

 Estd. 1962 "A++" Accredited by NAAC (2021) With CGPA 3.52	SHIVAJI UNIVERSITY, KOLHAPUR 416 004, MAHARASHTRA PHONE : EPABX – 2609000, BOS Section – 0231-2609094, 2609487 Web : www.unishivaji.ac.in Email: bos@unishivaji.ac.in शिवाजी विद्यापीठ, कोल्हापूर, ४१६ ००४, महाराष्ट्र दूरध्वनी - इपीबीएक्स - २०६०९०००, अभ्यासमंडळे विभाग : ०२३१- २६०९०९४, २६०९४८७ वेबसाईट : www.unishivaji.ac.in ईमेल : bos@unishivaji.ac.in	 
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Ref.: SU/BOS/ IDS / 251

Date: 09 - 07- 2026

The Head/Co-ordinator/Director,
 All concerned Department,
 Shivaji University, Kolhapur.

Subject : Regarding syllabi of B. A. Film Making Part II (AEDP) degree programme under the Faculty of Inter- Disciplinary Studies in conformity with Apprenticeship Embedded Degree Programme (AEDP)

Sir/Madam,

With reference to the subject mentioned above, I am directed to inform you that the university authorities have accepted and granted approval to the syllabi, (nature of question paper equivalence etc.) of **B. A. Film Making Part II** degree programme under the Faculty of Inter- Disciplinary Studies in conformity with **Apprenticeship Embedded Degree Programme (AEDP)**.

This syllabus (nature of question paper, equivalence etc.) shall be implemented from the academic year **2026-2027** onwards. A soft copy containing the syllabus is attached herewith and it is also available on university website www.unishivaji.ac.in NEP-2020 (Online Syllabus)

You are therefore, requested to bring this to the notice of all students and teachers concerned.

Thanking you,

Yours faithfully,



Dy Registrar

Encl. : as above

Copy to: For information and necessary action

1	The I/C Dean, Faculty of IDS	7	Affiliation T. 1 & T. 2 Section
2	Director, Board of Examination and Evaluation	8	P.G.Admission Section
3	The Chairman, Respective Board of Studies	9	Appointment A & B Section
4	O. E. 1 Exam Section	10	P.G.Seminar Section
5	Eligibility Section	11	I. T. Cell
6	Computer Centre	12	Internal Quality Assurance Cell (IQAC)

SHIVAJI UNIVERSITY, KOLHAPUR



Established: 1962

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New Syllabus For
Bachelor of Arts B. A. Part-II (Semester III & IV) in
Film Making

UNDER

Faculty of Interdisciplinary Studies

Apprenticeship Embedded Degree Programme

STRUCTURE AND SYLLABUS IN ACCORDANCE WITH

NATIONAL EDUCATION POLICY - 2020

HAVING CHOICE BASED CREDIT SYSTEM

WITH MULTIPLE ENTRY AND MULTIPLE EXIT OPTIONS

(TO BE IMPLEMENTED FROM ACADEMIC YEAR 2026-27 ONWARDS)

INDEX

Sr. No.	CONTENT	Page No
1	PREAMBLE	3
2	PROGRAMME LEARNING OUTCOMES (PO)	3
3	DURATION	3
4	ELIGIBILITY FOR ADMISSION	3
5	MEDIUM OF INSTRUCTION	3
6	EXAMINATION PATTERN	3
7	SCHEME OF TEACHING AND EXAMINATION (Aannexure-I)	4
8	STRUCTURE OF PROGRAMME	5 -7
9	COURSE CODE TABLE	8
10	EQUIVALENCE OF THE PAPERS	9
11	DETERMINATION OF CGPA, GRADING AND DECLARATION OF RESULTS	10
12	NATURE OF QUESTION PAPER AND SCHEME OF MARKING	11
13	SYLLABUS	12 to 50

1. PREAMBLE:

B.A. in Film Making is an overview of the visual and audio world of cinema. This course will help the students to plan some creative motion pictures as well as give them some opportunity to apply their technical knowledge gained through all the theoretical and practical subjects like direction, script writing, cinematography, editing, sound designing, production designing, film releasing, documentary, short film, film festival circuits, film culture, issues of censorship, various approaches to film criticism, ethics and human values in film making as well as film receiving. Students will gain knowledge and experience with extensive hands-on assignments involving video cameras, video and audio editing, digital graphics, writing, producing studio production, preproduction, production and post-production process.

2. PROGRAMME LEARNING OUTCOMES (PO)

- Awareness will be created among the students regarding the film and film production sector.
- Students will develop creativity.
- It will produce sensitive and idle artists and technicians necessary for nation building.
- Film production will be boosted.
- Kolhapur Film Industry will get revived.
- The necessary skills will be acquired for employment opportunities in the film industry.
- Sustainable cultural and social development can be achieved through film critics, directors and technicians.

3. DURATION:

The Bachelor of Arts in Film Making programme shall be A FULL TIME COURSE OF 3 YEARS – 6 SEMESTERS DURATION with 22 Credits per Semester. (Total Credits = 132)

4. ELIGIBILITY FOR ADMISSION:

The Eligibility criteria for the admission is as per the rules and regulations set from time to time by concerned departments, HEIs, university, government and other relevant statutory authorities.

Intake: Admission on a priority basis if 30 sets are not filled. If more than 30 applications are received, admission will be given based on 12th Std. percentile

5. MEDIUM OF INSTRUCTION:

The medium of instruction shall be ENGLISH / HINDI / MARATHI. The students will have AN OPTION TO WRITE ANSWER-SCRIPTS IN ENGLISH / HINDI / MARATHI

6. EXAMINATION PATTERN:

The pattern of examination will be Semester End Examination with Internal Assessment/Evaluation.

NOTE: Separate passing is mandatory for both, Semester End Examination and Internal Evaluation/Assessment. (Annexure-I)

7. SCHEME OF TEACHING AND EXAMINATION (Annexure-I)

B. A. Film Making Programme Structure for Level 4.5 of B.A. - II - Semester III												
Teaching Scheme							Examination Scheme					
Sr. No	Theory (TH)					Pra.	Semester-end Examination (SEE)			Internal Assessment (IA)		
	Course Type	Course Name	Lec.	Hr.	Cr.		Cr.	Paper Hours	Max	Min	Internal	Max
1.	MM-III	Film Theories and Aesthetics	4	4	4		3	60	24	Assignment	40	16
2.	MM- IV	Script Writing Theories	4	4	4		3	60	24		40	16
3.	MN –III	Cinema of suppressed voices	4	4	4		2	60	24		40	16
4.	OE-III	Basics of Acting	-	4	-	2	Viva	20	08	Project on Supervision	30	12
5.	VSC - I	Film Advertisement	2	2	2		2	30	12	Assignment	20	08
6.	SEC-IV	Graphic Design	2	2	2		2	30	12	Assignment	20	08
7.	AEC-III	Modern Indian Language-Hindi-I	2	2	2		2	30	12		20	08
8.	IKS (Specific	Bharatmuni: Abhinay and Navrasa	-	4	-	2	Viva	20	08	Project on Supervision	30	12
Total			18	26	18	04	---	310	---		240	---
					Total Cr. 22						SEE + IA = 310+240 = 550	

B. A. Film Making Programme Structure for Level 4.5 of B.A. - II - Semester IV												
Teaching Scheme							Examination Scheme					
Sr. No	Theory (TH)					Pra.	Semester-end Examination (SEE)			Internal Assessment (IA)		
	Course Type	Course Name	Lec.	Hr.	Cr.		Cr.	Paper Hours	Max	Min	Internal	Max
1.	MM -V	Types and Genre of Film	4	4	4		3	60	24	Assignment	40	16
2.	MM- VI	Elements of Film Sound	4	4	4		3	60	24		40	16
3.	MN -IV	Film markets & festivals	4	4	4		2	60	24		40	16
4.	OE-IV	Film Appreciation	2	2	2		2	30	12		20	08
5.	VSC-II	Short Film Making	-	4	-	2	Viva	20	08	Project on Supervision	30	12
6.	SEC-VI (Major)	Film PR & Promotion	2	2	2		2	30	12	Assignment	20	08
7.	AEC-IV	Modern Indian Language-Hindi-II	2	2	2		2	30	12		20	08
8.	VEC	Environmental Film Studies	-	4	-	2	Viva	20	08	Project on Supervision	30	12
Total			18	26	18	04	---	310	---		240	---
					Total Cr. 22						SEE + IA = 310+240 = 550	

8. STRUCTURE OF PROGRAMME:

Credit Distribution Structure for B. A. in Film Making with Multiple Entry and Exit Options.

COURSE CATEGORY	ABBREVIATION (Only 2 Letters)	DESCRIPTION
MAJOR	Mandatory (MM)	Major – Mandatory Course
	Elective (ME)	Major – Elective Course
MINOR	Minor (MN)	Minor - Course
IDC/MDC/ GEC/OE	IDC (ID)	Interdisciplinary Course
	MDC (MD)	Multi Disciplinary Course
	GEC (GE)	General Elective Course
	OE (OE)	Open Elective Course (Generic Course not from Major or Minor Category)
VSC/SEC	VSC (VS)	Vocational Skill Course
	SEC (SE)	Skill Enhancement Course
AEC/VEC/IKS	AEC (AE)	Ability Enhancement Course
	VEC (VA)	Value Education Course
	IKS (IK)	Indian Knowledge System
OJT/FP/CEP/CC/RP	OJT (OJ)	On Job Training
	FP (FP)	Field Project
	CEP (CE)	Community Engagement Project
	CC (CC)	Co-curricular Course
	RP (RP)	Research Project

B-1) Second Year Bachelor of Arts (B.A. Film making – II) (UG DIPLOMA):

YEAR:	B.A. - II
SEMESTER:	III and IV
LEVEL:	5.0
TOTAL CREDITS	22 + 22 = 44
DEGREE AWARDED:	UG DIPLOMA (AFTER 88 CREDITS IN TOTAL)

B - I) B.A. Film Making – II Year: SEMESTER - III (TOTAL CREDITS - 22)

COURSE CATEGORY		COURSE NAME	COURSE CODE	CREDITS
MAJOR	MANDATORY	Film Theories and Aesthetics – P – 03 MAJOR -III		4
	MANDATORY	Script Writing Theories – P – 04 MAJOR –IV		4
MINOR	--	Cinema of Suppressed Voices / (SWAYAM) – P – 03 MINOR		4
IDC/MDC/ GEC/OE	Logic/Cooperation/ HSRM/Tourism etc.	Basics of Acting -OE-3		2
VSC/SEC	VSC - I	Film Advertisement		2
	SEC - III	Graphic Design		2
AEC/VEC/ IKS	AEC -III	Modern Indian Language- Hindi -I AEC – III P- 03		2
	IKS (Specific)	Bharatmuni-Abhinay & Navarasa IKS Specific		2
CREDITS FOR B. A. - I, SEM - III:				22

B- 2) B.A. Film Making – II Year: SEMESTER - IV (TOTAL CREDITS - 22)

COURSE CATEGORY		COURSE NAME	COURSE CODE	CREDITS
MAJOR	MANDATORY	Types and Genre of Films – MAJOR -V P - 05		4
	MANDATORY	Elements of Film Sound MAJOR -VI P – 06		4
MINOR	--	Film markets & festivals (SWAYAM) MINOR – P – 04		4
IDC/MDC/ GEC/OE	Logic/Cooperation/ HSRM/Tourism etc.	Film Appreciation OE-4		2
VSC/SEC	VSC - II	Short Film Making VSC- II		2
	SEC– VI (Major)	Film PR & Promotion SEC IV		2
AEC/VEC/ IKS	AEC -IV	Modern Indian Language Hindi-II- IV (2)- P- 04		2
	VEC -II	Environmental Film Studies VEC - EVS	---	2
CREDITS FOR B. A. - II, SEM - IV:				22
CREDITS FOR B. A. II, SEM III AND IV:				22 + 22 = 44
CREDITS FOR B.A. – I (SEM I AND II) + B. A. II (SEM III AND IV):				44 + 44 = 88

FOR EXIT OPTION AT B.A. - II:

If student wants to ‘EXIT’ after completion of B.A. II (SEM III and IV), he/she must acquire 04 credits through SUMMER INTERNSHIP of 4 weeks (120 hours) and submit the report. After verification by concerned authority he/she will be awarded the UG DIPLOMA. This Certificate is a prerequisite for admission or ‘ENTRY’ in Third Year B. A. degree course.

The Nature of SUMMER INTERNSHIP: Under the National Education Policy (NEP) 2020, summer internships for diploma students are mandatory work-based learning experiences designed to bridge the gap between academic theory and practical, real-world application.

Nature and Key Aspects of the Internship

Mandatory Component: Internships are an integrated, compulsory part of the curriculum for students pursuing diploma programs under the NEP framework.

Experiential Learning: The core nature of the internship is to provide hands-on, on-site experiential learning in actual work situations.

Duration and Credits:

Internships are typically required to be of 4 to 6 weeks (or 8-10 weeks in some cases) and carry academic credits (often 3 or 4 credits). For students who choose to exit the program after the second year to receive a Diploma, completing this internship during the summer vacation is obligatory.

Timing: They are generally scheduled during the summer vacation, often after the 2nd or 4th semester, depending on the specific institution's academic calendar.

Diverse Host Organizations: The internship can be undertaken at various "Internship Providing Organizations" (IPOs), including: Local industries and businesses (micro, small, and medium enterprises).

Government or private organizations/institutions.

Research and development (R&D) labs/organizations.

Non-Governmental Organizations (NGOs), social organizations, artists, and craftspeople.

Evaluation: Students are required to maintain a logbook/activity record and submit a final report, which is evaluated by both an industry supervisor and a faculty mentor from the institution.

Objectives

- The primary goals of the internship are holistic development and improved employability:

-Skill Development: To develop practical, professional, and soft skills (like teamwork, problem-solving, and communication) required for the 21st-century workforce.

Industry Exposure: To expose students to the professional work environment, workplace dynamics, and industry practices.

Career Clarity: To help students explore diverse career pathways and make informed choices about their future.

Networking: To build professional networks that can lead to future job opportunities or pre-placement offers (PPOs).

For more information, students should check overall UGC Guidelines for Internship and NEP 2020 mandates.

9. COURSE CODE TABLE:

Note 1: Add 'rows' wherever necessary and kindly apply proper course codes. The 'Paper Numbers' are considered as 'Course Numbers' in New Scheme.

Note 2: See the instructions below to prepare the Course Codes in NEP

**** Important instructions for preparation of Course Codes:**

1. Read the following Two Tables carefully.
2. Every course code is generated by using all 8 columns in sequential order.
3. See the example given below the following table.

BA Course Code Template							
1	2	3	4	5	6	7	8
Program Code	Institute Code	Course Category	Nature Of Course Code	Level of Course Code	Sr. No. of Course Code	Semester	Courses Number
BA	U0325	Mandatory (MM) Elective (ME) Minor (MN) IDC/MDC/GEC/OE VSC/SEC AEC/VEC/IKS OJT/FP/CEP/CC/RP	L/P/T	B.A. I: 2 B.A. II: 3 B.A. III: 4 B.A. IV: 5	Example: Marathi: 01	A/B/C/D/ E/F/G/H	01/02/03/...
Description with Example is given below							
It is UG Program. Therefore, written as BA	Shivaji University, Kolhapur Code (Common for all)	Pl. see Abbreviations at the beginning of the Point 8: Category should be given in 2 Letters For Example: IKS is IK SEC is SE OJT is OJ	Lecture/ Practical/ Tutorial	Common For B.A. I (Sem I & II) : 2 B.A. II (Sem III & IV) : 3 B.A. III (SEM V & VI) : 4 B.A. IV (SEM VII & VIII) : 5	Code should be given in 2 digits (Pl. See the Course Code List below)	SEM I – A SEM II- B SEM III – C SEM IV- D SEM V – E SEM VI- F SEM VII- G SEM VIII- H	Course means Paper Number All course numbers are to be given in DOUBLE digits). Don't assign number for courses where NOT mentioned. (See Structure in int 8 for All Semesters)

Course Code List

Course Code	Name of the Course	Course Code	Name of the Course
01	Marathi	17	Philosophy
02	Hindi	18	Psychology
03	English	19	Social Work
04	Sanskrit (Lower)	20	AIHC
05	Sanskrit (Higher)	21	Linguistics
06	Ardhmagadhi	22	Geography
07	Persian	23	Home Science
08	Urdu	24	Statistics
09	Kannada	25	Education
10	Military Science	26	Physical Education
11	NSS	27	Journalism
12	Music	28	Russion
13	History	29	P.G. Diploma in I.R.S.S.
14	Sociology	30	Bhasha Proudhyogiki
15	Economics	31	Defence Study (Entire)
16	Political Science	32	Master of Rural Studies

Example:

BA I SEM I Marathi: (Course Code: 01)

Table Rows: 1 2 3 4 5 6 7 8

Major Mandatory: BA U0325 MM L 2 01 A 01

Thus, Course Code for Major Mandatory Course 1 is: BAU0325MML201A01

Course Code for IKS Course is: BAU0325IKL201A (No Course Number)

BA II SEM III Economics: (Course Code: 15)

Table Rows: 1 2 3 4 5 6 7 8

Major Mandatory: BA U0325 MM L 3 15 C 04

Thus, Course Code for Major Mandatory Course 4 is: BAU0325MML315C04 Course Code for Skill Enhancement Course 3 is: BAU0325SEL315C03

BA III SEM VI Sociology: (Course Code: 14)

Table Rows: 1 2 3 4 5 6 7 8

Major Mandatory: BA U0325 MM L 4 14 F 12

Thus, Course Code for Major Mandatory Course 21 is: BAU0325MML414F12

Course Code for On Job Training Course is: BAU0325OJP414F (No Course Number and instead of L we use P (Practical))

10.EQUIVALENCE OF THE PAPERS AND COURSES:

Important Note: Under NEP, Equivalence will be given based on Credits acquired at each Year and Not on the basis of Course/Subject. For Example, if student acquires 44 credits or Minimum required Credits prescribed in First Year of B.A., he or she will be eligible for B.A. II and can take admission for any course irrespective of his/her courses (Major or Minor) at B.A. I.

Equivalence: B. A. I Sem- I and II

(Note: Add 'rows' as per course requirement and kindly apply proper course codes. The 'Papers' are considered as 'Course' in New Scheme.)NA

11.Determination of CGPA, Grading, Standard of Passing, Rules of ATKT and declaration of results:

Shivaji University has adopted 10-point Grading System as follows:

- **In each semester, marks obtained in each course (Paper) are converted to grade points:**
 - If the total marks of course are 100 and passing criteria is 40%, then use the following Table for the conversion.
 - If total marks of any of the course are different than 100 (e.g. 50) and passing criterion is 40%, then marks obtained are converted to marks out of 100 as below:

1. Standard of passing

The standard of passing shall be 40% where the student shall have to score 24 marks out of 60, 16 marks out of 40, 8 Marks out of 20 and 12 Marks out of 30. There shall be a separate head of passing for Theory, Practical and Internal Examination.

ii) ATKT rules shall be followed in respect of Theory and Practical only.

Rules for Allowing to Keep Term (ATKT) –As Per Shivaji University Guidelines जा.क. /

शिवाजी वि. अ.मं. ७०८. दि.०४/०९/२०२३

A) ATKT rules for Undergraduate Programmes:

- i. ATKT rules shall be applicable to all passing heads (including all courses in programme structure).
- ii. If a candidate fails in all the courses (subject heads) of Semester I, shall be allowed to proceed to Semester II.
- iii. If a candidate fails in all the courses (subject heads) of Semester III, shall be allowed to proceed to Semester IV.
- iv. If a candidate fails in all the courses (subject heads) of Semester V, shall be allowed to proceed to Semester VI.
- v. No candidate shall be allowed to proceed to Semester V, unless candidate has passed Semester I & II in all courses (Subjects).
- vi. If a candidate opts for four-year bachelor degree programme and fails in all the courses (subject heads) of passing of Semester VII, shall be allowed to proceed to Semester VIII.
- vii. If a candidate opts for four-year bachelor degree programme, such candidate shall not be allowed to proceed to Semester VII, unless candidate has passed three-year bachelor degree with 7.5 CGPA or 75%.
- viii. ATKT rules are applicable on annual basis (for even semesters) only.
- ix. A candidate who fails in maximum five courses (subject heads) in Semester I & II shall be allowed to keep terms in Level 5.

x. A candidate who fails in maximum five courses (subject heads) in Semester III & IV shall be allowed to keep terms in Level 5.5.

2. Gradation Chart:

Table

Marks Obtained	Numerical Grade (Grade Point)		CGPA	Letter Grade
Absent	0 (zero)		-	Ab : Absent
0 - 34	0 to 4		0.0 – 4.99	F : Fail
35 - 44	5		5.00 – 5.49	C : Average
45 - 54	6		5.50 – 6.49	B : Above Average
55 - 64	7		6.50 – 7.49	B+ : Good
65 - 74	8		7.50 – 8.49	A : Very Good
75 - 84	9		8.50 – 9.49	A+ : Excellent
85 - 100	10		9.50 – 10.0	O : Outstanding

Note:

1. Marks obtained ≥ 0.5 shall be rounded off to next higher digit.
2. The SGPA & CGPA shall be rounded off to 2 decimal points.
3. Marks obtained in 50 marks, or 200 marks paper shall be converted to 100 marks.

Calculation of SGPA & CGPA

1. Semester Grade Point Average (**SGPA**)

$$\text{SGPA} = \frac{\sum(\text{Course credits} \times \text{Grade points obtained}) \text{ of a semester}}{\sum(\text{Course credits}) \text{ of respective semester}}$$

2. Cumulative Grade Point Average (**CGPA**)

$$\text{CGPA} = \frac{\sum(\text{Total credits of a semester} \times \text{SGPA of respective semester}) \text{ of all semesters}}{\sum(\text{Total course credits}) \text{ of all semesters}}$$

12. NATURE OF QUESTION PAPER AND SCHEME OF MARKING:

I) **B.A. Film Making** - Faculty of Interdisciplinary Studies

Theory Examination -Written Examination (60) + Internal Assessment (40) = Total (100 Marks)

A) FOR FOUR CREDITS: Total Marks: 60 (Written) Theory

Question No. 1: Multiple choice questions (05 MCQs) (02 marks each) 10 Marks

Question No. 2: Short Notes (Any Three out of Five) 15 Marks

Question No. 3: Short Questions (Any Three out of Five) 15 Marks

Question No. 4: Long Question (Any One out of Two) 20 Marks

Note: Question Paper should cover all the units in the syllabus.

• Theory- Internal Assessment - 40 Marks

Assessment/Test/Group discussion/PPT/Activity and Other will be given respective subject teacher

B) FOR TWO CREDITS: Theory -Total Marks: 30

Question No. 1: Multiple choice questions (05 MCQs) (02 marks each) 10 Marks

Question No. 2: Short Notes (Any Two out of Four) 10 Marks

Question No. 3: Long Questions (Any One out of Two) 10 Marks

Note: Question Paper should cover all the units in the syllabus.

• Theory- Internal Assessment - 20 Marks

Assessment/Test/Group discussion/PPT/Activity and Other will be given respective subject teacher

SCHEME OF PRACTICAL MARKING:

II) B.A. Film Making - Faculty of Interdisciplinary Studies

Practical Examination -Internal Assessment Project (60) and external Viva (40) = Total (100 Marks)

A) FOR 04 CREDITS: Total 100 Marks

Internal (Project/Activity)	External (Viva/Oral)	Total
60 Marks	40 Marks	100 Marks

B) FOR 02 CREDITS: Total 50 Marks

Internal (Project/Activity)	External (Viva/Oral)	Total
30 Marks	20 Marks	50 Marks

SYLLABUS

B. A. II, SEMESTER – III

Course Category:	MAJOR
Course Name:	Film Theories & Aesthetics
Course Number:	MM-III
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Film Theories & Aesthetics	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	40%	40	60	40%	100

Course Learning Outcomes: Student will be able to -

CLO1: Understand the concept of film theories & aesthetics of the film

CLO2: Explain the types of film theories

CLO3: Describe the importance and uniformity of film aesthetics

CLO4: Apply the AI techniques in the film making

MODULE	Description	Hours	Credit
MODULE-01	Film Theories: Introduction • Introduction to Film Theory • Cinema as Spectacle & Document • Cinema of Attractions & Experimental Film • The Cinematic Unconscious • Fascist Spectacle • Hitch as Auteur • Neorealism • Ingmar Bergman & Art Cinema	15	01
MODULE-02	Types of Film Theories • Feminist • Psychoanalytic • Queer • Auteur • Avant-Garde • Black Cinema • French New Wave • German Expressionism • Italian Neo-Realism	15	01

	• Marxist Theory on Films		
MODULE-3	Film Aesthetics: Introduction • Definition & History • Semiotics: Study of film style and form • Narrative structure • Use of camera • Color • Performance • Sound & Music • Editing and Composition • Matters of Philosophical Aesthetics, and their application to film • Classic and Contemporary film Theory • Philosophy as they relate to film aesthetics. b. Films to study Aesthetics • Casablanca (1942) • Portrait of a Lady on Fire (2019) • 2001: A Space Odyssey • Baraka • Citizen Cane (1941) • Guide • Megha Dhaka Tara	15	01
MODULE-4	AI and the Evolving Future of Cinema: Production, Aesthetics, and Theory • AI-Generated Artistry: ◦ Script Development: The use of AI in generating, refining, or predicting successful story structures and dialogue. ◦ Visual Generation: Utilizing AI image/video generators to create backdrops, special effects, or initial character models. ◦ Deepfake Technology: Application for de-aging actors, resurrecting deceased performers, or altering scene specifics. (Crucially, discussing the ethical fallout.) ◦ Sound and Music: AI composers creating original scores and sound effects, challenging the traditional role of the human composer. • Post-Production Tools: ◦ AI-powered editing tools that suggest cuts, transitions, or the best takes based on data analysis of the footage. Ethical and Philosophical Questions (Connecting to: Matters of Philosophical Aesthetics) • Originality and Ownership: The legal and	15	01

	philosophical status of copyright and intellectual property for AI-created scripts, scores, and visuals. • The Value of Human Creativity: Debating whether AI-generated cinema diminishes the intrinsic value of human artistic expression and the core philosophical questions related to Aesthetics (What is art? What is beauty?).		
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LIST FOR READING:

1. Great Flicks: Scientific Studies of Cinematic Creativity and Aesthetics, Dr. Simonton, Dean Keith, Oxford University Press, 2011
2. The Art of the Filmmaker: The Practical Aesthetics of the Screen, Peter Markham, Oxford University Press 2023
3. Aesthetics of Film Production, Joyce James B., Taylor & Francis Ltd
4. Aesthetics and Film (Bloomsbury Aesthetics), Dr Katherine Thomson-Jones, Continuum International Publishing, 2008
5. Thinking of Media Aesthetics: Media Studies, Film Studies and The Arts, Liv Hausken, Peter Lang AG, 2013

LIST FOR REFERENCES:

1. Authorship and Aesthetics in the Cinematography of Gregg Toland, Philip Cowan, Lexington Books 2022
2. Towards a Film Theory from Below: Archival Film and the Aesthetics of the Crack-Up, Jiri Anger, Bloomsbury Academic, 2024
3. Towards a Political Aesthetics of Cinema: The Outside of Film, Sulgi Lie, Amsterdam University Press, 2020

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

Watch a film based on any film theory you studied & submit a report on it by applying all the characteristics of that theory / Explain the aesthetics of the films you studied and submit report on it

Internal Evaluation for 40 marks structure

Sr. No	Activities	Marks
1	Seminar	10
2	Group Discussion	10
3	Oral Examination	10
4	Mid Term test	10

Course Category:	MAJOR
Course Name:	Script Writing Theories
Course Number:	MM -IV
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Script Writing Theories	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	40%	40	60	40%	100

Course Learning Outcomes: Student will be able to -

CLO1: Understand the basic script writing theories

CLO2: Express the importance of theories

CLO3: Create own script using the theories

CLO4: Apply these theories to script writing process

MODULE	Description	Hours	Credit
MODULE-01	Plato & Aristotle - Idea of an Ideal State - Imitation Theory - The Republic - Aristotle's Poetics - Catharsis Theory - Art differs in three ways - Four Human Instincts - Three Modes of Imitation	15	01
MODULE-02	Imagination & Feelings Theory S. T. Coleridge & his Imagination Theory - Primary Imagination - Secondary Imagination - Freud's Expressionism - Id-Ego-Superego - Necessity of expressing feelings - Symbolism - Baudelaire's & his Imagination Theory - Innu - Spleen - Dandism	15	01

	• Wordsworth's Poetry Definition • Valmiki's urge to recite poetry • Bharatmuni's Nava Rasa & Bhavas theory		
MODULE-3	• 3 Act structure • Plot points • Pinches • Story Arcs • Types of stories • 3 Cs of Script Writing ○ Concept ○ Character ○ Conflict	15	01
MODULE-4	• Process of Script Writing ○ Log Line ○ Premise ○ Synopsis ○ Story ○ Screenplay • Films without scripts ○ Pitching must be powerful ○ Actors with sensibility ○ Sense of timing ○ Working with unpredictability ○ Piku film's interval scene as case study	15	01

LIST FOR READING:

1. The Republic, Plato, Maple Press, 2013
2. The Poetics, Aristotle, Fingerprint! Publishing, 2021
3. Natyashastra, Bharatmuni, NBBC Publishers & Distributors Pvt. Ltd., 2014
4. Writing Screenplays That Sell, Michael Hauge
5. Screenplay, Syd Field, RHUS, 2005
6. SCRIPT ANALYSIS: Deconstructing Screenplay Fundamentals, James Bang, 2022
7. Scriptwriting for the Screen, Charlie Moritz, 2008
8. The Anatomy of Story, John Truby, Farrar, Straus and Giroux, 2008

LIST FOR REFERENCES:

1. Speaking of Films Ray, Satyajit, Satyajit Ray, 2021
2. *Directing: Film Techniques and Aesthetics*, Michael Rabiger, Mick Hurbis-Cherrier, et al,
3. *BASICS OF FILMMAKING: SCREENWRITING, PRODUCING, DIRECTING, CINEMATOGRAPHY, AUDIO, & EDITING, 1ST EDITION*, Blain Brown, 2020
4. *In the blink of an eye*, Walter Murch, Silman-James Press, 2001
5. Five Cs of Cinematography. Motion Picture Filming Techniques. By Joseph V Mascelli,

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

Write a script for a 05 min short film by following all the steps required & narrate it. / Write a documentary script for 05 min by following all the steps required & narrate it.

Internal Evaluation for 40 marks structure

Sr. No	Activities	Marks
1	Seminar	10
2	Group Discussion	10
3	Oral Examination	10
4	Mid Term test	10

Course Category:	MINOR
Course Name:	Cinema of suppressed voices
Course Number:	MN-III
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Cinema of suppressed voices	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	40%	40	60	40%	100

Course Learning Outcomes: Student will be able to -

CO1: Outline the purpose of this topic

CO2: Describe cinema of suppressed voice

CO3: Compare the Indian commercial cinema with cinema of suppressed voices

CO4: Express importance of this type of cinema

MODULE	Description	Hours	Credit
MODULE-01	Understanding Suppressed Voices and Film - Defining Suppressed Voices - Historical Context of Suppressed Voices in Film - Film as a Medium for Social Commentary and Activism - Postcolonial and Subaltern Film Theory	15	01
MODULE-02	Indian Cinema and Suppressed Voices - Representations of Caste, Class, and Gender - Portrayal of Indigenous Populations (Adivasis) in Indian Cinema - The Struggle for LGBTQ+ Representation	15	01
MODULE-3	Global Perspectives on Suppressed Voices - Indigenous Cinema and Representation - Cinema of Minorities and Migration - Women's Cinema and Feminist Film Movements - Documentary Film and Social Justice	15	01

MODULE-4	Challenges, Strategies, and the Future of Cinema of Suppressed Voices • Censorship and Resistance • Filmmaking from the Margins • Intersectionality in Cinematic Storytelling • The Future of Suppressed Voices in Cinema	15	01
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LIST FOR READING:

1. "Handbook of Research on Social and Cultural Dynamics in Indian Cinema" by Santosh Kumar Biswal, Krishna Sankar Kusuma, and Sulagna Mohanty: Business Science Reference, IGI Global Scientific Publishing. June 30, 2020.
2. "Silenced Voices and the Media: Who Gets to Speak?": Palgrave Macmillan. September 29, 2024.
3. "Postcolonial Theory and Avatar" by Pradip Kumar Basu Thakur: Bloomsbury Publishing India Pvt. Ltd.; November 19, 2015.
4. "From Silence to Sound: A Cultural and Historical Study of Indian Cinema" by Dr. Jagadeesh Pillai: Notion Press. February 11, 2023.
5. "Handbook of Research on Social and Cultural Dynamics in Indian Cinema" by Santosh Kumar Biswal, Krishna Sankar Kusuma, and Sulagna Mohanty: Business Science Reference, IGI Global Scientific Publishing. June 30, 2020.
6. "Films and Feminism: Essays in Indian Cinema" edited by Jasbir Jain and Sudha Rai: Rawat Publications; January 1, 2002.
7. "Kokborok Cinema, Culture and Indigeneity" by Sunil Kalai: EBH Publishers. September 1, 2024.
8. "Gender, Sexuality, and Indian Cinema: Queer Visuals": Cambridge Scholars Publishing. June 15, 2023.

LIST FOR REFERENCES:

1. "The Documentary Film Book" edited by Brian Winston: British Film Institute, Bloomsbury Publishing July 25, 2019.
2. "Cultures of Representation": Columbia University Press. May 1, 2024.
3. "Native Recognition: Indigenous Cinema and the Western" by Joanna Hearne: SUNY Press, State University of New York Press. January 25, 2013, December 30, 2012.
4. "The Documentary Film Book" edited by Brian Winston: British Film Institute, Bloomsbury Publishing. July 25, 2019.
5. "Postcolonial Theory and Avatar" by Pradip Kumar Basu Thakur: Bloomsbury Publishing India Pvt. Ltd. November 19, 2015.

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

Watch any international movie of suppressed voices & present a paper on it. Give detailed account of the issue & address it / Watch any Indian movie of suppressed voices & present a paper on it. Give detailed account of the issue & address it

Internal Evaluation for 40 marks structure

Sr. No	Activities	Marks
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1	Seminar	10
2	Group Discussion	10
3	Oral Examination	10
4	Mid Term test	10

Course Category:	Open Elective
Course Name:	Basics of Acting
Course Number:	OE –III
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment- Practical			Semester End Exam (SEE)- Viva		
	Basics of Acting	Assig nment	Min pass	Marks	Marks	Min pass	Total (Marks)
		30	40%	20	20	40%	50

Course Learning Outcomes: Student will be able to -

CLO1: Understand the basics of acting

CLO2: Analyse theatre acting & screen acting

MODULE	Description	Hours	Credit
MODULE-01	Basics of Acting Introduction to Acting - Acting History/Literature (Greek & Russian - Aristotle - Stanislavsky). - Committing to action – believing the action sustaining the belief making and score of the physical action - Finding a purpose - Training the body - Directing attention concentration on action - Observation - Relating to thing - Voice & Speech	15	01
MODULE-02	Acting for Camera - Understanding the difference between performing for audience and performing for camera. - Learning Basics: Angles, Lenses, Field, Frame, Scenes, Shots, Shot Division, Screen Play, etc. - Working with co-actors. Working on Short Scenes.	15	01

	Basics of Editing. Creating a short recorded piece.		
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LIST FOR READING:

1. An Actor Prepares, Constantin Stanislavski, Bloomsbury Publishing India Private Limited, 2013
2. The Actor and the Character: Explorations in the Psychology of Transformative Acting, Vladimir Mirodan, Routledge, 2018
3. The Actor and the Character: Explorations in the Psychology of Transformative Acting, Vladimir Mirodan, Routledge, 2018

LIST FOR REFERENCES:

1. *Ins and Outs of INDIAN THEATRE, Outs of INDIAN THEATRE* H S Shivaprakash, Sahitya Akademi,
2. The Indian Theatre, Hemendra Das Gupta, Gyan Publishing House, 2009
3. TRADITIONAL INDIAN THEATRE, KAPILA VATSAYAN, NATIONAL BOOK TRUST, INDIA, 2016
4. CONTEMPORARY THEATRE OF INDIA: AN OVERVIEW, CHAMAN AHUJA, National Book Trust, 2012
5. Indian Drama in English: The Beginnings, Krishna Mohan Banerjee, Jadavpur University Press, 2019

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

- **Internal Submission-** Perform a 01 common or 2 /4 actor group Skit, 5 to 10 min. in front of camera, submit with various camera shots -30 marks
- **Viva-**20 Marks

Course Category:	Vocational Skill Corse
Course Name:	Film Advertisement
Course Number:	VSC-I
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Film Advertisement	Assig nment	Min pass	Marks	Marks	Min pass	Total (Marks)
		20	40%	20	30	40%	50

Course Learning Outcomes: Student will be able to -

CLO1: Understand the various methods of advertisement making

CLO2: Apply the knowledge of advertisement making

MODULE	Description	Hours	Credit
MODULE-01	Advertising: Meaning & Significance • Role of Advertising in Communication • Elements of Advertising • Tone & Content • Theories of Advertisement • Stimulus response theory • Starch, AIDA, DAGMAR model • Advertising classification/Types • Advantages & disadvantages ○ Advertising & ethics ○ Products & services banned from advertising ○ Issues in Advertising ○ Deceptive Advertising Advertisement Making • Research • Key words • Find audience • Find your format, tone • Write screenplay	15	01

	• Create story board • Production • Postproduction		
MODULE-02	• Film advertisement in Media - Traditional, Outdoor, Electronic and Digitally • Case Studies of film advertising • Ethical and legal framework • Role of AI in film advertisement • Film advertisement agency	15	01

LIST FOR READING:

1. Ogilvy on Advertising, David Ogilvy, Knopf Doubleday Publishing Group, 2013
2. Truth, Lies, and Advertising: The Art of Account Planning, Jon Steel, Wiley, 1998
3. Building a Storybrand: Clarify Your Message So Customers Will Listen, Donald Miller, HarperCollins Leadership 2017
4. Positioning: The Battle for Your Mind, Al Ries, McGraw Hill Education 2001

LIST FOR REFERENCES:

1. Film Marketing into the Twenty-First Century, Nolwenn Mingant, Cecilia Tirtaine, Joel Augros, 2022
2. Advertising : Planning and Implementation, Sharma Sangeeta, Singh Raghuvir, 2023
3. Advertising Mastery, Creat Ads That Sell, Ashish Gupta, 2022

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

Create your own idea for 30 sec. advertisements. Shoot it, undertake postproduction & exhibit.

Internal Evaluation for 20 marks structure

Sr. No	Activities	Marks
1	Seminar	05
2	Group Discussion	05
3	Oral Examination	05
4	Mid Term test	05

Course Category:	Skill Enhancement Course
Course Name:	Graphic Design
Course Number:	SEC 03
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Graphic Design	Assig nment	Min pass	Marks	Marks	Min pass	Total (Marks)
		20	40%	20	30	40%	50

Course Learning Outcomes: Student will be able to -

CLO1: Understand the concept of graphic design

CLO2: will Create short film poster using graphic design techniques

MODULE	Description	Hours	Credit
MODULE-01	Introduction to Modern Graphic Design - History of Graphic Design - Layout concepts - Composition - colour theory through typography guidance (including font families) - Typography - Colour and Colour Theory - Layout Design and Collage - Advertisements, Publications, Photography and Visual Applied Knowledge to Graphic Design - Branding & Identity Design - Animation and Visual Effects 3D Modelling - Illustrations - Design Concept & theories - Digital and Interactive Media Design - Protocols - Image processing & delivery - File formats	15	01

MODULE-02	AI and Generative Design: A New Era of Visual Creation • AI and Layout Concepts (Composition & Color Theory): ◦ Generative Layout ◦ Predictive Color Palettes ◦ Typography Optimization • AI in Visual Research and Inspiration • Branding & Identity Design with AI ◦ Automated Logo Generation: Brand Guidelines Enforcement • AI in Digital and Interactive Media Design ◦ Adaptive User Interfaces (UI): AI for Image Processing & Delivery • Generative AI for Illustrations and 3D Modelling • Ethical and Legal Implications (New Design Concept & Theories) ◦ Copyright and Ownership: ◦ Algorithmic Bias:	15	01
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LIST FOR READING:

1. The Graphic Design Bible: The definitive guide to contemporary and historical graphic design, Theo Inglis, Ilex Press 2023
2. Graphic Design for Everyone, Cath Caldwell, DK, 2019
3. Design as Art, Bruno Munari, PENGUIN UK, 2019
4. The Design Student's Journey: understanding How Designers Think, Bryan Lawson, Routledge, 2018
5. Design Thinking: Beyond the Sticky Notes, Devyani M. Lal, Atlantic Publishers & Distributors, 2024
6. Design Your Thinking, Pavan Soni, Penguin Random House India Pvt. Ltd. 2020
7. The History of Graphic Design, Jens Muller, Taschen America Llc, 2022

LIST FOR REFERENCES:

1. Motion Design Toolkit: Principles, Practice, and Techniques, Austin Shaw, 2022
2. Integrated Storytelling by Design: Concepts, Principles and Methods for New Narrative Dimensions, Klaus Paulsen, 2021
3. Hd: Holland Design New Graphics, Ramon Prat (Editor), Tomoko Sakamoto (Editor), Actar D Inc, 2009
4. Graphic Design with AI for Beginners, Stas Kolod, 2025

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Create your own brand with the help of graphic design & undertake all the necessary procedures

Sr. No	Activities	Marks
1	Seminar	05
2	Group Discussion	05
3	Oral Examination	05
4	Mid Term test	05

Course Category:	Ability Enhancement Course
Course Name:	Modern Indian Language -Hindi-I
Course Number:	AEC –III
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Modern Indian Language -Hindi-I	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		20	40%	20	30	40%	50

Course Learning Outcomes: Student will be able to -

CL01 हिंदी भाषा का परिचय और महत्व से अवगत करना।

CL02 हिंदी साहित्य और फिल्मों के अंतर्संबंधों को स्पष्ट करना।

MODULE	Description	Hours	Credit
MODULE- 01	1. हिंदी भाषा का परिचय 1.1. भारतीय और हिंदी भाषा का इतिहास 1.2. देवनागरी लिपि तथा हिंदी वर्तनी का मानकीकरण 1.3. संविधान में हिंदी 1.4. हिंदी का महत्व	15	1
MODULE- 02	2. हिंदी साहित्य और फिल्म 2.1 हिंदी साहित्य 2.2 साहित्य और फिल्म का अंतर्संबंध 2.3 हिंदी फिल्मों का इतिहास 2.4 हिंदी साहित्य पर आधारित चर्चित फिल्में	15	1

संदर्भ ग्रंथ

- 1) तिवारी उदयनारायण, हिंदी भाषा का उदभव और विकास, भारती भंडार, प्रयाग।
- 2) केंद्रीय हिंदी संस्थान, देवनागरी लिपि तथा हिंदी वर्तनी का मानकीकरण, आगरा, 2025
- 3) सिंह देवेंद्र नाथ, यादव वीरेंद्र सिंह, भारतीय हिंदी सिनेमा की विकास यात्रा।
- 4) मृत्युंजय (सम्पा.), सिनेमा के सौ बरस।

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ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

- हिंदी साहित्य पर आधारित चर्चित फिल्मों की समीक्षा लिखें ।

Internal Evaluation for 20 marks structure

Sr. No	Activities	Marks
1	Seminar	05
2	Group Discussion	05
3	Oral Examination	05
4	Mid Term test	05

Course Category:	Indian Knowledge System (Specific)
Course Name:	Bharatmuni: Abhinay & Nav Rasa
Course Number:	IKS 02
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment - Practical			Semester End Exam (SEE)- Viva		
	Bharatmuni: Abhinay & Nav Rasa	Assig nment	Min pass	Marks	Marks	Min pass	Total (Marks)
		30	40%	30	20	40%	50

Course Learning Outcomes: Student will be able to -

CLO1: Understand the importance of Bharatmuni & Natyashastra.

CLO2: Apply the knowledge of the Abhinaya & Nav Rasas in the performance

MODULE	Description	Hours	Credit
MODULE-01	Introduction to Bharatmuni & Natyashastra • Bharatmuni & his philosophy • Overview of Natyashastra	15	01
MODULE-02	Abhinay • Angik • Vachik • Satvik • Aharya Nav Rasas Theory Significance Connection to Indian Performing Arts: Literary and dramatic elements in Natyashastra • Srungar • Hasya • Karun • Roudra • Veer • Bhayanak • Bibhatsa • Adbhut • Shant	15	01

LIST FOR READING:

1. The Indian Theatre, Hemendra Das Gupta, Gyan Publishing House, 2009
2. Traditional Indian Theatre, Kapila Vatsayan, National Book Trust, India, 2016
3. Contemporary Theatre of India: An Overview, Chaman Ahuja, National Book Trust, 2012
4. Indian Drama in English: The Beginnings, Krishna Mohan Banerjee, Jadavpur University Press, 2019
5. रस- भाव- विचार, प्रा. र. पं. कगले, महाराष्ट्र साहित्य- सांस्कृतिक मंडळ, मुंबई १९७३

LIST FOR REFERENCES:

1. An Actor Prepares, Constantin Stanislavski, Bloomsbury Publishing India Private Limited, 2013
2. The Actor and the Character: Explorations in the Psychology of Transformative Acting, Vladimir Mirodan, Routledge, 2018
3. The Actor and the Character: Explorations in the Psychology of Transformative Acting, Vladimir Mirodan, Routledge, 2018

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

Internal Submission: 1) Any one drama writer monologue enacts with Abhinay and Rasa. -10 Marks
2) Write your own monolog script & enact with Abhinay and Rasa. -20 Marks
Viva- 20 Marks

B. A. II, SEMESTER – IV

Course Category:	Major
Course Name:	Types & Genres of Films
Course Number:	MM - V
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Types & Genres of Films	Assig nment	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	40%	40	60	40%	100

Course Learning Outcomes: Student will be able to -

CLO1: Understand the various film types & genres of the film

CLO2: Outline the difference between film types & genres of the film

CLO3: Describe the importance and uniformity between these twos

CLO4: Apply the knowledge while watching or making the film

MODULE	Description	Hours	Credit
MODULE-01	Film Types • Fiction Films ○ Definition ○ Narrative Techniques ○ Visual Story telling ○ Use of Music & Songs ○ Commercial Aspects	15	01
MODULE-02	Film Types • Non-Fiction Films ○ Definition ○ Importance of Truth, Value & Evidence ○ Research Oriented films ○ Content is more important than form ○ Issue based story telling	15	01
MODULE-3	Film Genres • Films by Setting ○ Biography ○ Crime ○ Fantasy ○ Film Noir ○ Historical	15	01

	○ Science Fiction ○ Sports ○ War ○ Western ● Films by Mood ○ Action ○ Adventure ○ Comedy ○ Drama ○ Erotic ○ Horror ○ Mystery ○ Romance ○ Thrillers		
MODULE-4	Film Genres ● Films by Setting ○ Biopic ○ Documentary ○ Avant-Garde ○ Musical ○ Silent ● Films by Production Types ○ Live Action ○ Animation ○ Live Animation ○ Miniature ○ Stop Motion Animation ○ Role of AI in film production	15	01

LIST FOR READING:

1. An Introduction to Film Genres, Lester Friedman, David Desser, Sarah Kozloff, Martha P. Nochimson, Stephen Prince, W W Norton & Co Inc, 2013
2. The Anatomy of Genres, John Truby, 2023
3. Film Genre: Hollywood and Beyond, Barry Langford Edinburgh University Press, 2005
4. Film Genre: The Basics, Barry Keith Grant, Taylor & Francis, 22 Dec 2023
5. Cinema Genre, Moine Raphaelle, John Wiley and Sons Ltd

LIST FOR REFERENCES:

1. Authorship and Aesthetics in the Cinematography of Gregg Toland, Philip Cowan, Lexington Books 2022
2. Towards a Film Theory from Below: Archival Film and the Aesthetics of the Crack-Up, Jiri Anger, Bloomsbury Academic, 2024
3. Towards a Political Aesthetics of Cinema: The Outside of Film, Sulgi Lie, Amsterdam University Press, 2020

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

Write a script about 10 min long, from any types of the film and Write a script about 10 min long, from any genre of the film

Internal Evaluation for 40 marks structure

Sr. No	Activities	Marks
1	Seminar	10
2	Group Discussion	10
3	Oral Examination	10
4	Mid Term test	10

Course Category:	Major
Course Name:	Elements of Film Sound
Course Number:	MM - VI
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Elements of Film Sound	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	40%	40	60	40%	100

Course Learning Outcomes: Student will be able to -

CLO1: Understand the basic of sound

CLO2: Express the importance of sound elements

CLO3: Describe each sound & its importance

CLO4: Apply these concepts in their own short film process

MODULE	Description	Hours	Credit
MODULE-01	Introduction - What is sound? - What is the study of sound? - Sound, Vision, and Modernism - Discussion & Screening of THE JAZZ SINGER The Coming of Sound - The development and reception of sound technologies in American film industry - The development and reception of sound technologies in European cinemas - Early film sound - Film Sound developed by Edison - Silent film music - The standardization of sound practices	15	01
MODULE-02	Film Sound Theories - Added value - Vococentricism - Empathetic vs. an empathetic music - Spotting - Masking and forced marriage	15	01
MODULE-3	Various Sounds in Films - Sync Sound - Pilot Sound - Nagara Sound - Production Ambience Sound - Foley Sound - Voice Over Sound - Narration Sound - Dubbing Sounds - Sound Bridging & Dialogue cutting - SFX - BGM - Music	15	01

MODULE-4	AI in the Practical Workflow (Connecting to: Various Sounds in Films) - Automated Sound Classification and Spotting: - AI-Assisted Spotting: Sound Event Detection (SED): - Generative Sound and Music: - AI-Generated SFX and Ambience: - AI for BGM Composition and Variation: - Dialogue and Voice-Over Processing (Connecting to: <i>Voice Over Sound, Dubbing Sounds</i>): - AI-Powered Voice Cloning and Synthesis: - Automated Noise Reduction and Cleaning:	15	01
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LIST FOR READING:

1. Film Sound: Theory and Practice, Elisabeth Weis, John Belton, Columbia University Press, 1985
2. Producing Great Sound for Film and Video: Expert Tips from Preproduction to Final Mix, By Richard Rose, Taylor & Francis, 2014
3. Producing Great Sound for Film and Video By Jay Rose, Elsevier, Focal Press, 2008
4. The Location Sound Bible: How to Record Professional Dialog for Film and TV, Ric Viers, Michael Wiese Productions, 2012
5. Dialogue Editing for Motion Pictures, John Purcell, 2013
6. Classical Recording, Caroline Haigh, John Dunkerley, Mark Rogers, Focal Press, 2020

LIST FOR REFERENCES:

1. Modern Recording Techniques: A Practical Guide to Modern Music Production, David Miles Huber, Emiliano Caballero, Robert Runstein, Focal Press, 2023
2. The Mixing Engineer's Handbook, Bobby Owsinski, 2022
3. The Music Mixing Workbook: Exercises to Help You Learn How To Mix On Any DAW, 2021
4. Mixing and Mastering in the Box: The Guide to Making Great Mixes and Final Masters on Your Computer, Steve Savage, Oxford University Press, 2014

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Create your own BGM by using stock music for your own concept & present it by recording script & giving BGM to it.
2. Shoot a footage up to 3 min, without music & dialogue & create foley for it.

Internal Evaluation for 40 marks structure

Sr. No	Activities	Marks
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1	Seminar	10
2	Group Discussion	10
3	Oral Examination	10
4	Mid Term test	10

Course Category:	Minor
Course Name:	Film Markets & Festivals / SWAYAM
Course Number:	MN-IV
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Film Markets & Festivals / SWAYAM	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	40%	40	60	40%	100

Course Learning Outcomes: Student will be able to -

CLO1: Understand the film market & film festivals

CLO2: Express the way of uniformity of film market & film festivals

CLO3: Describe film market & film festivals

CLO4: Apply the knowledge after making the film

MODULE	Description	Hours	Credit
MODULE-01	Foundations of Film Markets and Festivals • Understanding the Film Ecosystem • The Business of Film • The Cultural Significance of Film Festivals • Defining Film Markets and Festivals	15	01
MODULE-02	Indian Film Markets • The Landscape of Indian Film Markets • Business Strategies and Practices • Marketing and Promotion in the Indian Context • Challenges and Opportunities in the Indian Market	15	01
MODULE-3	Indian Film Festivals • Prominent Indian Film Festivals • Curatorial Strategies and Programming • Audience Engagement and Cultural Impact • Funding and Sustainability of Indian Film Festivals	15	01
MODULE-4	Global Film Markets and Festivals • Major International Film Markets • Understanding International Film Festivals • Negotiating International Deals and Co-productions • The Future of Film Markets and Festivals	15	01

LIST FOR READING:

- "The Complete Filmmaker's Guide to Film Festivals: Your All Access Pass to Launching Your Film on the Festival Circuit" by Rona Edwards and Monika Skerbelis, Michael Wiese Productions (MWP)
- "Film Festivals: Culture, People, and Power on the Global Screen" by Cindy Hing-Yuk Wong; Rutgers University Press. August 29, 2011.
- "The Global Film Book" by Roy Stafford; Routledge Publication; October 9, 2024.
- "BOLLYWOOD, BOX OFFICE AND BEYOND: The Evolving Business of Indian Cinema" by Lata Jha; Rupa Publications; February 27, 2025.
- "Indian Film Industry: Some Perspectives (Media Series)" by V. Partha Sarathy

LIST FOR REFERENCES:

- "TALKIES CINEMA KA SAFAR", edited by Jagran Film Festival; Jagran Film Festival; January 1, 2016.
- "Rethinking Film Festivals in the Pandemic Era and After"; Springer International Publishing, March 27, 2023.
- "The Independent's Guide to Film Distribution" Second Edition; Createspace Independent Pub.; February 20, 2014.
- "The Global Film Market Transformation in the Post-Pandemic Era" by Qiao Li, David Wilson, and Yanqiu Guan; Routledge Publication; October 9, 2024.
- "Dealmaking in the Film & Television Industry: From Negotiations to Final Contracts" by Dina Appleton; Silman-James Press; January 15, 2017.
- "Moviemaking Journey Documents on negotiating contracts for film":

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Attend any film festival & submit a report with photographs

Internal Evaluation for 40 marks structure

Sr. No	Activities	Marks
1	Seminar	10
2	Group Discussion	10
3	Oral Examination	10
4	Mid Term test	10

Course Category:	Open Elective
Course Name:	Film Appreciation
Course Number:	OE - IV
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Film Appreciation	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		20	40%	20	30	40%	50

Course Learning Outcomes: Student will be able to -

CLO1: Remember the key points while watching the film

CLO2: Analyse the technicalities of film

MODULE	Description	Hours	Credit
MODULE-01	Introduction • History & Origin • Development through years • The true nature of film appreciation • Film Appreciation movements • Film literacy: the need of time • Film Appreciation: Various Theories & Concepts	15	01
MODULE-02	Films for Appreciation • Psycho • Harry Potter & Prisoner of Azkaban • Duel • Jurassic Park • Shiendler's List • The Pianist • The Portrait of Lady on Fire • Big Fish	15	01

LIST FOR READING:

1. The Film Appreciation Book, Jim Piper, Allworth Pr, 2014
2. HOW TO READ A FILM, MONACO, Oxford University Press, 2009
3. Anatomy of Film, Bernard F. Dick, Bedford/St. Martin's, 2005

LIST FOR REFERENCES:

1. Seduced by the Familiar: Narration and Meaning in Indian Popular Cinema, M.K. Raghavendra, Oxford University Press, 2014
2. Speaking Pictures: Neuro psychoanalysis and Authorship in Film and Literature, Alistair Fox, Indiana University Press, 2016
3. The Anatomy of Story, John Truby, Farrar, Straus and Giroux, 2008

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Submit a report on film appreciation with the reference to any two films you watched other than the prescribed for syllabus.

Internal Evaluation for 20 marks structure

Sr. No	Activities	Marks
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1	Seminar	05
2	Group Discussion	05
3	Oral Examination	05
4	Mid Term test	05

Course Category:	Vocational Skill Course
Course Name:	Short Film Making (Project)
Course Number:	VSC - II
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment Practical			Semester End Exam (SEE) Practical - Viva		
	Short Film Making (Project)	Practical	Min pass	Marks	Marks	Min pass	Total (Marks)

		30	40%	30	20	40%	50
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Course Learning Outcomes: Student will be able to -

CLO1: Understand the nature & story telling techniques of short film making

CLO2: Create its own short film.

MODULE	Description	Hours	Credit
MODULE-01	Production-Practical • Searching for an Idea • Research • Creating the concept, characterization, conflicts, motives, obstacles • Writing script • Finalizing Team • Rekee & Other paperwork • Director's Paperwork • Scheduling	15	01
MODULE-02	Production & Postproduction-Practical • Shooting of short film • Edit • Dubbing • Foley • BGM • Syncing • Master	15	01

LIST FOR READING:

1. Film Directing Shot by Shot: Visualizing from Concept to Screen, Steven Douglas Katz, Michael Wiese Productions, 1991
2. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age, Steven Ascher, Edward Pincus, Plume, 2007
3. *In the blink of an eye*, Walter Murch, Silman-James Press, 2001
4. Five Cs of Cinematography. Motion Picture Filming Techniques. By Joseph V Mascelli,

LIST FOR REFERENCES:

1. Speaking of Films Ray, Satyajit, Satyajit Ray, 2021
2. *Directing: Film Techniques and Aesthetics*, Michael Rabiger, Mick Hurbis-Cherrier, et al,
3. *Basics Of Filmmaking : Screenwriting, Producing, Directing, Cinematography, Audio, & Editing*, 1st Edition, Blain Brown, 2020

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. **Internal Submission-** Create your own idea for a 10 to 15 min. short film. Shoot it, undertake postproduction & exhibit- 30 Marks
2. **Viva-**20 Marks

Course Category:	Ability Enhancement Course
Course Name:	Modern Indian Language-Hindi-II
Course Number:	AEC– IV
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
		Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
	Modern Indian Language-Hindi-II	20	40%	20	30	40%	50

Course Learning Outcomes: Student will be able to -

CL01 पटकथा, संवाद, गीत लेखन से परिचित करना।

CL02 फिल्मों की समीक्षा लिखने के लिए प्रेरित करना।

MODULE	Description	Hours	Credit
MODULE- 01	1. हिंदी और फिल्मांकन 1.1 पटकथा लेखन 1.2 संवाद लेखन 1.3 गीत लेखन 1.4 फिल्म समीक्षा	15	1
MODULE- 02	2. साहित्यकृतियों के फिल्मांकन में आनेवाली समस्याएँ 2.1 साहित्य और फिल्म के विधागत अंतर की समस्या 2.2 लेखकीय दृष्टि तथा निर्देशक दृष्टि के तादात्म्य की समस्या 2.3 चरित्रांकन और अभिनय से संबंधित समस्याएँ 2.4 हिंदी भाषा और उच्चारण की समस्या	15	1

संदर्भ ग्रंथ

- 1) जोशी मनोहर श्याम, पटकथा लेखन- एक परिचय, राजकमल प्रकाशन, दिल्ली।
- 2) दुबे विवेक, हिंदी साहित्य और सिनेमा।
- 3) खरे विष्णु, सिनेमा पढ़ने के तरीके।
- 4) कबीर नसरीन मुन्नी, सिनेमा के बारे में।

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

हिंदी फिल्म के लिए पटकथा / गीत / संवाद लेखन

Internal Evaluation for 20 marks structure

Sr. No	Activities	Marks
1	Seminar	05
2	Group Discussion	05

3	Oral Examination	05
4	Mid Term test	05

Course Category:	Skill Enhancement Course
Course Name:	Film PR & Promotion
Course Number:	SEC – IV
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Film PR & Promotion	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		20	40%	20	30	40%	50

Course Learning Outcomes: Student will be able to -

CLO1: Understand the work & responsibilities of PR team

CLO2: Apply the knowledge of PR to its own purpose

MODULE	Description	Hours	Credit
MODULE-01	Introduction to Public Relations • Public Relations: Concept, Meaning, Definitions, Role of PR • History and Growth of PR • Public Relation Tools • Film Propaganda and Publicity • Media and Public Relations • Film PR • Film PR Ethics	15	01
MODULE-02	Film Promotion Strategies • What is in film promotion and Strategies? • Digital Marketing • Content & Creative Assets • PR & Events • Strategic Partnerships • Early & Continuous Engagement • Build a Dedicated Website • Make a Captivating Trailer • Leverage Podcasts, Radio, and TV • Arrange Press Conferences • Organize a Unique Publicity Stunt • Apply to Film Festivals	15	01

LIST FOR READING:

1. Kaul,J.M (1992).Public Relations in India. Kolkata: India: Naya Prakash.
2. Lesly,Philip.(2002).Handbook of Public Relations and Communication. Delhi., India: Jaico Publishing House.
3. Nayyar,Deepak.(2006).Public Relations Communication. Jaipur, India: ABD Publishers
4. Pathak,Ajit.(2008).Public Relations Management. New Delhi, India: Ocean Books Pvt.Ltd.
5. Reddi,C V Narasimha.(2009). Effective Public Relations and Media Strategy. New Delhi, India: PHI Learning Pvt.Ltd.

LIST FOR REFERENCES:

1. Altstiel, Tom & Grow, Jean. Advertising Creative Strategy, Copy & Design, 3rd edition. India: Sage
2. Bovee & Arens. Contemporary Advertising. USA: Irwin.
3. Chunawala & Sethia. Foundations of Advertising ,8th edition. India: Himalaya Publishing house.
4. Dennison, Dell (2006). The Advertising Handbook. India: Jaico
5. Film Marketing into the Twenty-First Century, Nolwenn Mingant, Cecilia Tirtaine, Joel Augros, 2022
6. A Guide to Executing Film Content: What Every Advertiser Needs to Know, Caroline Reed, 2023

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Create your own PR plan for your own short film concept & implement it.

Internal Evaluation for 20 marks structure

Sr. No	Activities	Marks
1	Seminar	05
2	Group Discussion	05
3	Oral Examination	05
4	Mid Term test	05

Course Category:	Value Education Course
Course Name:	Environmental Film Studies
Course Number:	VEC-II
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment - Practical	Semester End Exam (SEE)-
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					Viva		
	Environmental Film Studies	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		30	40%	30	20	40%	50

Course Learning Outcomes: Student will be able to -

CO1: Observe through environmental film language and narrative in cinema

CO2: Apply professional standards and ethics in environmental film making

MODULE	Description	Hours	Credit
MODULE-01	• Intro to Eco cinema: Key theories (Macdonald, Rust) and definitions • Visualizing Disaster: Analysing films like <i>The Day After Tomorrow</i>, discussing media impact. • The Post-Human/Nature: Films like <i>Grizzly Man</i>, exploring human-animal boundaries. • Media & Propaganda: Exxon/BP PR campaigns vs. environmental documentaries.	15	01
MODULE-02	• Eco-Aesthetics: Avant-garde filmmaking and unique visual styles (Stan Brakhage, Godard). • Sustainability in Production: The greening of the film industry. • Participatory Video: activist films for environmental communication. • Creative Project: an environmental film concept or script • Ethics: professional standards and ethics in environmental film	15	01

Sample Films and Readings:

1.The Day After Tomorrow, WALL-E, The Tree of Life, Grizzly Man, Still Life (Jia Zhangke).

2.Readings from Scott Macdonald, David Ingram, "Ecocinema Theory and Practice".

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

- **Internal Submission:** Make a 5 to 10 min an environmental short film/Documentary for 30 Marks
- **Viva-**20 marks