3	DSRSD 203	Creative Sound Recording	70	30	3	3	100
4	DSRSD 204	Sound Engineering Electronics - II	70	30	3	3	100
5	DSRSD 205	Practical Training & Project Report - II	100	-	3	3	100
Total Marks (2nd Semester)					15	15	500
Total Marks (1st + 2nd Semester)							1000

DSRSD 101 Audio and Video Production Techniques

UNIT 1

Sound waves – Types, Classification and quality – pitch, low and high frequency – Input transducers – Microphones – types of microphones – sensitivities of microphones – Output transducers – Loudspeaker – Mono – Stereo – panning, surround and filters – Perception of sound – wave length – Amplitude – Frequency – pitch – harmonics – equalization – reverberation time – basic set-up of recording system – analog, digital – cables and connectors.

UNIT 2

Mixing console – Echo and reverberation – special effects units – equalizers and compressors- plugins – digital recording software – editing techniques – Input devices – storage – output devices

UNIT 3

Basics of broadcasting – AM, FM, mobile radio, internet radios, community radio, educational radio broadcasts – compression ratios – various sound file extensions – time code – synchronization – positioning of microphones – speech - musical instruments and mixing.

UNIT 4

Introduction to digital video equipment's: digital video camera – types – format – major components – operation and functions – Lens – types – aperture – shutter – focusing methods – Focal length – depth of field – video signal – video format.

UNIT 5

Single Camera Production, Multi camera production – Documentary Production – Short Film Production – Electronic Field Production – Talk shows – Interviews the EDL – Dimensions of editing – spatial – Rhythmic – graphic – temporal editing – continuity editing – Dimensions of film sound – Voice over – Dubbing – Re-recording.

REFERENCE BOOKS

1. Philip Newell, Elsevier. Recording studio design, Oxford, Focal Press. 2005
2. Strutt, John Williams, Baron. The Theory of sound Rayleigh 1996.
3. Fahy, Frank Foundations of Engineering Acoustics. Academic Press 2001.
4. Video Production Techniques – Zettl – 2002.
5. Television Production – Gerald Millerson, Focal Press, London, 1999.
6. The Techniques of Television Production - Gerald Millerson, Focal Press, London, 2001.

DSRSD 102 Production & Post-Production Process

UNIT 1

Sound Recording Techniques for Television - Understanding Sound - Frequency - Sound Reproduction - Microphone - Functioning of Microphone - Types of Microphone and their Application -

UNIT 2

Audio Mixing Console - Audio Sources - Analogue and Digital Audio Recording Instruments - Audio Sweetening Techniques - Audio layering - Mixing -audio Monitoring Devices - Acoustic Treatment for Recording Studio

UNIT 3

Hard wares in Television - Camera and its Accessories - Camera Supports - Camera Control Unit -Vision Mixer - Special Effects Generator - Digital Video Effects Generator - Intercommunication System - audio Monitor - Audio Mixing Console - VideoTape Recorder - Sync Generators.

UNIT 4

Post Production Techniques - Video Editing - Linear and Non-Linear Editing - Cut toCut Editing -A/B Roll Editing - Using Computers In Video Editing - Different Non -Linear Editing Software - Audio / Video Capture cards - Digitizing Techniques - Using compression during Capturing -

UNIT 5

Using Videos/Audio layers - Use of Transition and Effects - Voice Dubbing - Effects Posting - Music Recording - Audio Layering - MixingTechniques - Understanding Time- code-Time-code based Editing - Off-line Editing.

REFERENCE:

- ◆ The Complete Film Production Handbook- Honthaner, Eve LightVideo Production –
- ◆ Belavadi -Oxford

DSRSD 103 SOUND ENGINEERING ELECTRONICS - I

UNIT 1

Conductor and Insulators - Resistance Temperature co-efficient of resistance - ohm's law- Series and parallel resistance - Power and energy (electrical) - Capacitor - Unit ofCapacitor - Types of capacitor - Break down voltage.

UNIT 2

Condensers in series and parallel capacitive reactors -Inductance -Inductive reactance - Impedance - Unit of Inductance - Permeability -inductance in series andparallel - Mutual Inductance.

UNIT 3

Transformer - Eddy currents and hysteresis - Time constant of RC circuits - Types ofTransformers - Signal phase and three phases Voltage and Turns Ratio - Effect of secondary current.

UNIT 4

Impedance matching - Transformers in Audio Amplifier Circuits Resonance - ,Q' of thecoil.

UNIT 5

Semiconductor Theory - Current flow Holes - holes - Electrons - Junction Diode -Diode Action - Diode Characteristics - Zener Diodes - LED - Photo Diode.

REFERENCE:

1. Electronics fundamentals 7th Edition by Thomas L. Floyd(Maxwell MacmillanInternational Edition)
2. Basic Electronics - Devices, Circuites and Systems by Michael M.Girovle
3. Electronic Principles by Albert PoulMalvine.

DSRSD 104 SOUND RECORDING - COMPONENTS & TECHNIQUES - I

UNIT 1

Cables and Connectors / Connections XLR, Phono, RCA, BNC, D-Sub, VGA, HDMI, Multicore, Two Core Shielded, Fiber Optic Cable. Hot, Cold, Shield Recording Chain- Microphone to Speaker Introduction

UNIT 2

Basic acoustics- Reverb time, live room, dead room, sweet spot, resonance, controlling reverb time
Introduction to acoustic materials

UNIT 3 MICROPHONES AND ACCESSORIES

1 Variety

- ◆ Condenser microphone Electret
- ◆ condenser microphone Dynamic
- ◆ microphone
- ◆ Ribbon Microphone Carbon
- ◆ microphone Piezoelectric
- ◆ microphone Fiber optic
- ◆ microphone Laser microphone
- ◆ Liquid microphone MEMS
- ◆ microphone

Stands, pop filter, spider suspender, parabolic reflector, wind shield.

UNIT 4 WORKING PRINCIPLE OF MICROPHONE

Polar pattern -directional characteristics - cardioid, hyper cardioid, supercardioid, sub cardioid bidirection, omni direction, shot gun. Measuring polar response -off axis frequency response, proximity effect, microphone impedance, microphone sensitivity, balanced and unbalanced line, cause of distortion, overload in condenser and dynamic microphone.

UNIT 5

Introduction to loud speaker - Working principles of loud speaker Components of loud speaker-cabinet, internal treatment of baffle, port hole, cone, spider, ring. Full range speaker, woofer, mid range speaker, tweeter, horns Cross over network Multi speaker system -series and parallel connections Active and passive speakers. In phase and out of phase.

REFERENCE:

1. Recording Studio Handbook by John M. Woram
2. Modern Recording Techniques 7th Edition by David Miles Huber, Robert E. Runstein
3. Elements of Sound Recording by John J.C. Frayne and Wolfe
4. The Technique of Sound Studio by Alec Nisbett.
5. Principles of Digital Audio by Ken. C. Pohlmann.

DSRSD 201 Concepts of Sound Recording

UNIT 1

Fundamental principles of variable density recording - light valve principles of variable area recording- types of variable area tracks - the aperture effect - galvanometer modulator - variable area light valve - optical schematics of variable area recording using light valve noise reduction to galvanometer image growth and retraction of variable area recording - negative density - positive or print density .

UNIT 2

Modulated high frequency recording (cross modulation analysis) as a means of Determining for optimum processing - sound track fog and its sources - significance of sound - track fog - wow and flutter - variable speed option D.C. serve motors.

UNIT 3

Noise and noise reduction principles - the nature of noise - white noise - pink noise - residual (quiescent) noise - signal-to-noise ratio - static and dynamic noise reduction - complementary devices (filters) static complementary devices (pre post emphasis) - dynamic non complementary devices (expanders) - dynamic complementary devices (componder) - tracking errors in noise reduction system.

UNIT 4

Equalizers - low frequency equalization - the high pass filter - low frequency shelving equalization - mid-frequency equalization - composite equalization - parametric equalizers - Graphic equalizers - Band filter - Notch filters - Band-pass filters - effect of equalization on dynamic range - Equalizer phase shift Active and passive equalizer - Compressor, Limiter and Expanders.

UNIT 5

Gain riding Compressors and limiter - Definitions - Compressor - Limiter - Threshold - variable thresholds - the rotation point variable compression ratios - Pumping or Breathing - Release time - Attack time - Using the compressor for special effects - program limiting - stereo program limiting - The De-esser - Expand Threshold - The Noise gate - Multiband compressor

REFERENCE BOOKS

1. Elements of Sound Recording - John J.C. Frayne and Wolfe.
2. The Recording Studio Hand Book - John M. Woram.
3. The Technique of Sound Studio - Alec Nisbett.
4. The Audio Encyclopedia - Howard M. Tramine.
5. Tape Recorder Servicing Mechanics -
6. Sound System Engineering - Don Davis and Carolyn Davis.
7. Audio System Design and Installation - Phillip Gidings.

DSRSD 202 Sound Recording - Components & Techniques - II

UNIT 1

Polar Patterns - Uni directional Microphones - Microphone with more than one polar pattern - - Single Pattern dual diaphragm microphone.

UNIT 2

Detailed theory in Analog & Digital mixing Consoles - Demonstration of the controls in the mixing console - Signal routing - Inputs - Outputs - Bus assignments - Monitoring - Automation - Wordclock - Timecode - Compressor/Limiter - Gate - Expander - Reverb - Delay.

UNIT 3

Introduction to PC & Mac - Intro to DAW - Plug-ins & Processors - Software's - DSP-PC & Mac Based Software's - Advantages/Disadvantages - Musical Instruments - classification - Frequency & Dynamic range of musical instruments - Miking musical instruments - Frequency & Pickup of different types of microphones.

UNIT 4

Introduction to mono & stereo mixing - 5.1, 6.1, 7.1 Surround mixing - Introduction to DTS & Dolby.

UNIT 5

Introduction to sound negatives - Introduction & working principle of sound negative optical transfer unit - Different types of recordings done on sound negative - DTS & Dolby recording in sound negative - Introduction to sound positive & playback principles & equipments used.

Reference

1. Recording Studio Handbook by John M. Woram
2. Modern Recording Techniques 7th Edition by David Miles Huber, Robert E. Runstein
3. Micro Phons: Design and Applications by Liou Burroughs.
4. Acoustic design and Noise Control by Michael Rettinger

DSRSD 203 CREATIVE SOUND RECORDING

UNIT 1

Greatness and Power of Music - Basic technical terms - in music - Basic knowledge about the various instruments used in, folk, Hindustani and Western Music - Elementary knowledge in writing musical notation.

UNIT 2

Microphone technique - sound localization - stereo microphone placement techniques - binaural recording - the stereo microphone stereosonic recording - X-Y recording - M-S Recording - use of additional microphones - multi microphone placement techniques general rules - avoiding phase cancellations - Leakage minimizing techniques - Microphone placement for maximum separation - Using the Figure of 8 microphone - Acoustic separation - Isolation Booths, Baffles and GOBOES.

UNIT 3

Use of special purpose microphones - contact microphone - Lavalier microphones - Mixing various musical instruments. The electric guitar electronics keyboard instruments - The Leslie organ cabinet - percussion instruments - The Drum set - The piano-strings, brass and woodwinds - Signal processing devices - Echo and reverberation - Definitions - Echo reverberation - Delay Decay - Room acoustics- Echo and Delay - The tape delay system. The digital delay line - The acoustic delaying - doubling - Reverberation and Decay - The reverberation plate - The spring reverberation system - Acoustic reverberation chambers - stereo reverberation - using stereo reverberation - The complete Echo - reverberation system

UNIT 4

The modern recording studio console - The basic console - input section. Output section - Monitor section - Echo send and return signal path summary of the signal path through the console - Monitor section Recording technique - Overdubbing - The Sel-Sync process - Transferring of - Bouncing tracks. Transferring on to adjacent tracks - Punching in Remote control of the record/play back mode - The console in the Sel-Sync mode using the cue system - Headphone monitoring - Selecting headphones - Track assignment - Bus/tape monitoring-preparing for the multi-track recording session- Seating plan - Microphone set up - Console preparation - Monitoring Using artificial reverberation during recording - using other signal processing devices - Recorded levels - slating.

UNIT 5

The mix down session - Musical editing-splicing blocks - tracks editing - Track assignment and panning - Preparing for mix down Assistance during mix down - Recording and monitor levels - Monitor Speakers - The basic in-line recording console - input section of I/O module- output section of I/O module - The master module - The monitor module - The component parts of an in-line recording console.

REFERENCE BOOKS:

1. Recording studio Hand book by John M. Woram.
2. Modern Recording Techniques 7th Edition by David Miles Huber.
3. Elements of sound Recording by J.C Frayne and Wolte.
4. The technique of sound studio by Alec Nisbett.
5. Principles of Digital Audio by Ken. C. Pohlmann.

DFE 204 Sound Engineering Electronics - II

UNIT 1

Rectifiers - Half Wave Rectifier - Full Wave Rectifier - Bridge Rectifier - Choke Input filter - RC filter - LC filter - Zener Voltage Regulator - Diode Clipper and Clamper.

UNIT 2

Transistors - Bi-Polar Transistor - NPN Transistor - PNP Transistor - Transistor biasing circuits - Base Bias - Voltage Divider Bias - Transistor Characteristics - Alpha and Beta of the transistors - Power Transistors.

UNIT 3

Amplifiers - Common Base Amplifier - Common Emitter Amplifier - Common collector Amplifier - Single Stage Amplifier - Two Stage RC Coupled Amplifier.

UNIT 4

Class 'A' Amplifier - Class 'B' Amplifier - Phase Splitter - Non Linear distortion in Class 'A' - Transistor power rating - Thermal Resistance - Class 'B' push pull Amplifier - Basic Idea of a push pull Action - AC load line for Class 'B' - Cross over distortion.

UNIT 5

Setting up for the Q point - Voltage divider bias - Diode bias - Emitter Follower - Pushpull power amplifier - Complimentary symmetry power amplifier - Transformer coupled push pull amplifier - Class 'C' amplifier.

REFERENCE:

1. Electronics Fundamentals 7th Edition by Thomas L. Floyd (Maxwell Macmillan International Edition)
2. Semiconductors from A to Z by Phillip Dallen

Practical Training & Project Report I & II

Students will undertake a substantial piece of independent work, which demonstrates an area of interest or specialism. Students will be given guidance throughout the academic year in order to help the student maintain sufficient progress to complete the project successfully.

Ordinance

Diploma in Sound Recording & Sound Design (w.e.f. session 2022-23)

1. The duration of the courses leading to the Diploma in Sound Recording & Sound Design shall be of one academic year . Academic year shall be divided into two semesters i.e. July to December and January to June. Each semester shall have a minimum of 90 teaching days excluding admission, preparation and examination days. The examination for the first semester of the year shall be held in the month of February/March and for the second semester in the month of August/September on such dates as fixed by the Vice Chancellor and notified by the Controller of Examinations of Sri Dev Suman Uttarakhand University, Badshahithaul (Tehri Garhwal).
2. The minimum qualification required to be eligible of admission is a pass with a minimum of 50% aggregate marks in 10+2 examination of a Board of a State Government, Central Government or a course recognised as equivalent thereto by the University, desirably with the relevant or related subjects as one of the subjects of study.
3. The medium of Instruction/Examination for the Diploma in Sound Recording & Sound Design (DSRSD) shall be English.
4. 30% marks in each paper excluding Term Paper and Viva- Voce shall be assigned for Internal Assessment. The question papers will be set and answer books examined by external examiner.
5. A candidate for Diploma course will be provided with a membership Card after the completion of second semester from Western India Motion Picture & TV Sound Engineers Association (WIMPTSEA) which is affiliated with Federation of Western India Cine Employees (FWICE) after which they can start working in the Film & Television industry and the charge/fees for the issue of respective cards will be borne by the candidates.
6. The Director/ Principal of the Institute shall forward the Internal Assessment marks on the basis of internal assessment to the Controller of Examinations at least one week before the commencement of the semester examinations.
7. The Principal of the institute shall preserve the records on the basis of which the Internal Assessment awards have been prepared, for inspection, if needed by the University up to six months from the date of declaration of semester examination results.
8. The candidate is required to obtain Pass Marks in each of the Theory and Practical papers in aggregate of the external and internal assessment/ sessional subject to obtaining pass marks separately in each paper of external examinations. The Internal Assessment award of a candidate who fails in one or more papers of any semester examination shall be carried forward to the same examination in which he/she will be failed. He/she will, however, be allowed to reappear in only two backpapers of the concerned semester exams with the next batch same semester exams.
9. The minimum pass marks in each semester examination, shall be :
 - a. 40 % marks in each paper of Internal Assessment/Practical Test.
 - b. 40 % marks in End- Semester Exam/ Viva-Voce and Practical Examination.
 - c. 45 % aggregate marks in all the prescribed courses in each semester.

10. On the basis of the aggregate marks obtained in the first and second semester examinations taken together, the list of successful passed candidates shall be placed in three divisions and the division shall be awarded as under:

- a. Those who pass both the semester examinations at the first attempt obtaining 75 % or more marks in the aggregate shall be declared to have passed with - DISTINCTION.
- b. Those who obtain 60 % or more marks - FIRST DIVISION
- c. Those who obtain 50 % marks but less than 60 % marks - SECOND DIVISION
- d. Those who obtain 45% marks but less than 50 % marks - THIRD DIVISION

11. A candidate must pass all the two semester examinations within three years of his admission to the first semester of the Diploma courses failing which she/he will be required to repeat the course de novo.

12. A candidate who has failed in one or two papers or fails to appear in a semester examination shall be allowed two additional chances only to clear re-appear papers throughout the duration of a course.

13. The candidates shall be examined according to the Scheme of Examination and Syllabus as approved by the Academic Council from time to time. A candidate who fails in an examination, or having been eligible, fails to appear in an examination, shall take the examination according to the syllabus prescribed for regular students appearing for that examination.

14. The amount of examination fee to be paid by a candidate for each semester shall be as prescribed by the University from time to time. A candidate who re-appears in one or two papers shall pay back paper fee for the examination held in the concerned semester as prescribed by the university.

Evaluation

The performance of a candidate in each course will be evaluated in terms of percentage of marks. Evaluation for each course shall be done by continuous comprehensive assessment (CCA) by the concerned course teacher and end session examination and will be consolidated at the end of the course. The evaluation system of the students has the following two components:

- ◆ Continuous Comprehensive Assessment (CA) / Internal Exams accounting for 30% of the total marks assigned to the particular course ; and
- ◆ End-Semester Examination (ESE) accounting for the remaining 70% of the total marks assigned to a particular course.

1 . Continuous Comprehensive Assessment (CCA)/ Internal Exams in Diploma in Sound Recording & Sound Design (DSRSD)

Continuous Comprehensive Assessment (CCA) will include the following components:

(a) Classroom Attendance

- Each candidate will be required to attend a minimum of 75% Lectures/Tutorials/Practical. A candidate having less than 75% attendance will not be allowed to appear in the End Semester Examination (ESE).
- However, the exemption from 75% attendance will be given to those participating in prescribed co-curricular activities e.g. NCC, NSS, Youth Festivals, and Sports etc. to the extent of 20% (making the necessary attendance as 60% in these cases). The claim for this exemption should be supported by authenticated certificate from the concerned University/college authorities.

(b) Examination Pattern

- 30% marks in each paper excluding project work/training reports and viva-voce shall be assigned for internal assessment. There shall be two internals of 30 marks in each semester for the concerned paper and the average of the two sessionals shall be taken into consideration to award the marks in internal exams. The head of the department shall forward the internal assessment marks on the basis of the periodical tests to the controller of examination/registrars at least one week before the commencement of semester examination. If a candidate does not obtain the minimum marks in internal assessment, he/she cannot appear in the semester examination.
- Internal Assessment exams shall be of 1 hour duration where there shall be questions covering the entire syllabus of the concerned paper with the following question paper pattern :

- 1 . 4 short-answer type questions of 5 marks each where student has to attempt any 3 of them.
- 2 . 3 long-answer type questions of 7.5 marks each where student is required to attempt any 2 of them.

- In discipline specific core papers, subject teachers shall assess the filmmaking skills of the candidates and award the practical marks to the candidates out of the designated marks for internal assessment in each practical subject.

2 . End-Semester Examination: End-Semester examination(ESE) will include the following components :

- a.** The remaining 70% of the final marks assigned to a Diploma in Sound Recording & Sound Design (DSRSD) candidate in a course will be on the basis of an end-semester examination (ESE). The end-semester examination (ESE) will cover the whole syllabi of the course for the respective semester. Durations of the End Semester Examinations (ESE) for each paper shall be 3 hours.

- b.** The End Semester Examinations for DSRSD candidates will be held in the month of February/March and July/August each year respectively and shall be conducted by the university. The last date by which the examination form and fees and fees must reach the Controller of Examinations shall be as approved by the Vice-Chancellor and notified by the Controller of Examinations.
- c.** In discipline, specific core papers, external subject expert shall assess the skills of the candidates and award the practical marks to the candidates out of the designated marks for external assessment.
- d.** Guidelines for paper setters Each theory question paper shall carry 70 marks and the duration of examination shall be 3 Hrs. The question paper shall ordinarily consist of three sections to develop testing of conceptual skills, comprehension skills, articulation and application of skills in Film & Television field. To assess the skills of the candidates, external paper setter shall cover the whole syllabi of the concerned paper. A set of question papers for the end- semester examination (ESE) will be set by the Controller of Examinations, Sridev Suman University, Badshahithaul (Tehri Garhwal). The question paper for the end semester examination (ESE) (having 70 marks) will have the following pattern :

SECTION-A	10 questions of Objective- type questions (True/False, fill in the blanks and choice-based options) of 02 marks each. All questions are COMPULSARY	(10 x 02 = 20 Marks)
SECTION- B	08 Analytical Questions (Short-answer type questions) of 05 marks each Answer any FOUR	(4 X 5 = 20 Marks)
SECTION- C	04 Essay type questions (Long-answer type questions) of 15 marks each Answer any TWO	(02 x 15 = 30 Marks)
Total		70 Marks

The question paper for the ESE will have three Sections A,B and C. Section A will be compulsory of 20 marks and consist of 10 objective type questions of 2 marks, each covering whole of the syllabus.

Section B and C will consist of short and long-answer type questions out of which candidate will attempt questions as stated in the question/paper pattern/model.

Total marks (A + B + C) = 20 + 20 + 30 (70 marks)

e . At the end of 2nd semester i.e. in the month of August evaluation of the dissertation work and viva-voce will be conducted by the External Examiner. If candidate fails to submit their dissertation on the due date which will be notified by the Chairperson, late fees will be charged as per University Rules.

3 . Conditions for Qualifying the One Year Diploma in Sound Recording & Sound Design

(a) The pass percentage in each course of study will be 40 percent (both in theory and internal assessment/practical respectively) and 45% in aggregate in all the prescribed courses in each semester.

(b) It will be necessary for a candidate to pass each course separately in Internal and External Examinations.

(c) A candidate is required to pass all the courses of study. If a candidate fails in theory part of all the papers of the university examination, he/she will have to reappear in that theory course in the subsequent examination.

(d) A candidate is permitted to appear in back papers only in any Two Papers in each semester. Theory or practical shall be considered as one paper, but where a paper consists of both theory and practical, it will be treated as one paper.

(e) If a candidate fails in internal assessment/sessional, he/she will be required to improve his/her internal assessment /sessional marks/grades by doing extra work to the satisfaction of the Director/Principal of the institute. Concerned Faculty Members will access the candidate for award of revised internal assessment/sessional marks.

(f) The result of the candidate will be declared when he/she will qualify in all the parts of the concerned paper (Theory + Internal assessment).

(g) If a candidate fulfils the condition of 75% attendance in theory courses and fulfil the conditions of internal assessment but, does not pass the examination (ESE) in any courses or due to some reasons i.e. her/his own serious illness, accident, or on account of the death of the near relative, or the dates of states/national/international level examination/sports and all other extracurricular activities fall on dates of the semester exams or as such cases during the days of examination will be considered as "fail" shall be permitted to appear in such failed courses in odd/even semester/session only when the examination of that semester is due. However, such candidates will have to seek permission for appearing in the examination from Director/Principal on the production of authenticated valid certificate/document from the competent authority.

(h) All the candidates whose result is delayed in the first semester may be permitted provisionally to attend the second semester. However, they must submit an affidavit duly signed by the notary to the college stating that she/he can be provisionally admitted in the second semester subject to their passing the concerned semester examination. In such case, if the candidate fails to clear all subjects in first semester, her/his admission in the second semester shall stand cancelled.

4. Scrutiny and Revaluation :

- Scrutiny shall be allowed in only two theory papers as per the rule of the University.
- Revaluation of theory/practical papers is not permitted.

5. Course Fee

Diploma in Sound Recording & Sound Design

S.No.	Particulars	Diploma in Sound Recording & Sound Design	
		1st Sem	2nd Sem
1.	Admission Fee (including tuition , training, studios, activity, enrolment, internet, operational/maintenanceand student activity fee)	60,000	60,000

6. End-Semester Examination Fee

The examination fee for each semester will be same as prescribed by Sri Dev Suman University, Badshahithaul (Tehri Garhwal), Uttarakhand for the Diploma programmes.

7. Academic Session

- Commencement of Session will be intimated at the time of admission. Institute will be open five/six days a week from Monday to Friday. Timings of the institute may vary and will be notified on institute notice board.
- The Institutes cannot be held responsible for non-receipt/late receipt of application forms, selection memos etc. and other correspondence regarding admission.

- ♦ The University reserves the right to postpone or cancel any of the courses/activities without any reason.
- ♦ Any other details not specifically covered by these clauses will be decided by the Vice-Chancellor whose decision will be final.
- ♦ Medium of instruction and examination is English only.

8. REGULATIONS OF THE INSTITUTES/COLLEGES OF DIPLOMA IN SOUND RECORDING & SOUND DESIGN

- ♦ Once admission is done, every student must obtain an Identity Card which will be supplied from the Institute/ college office. It is must for student to carry the card with his/her photograph affixed on the same present it for inspection when demanded. Institute/College will not allow students to attend classes and practical etc. unless she or he has Identity card with her/him.
- ♦ It is must for student to attend theory classes, practical and tutorials of the Institute/college and take active part in group discussions, extempore, synopsis and assignments as arranged by the Institute for hands on experience and to equip them with the sound recording & sound design skills. Students must not absent themselves from any of the Institute's /college curricular and co-curricular activity without the prior permission of the Director/Principal. Such absence without leave may lead to loss of exams, since to appear for the semester exams, a student has to complete to the satisfaction of the Director/Principal the course of study prescribed for the class to which the student belongs.
- ♦ Each student is required to complete 75% attendance failing which she or he will be disqualified from sitting for the final examination. Shortage in attendance can be condoned on Medical grounds (supported by a medical certificate from a registered Medical Practitioner produced by a candidate at the time of illness or immediately thereafter) or for any reason deemed satisfied by the Director/Principal.
- ♦ Conduct of the students in their classes as well as on the premises of the institute should not cause any disturbance to the fellow students or to other classes. The Director/Principal may expel a student whose work or conduct is not satisfactory and the fees paid will be forfeited.
- ♦ Students must not loiter around the institute/ college premises while the classes are on. Students when free should make use of the Institute's/College Library. Smoking is not permitted inside the Institutes's campus.

- ♦ Students shall do nothing either inside or outside the Institute/College campus that may in any way interfere with its ordinary administration or discipline.
- ♦ Students are expected to take proper care of the Institute's or college property and to help in keeping the premises neat and tidy. Any damage done to the property of the Institute/College by disfiguring walls, doors, or breaking furniture fittings etc. is a breach of discipline and liable to severe punishment recovery of loss and fines.
- ♦ If for any reason the continuance of a student in the institute/college is harmful in the opinion of the Director/Principal. This shall be final, detrimental to the best interest of the Institute/ college. The Director/Principal may ask such students to leave the Institute/ college without giving reason for his decision.
- ♦ Absence without leave is considered a breach of discipline and is liable for fines. No leave will be granted without previous application, except in case of illness or emergency. Prior permission must be obtained for all other leave from the Director/Principal who will consider the application on individual merits.
- ♦ Name of the student, continuously absenting himself for five days without permission, shall be struck off the Institute rolls. The students can be readmitted on a payment of readmission fee of Rs. 1000 /- within five working days in case the Director/Principal is satisfied that the absence was due to circumstances beyond the control of the student. A candidate who does not join the course after depositing the fee for 10 continuous working days or a candidate whose name is struck off from the roll of the institute and he/she does not seek re-admission for 5 working days from the day her/his name was struck off, her/his admission will stand cancelled and seats will be given to the candidate on list.
- ♦ All fees paid once will not be returned under any circumstances.
- ♦ Non-compliance of the rules of the Institute/College can also be dealt by means of suitable fines and disciplinary action.
- ♦ Candidates are not allowed to do any part time job or any other course of Education along with the training. Defaulter shall be terminated at the sole discretion of Director/Principal.
- ♦ The Institute's authority cannot accept any liability in respect of any accident a student sustain while engaged in practical work, vocational work or due to any other cause.
- ♦ The progress report of student's performance is sent to their parents on a monthly basis. The parents who do not receive the progress report may contact the Director/Principal on any working day.

SCHEME FOR AFFILIATION TO THE INSTITUTE/COLLEGES FOR DIPLOMA IN SOUNDRECORDING & SOUND DESIGN :

1. BROAD NORMS/GUIDELINES FOR AFFILIATION:

- a. Institutes registered as a Society or an Educational Society or registered as a Trust or under Section 25(1)(A)(B) of Companies Act, either already running the academic programs or newly established, having adequate infrastructure as per Norms & Standards notified by the University may apply in the prescribed format to the University, within prescribed time limit.
- b. The applicant institute will be informed about the status whether the Institute is shortlisted for inspection upon scrutiny of application. Institutes not shortlisted for inspections shall be notified and the application fee shall be refunded by the University.
- c. Inspection Committees appointed by the competent authority shall undertake inspections to verify the infrastructural requirements available and the Committee shall submit its report to the Registrar, SDSUV in confidential cover by filling the checklist provided by the University.
- d. Expenses towards inspections shall be borne by the applicant institute, which would include local transport, lodging/boarding for inspection team members.
- e. Based on inspection report and presentation to be made by the authorities of the Institute before the affiliation committee, final recommendation will be submitted by the affiliation committee to the competent authority of the University for Approval. Upon approval of the competent authority, the applicant Institute shall be granted provisional affiliation to begin with for a period of three years which shall be reviewed subsequently on yearly basis, for a maximum period of 5 years. Upon successful implementation of the educational programs and adherence to the terms of agreement for five years, the University may consider the case for regular affiliation of the Institute with a provision of review on three yearly basis.
- f. Each Institute granted provisional affiliation shall have to sign an agreement with the University and provide non revocable bank guarantee.

2. GUIDELINES FOR AFFILIATION

The concerned institution/college seeking approval of Sridev Suman Uttarakhand University to run Diploma in Sound Recording & Sound Design (DSRSD) Programme is required to apply individually as per the norms laid down for approval by the University. Applications shall be processed by way of obtaining an application on payment of Rs. 5,000/- along with the processing fee. The application shall be processed as per the procedure of approval for Diploma courses. Once the application for seeking approval is cleared by the expert visit committee, the Letter of Approval (LOA) shall be issued to the institution/college to run the course within the purview of the University Ordinances. Validity of the Letter of Approval, if issued, shall be for three Academic Years from the date of issue of Letter of Approval. Extension of approval shall be issued separately with the same procedure as it is for the first-time approval. An Expert Visit Committee may be conducted any time before the first batch of students has passed out, to verify the fulfilment of the norms as per norms of the University.

New Institutions granted Letter of Approval shall comply with the appointment of Faculty and Director/ Principal as the case may be, as per Policy regarding minimum qualifications pay scales etc., as prescribed by the UGC/AICTE/NCHMCT. Institutions/Colleges shall appoint Faculty/ Principal/Director and other Supporting Staff and Administrative Staff strictly in accordance with the methods and procedures of the University/State Government, and as applicable in the case of selection procedures and selection Committees.

3. FEE DETAILS:

For every affiliating institute who wish to affiliate with SDSUV, Uttarakhand for Diploma in Sound Recording & Sound Design Programme shall have to pay the fee as prescribed by the University below.

Course for which institute wish to apply for	Application Fee	Processing Fee	FDR *
Diploma in Sound Recording & Sound Design	Rs. 5,000	Rs.25,000 (One-Time, Non -Refundable)	Rs. 1,00,000

*FDR should be in favor of Sridev Suman Uttarakhand University, Badshahithaul (Tehri Garhwal)

(i) APPLICATION FEE Following application/scrutiny fee will have to be submitted by the applicant Institutes along with the application through Demand Draft drawn in favour of SDSUV payable at Chamba (Tehri Garhwal).

- a) Application Fee for Diploma in Sound Recording & Sound Design 5000/-
- b) Application Scrutiny/Processing Fee 25000/-

4. BANK GUARANTEE VALUE

Institutes/Colleges granted affiliation by the University will have to furnish the non- revocable Bank Guarantee (FDR) as per value indicated below:

- a) Intake up to 60 students in Certificate Program - Rs. 0.50 lakhs
- b) Intake up to 60 students in Diploma Program - Rs. 1.00 lakhs
- c) For each seat in Diploma Course - Rs. 10,000

5. LAND REQUIREMENT:

The applicant Institute should possess land as given below, registered in the name of Society/Trust (undisputed) or not less than 10 years of lease of unitary land, leased by land owner/Central/State Govt. organization, as the case may be. Certain norms have been laid down for the Land/ Built-up area requirement for infrastructural facilities i.e., land, classroom, tutorial rooms and practical labs etc. The Promoter Society/Trust/ institution shall have the Land as required and has its lawful possession with clear title in the name of the Promoter Society/ Trust/institution on or before the date of submission of application. However, it has been proposed by the University that any college/institution may have a leased land where the building has been constructed to run the said course of Sound Recording & Sound Design . As stated above, Institution/college may also function in a temporary campus with the provision that that they must have a lease agreement of rented building. Norms for Land requirement and Built-up area for Institution/College shall be as follows:

Programme	Land Area Requirements in Sq. Ft.	

Diploma in Sound Recording & Sound Design

Along with the application, the Institute/Society/Trust has to attach one set of registered land documents or registered lease documents.

5.1. Minimum Built-up Area Requirements: Although the Institution/College shall be applying for the First Year, the proposal for the Building(s) and the Plans are required to be submitted as under:

a. Institution/College is required to submit the approved and sanctioned Building Plans from the Competent Authority considering the Total Built up area as required to run the Programme(s) and the Division(s)/ Department(s) for the entire duration of the Course

b. Institution is required to submit an Occupancy/ Completion Certificate (as applicable) from the Competent Authority clearly stating that the Building(s) is/are fully developed and ready in all respects for the intended use considering the Total Area as required to run the Programme and the Divisions/ Departments for the Course.

5.2. Infrastructure for Running Diploma in Sound Recording & Sound Design

1. Library: Well-maintained library with a large collection of text and reference books of Sound Recording & Sound Design is also required. The library should be based on modern set-up with computer in it which supports study and research. Sound Recording & Sound Design students must be encouraged to use handouts, journals, magazines and periodicals available.

2. Computer Lab: The computer facilities of the Institute/college must cater the needs of students of Sound Recording & Sound Design. The Computer lab should be equipped with the hardware needed to support teaching and research in areas of expertise within the College.

3. Film Studios : Film Studios are the need of the hour to be specifically designed to cater to the demands of training courses organized for Film & Television institutes in order to improve their functional efficiency for the highly lucrative film & television industry. Hence, there must be one studio for strong mental built-up through Lecture, group discussion, practical, exercises, games, inventories and case studies.

4. Instructional Area (Carpet Area) in sq. ft. Area for Institution/Colleges

Infrastructure	No. of Rooms required Carpet Area in Sq.ft. per Room	No. of Rooms required Carpet Area in Sq. ft. per Room
Classrooms/ Tutorial Rooms	2	300
Computer Lab	1	115
Seminar/Conference Hall	1	150
Library and Resource Centre	1	150

Of the Total Number of Classrooms required, at least ONE shall be a Smart Classroom for interactive learning.

Norms for affiliation and land requirement shall be as per the SDSUV Ordinances for seeking approval for affiliation.