संदर्भ/जा.क्र./शिवाजी वि./अ.मं./१०७   दि. १३/०३/२०२५

प्रति,

मा. समन्वयक,

बी. ए. फिल्म मेकिंग,

शिवाजी विद्यापीठ, कोल्हापूर.

विषय :— B.A. Part- I Film Making अभ्यासक्रमाबाबत.

संदर्भ : या कार्यालयाचे पत्र क्र. 710 दि. 04/10/2023 रोजीचे पत्र.

महोदय,

उपरोक्त संदर्भिय विषयास अनुसरून आपणास आदेशान्वये कळविण्यात येते की, राष्ट्रीय शैक्षणिक धोरण—2020 (NEP 2.0) नुसार शैक्षणिक वर्ष 2024—2025 पासून लागू करण्यात आलेल्या B.A. Part- I Film Making या अभ्यासक्रमामध्ये **किरकोळ दुरूस्ती** करण्यात आलेली आहे.

सोबत सदर अभ्यासक्रमाची प्रत जोडली आहे. तसेच विद्यापीठाच्या www.unishivaji.ac.in.(NEP 2020@suk/Online Syllabus) या संकेतस्थळावर ठेवण्यात आला आहे.

सदर अभ्यासक्रम सर्व संबधित विद्यार्थी व शिक्षकांच्या निदर्शनास आणून द्यावेत ही विनंती.

कळावे,

आपला विश्वासू

उपकुलसचिव

सोबत : अभ्यासक्रमाची प्रत.

प्रत. माहितीसाठी व पुढील योग्यत्या कार्यवाहीसाठी.

1	अधिष्ठाता, आंतर विद्याशाखीय अभ्यास विद्याशाखा	7	संलग्नता टी. 1 व टी. 2 विभागास
2	अध्यक्ष, Performing And Fine Arts अस्थायी मंडळ	8	पी. जी. प्रवेश विभागास
3	संचालक, परीक्षा व मुल्यमापन मंडळ कार्यालयास	9	परिक्षक नियुक्ती ए व बी विभागास
4	इतर परीक्षा 02, विभागास	10	पी. जी. सेमिनार विभागास
5	पात्रता विभागास	11	नॅक विभागास
6	आय. टी. सेल विभागास		

SHIVAJI UNIVERSITY, KOLHAPUR

Established: 1962

A⁺⁺ Accredited by NAAC (2021) With CGPA 3.52

New Syllabus For

Bachelor of Arts B. A. Part-I (Semester I & II) in Film Making

UNDER

Faculty of Interdisciplinary Studies

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 2024-25 Onward)

INDEX

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)

Write in bullet format. Minimum number should be five.
* 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 candidate who has qualified SENIOR SECONDARY SCHOOL EXAMINATION (10 + 2) OR EQUIVALENT from a recognized board/institute is eligible for admission for this course. 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 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. (Aannexure-I)

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

B. A. Film Making Programme Structure for Level 4.5 of B.A. - I - Semester I

Sr. No	Course Type	Course Name	Lec.	Hr.	Cr.	Pra. Cr.	Paper Hours	Max	Min	Internal	Max	Min
		Teaching Scheme					**Examination Scheme**					
		Theory (TH)				**Pra.**	**Semester-end Examination (SEE)**			**Internal Assessment (IA)**		
1.	DSC –I	Origin and Growth of Cinema	4	4	4		3	60	24	Assignment	40	16
2.	DSC –I	Art Appreciation: Introduction to Indian Art (**SWAYAM**)	4	4	4		3	60	24		40	16
3.	DSC –I	Basic Elements of Film	4	4	4		2	60	12		40	08
4.	OE -I	Introduction to Folk Arts	2	2	2		2	30	12		20	08
5.	SEC - I	Basics of Photography & Cinematography	2	-	2		2	30	12		20	08
6.	AEC -I	Communication Skill –**English-I**	2	2	2		2	30	12		20	08
7.	IKS Generic	Introduction to Indian Knowledge System	2	2	2		2	30	12		20	04
8.	CC	Performing Arts - One Act Play	-	4	-	2	2 Viva	20	08	Activities	30	12
	Total		20	24	20	02 / Total Cr. 22	---	320	---		230 / SEE + IA = 320+230= 550	---

B. A. Film Making Programme Structure for Level 4.5 of B.A. - I - Semester II

Sr. No	Course Type	Course Name	Lec.	Hr.	Cr.	Pra. Cr.	Paper Hours	Max	Min	Internal	Max	Min
		Teaching Scheme					**Examination Scheme**					
		Theory (TH)				**Pra.**	**Semester-end Examination (SEE)**			**Internal Assessment (IA)**		
1.	DSC - II	Introduction to Film Studies (**SWAYAM**)	4	4	4		3	60	24	Assignment	40	16
2.	DSC - II	Process of Film Making	4	4	4		3	60	24		40	16
3.	DSC -II	Film Reviews and Criticism	4	4	4		2	60	12		40	16
4.	OE -II	Introduction to Indian Theatre	2	2	2		2	30	12		20	08
5.	SEC - II	Basics of Film Editing	2	2	2		2	30	12		20	08
6.	AEC -II	Communication Skill –**English-II**	2	2	2		2	30	12		20	08
7.	VEC-DEC	Democracy, Elections & Indian Constitution	2	2	2		2	30	12		20	04
8.	CEP	Documentary Making	-	4	-	2	2 Viva	20	04	Activities	30	08
	Total		20	24	20	02 / Total Cr. 22	---	320	---		230 / SEE + IA = 330+220 = 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

A) First Year Bachelor of Arts (B.A. Film Making - I) (UG CERTIFICATE):

YEAR:	**B.A. - I**
SEMESTER:	**I and II**
LEVEL:	**4.5**
TOTAL CREDITS	**22 + 22 = 44**
DEGREE AWARDED:	**UG CERTIFICATE (AFTER 44 CREDITS IN TOTAL)**

A - I) B.A. – I: SEMESTER - I (TOTAL CREDITS - 22)

COURSE CATEGORY		COURSE NAME	COURSE CODE	CREDITS
MIJOR	**MANDATORY**	Origin and Growth of Cinema – **P – 01** DSC-I (4)		4
MIJOR	**MANDATORY**	Art Appreciation: Introduction to Indian Art **(SWAYAM) P - 01** DSC-I (4)		**4**
MINOR	**MANDATORY**	Basic Elements of Film DSC-I (4)		**4**
IDC/MDC/ GEC/OE	**Marathi/ Hindi / STD/EDU/MUSIC etc.**	Introduction to Folk Arts **OE-1**		2
VSC/SEC	**VSC– I (Major)**	-		
	SEC - I	Basics of Photography & Cinematography		2
AEC/VEC/ IKS	**AEC -I**	Communication Skill **English - P-I**		2
	IKS (Major) Generic	Introduction to Indian Knowledge System (Generic)		2
OJT/FP/ CEP/CC/RP	**CC**	Performing Arts - One Act Play		2
			CREDITS FOR B.A. - I, SEM - I:	**22**

A -2) B.A. – I : SEMESTER - II (TOTAL CREDITS - 22)

COURSE CATEGORY		COURSE NAME	COURSE CODE	CREDITS
MIJOR	**MANDATORY**	Introduction to Film Studies (**SWAYAM**) **– P - 02** DSC-II		**4**
MIJOR	**MANDATORY**	Process of Film Making **P -02** DSC-II		**4**
MINOR	**MANDATORY**	Film Reviews and Criticism DSC-II		**4**
IDC/MDC/ GEC/OE	**Marathi/ Hindi / STD/EDU/MUSIC etc.**	Introduction to Indian Theatre OE-2		**2**
VSC/SEC	**VSC - II (Major)**	-		-
	SEC - II	Basics of Film Editing+*/4'p'*		**2**
AEC/VEC/ IKS	**AEC -II**	Communication Skill **AEC –English II**		**2**
	VEC-I	Democracy, Elections & Indian Constitution **VEC – DEC**		**2**
OJT/FP/ CEP/CC/RP	**CEP-I**	Documentary Making **CEP**		**2**
	-	-	-	-
			CREDITS FOR B.A. - I, SEM - II:	**22**
			CREDITS FOR B. A. - I, SEM – I AND II:	**22 + 22 = 44**

FOR EXIT OPTION AT B.A. - I:

If student wants to 'EXIT' after completion of B.A. I (SEM I and II), 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 CERTIFICATE. This Certificate is a pre-requisite for admission or 'ENTRY' in Second Year B. A. degree course.

The Nature of SUMMER INTERNSHIP:

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) :	**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**

				5			**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 Proudyogiki
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

Sem No.	Paper Code	Title of Old Paper	Credit	Sem No.	Course Code	Title of New Course	Credit
I				I			
I				I			
I				I			
I				I			
I				I			
I				I			
I				I			
I				I			
II				II			
II				II			
II				II			
II				II			
II				II			
II				II			

II			II			
II			II			

11. Determination of CGPA, Grading 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 35%, 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 35%, then marks obtained are converted to marks out of 100 as below:

    1. 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)**

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

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

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

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**
	12	

30 Marks	20 Marks	50 Marks

13: SYLLABUS

B. A. I, SEMESTER – I

Course Category:	Discipline Specific Course I – P – 01
Course Name:	Origin and Growth of Cinema
Course Number:	MM-I
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
		Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
	Origin and Growth of Cinema	40	35%	40	60	35%	100

Course Learning Outcomes: Student will be able to -

CLO1: Compare the history world cinema & Indian cinema

CLO2: Express importance of prototypes

CLO3: Describe contribution of early inventors

CLO4: Outline the purpose of study of history of cinema

MODULE	Description	Hours	Credit
MODULE-01	**History of World Cinema** • Early History: o Natural Magic & John Baptista Porta, o series of progressive cave paintings, o Bird & Cage rotating disc image, o Persistence of Vision, o Magic Lantern, o Twirling disk & rotating drum images. o Invention of photograph & negative printing • Prototypes of Cinema: o Kepler & his camera obscura & Projection	15	01

	Method ○ Kepler & his Invention of Lens ○ Pletav & his study of Speed & Vision ○ Pletav's Phenakistoscope ○ Zeotope ○ Franz Uresious & his use of limelight ○ Seller's Phasmastrop Projection system ○ Maybridge & his running horse ○ Maray's Shooting Camera ○ Edison & his efforts ○ Dickson's Kinetograph ○ George Eastman & his film ○ 2nd Generation of Kinetoscope • Birth of Silent Film Era ○ Lumiere Brothers & their efforts ○ George Melies: The father of trick photography ○ Edwin Porter: The Father of narrative & editing techniques ○ Cecil Hepworth ○ D.W. Griffith: The Father of Directors		
MODULE-02	**History of World Cinema** • Arrival of Talkie Era ○ The Jazz Singer ○ Early Important Film Makers: ▪ George Cukor ▪ Ernst Lubitsch ▪ John Ford ▪ Billy Wilder ▪ Howard Hawks • Various ism's during evolution of cinema ○ Illusionism ○ Stapstickism ○ Expressionism ○ Documentarism ○ Avant-Gardism ○ Surrealism ○ Escapism ○ Propagandism ○ Italian Neo-Realism ○ Experimentalism ○ Auteurism ○ Postmodernism ○ Feminism • The Birth of Hollywood ○ Origin & Development ○ Hays Code ○ Difference between Hollywood Cinema & World Cinema ○ Studio System in Hollywood & Famous Studios, Awards	**15**	**01**

	o Legends in Hollywood (Directors)		
MODULE-3	**History of Pre-Independence Indian Cinema** • Shambarik Kharolika • Arrival of Cinema in India • Impact of Lumiere brothers • Early Actualities • D G Phalake & his contribution • Baburao Painter : his contribution & First Indian made Camera • Alam Ara & Rise of talkie era • Contribution of Cinema in Independence Movement & some remarkable films • Sant Tukaram : A turning point in Indian Cinema • Films focusing on social reform	**15**	**01**
MODULE-4	**History of Post-Independence Indian Cinema** • Films based on Independence Movement & Wars • Films as showcasing new & emerging India • Nehru Era : Films promoting his vision • Impact of Mother India & Sholey • Waqt : Lost & Found Formula • 90's Romanticism • Modern and Contemporary Era : Experimentation & Special Effect Oriented Cinema • Post Covid Cinema : Rise of OTT & exposer to regional cinema	**15**	**01**

LIST FOR READING:

1. Oxford History of World Cinema, Edition-Geoffrey Nowell-Smith, OUP 1996.

2. Cinemas of the World, James Chapman, Reaktion Books, 2003.

3. History of Indian Cinema, Renu Saran, Diamond Books.

4. What is Cinema? Volume 1 and 2 – Andres Bazin, University of California Press.

LIST FOR REFERENCES: (Use international standard format/style applicable for your program)

1. झणकर, अनिल- सिनेमाची गोष्ट, राजहंस प्रकाशन, पुणे

2. मतकरी, गणेश, चित्रपट प्रवाहांचा इतिहास, महाराष्ट्र राज्य साहित्य आणि संस्कृती मंडळ, मुंबई

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Field visit to any film related institute/location/film festivals and submit a report – 20 marks.

2. PPT Presentation on Module I or II – 20 marks.

Course Category:	**Discipline Specific Course I – P – 01**
Course Name:	Art Appreciation: An Introduction to Indian Art (SWAYAM)
Course Number:	MM- II
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Art Appreciation: An Introduction to Indian Art (SWAYAM)	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	35%	40	60	35%	100

Course Category:	Discipline Specific Course -I
Course Name:	Basic Elements of Film
Course Number:	MN
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Basic Elements of Film	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	35%	40	60	35%	100

Course Learning Outcomes: Student will be able to -

CLO1: Analyse important element of film with each other

CLO2: Evaluate importance of Director

CLO3: Apply the important role of script writing in film

CLO4: Understand the purpose of sound & editing

MODULE	Description	Hours	Credit
MODULE-01	**Direction** • Importance of Direction • Director and Actors • Director and Crew	**15**	**01**
MODULE-02	**Script** • Introduction to Script • Difference between Screen Writing and other Literary Writing o Poetry & It's characteristics o Novel & it's form o Drama & its structure o Short Story	**15**	**01**

	o How does Screenplay differ? • Do Films without Script exist?		
MODULE-3	**Cinematography** • Introduction to Cinematography • Difference between Cinematographer and the Director of Photography • Departments of Cinematography • Importance of Visual Story Telling	**15**	**01**
MODULE-4	**Editing and Sound** • Introduction to Editing • Importance and purpose of Editing • Introduction to Sound • Sound as Backbone of Story Telling	**15**	**01**

LIST FOR READING:

1. Stevan Katz , **Shot By Shot** , Wise Production, 1991

2. Syd Field, **Screenplay**, Delta, 2005

3. Joseph V. Mascelli, **The Five C's of Cinematography**, Cine Graphic Publications, 1965

LIST FOR REFERENCES:

1. Eisenstein, **Film Sense**, Mariner Books, 1998

2. Edward Dmytryk, **On Film Editing**, Focal Press Book

3. Blain Brown, **Audio & Editing**, Focal Press Book

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Present a case study/ppt on any Director and Script Writer – 20 marks.

2. Present a case study/ppt on any Cinematographer and Editor and Sound Designer – 20

Course Category:	**Open Elective**
Course Name:	Introduction to Indian Theatre Folk Arts
Course Number:	OE - I
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Introduction to Indian Theatre Folk Arts	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		20	40%	20	30	40%	50

Course Learning Outcomes: Student will be able to -

CLO1: Compare the Indian theatre Folk Art with one other.

CLO2: describe importance of folk art in Indian context

CLO3: Evaluate folk art form

CLO4: Understand the purpose of study of folk Art

MODULE	Description	Hours	Credit
MODULE-01	**History of Indian Theatre Folk Arts** • Region wise History • Importance • Revival of folk theatre • Folk theatre & Cinema	**15**	**01**

MODULE-02	**Types of folk theatre**
	
	 • Types of Maharashtrian theatre folk arts
	     o Tamasha (Maharashtra)
	     o Dashavatar (Konkan, Maharashtra)
	     o Koodiyaattam (Tamil Nadu)
	     o Bhavai (Rajasthani)
	     o Raasleela (Gujrat, Hariyana, Uttarakhand)
	     o Ankia Naat (Assam)
	     o Ramlila (Uttar Pradesh)
	     o Yakshagaana (Karnataka)
		15	**01**

	o Jatra (West Bengal) o Swang (Rajasthan, Haryana, UP, and Malwa belts of India)		

LIST FOR READING

1. Indian Folk Theatres by Julia Hollander, Routledge (2013)

2. History of Indian Theatre (Loka Ranga Panorama of Indian Folk Theatre), M. L. VARADPANDE, ABHINAV PUBLICATION, 1992

3. Folk Theater of India, Balwant Gargi, South Asia Books, 1992

4. Folk Theatres of North IndiaContestation, Amalgamation and Transference, Karan Singh, Routledge, 2020

LIST FOR REFERENCES

1. Folk Theater of India, Gargi, Balwant, Calcutta, 1991

2. Natya Brahman - Theatric Universe, ANITA RATNAM RANGARAJ, SOCIETY FOR ARCHAEOLOGICAL HISTORICAL AND EPIGRAPHICAL RESEARCH, MADRAS, 1979

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Present a PPT on any folk art in your hometown or surroundings with apt photographs & video. (20 Marks)

Course Category:	Skill Enhancement Courses
Course Name:	Basics of photography & Videography
Course Number:	SEC - I
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Basics of photography & Videography	Assig nment	Min pass	Marks	Marks	Min pass	Total (Marks)
		20	35%	20	30	35%	50

Course Learning Outcomes: Student will be able to -

CLO1: Compare the photography & videography
CLO2: Express importance of photography & videography
CLO3: Describe photography & videography
CLO4: Outline the purpose of photography & videography

MODULE	Description	Hours	Credit
MODULE-01	**Photography** • Brief Historical Background of Photography • Principles of photography • Structure and Functioning of Camera • Types of Cameras based on Design and Format • Structure and Functioning of DSLR and Mirrorless Cameras • Basics of camera operation • Types of Lenses • Photographic Accessories • Exposure Settings • Focus and Depth of Field • Basic Composition • Functions of Still Camera	15	01

	• Importance of Still photography			
MODULE-02	**Videography** • Understanding various parts of video camera. • Various controls and features of a digital video camera • Understanding various types of daylight-applications. • Introduction to three- point lighting: The key light, the fill light and back light. Bounce and diffused light. • What is Framing? Balancing frames, Placement of different objects in Frame. • What is Shot? Detailed explanation of different types of shots- CloseUp, Mid shot, Long shot, Extreme Close-up , Extreme Long shot. • Different types of Camera angle – Subjective, Objective, Point of View shot, Low angle and High angle shot. • Camera movements- Panning & Tilting, Zoom In & Zoom out, Tracking shot. • Rule of line of Axis in Camera movement, when to use different Camera shots. • Care and maintenance of camera and accessories • 180 degree rule for video composition?	15	01	

LIST FOR READING:

1. Joseph V. Mascelli, **The Five Cs of Cinematography**, Cine Graphic Publications, 1965

2. Eisenstein, **Film Sense**, Mariner Books, 1998

3. Samuelson Hands, **On Manual for Cinematographer,** Focal Press, 2nd Edition, 18 May, 1998.

4. Smith Kenneth L., et.a. (2011). Handbook of Visual Communication: Theory. Methods,and Media. Routledge

5. Bresson C., Henri Cartier-Bresson: The Decisive Moment. Publisher: Steidl; Pck Slp Haedition (February 24, 2015)

6. Camera: A History of Photography from Daguerreotype to Digital by Todd Gustavson

7. Fox A. & Smith R.S. (2015).

8. Langford's Basic Photography: The Guide for SeriousPhotographers, Routledge London B., Stone J. & Upton J. (2016). Photography (12th ed.). Pearson; 12 editions

LIST FOR REFERENCES:

1.Ang T. (2018). Digital Photography: An Introduction. 5th ed. DK Publishers

2.Adams A. & Baker R., The Camera. Publisher: Ansel Adams; Revised ed. edition (2018) Szarkowski J., Looking at Photographs: 100 Pictures from the Collection of The Museum of Modern Art.

3.Light Science & Magic: An Introduction to Photographic Lighting 5th Edition by FilHunter, Steven Biver, Paul Fuqua

4.The Art of Photography: A Personal Approach to Artistic Expression Paperback by Bruce Barnbaum

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Click photographs on a given topic & submit a photo book (20 Photos). (10 Marks)
2. Shoot a video on given topic & submit up to 3 to 5 min. (10 Marks)

Course Category:	Ability Enhancement Courses
Course Name:	Communication Skill: English-I
Course Number:	AEC - I
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Communication Skill-I	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		20	35%	20	30	35%	50

Course Learning Outcomes: Student will be able to -

CO1: to learn the soft skills and business communication required for working in a corporate world.

CO2: the skill enhancement course helps students to learn new skills as per industry's needs.

CO3: students learn how to review and search job profiles and learn how to prepare for a job interview and groupdiscussion.

CO4: students will understand the concept of entrepreneurship; the mindset, and skills required for it; and theadvantages and disadvantages of entrepreneurship.

MODULE	Description	Hours	Credit
MODULE-01	**Communication Basics** • Communication - Basics and Importance • Speaking - Greetings and Introductions • Speaking - Seasons, Travel, Nature, and Entertainment • Speaking - Human body, Food, and Colors • Speaking - Describing Weather, Directions, Places, and Things	15	01

	• Speaking - Describing Date and Time • Writing - Construct Meaningful Sentences • Writing - Describe Personal Experiences and Thoughts • Non-verbal Communication • Active Listening • Negotiation - Understanding Perspectives • Self-Presentation - Making a Great First Impression • Self-Presentation - Excelling at Interviews • Self-Presentation - Rocking the Group Discussion • Selling - Communicate Effectively to Gain Acceptance		
MODULE-02	**Communication Workplace** • Speaking - On the Telephone • Speaking - Making Requests • Speaking - Participating in Buyer Seller Interactions • Speaking - Saying No or Refusing Politely • Speaking - Workplace Conversations • Speaking - Presenting and Seeking Opinions • Writing - Write for a Purpose • Writing - Write Effective Notes • Writing - Write Effective Emails • Writing - Write Effective Resumes and Reports • Writing - Write an Effective Summary • Negotiation - Negotiation in Action Getting to YES • Selling - Compare Features and Benefits of Products and Services	**15**	**01**

LIST FOR READING:

1.   Adair, John. *Effective Communication*. London: Pan Macmillan Ltd., 2003.

2.   Ajmani, J. C. *Good English: Getting it Right*. New Delhi: Rupa Pubications,2012.

3.   Amos, Julie-Ann. *Handling Tough Job Interviews*. Mumbai: Jaico Publishing, 2004.

4.   Bonet, Diana. *The Business of Listening: Third Edition*. New Delhi: Viva Books, 2004.

5.   Bovee, Courtland L, John V. Thill & Barbara E. Schatzman. *Business Communication Today: Tenth Edition.* New Jersey: Prentice Hall, 2010.

6.   Brown, Michele & Gyles Brandreth. *How to Interview and be Interviewed*. London: Sheldon Press, 1994.

7.   Carnegie, Dale. *The Quick and Easy Way to Effective Speaking*. New York: Pocket Books, 1977.

8.   Hall, Edward, T. *The Silent Language*. Greenwich, Conn, Fawcett, 1959.

9.   Hasson, Gill. *Brilliant Communication Skills*. Great Britain: Pearson Education, 2012.

10.   Hughes, Shirley. *Professional Presentations: A Practical Guide to the Preparation and*

Performance of Successful Business Presentations. Sydney: McGraw-Hill, 1990

11. Kalish, Karen. *How to Give a Terrific Presentation*. New York: AMACOM, 1996.

12. Kratz, Abby Robinson. *Effective Listening Skills*. Toronto: ON: Irwin Professional Publishing, 1995.

LIST FOR REFERENCES:

1. Lesikar, Raymond V and Marie E. Flatley. *Basic Business Communication: Skills for Empowering the Internet Generation: Ninth Edition*. New Delhi: Tata McGraw-Hill, 2002.

2. Lesikar, Raymond V., & John D. Pettit, Jr. *Report Writing for Business: Tenth Edition*. Delhi: McGraw-Hill, 1998.

3. Morgan, Dana. *10 Minute Guide to Job Interviews*. New York: Macmillan, 1998.

4. Monippally, Matthukutty, M. *Business Communication Strategies.*New Delhi: Tata McGraw-Hill Publishing Company Ltd., 2001.

5. Moore, Ninja-Jo, et al. *Nonverbal Communication: Studies and Applications*. New York: Oxford University Press, 2010.

6. Pease, Allan. *Body Language.* Delhi: Sudha Publications, 1998.

7. Rutherford, Andrea J. Basic Communication Skills for Technology: Second Edition. Delhi: Pearson Education, 2007.

8. Seely, John. Writing Reports. New York: Oxford University Press, 2002.

9. Edition. New Delhi: Tata McGraw-Hill Publishing company Limited, 2007.

10. Thill, John V. & Courtland L. Bovée, Excellence in Business Communication, 10th edition. Boston : Pearson, 2013.

11. Kroehnert, Gary. *Basic Presentation Skills*. Sidney: McGraw Hill, 2010.

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Group Discussion – 10 Marks
2. Interview in English of renowned person– 10 marks.

Course Category:	Indian Knowledge System (Generic)
Course Name:	Introduction to Indian Knowledge System (Generic)
Course Number:	IKS - **Generic**
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Introduction to Indian Knowledge System (Generic)	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		10	35%	20	40	35%	50

Course Learning Outcomes: Student will be able to -

CO 1 Students will get knowledge about Indian Knowledge System

CO 2 Students will know the ancient Knowledge about Ayurveda, yoga

CO 3 Students will understand the ideology of Varkari Sampraday

MODULE	Description	Hours	Credit
MODULE-01	**INTRODUCTION TO IKS** • Concept, Nature and Scope - Need & Importance • Introduction to Four Vedas & Vedic Life: Features • Indian Philosophical Systems: Puranas , Itihasa and Subhashitas • Varkari Sampraday and Vari	15	01
MODULE-02	**IKS in Humanities** • Yog and Vipashyana: Relevance to Health and wellness • Ayurveda: Charak, Sushrut, Jivak • Kautilya's: Arthashastra and Nitishatra • Arts and Architecture: Harappan Civilisation – Forts	15	01

		– Caves: Ajantta & Ellora		

LIST FOR READING: (Use international standard format/style applicable for your program)

1. Achary Suryakant Bhagat :Rajendra Bhagat, Buddhacaritam. Sudhir Prakashan, Wardha, 2023.

2. Charles River : The Ancient Indus Valley Civilization's Biggest Cities: The History and Legacy of Mohenjo-daro, Harappa, and Kalibangan,2019

3. Hariharananda Swami :Patanjali Yoga Darshan ,Motilal Banarsidas Publication,Varanasi.

4. Kapil Kapoor,Avadhesh K.Singh : Indian Knowledge Systems-Vol-1,Indian Institute of Advanced Study,2005.

5. Kapil Kapoor,Avadhesh K.Singh : Indian Knowledge Systems-Vol-2,Indian Institute of Advanced Study,2005.

6. Kapil Kappor, Avadesh Kumar. : Indian Knowledge System Vol.1, DK Print World, Ltd., 2005.

7. Mahadevan B., Bhat V. R., Nagendra Pavana R. N: Indian Knowledge System Concepts and Application, PHI Learning Pvt. Ltd., 2022.

8. Nagendra.H.R : Patanjali Yog Sutra, Swami Vivekananda Yoga Prakashan.

9. Naravane M.S : Forts of Maharashtra,APH Publishing Corporation, New Delhi,1995

10. Pradeep Kumar Gautam,Saurabh Mishra,Arvind Gupta : Idegenous Historical Knowledge: Kautilya and His Vocabulary, Pentagon Press,2015.

11. Rabindranath Tagore : Personality, Rupa Publications,2007

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Home Assignment 10 Marks

Course Category:	Co-curricular Course
Course Name:	Performing Arts-One Act Play
Course Number:	CC - I
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE) Viva		
	Performing Arts-One Act Play	Activity	Min pass	Marks	Marks	Min pass	Total (Marks)
		30	35%	30	20	35%	50

Course Learning Outcomes: Student will be able to -

CLO1: Compare the Indian Art form with rest of the world

CLO2: Express importance of art in Indian context

CLO3: Describe Indian art form

CLO4: Outline the purpose of study of Indian Art

MODULE	Description	Hours	Credit
MODULE-01	**Introduction to One Act Play** • The history & origin of one act play • The theme of One Act Play • The Techniques of the One Act Play • The Characteristics • The Plot-Beginning, Middle, End • Writing a play	**15**	**01**

MODULE-02	Performing One Act Play	15	01
	• Play Production: Participation in the process of creating the play production, • responsibility of any of the elements of theatre		

LIST FOR READING

1. James Michael Thomas. (2020). Script analysis for actors, directors, and designers. Routledge

2. Knopf, R. (2017). Script analysis for theatre: tools for interpretation, collaboration and production. Bloomsbury Methuen Drama, An Imprint Of Bloomsbury Publishing Plc

3. Bond, D. (2016). Stage Management: a gentle art. Routledge.

4. Bracewell, J. L. (2004). Sound design in the theatre. Author

5. Saklad, N. (2011). Voice and speech training in the new millennium: conversations with master teachers. Applause Theatre & Cinema Books.

6. Leonard, J. A. (2016). Theatre sound. Routledge, Taylor & Francis Group.

7. James Scott Bell. (2014). How to write dazzling dialogue: the fastest way to improve any manuscript. Compendium Press

LIST FOR REFERENCES

1. Konstantin Stanislavsky, & Elizabeth Reynolds Hapgood. (2017). an actor prepares. Read Books Ltd. (Original work published 1936)

2. Cameron, J. (2020). The artist's way: a spiritual path to higher creativity. Souvenir Press.

3. Chekhov, M., & Remisoff, N. (2014). To the actor: on the technique of acting. Martino Publishing.

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Perform a one act play-Internal Activity (30 Marks)
2. VIVA on performed one act play (20 Marks)

B. A. I, SEMESTER – II

Course Category:	Discipline Specific Course
Course Name:	Introduction to Film Studies (SWAYAM)
Course Number:	MM-II
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Introduction to Film Studies (SWAYAM)	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	35%	40	60	35%	100

Course Category:	**Discipline Specific Course**
Course Name:	Process of Film Making
Course Number:	MM -II
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Process of Film Making	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	35%	40	60	35%	100

Course Learning Outcomes: Student will be able to -

CLO1: Understand each stage of film making
CLO2: Express the way of uniformity of film departments
CLO3: Describe each stage of film making
CLO4: Apply the work of each film department

MODULE	Description	Hours	Credit
MODULE-01	**Pre-Production** • Finding the concept • Developing the concept • Research • Writing bound script • Finding producer & team • Paperwork & scheduling • Rekee	**15**	**01**

	• Production design • Writing lyrics & Music • Song Recordings • Casting • Preparation: Costume, make up, hair & trials; Vendor bookings • Permissions, Catering, Accommodation & Travelling Bookings • Dance & script Rehearsals • Dry Run • Departments involved in this process		
MODULE-02	**Production** • Muhurat • Conveying ideas to team • Visualizing ideas with DOP • Directing actors • Working with a mob • Depth passing & how to control them • Ground planning & staging • Assistant Directors & their on-field duties • Importance of EDL / TCR & how to use on set? • Why we use Nagara ? How it works & its importance • Sync Sound Recording • Set Ambience Sound Recording • Procedure of taking Data back up • Making department • Various departments involved in this stage	15	01
MODULE-3	**Postproduction** • Double back up & it's need • Sorting the data • EDL, NG & OK takes • Making a proxy • Editing a rough timeline • First technical screening • Editing Full Timeline with CC slate • Second technical screening • Locking the Editing • Tracks for- dubbing, sound designing, foley, bgm, sfx, vfx, DI • Dubbing Process: dubbing script, dubbing scheduling, hiring dubbing artist, mobs • Sound Process: designing, sfx, foley, bgm • Music: mixing, mastering, 5.1 & stereo mix • VFX: animation, chroma removal, basic touch ups, any visual insertions etc • Subtitling with software, language & other technicalities • DI: confirmation, DI process (Resolve & Base Light), first technical screening, 2nd confirmation, DI correction, 2nd technical screening, 3rd confirmation, final print with compulsory slates, DCP & KDM for censor • Censor Process: censor script & how it's written? screening, Q & A process, queries (if any), correction & again repeat the process. • Mastering: CC slate, corporate logos, additional logos & slates, soundtracks, music tracks, final DCPs with KDM	15	01

	(for TV, Digital, Theatre, UFO (single screen) & K Sera (for multiplexes) other etc) • Final technical Screening			
MODULE-4	**Post-Postproduction** • Publicity designs in various formats • Film PR & Marketing • Social Media Marketing • Events & it's planning, management • Interviews: Radio, Print, TV, Digital • Press conferences • Releasing Teaser, trailers, Songs, BTS, press notes etc • Technical screenings for distributors, media, media houses etc • Selling songs • Selling rights / renting rights to distributor or sharing basis rights. Contract procedure • Premiere • Release	**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 C's 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. Write a script for a short film & prepare the required paperwork. Make a team, shoot a short film on that script & undertake all the procedure – Up to 5 to 10 min. (40 Marks)

Course Category:	**Discipline Specific Course**
Course Name:	Film Reviews & Criticism
Course Number:	MN-II
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Film Reviews & Criticism	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	35%	40	60	35%	100

Course Learning Outcomes: Student will be able to -

CLO1: Analyse Film review & criticism

CLO2: Express views on film review

CLO3: Describe characteristic of criticism

CLO4: Evaluate importance & difference between film review & criticism

MODULE	Description	Hours	Credit
MODULE-01	**Film Review I** • Film Language • Evolution of Cinema as an art • Script & Directorial Analysis • Cinematic Realism in the global context • Sound and Music in Cinemas	**15**	**01**

	• Psyche and Screen • Images and signs in cinema		

MODULE-02	**Film Review II**
	• Tools for Film Reviewing
	• Aspects & Impact of Film Reviewing
	• Know your audience
	• Types & styles of Film Review
	• Films for Review study :
	    o Appu Triology (Satyajit Ray),
	    o Shatranj Ke Khiladi (Satyajit Ray),
	    o Ankur (Shyam Benegal),
	    o Kanchivaram (Priydarshan)
		15	01

MODULE-3	**Film Criticism I** • Meaning & Defination • Origin of term • Types & styles of criticism • Why criticize film ? • Outcome of the film criticism • Use of language & words • Unbiased approach • Technical knowledge is must for a critic • Searching & writing between the lines • Duties & responsibilities of film critic	15	01
MODULE-4	**Film Criticism II** • German Expressionism and Film Noir • Italian Neo-realism • French New-Wave • Post Independence Era • The Indian New-Wave • Globalisation and Indian Cinema • Third Cinema • Non-Fiction Cinema • Introduction to Feminist Film Theory • Auteur- Film Authorship • Rear Window (1954) Alfred Hitchcock • Man with a Movie Camera (1929) Dziga Vertov • Rome Open City (1945) by Roberto Rosselini (Italian Neo Realism) • Metropolis (1927) Fritz Lang/ German Expressionism • Double Indemnity (1944) Billy Wilder (Film Noir) • Breathless (1960) Jean Luc Godard (French New Wave)	15	01

LIST FOR READING:

1. Film Theory: An Introduction, Robert Stan

2. Film History: An Introduction, Bordwell/ Thompson/Smith

3. Audio-Vision: Sound on Screen, Michel Chion

4. Film Theory and Criticism - Introductory readings, Leo Braudy

LIST FOR REFERENCES:

1. Eisenstein, Film Sense, Mariner Books, 1998

2. The Story of Film by Mark Cousins, Pavilion Books, 2020

3. The Film Experience: An Introduction by Timothy Corrigan, Bedford/St. Martin's, 2020

4. The Oxford Guide to Film Studies by John Hill and Pamela Church Gibson, Oxford University Press, 1998

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Submit a film review by reviewing any film you recently watched by explaining all the theories you studied – 20 marks

2. Submit a film criticism by criticizing any film you recently watched by explaining all the theories you studied – 20 marks

Course Category:	Open Elective
Course Name:	Introduction to Indian Theatre
Course Number:	OE -II
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Introduction to Indian Theatre	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		20	35%	20	30	35%	50

Course Learning Outcomes: Student will be able to -

CLO1: Understand the Indian Theatre History & it's origin

CLO2: Describe importance of theatre art in Indian context

CLO3: Analyse theatre art form

CLO4: Apply the knowledge for practical purposes

MODULE	Description	Hours	Credit
MODULE-01	**Indian Theatre** • **History** o The origin and history of theater, including the emergence of Sanskrit theater • **Performance practices** o Regional culture and performance practices in India, such as theater, dance, music, and puppetry	**15**	**01**

	• **Texts** o Primary texts such as Natyasastra, Dhvanyaloka, Abhinaya Darpana, and The Poetics • **Theatre design** o Light, costume, and set designing • **Aesthetics** o Eastern and Western aesthetics, and applying theoretical and practical knowledge of new media		
MODULE-02	**Important Aspects of Indian Theatre** • **Scriptwriting** o Script selection, understanding, and dividing the script into units • **Acting techniques** o Actor's body preparation and acting techniques • **Drama** o Modern Indian drama, realistic plays, and dramatic texts • **Importance of Music** o Background Music o Songs (Recorded & Live) & Chorus o Ambience Sound o Live Music	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

LIST FOR REFERENCES

1. *Ins and Outs of INDIAN THEATRE, Outs of INDIAN THEATRE* H S Shivaprakash, Sahitya Akademi,

2. Contemporary Indian Theatre: Theatricality and Artistic Crossovers, Tapati Gupta, Rawat Pubns, 2017

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Point out important aspects of Indian drama by referring to any drama you studied. (20 Marks)

Course Category:	Skill Enhancement Course
Course Name:	Basics Video Editing
Course Number:	SEC -II
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Basics of Video Editing	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		20	35%	20	30	35%	50

Course Learning Outcomes: Student will be able to -

CLO1: Understand the various methods of editing

CLO2: Express the importance of editing & it's patterns

CLO3: Apply the knowledge of editing

CLO4: Create its own creativity by editing it.

MODULE	Description	Hours	Credit
MODULE-01	**History of Editing** • Griffith dramatic emphasis • Pudovkin constructive editing • Kuleshov contribution and Eisenstein Montage theory- metric montage, rhythmic montage, tonal montage, over-tonal montage and intellectual	15	01

	montage.		
	• Reviewing the footage for selecting shots,		
	• Transitions		
	• Screen Direction, 180 degree and 30 degree rule;		
	• Matching Angles, Eye-line, Matching Tone		
	• Continuity of Action, Dialogue , Content, Movement and Sound.		
	• Timing, Rhythm, Pace		
MODULE-02	**Editing Techniques** • Cut - Continuity matching, overlapping - Continuity Error - Cross Cutting – Cutaway - Dissolve • Pace & Time - J Cuts - Jump Cut - L Cut - Matched Cut – • Rough cut – Final Cut • Basic techniques of building a scene o Establishing Shot o Eyeline Match o Fade o Iris o Montage o Sequence Shot o Shot Reverse Shot o Wipes o Shot to shot transition.	15	01

LIST FOR READING:

1. Nonlinear Editing: Media Mannel; Morris, Patrick, Published 1999 Focal Press
2. Writing and Producing Television News: Gormly, Eric K, Ames, Iowa: Blackwell Publishing
3. Editing Today: Smith, Ron F. & O'Connell, L.M, Blackwell Publishing

LIST FOR REFERENCES:

1.   Fundamentals of Television Production: Donald, Ralph & Spann, T
2.   Television Production Handbook: Zettl, Herbert Published 2005, Thomson Wadsworth

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1.Shoot footage for 3 min. script & edit it yourself. Present it & underline important tools used to make your story meaningful (20 Marks)

Course Category:	Ability Enhancement Corse
Course Name:	Communication skill: English-II
Course Number:	AEC-II
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)
	Communication skill English	20	35%	20	30	35%	50

Course Learning Outcomes: Student will be able to -

CLO1: to introduce different social situations to learners to develop their conversational skills.

CLO2: To enhance learners English language proficiency in social and work situations, particularly in spoken interaction.

CLO3: To make learners aware of the special features of the format and style of informal communication through various modes

CLO4: To enhance learners' presentation skills.

MODULE	Description	Hours	Credit
MODULE-01	**Mode - face to face interaction** (formal and informal situations): greetings, replying to greetings, introducing others, welcoming, bidding farewell, appearing in an interview, talking about oneself (strengths and weakness, likes and dislikes, future, describing one's family etc.).	**15**	**01**

	Telephonic interactions: taking messages, making appointments, making enquiries regarding travel/hotel bookings, apologizing, complaining, giving information etc.			
MODULE-02	**Mode - face to face: public address/presentation** through role play, simulation etc. Describing products and services, describing processes, answering trade enquiries, persuading people, giving opinions, presenting arguments, explaining, proposing, presenting a product (e.g. household appliances) or services (e.g. facilities provided by your hotel or company)	15	01	

LIST FOR READING:

1. Kumar, K. J. (2012) Mass Communication in India, 4th Ed., Jaico Publishing House, Mumbai.

2. Ravindran, R. K. (2000) Media in Development Arena, Indian Publishers, Delhi.

3. Raman, M. & S. Sharma (2011) Communication Skills, OUP, New Delhi, India.

LIST FOR REFERENCES:

1. Raman, M. & S. Sharma (2011) Communication Skills, OUP, New Delhi, India.

2. Lata, P. & S. Kumar (2011) Communication Skills, OUP, New Delhi, India.

3. Pandey J. H. (2008) Complete Grammar, Shree Book Centre, Mumbai, India.

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Public speaking, debate, ex - tempore, presentations, reading and listening comprehension (20 Marks)

Course Category:	Value Education Course –Generic
Course Name:	Democracy, Elections & Indian Constitution (Generic)
Course Number:	VEC - I
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Democracy, Elections & Indian Constitution (Generic)	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		20	35%	20	30	35%	50

Course Learning Outcomes: Student will be able to -

CLO1: relate and explain different aspects of democracy
CLO2: examine role of Local Self Government Bodies
CLO3: evaluate Good Governance initiatives in India

MODULE	Description	Hours	Credit
MODULE-01	**Democracy in India** • Democracy in India Constitution of India, Evolution of Democracy, Different Models, Dimensions of Democracy: Social, Economic and Political, Decentralization: Grassroots Level Democracy, Challenges before Democracy: women and marginalized sections of the society **Good Governance**	**15**	**01**

	• Meaning and concept, • Government and Governance, • Inclusion and exclusion Good Governance initiatives in India		
MODULE-02	**Election to Local Self Government Bodies** • Indian tradition of decentralization, . History of Panchayat Raj institution in the lost independence period , • 73rd and 74th Constitutional Amendment Acts: Institutions at the local level and Role of State Election commission– • Local Body Elections: Urban & Rural-Duties of an Individual towards electoral process, Challenges of caste, gender, class, democracy and ethnicity	15	01

LIST FOR READING:

1.Banerjee-Dube, I. (2014). A history of modern India,. Cambridge University Press.

2. Basu, D. D. (1982). Introduction to the Constitution of India., Prentice Hall of India.

3. Bhargava, R. (2008). Political theory: An introduction. Pearson Education India.

4. Bhargava, R., Vanaik, A. (2010) Understanding Contemporary India: Critical Perspective. New Delhi: Orient Blackswan.

5. Chandhoke. N., Proyadardhi.P, (ed) (2009), 'Contemporary India: Economy, Society, Politics', Pearson India Education Services Pvt. Ltd, ISBN 978-81- 317-1929-9.

LIST FOR REFERENCES:

1. Chandra, B. (1999). Essays on contemporary India. Har-Anand Publications.

2. Chaterjee, P. (1997). State and Politics in India. . Deshpande, S. (2003). Contemporary India: A Sociological View, New Delhi:Viking Publication.

3.Guha, R. (2007). India After Gandhi: The History of the World's Largest. Democracy, HarperCollins Publishers, New York

4.Jayal. N.G. (2001). Democracy in India.New Delhi: Oxford University Press.

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

Bahahi Academy

Course Category:	**Community Engagement Project**
Course Name:	Documentary Making
Course Number:	CEP-I
Course Code:	
Course Credits:	2

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

CLO1: Understand the non-fiction film making

CLO2: Describe the importance of documentary film making

CLO3: Evaluate the difference between fiction & nonfiction film making

CLO4: Apply the knowledge while shooting a documentary

MODULE	Description	Hours	Credit
MODULE-01	**Non-Fiction Film Making** • Concept of nonfiction • Definition & characteristics • Modes of documentary	15	01

	o Poetic o Expository o Observational o Participatory o Reflexive o Performative • Narration Techniques • Use of music, sound & ambience sound		

MODULE-02	**Writing & Shooting for Documentary**
	• How to find germ?
	• Research
	    o Print (Newspapers, Books etc.)
	    o Online
	    o Archival
	    o Interviews
	• Script writing
	• Shooting schedule (with prior appointments)
	• Production
	• Postproduction
	    o Editing
	    o Voice Over
	    o Music
	    o Insertion of important informative slates
		15	**01**

LIST FOR READING:
1. Directing the Documentary, Michael Rabiger, Routledge, 2014
2. Documentary Storytelling: Creative Nonfiction on Screen, Sheila Curran Bernard, Focal Press, 2010
3. Documentary Filmmaking, John Hewitt and Gustavo Vazquez, 2013
4. The Documentary Filmmaking Master Class: Tell Your Story from Concept to Distribution, Betsy Chasse, Allworth, 2019

LIST FOR REFERENCES:

1. Making Documentary Films and Reality Videos: A Practical Guide to Planning, Filming, and Editing Documentaries of Real Events, Barry Hampe, Holt Paperbacks, 1997
2. The Shut Up and Shoot Documentary Guide: A Down & Dirty Dv Production, Anthony Q. Artis, Focal Pr 2014

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:
1. Write & shoot a documentary of about 5 to 10 min long & screen it. (30 Marks)
2. Viva -20 Marks

(Aannexure -I)								
SHIVAJI UNIVERSITY, KOLHAPUR								
NEP-2020(2.0): Credit Framework for UG (B.A Film Making) Program under Faculty of Interdisciplinary Studies								
SEM (Level)	COURSES			OE	VSC/ SEC	AEC/ VEC / IKS	OJT/FP/CEP / CC/RP	Total Credits	Degree/Cum. Cr. MEME
	Course-1	Course-2	Course-3						
SEM I (4.5)	Origin and Growth of Cinema– **P – 01** DSC-I (4)	Art Appreciation: Introduction to Indian Art (SWAYAM)– **P - 01** DSC-I (4)	Basic Elements of FilmDSC-I (4)	Introduction to Indian Theatre Folk Arts OE-1 (2)	Basics of Photography&Videography- **SEC-I (2)**	Communication Skill **English - P- I** **AEC - (2)** Introduction to Indian Knowledge System **IKS Generic(2)**	Performing Arts - One Act Play **CC (2)**	22	**UG Certificates 44**
SEM II (4.5)	Introduction to Film Studies (SWAYAM) – **P - 02** DSC-II (4)	Process of Film Making **P - 02** DSC-II (4)	Film Reviews and CriticismD SC-II (4)	Introduction to Indian Theatre OE-2 (2)	Basics of Film Editing **SEC-II (2)**	Communication Skill **English II** **AEC – (2)** Democracy, Elections & Indian Constitution **VEC -(2)**	Document ary Making **CEP -(2)**	22	
Credits	**4+4=8**	**4+4=8**	**4+4=8**	**2+2=4**	**2+2=4**	**4+4=8**	**2+2=4**	**44**	**Exit Option: 4 credit Skill/NSQF/Internship**
	MAJOR		**MINOR**						
	MAJOR	**ELECTIVE**							
SEM III (5.0)	MAJOR -III (4) MAJOR –IV (4)	-	MINOR-(4)	OE-3 (2)	**VSC- I (2)** **SEC III (02)**	**AEC - III(2)** **IKS Specific (2)**	-	22	**UG Diploma 88**
SEM IV (5.0)	MAJOR -V (4) MAJOR -VI (4)	-	MINOR -(4)	OE-4 (2)	**VSC- II (2)** **SEC IV (02)**	**AEC - IV (2)** **VEC - EVS (2)**	-	22	

Credits	**8+8=16**		**4+4=8**	**2+2=4**	**4+4=8**	**4+4=8**	**-**	**44**	**Exit Option: 4 credit Skill/NSQF/Internship**
SEM V (5.5)	MAJOR -VII (4) MAJOR -VIII (4) MAJOR -IX (2)	MAJOR-EL-1 (4)	MINOR-(4)	OE-5 (2)	-	-	FP – (02)	22	**UG Degree 132**
SEM VI (5.5)	MAJOR -X (4) MAJOR –XI(4) MAJOR –XII (2)	MAJOR-EL-1I (4)	MINOR- (4)	-	-	-	OJT - (04)	22	
Credits	**10+10=20**	**4+4=08**	**4+4=08**	**2+0=2**	**-**	**-**	**2+4=6**	**44**	
Total Credits	**8+16+20+8+8**	**8+8+8**		**4+4+2**	**4+8**	**8+8**	**4+6**		
	60	**24**		**10**	**12**	**16**	**10**	**132**	

Note:

- University may decide to offer a maximum of three subjects (Courses) in the first year. The student may select one subject out of combination of three subjects (Courses), (which a student has chosen in the first year) as a **MAJOR** subject (Course) and one subject (Course) as **MINOR** Subject in the second year. Thereby it is inferred that the remaining third subject (Course) shall stand discontinued.
- **DSC: Discipline Specific Course**
- **MAJOR:** Mandatory /Elective
- **MINOR:** Course may be from different disciplines of same faculty of DSC Major
- **OE (Open Elective):** Elective courses/**Open Elective to be chosen compulsorily from faculty other than that of the Major.**
- **VSC/ SEC: Vocational Skill Courses (MAJOR related)/ Skill Enhancement Courses**
- **AEC/ VEC / IKS:** Ability Enhancement Courses (English, Modern Indian Language)/Value Education Courses (Sem. II - Democracy, Elections & Indian Constitution, (DEC) Sem. IV – Environmental Studies (EVS)/ Indian Knowledge System (Generic & Specific) **OJT/FP/RP/CEP/CC:** On-Job Training (Internship/Apprenticeship) / Field Project (Major related)/ Research Projects (Major related) Community Engagement **(Major related)**/ **Co-Curricular courses (CC)** such as Health & Wellness, Yoga Education, Sport, and Fitness, Cultural activities, NSS/NCC and Fine /applied/visual/performing Arts / Vivek Vahini etc.