

 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 / 221

Date: 06 - 07- 2026

i) The Principal,
All concerned Affiliated Colleges/Institutions,
Shivaji University, Kolhapur

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

Subject : Regarding revised syllabi of **B. A. Part III (Sem. III & IV)** degree programme under the Faculty of Inter- Disciplinary Studies as per NEP-2020 (2.0)

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 revised syllabi, (nature of question paper and equivalence etc.) of **B. A. Part III (Sem. III & IV)** for following degree programmes under the Faculty of Inter- Disciplinary Studies as per National Education Policy, 2020 (NEP 2.0).

Education	Physical Education	Journalism
Home Science	Yoga	Social Work
Dress Making and Fashion Coordination (DMFC)	Sports (Entire)	Film Making

This syllabus (nature of question paper and 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)

The question papers on the pre-revised syllabi of above-mentioned programmes will be set for the examinations to be held in October /November 2026 & March/April 2027. These chances are available for repeater students, if any.

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	8	Affiliation T. 1 & T. 2 Section
2	Director, Board of Examination and Evaluation	9	Appointment A & B Section
3	The Chairman, Respective Board of Studies	10	P.G.Seminar Section
4	B. A. Exam Section	11	I. T. Cell
5	Eligibility Section	12	Internal Quality Assurance Cell (IQAC)
6	Computer Centre	13	Distance and online Education
7	P.G.Admission Section	14	O. E. 1 Exam Section

SHIVAJI UNIVERSITY, KOLHAPUR



Established: 1962

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New Syllabus For Bachelor of Arts B. A. Part -III (Semester V & VI) 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 2026-27)**

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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. (Annexure-I)

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

B. A. Film Making Programme Structure for Level 5.5 of B.A. - III - Semester V												
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-VII	Technical Knowledge for Director	4	4	4		2	60	24	Assignment	40	16
2.	MM- VIII	Ground Planning & Storyboarding	4	4	4		2	60	24		40	16
3.	MM-IX	Lyric Writing	2	2	2		2	30	12		20	08
4.	MMEL-I	Setting up Lights	4	4	4		2	60	24		40	16
5.	MN	Web Series and Craft	4	4	4		2	60	24		40	16
6.	OE-V	Voice Acting	-	4	-	2	Viva	20	08	Project on Supervision	30	12
7.	FP-II	OTT Production	-	4	-	2	Viva	20	08	Project on Supervision	30	12
Total			18	26	18	4	---	310	---		240	---
					Total Cr. 22						SEE + IA = 310+240 = 550	

B. A. Film Making Programme Structure for Level 5.5 of B.A. - III - Semester VI												
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 -X	AI & Advanced Story Telling	4	4	4		2	60	24	Assignment	40	16
2.	MM- XI	Costume and Make-up	4	4	4		2	60	24	Assignment	40	16
3.	MM-XII	Dubbing Techniques		4	-	2	Viva	20	08	Project on Supervision	30	12
4.	MMEL-II	Television Production	4	4	4		2	60	24	Assignment	40	16
5.	MN	Adaptation & Translation	4	4	4	-	2	60	24		40	16
6.	OJT	On Job Training	-	8	-	4	Viva	40	16	Project on Supervision	60	24
Total			14	30	16	06	---	300	---		250	---
					Total Cr. 22						SEE + IA = 300+250 = 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. - III
SEMESTER:	V and VI
LEVEL:	5.5
TOTAL CREDITS	22 + 22 = 44
DEGREE AWARDED:	UG DEGREE (AFTER 132 CREDITS IN TOTAL)

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

COURSE CATEGORY		COURSE NAME	COURSE CODE	CREDITS
MAJOR	MANDATORY	Technical Knowledge for Director		4
	MANDATORY	Ground Planning & Storyboarding		4
	MANDATORY	Lyric Writing		2
MAJOR EL-1	MANDATORY	Setting up Lights		4
MINOR	--	Web Series and Craft		4
IDC/MDC/ GEC/OE	Logic/Cooperation/ HSRM/Tourism etc.	Voice Acting		2
FP	FP-2	OTT Production		2
CREDITS FOR B. A. - III, SEM - V:				22

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

COURSE CATEGORY		COURSE NAME	COURSE CODE	CREDITS
MAJOR	MANDATORY	AI & Advanced Story Telling		4
	MANDATORY	Costume and Make up		4
	MANDATORY	Dubbing Techniques		2
MAJOR EL -2		Television Production		4
MINOR	--	Adaptation & Translation		4
OJT	OJT	On Job Training		4
CREDITS FOR B. A.III – SEM - VI:				22
CREDITS FOR B. A. III, SEM-V, SEM - VI:				22 + 22 = 44
CREDITS FOR B.A. – I (SEM I & II) + B. A. II (SEM III & IV)+ B. A. III, (SEM-V& SEM – VI)				44 + 44+44 = 132

FOR EXIT OPTION AT B.A. - III:

If student wants to 'EXIT' after completion of B.A. III (SEM V and VI), 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 Degree. This Degree is a prerequisite for admission or 'ENTRY' in Fourth Year B. A. Honours or B. A. Honours with Research

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)
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Course Code List

Course Code	Name of the Course
01	Marathi
02	Hindi
03	English
04	Sanskrit (Lower)
05	Sanskrit (Higher)
06	Ardhmagadhi

Course Code	Name of the Course
17	Philosophy
18	Psychology
19	Social Work
20	AIHC
21	Linguistics
22	Geography

07	Persian
08	Urdu
09	Kannada
10	Military Science
11	NSS
12	Music
13	History
14	Sociology
15	Economics
16	Political Science

23	Home Science
24	Statistics
25	Education
26	Physical Education
27	Journalism
28	Russion
29	P.G. Diploma in I.R.S.S.
30	Bhasha Proudhyogiki
31	Defence Study (Entire)
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:NA

I) Determination of CGPA, Grading and declaration of results:

In each semester, marks obtained in each course (Paper) are converted to grade points:

o If the total marks of course are 100 and passing criteria is 40%, then use the following

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

Table 1 for the conversion.

o 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:

$$\frac{\text{Marks obtained by student in that course}}{\text{Total marks of that course}} \times 100 = \text{Marks out of 100}$$

and then grade points are computed using Marks out of 100 as per Table 1.

Table 1: Conversion of Marks out of 100 to grade point

Sr. No.	Marks Range out of 100	Grade point	Letter grade
1	80-100	10	O: Outstanding
2	70-79	9	A+: Excellent
3	60-69	8	A: Very Good
4	55-59	7	B+: Good
5	50-54	6	B: Above Average
6	45-49	5	C: Average
7	40-44	4	P: Pass
8	0-39	0	F: Fail
9	Absent	0	Ab: Absent

Table 2 : Conversion of Marks out of 50 to grade point (Passing: 20)

Sr. No.	Marks Range out of 50	Grade point	Letter grade
1	40-50	10	O: Outstanding
2	35-39	9	A+: Excellent
3	30-34	8	A: Very Good
4	28-29	7	B+: Good
5	25-27	6	B: Above Average
6	23-24	5	C: Average
7	20-22	4	P: Pass
8	0-19	0	F: Fail
9	Absent	0	Ab: Absent

- **Computation of Semester Grade Point Average (SGPA) :**

Based on the grade points earned in each course in each semester, *Semester Grade Point Average (SGPA)* is computed as follows:

The SGPA is the ratio of sum of the product of the number of credits with the grade points scored by a student in all the courses taken by a student in that semester and the sum of the number of credits of all the courses undergone by a student in that semester. The SGPA of the i^{th} semester is denoted by S_i . The formula is given by

$$\sum_{kj=1} c_j \times G_j$$

$$SGPA \text{ of semester } i = S_i =$$

$$\sum \frac{k}{J} = c_j \text{ where } c_j \text{ is the}$$

number of credit of j^{th} course, G_j is the grade points earned in the j^{th} course and k be the number of courses in i^{th} semester.

- **Computation of Semester Grade Point Average (SGPA) :**

Based on the SGPA of each semester, Cumulative Grade Point Average (CGPA) is computed as follows:

The CGPA is also calculated in the same manner taking into account all the courses undergone by a student over all the semesters of a programmed,

$$CGPA = \frac{\sum_{i=1}^m C_i \times S_i}{C_i}$$

Where C_i is the total number of credits in i^{th} semester, S_i is the SGPA of i^{th} semester and m is the number of semesters in the programme.

- **Based on CGPA, final letter grade is assigned as below:**

Table 3: Final Cumulative Grade Point Average (CGPA) and Final Grade for course

Sr. No.	CGPA Range	Grade	Grade Description
1	9.50-10.00	O	Outstanding
2	8.86-9.49	A+	Excellent
3	7.86-8.85	A	Very Good
4	6.86-7.85	B+	Good
5	5.86-6.85	B	Above Average
6	4.86-5.85	C	Average
7	4.00-4.85	P	Pass
8	0.00-3.99	F	Fail
9	Nil	AB	Absent

Remarks:

1. B+ is equivalent to 55% marks and B is equivalent to 50 % marks. The final later grade is based on the grade points in each course of entire programme and not on marks obtained each course of entire programme.

2. The SGPA and CGPA shall be round off to two decimal points.

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.

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

A) FOR 02 CREDITS: Total 50 Marks

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

13: SYLLABUS

B. A. III, SEMESTER – V

Course Category:	MAJOR
Course Name:	Technical Knowledge for Director
Course Number:	MM-VII
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)
	Technical Knowledge for Director	40	40%	40	60	40%	100

Course Learning Outcomes: Student will be able to -

CL O1: Compare the various technical knowledge of cinema

CL O2: Express importance of technical knowledge

CL O3: Describe contribution of technicalities of cinema

CL O4: Outline the purpose of study of technicalities of cinema

MODULE	Description	Hours	Credit
MODULE-01	Screen Rules: • Space within frame (2D & 3D) • Axis Rule • 45* rule • Screen Directions • Aspect Ratios & Film Formats	15	01
MODULE-02	Framing Rules: • Shapes Within Frames • Positive & Negative Spacing • 5 C's of Cinematography • Camera Angles • Colour Schemes	15	01
MODULE-3	Movement Rules • Camera Movements • Staging • Understanding Text & Sub-text	15	01
MODULE-4	Post-Production • Editing • Scene Transitions • Music • Sound • AI Awareness	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. Using various screen rules differentiate right & wrong ways of shooting & submit the videos – 20 marks.
2. Using various staging's, create a story, edit it. Create sounds & BGM. Submit it. – 20 marks.

Course Category:	MAJOR
Course Name:	Ground Planning & Storyboarding
Course Number:	MM-VIII
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Ground Planning & Storyboarding	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 importance of Ground Planning & Story boarding in the film

CLO2: Analyse the difference between Ground Plan & Story Boarding.

CLO3: Compare the both terms & identify it's importance in film making.

CLO4: Apply the Ground Planning & Story boarding in the film

MODULE	Description	Hours	Credit
MODULE-01	Foundations of Storyboarding: <i>Translating the written word into visual sequences.</i> • Introduction to Storyboarding: Definition, history, and its role in the pre-production workflow. • Visualizing the Script: Techniques for breaking down a screenplay into key beats. • Aspect Ratios: Understanding frame dimensions (e.g., 16:9, 2.39:1) and their impact on composition. • The Language of Shots: Mastering shot sizes (Extreme Close-Up to Extreme Wide Shot) and their psychological effects on the audience. • Composition Basics: Rule of thirds, head-room, nose-room, and leading lines.	15	01

MODULE-02	Advanced Storyboarding & Camera Language: <i>Incorporating movement, depth, and continuity.</i> • Camera Angles: High angle, low angle, bird's eye, and dutch tilt—when and why to use them. • Indicating Movement: Using professional shorthand and arrows to represent Pans, Tilts, Zooms, and Tracking shots on a static board. • The 180-Degree Rule: Ensuring spatial continuity and maintaining the "axis of action" during sequences. • Dynamic Storyboarding: Creating depth using foreground, midground, and background elements. • Practical Exercise: Storyboarding a high-tension dialogue or an action sequence.	15	01
MODULE-03	Ground Planning & Floor Plans: <i>The technical layout of the set and physical blocking.</i> • The "Top-Down" Perspective: Understanding the Ground Plan as a bird's-eye map of the filming location. • Blocking for Actors: Mapping out the movement of actors within a space to ensure fluid performances. • Camera Placement & Transitions: Marking primary camera positions and the path of the camera (dolly tracks or crane moves). • Standard Symbols: Using industry-standard iconography for cameras, lights, windows, doors, and props. • Spatial Awareness: Calculating lens choices based on the physical constraints of the set.		

MODULE-04	Module 4: Practical Execution & Coordination <i>Simplifying the process and working with the crew.</i> • Digital Assistance (Made Easy): Introduction to simple mobile apps and basic software for drawing storyboards (even with stick figures) and creating quick floor plans. • The Shot List Connection: How to convert your storyboard into a simple "To-Do List" (Shot List) for the day of the shoot. • Time Management on Set: Using the ground plan to estimate how much time it will take to shift the camera and lights from one shot to another. • Team Communication: How to explain your drawings and maps to the actors and the lighting team so everyone is on the same page. • Troubleshooting on Paper: Identifying potential problems (like a wall being in the way of a camera move) on the ground plan before they happen on set.		
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LIST FOR READING:

- 1 Story Boarding: 3-in-1 Guide to Master Storyboards, Writing Films, Non-Fiction Story Planning & Create a Visual Storyboard, Jaiden Pemton, August 2023
- 2 Production Design, Peg McClellan, June 2020
- 3 The Art of Illusion, Terry Ackland-snow, Wendy Laybourn, April 2018
- 4 Designing for Screen: Production design and art direction explained, Georgina Shorter, July 2012

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:

- Create a screenplay & prepare Ground planning & a story board for that script & submit– 40 marks.

Course Category:	Major Elective
Course Name:	Lyric Writing
Course Number:	MM- IX
Course Code:	
Course Credits:	2

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

CO1: Understanding film song writing structure, meter, rhythm and tune

CO2: Create song's for film

MODULE	Description	Hours	Credit
MODULE-01	• Structure of a Song: Understanding components like Mukhada (Refrain), Antara (Verse), Sthayi, and the Hook Line. • Metre and Rhythm: Study of 'Laya' (tempo) and 'Taal'. Difference between poetry (meant for reading) and lyrics (meant for singing). • Rhyme Schemes: Internal rhymes, end rhymes, and alliteration. How they enhance the musicality of words. • Writing to a Tune: The technique of 'dummy lyrics'. Balancing syllable counts and vowel sounds to fit a pre-composed melody.	15	01
MODULE-02	• Marathi Lyric Writing: • Study of traditional forms: Bhavgeet, Lavani, and Abhang. • vocabulary selection for modern Marathi cinema. • Cultural context and use of native metaphors. • Hindi & Urdu Lyricism:	15	01

	• Distinction between Nazm, Ghazal, and Geet. • The role of 'Shayari' in Bollywood. • Phonetics and Diction: Proper use of 'Nukta' and Urdu-Hindi vocabulary blending. • Genre-based writing: Sufi, Item Songs, and Romantic Ballads.		
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LIST FOR READING:

1. शब्दांच्या पलीकडले (गीतलेखन प्रवास), सुधीर मोघे, ज्योत्स्ना प्रकाशन, २०१२ (पुनर्मुद्रण)
2. गाणी मनातली (मराठी चित्रपट गीतांचा प्रवास), शांता शेळके, सुरेश एजन्सीज, २००५
3. चित्रपट संगीत की विकास यात्रा (Hindi), पंकज राग, राजकमल प्रकाशन, २००६
4. गजल की नई जमीन (Urdu-Hindi Diction and Metre), मुनव्वर राणा (आणि इतर संदर्भ ग्रंथ), वाणी प्रकाशन, २०१५
5. **Writing Better Lyrics (English)**, Pat Pattison, Writer's Digest Books, २०१०
6. **The Craft of Songwriting (English)**, Scarlett Antaloczy, Createspace Independent Pub, २०१३
7. गीतायन (हिंदी सिने गीतांचा तांत्रिक अभ्यास), डॉ. सतीश कुमार, प्रभात प्रकाशन, २०१८

LIST FOR REFERENCES:

1. **Writing Better Lyrics**, Pat Pattison, Writer's Digest Books, 2010
2. **The Craft of Song writing: Music, Meaning, and Emotion**, Scarlett Antaloczy, Create space Independent Publishing, 2013
3. **Murphy's Laws of Song writing**, Ralph Murphy, Murphy's Laws of Songwriting, 2013
4. **Popular Song writing: Methods and Connections**, Mike Errico, Bloomsbury Academic, 2022
5. **Song writing: Essential Guide to Lyric Form and Structure**, Pat Pattison, Berklee Press, 1991
6. **The Complete Book of Rhyming Slang**, Antonio Lillo & Terry Victor, Routledge, 2017
7. **Music Law: How to Run Your Band's Business**, Richard Stim, Nolo Publishing, 2021

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Write a lyrics in Marathi / Hindi /English and present it. Explain the difference (20 Marks)

Course Category:	Major Elective-I
Course Name:	Setting up Lights
Course Number:	MMEL-I
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Setting up Lights	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	40%	40	60	40%	100

Course Learning Outcomes: Student will be able to -

CLO1: Underline the purpose of Camera & Lights

CLO2: Analyse the types of Camera & Lights

CLO3: Demonstrate Camera & Lights function

CLO4: Apply Camera & Lights techniques in the film

MODULE	Description	Hours	Credit
MODULE-01	Lighting Fundamentals & Hardware: <i>Understanding the science of light and mastering the gear.</i> • Physics of Light: Understanding Color Temperature (Kelvin Scale), Hard vs. Soft light, and the Inverse Square Law. • Lighting Fixtures: Introduction to Industry standards—LED panels, COB lights, Tungsten (Fresnels), and HMI lights. • Grip & Safety: Proper use of C-stands, sandbags, safety cables, and power management (Load calculation). • Light Modifiers: Hands-on with Diffusers, Grids, Barn-doors, Scrims, and Umbrellas. • Practical: Setting up a basic stand, mounting a heavy fixture, and using "Gels" to change color temperature manually.	15	01
MODULE-02	The Core Technique: Three-Point Lighting: <i>Mastering</i>	15	01

	<i>the foundation of professional interview and cinematic setups.</i> • The Key Light: Placement, intensity, and choosing the "Motivation" for the main light source. • The Fill Light: Controlling shadows and understanding lighting ratios (High-key vs. Low-key). • The Back Light (Rim/Hair Light): Creating separation between the subject and the background to add depth. • Background Lighting: Using "Gobos" (Go-Betweens) and "Cookies" to create patterns and textures on walls. • Practical: Executing a classic 3-point setup for a sit-down interview and measuring light intensity.		
MODULE-3	<i>Cinematic Mood & Narrative Lighting: Using light to tell a story and evoke emotion.</i> • Motivated Lighting: Designing setups that look like they come from practical sources (e.g., a lamp, a window, or a TV screen). • Genre-Specific Lighting: ◦ <i>Noir/Thriller:</i> High contrast, deep shadows (Chiaroscuro). ◦ <i>Comedy/Commercial:</i> Bright, even, and shadowless lighting. • Color Theory: Using complementary colors (Teal & Orange) to create cinematic depth. • Practical: Recreating a "Night Interior" scene using a single light source and bounce boards.	15	01
MODULE-4	<i>Location Lighting & Outdoor Challenges</i> <i>Focus: Working in uncontrolled environments and complex spaces.</i> • Day Exterior: Using Reflectors, Silks, and Butterflies to control harsh sunlight and eliminate "raccoon eyes." • Interior Location Challenges: Mixing artificial lights with natural window light (Color balancing). • Night Exteriors: Creating the illusion of "Moonlight" and using "Practical lights" (street lamps, car headlights) as key	15	01

	sources. • Lighting for Movement: Setting up "Pools of light" for actors walking through a large space. • Practical: An outdoor shoot using only one reflector and one battery-operated LED to achieve a professional look.		
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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
- 4 Eisenstein, Film Sense, Mariner Books, 1998
- 5 Edward Dmytryk, On Film Editing, Focal Press Book
- 6 Blain Brown, Audio & Editing, Focal Press Book

LIST FOR REFERENCES:

1. Samuelson Hands, **On Manual for Cinematographer**, Focal Press, 2nd Edition, 18 May, 1998.
2. Smith Kenneth L., et.a. (2011). Handbook of Visual Communication: Theory. Methods, and Media. Routledge
3. Bresson C., Henri Cartier-Bresson: The Decisive Moment. Publisher: Steidl; Pck Slp Haedition (February 24, 2015)
4. Camera: A History of Photography from Daguerreotype to Digital by Todd Gustavson
5. Fox A. & Smith R.S. (2015).
6. Langford's Basic Photography: The Guide for Serious Photographers, Routledge London B., Stone J. & Upton J. (2016). Photography (12th ed.). Pearson; 12 editions

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Create a video for solo shot, two shot, three shot & multi shot. Edit it & submit. – 20 marks.
2. Create a video for each lighting technique (i.e. 1-point lighting, 2-point lighting, 3-point lighting, top lighting) with min 3 characters & submit– 20 marks.

Course Category:	Minor
Course Name:	Web Series & Craft
Course Number:	MN
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Web Series & Craft	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 web series making

CLO2: Describe the importance of web series making in the OTT age

CLO3: Evaluate the difference between tele-series & web series

CLO4: Apply the knowledge while shooting a web series

MODULE	Description	Hours	Credit
MODULE-01	Pre-Production • Concept Development: Brainstorming ideas, identifying target audience, defining genre, and developing a logline and synopsis. • Story and Scriptwriting: Crafting compelling narratives, developing characters, structuring episodes, and writing scripts for web series • Production Planning: Creating a budget, securing funding (including crowd funding), scouting locations, casting actors, and hiring crew. • Visual Storytelling: Understanding cinematography, shot composition, lighting, and camera techniques for web series.	15	01
MODULE-02	Production:	15	01

	• Directing: Managing actors, guiding the crew, and ensuring the vision of the script is realized on set. • Filming: Utilizing camera equipment, adhering to the shooting schedule, and maintaining quality control. • Sound Recording: Capturing clear audio, using appropriate microphones, and understanding basic sound mixing.		
MODULE-3	Post-Production: • Editing: Assembling footage, creating a cohesive narrative, and enhancing the visual and auditory experience. • Sound Design: Adding music, sound effects, and other audio elements to create a desired atmosphere. • Color Grading: Adjusting the visual look and feel of the series. • Visual Effects: Adding CGI or other visual effects to enhance the storytelling.	15	01
MODULE-4	Special Considerations for Web Series: • Short-Form Storytelling: Adapting narratives for shorter, more digestible episodes. • Direct Audience Interaction: Understanding the importance of engaging with viewers and fostering a community. • Budget Constraints: Working with limited resources and maximizing creativity. • Digital Marketing: Effectively using social media and other online tools to promote the series.	15	01

LIST FOR READING:

- 1 Scriptwriting for Web Series: Writing for the Digital Age, Marie Drennan, Yuri Baranovsky, Vlad Baranovsky, Routledge, 2018
- 2 Web TV Series: how to make and market them, Dan Williams, May 2013
- 3 Screenplay, Syd Field, RHUS, 2005
- 4 SCRIPT ANALYSIS: Deconstructing Screenplay Fundamentals, James Bang, 2022

- 5 Scriptwriting for the Screen, Charlie Moritz, 2008
- 6 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:

1. Create a bound script for 3 episodic long web series (length of at least 5 min.) & submit budget of it with entire paper work– 40 marks.

Course Category:	Open Elective
Course Name:	Voice Acting
Course Number:	OE- V
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment- Practical			Semester End Exam (SEE)- Viva		
	Voice Acting	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 voice

CLO3: Apply the knowledge of voice acting

MODULE	Description	Hours	Credit
MODULE-01	Foundational Vocal Skills: • Breathing Techniques: diaphragmatic breathing and breath support • Vocal Warm-ups: performance, including articulation, resonance, and vocal range. Examples include tongue twisters, lip trills, and vocal slides. • Resonance and Tone: Exploring how the voice resonates in different areas of the body to create a fuller, richer sound. • Articulation and Diction: Ensuring clear and precise pronunciation for effective communication. • Voice Modulation: Practicing variations in pitch, tone, and volume to create different character voices and convey emotions. • Vocal Health: Understanding how to care for the vocal cords, including hydration, rest, and avoiding vocal strain.	15	01
MODULE-02	Voice Acting Styles:	15	01

	• Narration: Learning to speak clearly and engagingly for documentaries, audiobooks, and e-learning. • Animation: Developing character voices and acting for animated characters. • Commercials: Mastering the art of selling a product or service with a compelling voice. • Dubbing/ADR: Matching pre-recorded dialogue with lip movements in film and television. • Audiobooks: Developing the skills to narrate long-form content with character differentiation and pacing. • Video Games: Creating a range of character voices for interactive experiences. • Improvisation: Developing the ability to think on your feet and create dialogue spontaneously.		
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LIST FOR READING:

- 1 Voice into Acting, Gutekunst Christina Mr, Bloomsbury Publishing PLC,
- 2 The Power of Voice, Woods Denise, HarperCollins Publishers Inc,
- 3 The Art of Voice Acting: The Craft and Business of Performing for Voiceover, James Alburger, Focal Press, March 2019
- 4 Film Sound: Theory and Practice, Elisabeth Weis, John Belton, Columbia University Press, 1985
- 5 Producing Great Sound for Film and Video: Expert Tips from Preproduction to Final Mix, By Richard Rose, Taylor & Francis, 2014
- 6 Producing Great Sound for Film and Video By Jay Rose, Elsevier, Focal Press, 2008
- 7 The Location Sound Bible: How to Record Professional Dialog for Film and TV, Ric Viers, Michael Wiese Productions, 2012
- 8 Dialogue Editing for Motion Pictures, John Purcell, 2013
- 9 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
5. An Actor Prepares, Constantin Stanislavski, Bloomsbury Publishing India Private Limited, 2013
6. The Actor and the Character: Explorations in the Psychology of Transformative Acting, Vladimir Mirodan, Routledge, 2018
7. The Actor and the Character: Explorations in the Psychology of Transformative Acting, Vladimir Mirodan, Routledge, 2018
8. Ins and Outs of INDIAN THEATRE, Outs of INDIAN THEATRE H S Shivaprakash, Sahitya Akademi,
9. The Indian Theatre, Hemendra Das Gupta, Gyan Publishing House, 2009
10. Traditional Indian Theatre, Kapila Vatsayan, National Book Trust, India, 2016
11. Contemporary Theatre of India: An Overview, Chaman Ahuja, National Book Trust, 2012
12. Indian Drama in English: The Beginnings, Krishna Mohan Banerjee, Jadavpur University Press, 2019

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Record any scenes from any film in your voice & submit it. (Min 3 scenes) – 30 marks.
2. Viva-20

Course Category:	Field Project
Course Name:	OTT Production
Course Number:	FP-II
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment - Practical			Semester End Exam (SEE)- Viva		
	OTT Production	Practical	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 nature & story telling techniques of OTT platform

CLO2: Develop an idea for OTT

MODULE	Description	Hours	Credit
MODULE-01	Development and Pre-Production for Digital Series: Mastering the "Binge" format and digital workflows. • The OTT Landscape: Understanding the business models of SVOD (Netflix/Prime), AVOD (YouTube), and TVOD. • The Writers' Room Culture: Collaborative scripting, creating "Cliffhangers," and pacing for episodic content. • Data-Driven Creative: How platforms use viewer analytics to greenlight genres, cast, and themes. • Budgeting for Digital: Managing "Per Episode" costs vs. seasonal budgets; tax incentives and global co-productions. • Casting and Agreements: Talent contracts for digital rights, residuals, and global release clauses.	15	01
MODULE-02	Production, Post-Production, and Technical	15	01

	Delivery: <i>High-end technical standards and global distribution.</i> • The "Netflix Approved" Standards: Understanding technical requirements (4K, HDR, Dolby Vision, and Atmos) and approved camera lists. • Dailies and Proxies: High-speed digital workflows, cloud-based collaboration, and remote editing setups. • The Post-Production Pipeline: Color grading for multiple screens (mobile to home theater) and VFX integration. • Localization and Global Delivery: Mastering the "Master" files; Subtitling, Dubbing, and Metadata management for 190+ countries. • Post-Release Analytics: Monitoring completion rates and "Churn" to plan for subsequent seasons.		
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LIST FOR READING:

1. **The Business of Television**, Howard J. Blumenthal & Oliver R. Goodenough, BillBoard Books, 2006
2. **The Netflix Effect: Technology and Entertainment in the 21st Century**, Kevin McDonald & Daniel Smith-Rowsey, Bloomsbury Academic, 2016
3. **Production Management for TV and Film**, Linda Stradling, Bloomsbury Publishing, 2010
4. **Binge-Watching: New Media and the Library**, Steven Sponberg, ABC-CLIO, 2018
5. **Streaming, Sharing, Stealing: Big Data and the Future of Entertainment**, Michael D. Smith & Rahul Telang, MIT Press, 2016
6. **Film Directing Shot by Shot: Visualizing from Concept to Screen**, Steven Douglas Katz, Michael Wiese Productions, 1991
7. **The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age**, Steven Ascher, Edward Pincus, Plume, 2007
8. **In the blink of an eye**, Walter Murch, Silman-James Press, 2001
9. **Five Cs of Cinematography. Motion Picture Filming Techniques.** By Joseph V Mascelli,

LIST FOR REFERENCES:

1. **Producer's Playbook: Real People on Television**, Amy DeLouise, Routledge 2016
2. **Digital Media Distribution: Portals, Platforms, Pipelines**, Paul McDonald, Courtney Brannon Donoghue & Timothy Havens, NYU Press, 2021
3. **The TV Writer's Workbook**, Ellen Sandler, Delta, 2007
4. **Filmmakers and Financing: Business Plans for Independents**, Louise Levison, Routledge, 2013
5. **Over-the-Top Strategies: Global Market Analysis and Trends**, Alan B. Albarran, Routledge, 2023
6. **Speaking of Films** Ray, Satyajit, Satyajit Ray, 2021
7. **Directing: Film Techniques and Aesthetics**, Michael Rabiger, Mick Hurbis-Cherrier, et al,
8. **Basics Of Filmmaking : Screenwriting, Producing, Directing, Cinematography, Audio, & Editing**, 1st Edition, Blain Brown, 2020
- 9.

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Create your own idea for OTT platform (10 min long). Shoot it, undertake postproduction & exhibit- 30 Marks
2. Viva-20 Marks

B. A. III, SEMESTER – VI

Course Category:	Major
Course Name:	AI & Advanced Story Telling
Course Number:	MM -X
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	AI & Advanced Story Telling	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	40%	40	60	40%	100

Course Learning Outcomes: Student will be able to -

CLO1: Compare the AI story telling & Regular story telling with one other

CLO2: Describe importance of AI in cinema

CLO3: Create AI stories

CLO4: Apply AI in Advanced story telling

MODULE	Description	Hours	Credit
MODULE-01	The Creative Spark (Foundations) • What is AI for Creators? A non-technical look at how AI "thinks" and generates ideas. • The Evolution of Narrative: How storytelling has moved from oral traditions to digital/AI-assisted media. • Ethics & Authorship: Understanding copyright, avoiding bias, and maintaining the "Human Touch" in AI-generated work. • Ideation Workshops: Using AI to brainstorm 50 story hooks in 5 minutes and selecting the best ones.	15	01
MODULE-02	The Writer's Toolkit (Text & Image Generation) • Prompt Engineering for Stories: Learning how to "talk" to AI (like ChatGPT or Claude) to get high-quality literary	15	01

	results. • Visualizing the Story: Using Text-to-Image tools (like Midjourney or DALL-E) to create concept art, character sketches, and "mood boards." • Dialogue & Dialect: Using AI to refine character voices, translate subtext, or experiment with different linguistic styles. • Practical: Creating a visual and textual "Pitch Deck" for a short film or story.		
MODULE-03	World-Building & Character Design • Character Psychology: Using AI to build deep backstories, psychological profiles, and consistent character motivations. • Designing Fictional Worlds: Creating the history, geography, and "rules" of a story's world (especially for Sci-Fi or Fantasy). • Scriptwriting Assistance: Using AI to format scripts, suggest scene beats, and overcome "Writer's Block." • Interactive Narratives: Designing branching storylines (Choose-your-own-adventure style) using basic AI logic.	15	01
MODULE-04	From Concept to Production (The Project) • The AI-Human Collaboration: Editing and "humanizing" AI drafts to ensure emotional resonance. • AI in Pre-Production: Using AI for storyboarding, shot-listing, and initial production planning. • Final Project: Students develop a complete short story, screenplay, or digital comic using at least three different AI techniques. • Critique & Evaluation: Analysing the quality, originality, and emotional impact of the final projects.	15	01

LIST FOR READING:

1. AI for Film Industry, R. Kumar, Amazon, April 2024
2. AI and the Future of Cinema, R. Pattasseril, Lipi Publications, November 2024
3. Artificial Intelligence and the Art of Digital Filmmaking, S. Marchio, Notion Press, February 2024
4. AI and ML Technological Solutions for the Film Industry, Amazon, 2024

5. Cinematic A.I.: Harnessing Generative Artificial Intelligence Technology for Filmmaking, M. Szymczyk, VIDART, October 2024

LIST FOR REFERENCES:

1. *Story: Substance, Structure, Style, and the Principles of Screenwriting*, R. McKee, HarperCollins, 1997
2. *The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media*, B. Block, Focal Press, 2000
3. *Cinematic Storytelling: The 100 Most Powerful Film Conventions*, J. C. Katz and M. L. Wiese, Michael Wiese Productions, 2005
4. *The Art of Cinematic Storytelling: A Visual Guide to Planning Shots, Cuts, and Transitions*, K. G. Brine, Oxford University Press, November 2020
5. *Narrative Intelligence*, D. P. Stole, S. T. C. Y. N., John Benjamins Publishing, 2003
6. *AI 2041: Ten Visions for Our Future*, K. F. Lee & C. Qiufan, Currency, 2021
7. *AI and the Art of Storytelling: A Guide for Novelists and Screenwriters*, O. Trenton, Amazon, November 2023

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Create a bound script on your concept with the help of AI & submit. Create entire paper work, animated characters, story board with the help of AI & submit – 20 marks
2. Develop your own idea with the help of AI & create, edit with bgm. Prepare poster of this film with the help of AI - 20 marks

Course Category:	MAJOR
Course Name:	Costume & Make Up
Course Number:	MM -XI
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Art of Costume & Make Up	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	40%	40	60	40%	100

Course Learning Outcomes: Student will be able to -

CLO1: Apply the principles of design and color theory

CLO2: Create preliminary design sketches and mood boards for a production.

CLO3: Apply advanced SFX makeup to create realistic or fantastical effects.

CLO4: Create a professional portfolio

MODULE	Description	Hours	Credit
MODULE-01	Foundational Principles and History • Historical Context: Explore the evolution of costume and makeup in theatrical and cinematic history. • Elements and Principles of Design: Study the use of line, shape, form, space, and texture, as well as principles like proportion, balance, and harmony, as they apply to character design. • Color Theory: Learn how to use color schemes to create mood, evoke emotion, and symbolize character traits. • Research Methods: Develop skills in conducting research for different periods, cultures, and fantastical settings. • Role of the Designer: Understand the collaborative relationship between the costume/makeup designer,	15	01

	director, and other production departments.		
MODULE-02	Character Analysis and Storytelling • Script Analysis: Learn to break down a script to identify character arcs, motivations, and other information necessary for design. • Character Psychology: Explore how costume and makeup can reflect a character's personality, social status, emotional state, and journey. • Mood Boards and Design Concepts: Practice developing design concepts by creating visual mood boards. • Initial Renderings: Translate conceptual ideas into preliminary sketches and illustrations for costumes and makeup. • Symbolism in Design: Investigate how costumes and makeup can be used symbolically to enrich the storytelling.	15	01
MODULE-03	Practical Application and Techniques • Makeup Techniques: Master foundational techniques, including corrective and age makeup, as well as applying and blending materials. • Special Effects (SFX) Makeup: Learn about prosthetics, casualty simulation (wounds, scars, bruises), and creating fantasy effects. • Costume Construction and Fabrication: Explore basic sewing, drafting, and fabrication techniques. • Styling and Fittings: Gain knowledge of how to select accessories, conduct fittings, and style characters for various occasions and settings. • Wig and Hair Styling: Learn basic techniques for working with wigs and hair to create a character's look.	15	01
MODULE-04	Professional Practice and Portfolio Development • Production Process: Understand the logistical aspects of a production, including budgeting, sourcing, and working with a wardrobe crew. • Professional Ethics: Learn about ethical issues in	15	01

	the industry, intellectual property, and respecting creative roles. • Portfolio Development: Create a professional portfolio showcasing a range of costume and makeup designs, from initial concepts to final execution. • Collaboration and Communication: Learn to effectively communicate and collaborate with directors, actors, and other designers. • Career Pathways: Explore different career options, including theatre, film, television, and freelance work.		
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LIST FOR READING:

1. Extreme Costume Makeup: 25 Creepy & Cool Step-by-Step Demos, Brian Wolfe, Nick Wolfe, IMPACT Books, August 2013
2. Costume and Make-up, Michael Holt, Schirmer Books May 1991
3. Costume and Makeup, Michael Holt, Phaidon Press. 1994
4. Costume, Makeup and Hair, Adrienne L. McLean, I.B. Tauris, October 2016
5. Make-Up, Hair and Costume for Film and Television, Jan Musgrove, Routledge, April 2016

LIST FOR REFERENCES:

1. A Beginner's Guide to Special Makeup Effects, Volume 2: Revenge of the Prosthetics, Christopher Payne, Routledge, 2025
2. Teaching Costume Design and Costume Rendering, Jennifer Flitton Adams, Routledge, 2023
3. Color Theory for the Make-up Artist Understanding Color and Light for Beauty and Special Effects, Katie Middleton, Routledge, 2022

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Design a look for a fiction character. Create costumes & do a photo shoot with makeup. Submit at least 10 photographs (8 by 12) of character model – 40 marks.

Course Category:	Minor
Course Name:	Dubbing Techniques
Course Number:	MM-XII
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Dubbing Techniques	Assignment	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 purpose of Dubbing Techniques

CLO2: Evaluate importance of Dubbing Techniques

CLO3: Apply the important role of Dubbing Techniques

CLO4: Analyse important element of Dubbing Techniques

MODULE	Description	Hours	Credit
MODULE-01	Foundational Dubbing and Voice-Over A) Introduction to Dubbing and Voice-Over What is dubbing? Definition, history, and evolution. Types of dubbing: Lip-sync dubbing, voice-over, narration, free commentary, and Automated Dialogue Replacement (ADR). The dubbing and voice-over industry: Roles, career paths, and industry standards. Script analysis: Understanding script structure, tone, emotions, and character dynamics. B) The Voice as an Instrument Vocal warm-ups: Exercises to prepare the voice for performance. Breathing techniques: Mastering breath control and	15	01

	projection for stamina and delivery. • Diction and articulation: Improving clarity and pronunciation. • Voice modulation: Adjusting pitch, tone, and volume to convey emotion and character. • Voice expression: Learning to express different emotions and intentions through voice.		
MODULE-02	Advanced Dubbing and Character Performance A) Advanced Vocal and Performance Skills • Emotional mapping: Analyzing a character's emotional arc to deliver a more authentic performance. • Character development: Creating unique voices, accents, and mannerisms for different roles. • Performance variation: Adapting voice for different genres, including animation, drama, and comedy. • Improvisation: Developing the skill to improvise dialogue and delivery. B) Professional Dubbing Techniques • Advanced lip-syncing: Mastering precise timing and synchronization with on-screen characters. • Localization and cultural adaptation: Adapting dialogue for different languages and cultural contexts. • Workflow for ADR: Understanding the process of Automated Dialogue Replacement for film and TV. • Post-production integration: Collaboration with sound engineers and editors for final mixing and editing.	15	01

LIST FOR READING:

1. Audiovisual Translation: Dubbing, Frederic Chaume, St. Jerome Pub., 2012
2. Dialogue Writing for Dubbing: An Insider's Perspective, Giselle Spiteri Miggiani, Palgrave Macmillan, 2019
3. The Languages of Dubbing: Mainstream Audiovisual Translation in Italy, Monica Jansen and Stefania Taviano, Peter Lang Group AG, 2015
4. Dubbing and Subtitling: Guidelines for Production and Distribution, Josephine Dries, European Institute for the Media, 1995

LIST FOR REFERENCES:

1. The Practical Art of Motion Picture Sound, David Yewdall, Focal Press, 2019
2. Sound for Film and Television, Tomlinson Holman, Focal Press, 2010

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Shoot a scene & dub that scene in original language & in other language (20 marks)

Course Category:	Major
Course Name:	Television Production
Course Number:	MM- XI
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)-		
	Television Production	Practical	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	40%	40	60	40%	100

Course Learning Outcomes: Student will be able to -

CLO1: Operate multi-camera setups, vision mixers, and audio consoles

CLO2: Direct a crew using professional talkback systems

CLO3: Create structured AV scripts and precise "Running Orders" (Rundowns)

CLO4: Produce content that complies with industry-standard

MODULE	Description	Hours	Credit
MODULE-01	The Television Studio & Control Room (PCR): <i>Mastering the technical environment of broadcast.</i> • The Studio Floor: Understanding the physical layout, acoustic treatment, and floor markings. • The Production Control Room (PCR): Roles of the Director, Vision Mixer (Technical Director), and Audio Engineer. • Vision Mixing: Hands-on training on the Switcher—cuts, wipes, dissolves, and Keying (Chroma Key/Green Screen). • The Teleprompter & Cues: Working with the "Autocue" and understanding hand signals from the Floor Manager. • Practical: Setting up a 3-camera news desk environment and practicing live switching between cameras.	15	01
MODULE-02	TV Camera Operations & Lighting: <i>Specific technical requirements for broadcast video.</i> • Multi-Cam Coordination: Using the CCU (Camera	15	01

	Control Unit) to match colors and exposure across multiple cameras. • Tally Lights & Talkback: Mastering communication between the Director and Camera Operators. • Pedestal Movements: Using hydraulic pedestals for smooth "crabbing" and "pedding" during live shows. • Television Lighting: High-key lighting for talk shows and flat lighting for news to avoid shadows on graphics. • Practical: Conducting "Camera Rehearsals" to plot movements for a musical performance or a panel discussion.		
MODULE-03	Scripting, Running Orders, and Audio: <i>The "Brain" of the TV show—planning and sound.</i> • The AV Script: Writing in the 2-column format (Video on left, Audio on right). • The Running Order (Rundown): Using timing software to manage a live 30-minute broadcast down to the second. • Broadcast Audio: Managing lapel (lavalier) mics, IFB (In-Ear monitors) for anchors, and integrating "Bumper" music. • ENG (Electronic News Gathering): Field production techniques—quick setups for "Piece to Camera" (PTC) and "Vox Pops." • Practical: Designing a 5-minute live news bulletin rundown and managing the audio mixer for three guests.		
MODULE-04	Programming, Ethics, and Transmission: <i>Content strategy and the journey from studio to screen.</i> • TV Genres: Production workflows for Reality TV, Soap Operas, Game Shows, and Live Sports. • The MCR (Master Control Room): How signals are sent to satellites/cable and the role of "Automation." • FPC (Fixed Point Chart): Understanding channel scheduling and the importance of "Prime Time." • Legal & Ethical Standards: Broadcast codes, censorship laws, and avoiding defamation (libel) in news. • Practical: Analyzing a TV channel's programming grid and creating a pitch for a new "Non-Fiction" TV show format.		

LIST FOR READING:

1. **Television Production Handbook**, Herbert Zettl, Cengage Learning, 2014
2. **Video Production: Disciplines and Techniques**, James C. Foust, Routledge, 2017
3. **The Television Editorial Workshop**, Shaheed Khan, PHI Learning, 2010
4. **Standard Video Production**, Gerald Millerson, Focal Press, 1999
5. **Studio Television Production and Directing**, Andrew H. Utterback, Routledge, 2015

LIST FOR REFERENCES:

1. **Television Production**, Jim Owens, Focal Press, 2019
2. **The TV Studio Production Handbook**, Lucy Brown & Christopher Gilpin, Bloomsbury Academic, 2016
3. **Directing and Producing Television: A Digital Approach**, Greg Armbruster, Routledge, 2008
4. **Broadcast Announcing Worktext: A Media Performance Guide**, Alan R. Stephenson, Focal Press, 2013
5. **Writing for Television, Radio, and New Media**, Robert L. Hilliard, Cengage Learning, 2014

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Write a script for any reality show of your own, shoot it & present the final copy. (2 episodes minimum 05 minutes) – 40 Marks

Course Category:	Minor
Course Name:	Adaptation & Translation
Course Number:	MN
Course Code:	
Course Credits:	4

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

CLO1: Successfully adapt literary works for various media platforms without losing the original soul of the content.

CLO2: Write professional-grade dubbing scripts and subtitles for films and web series.

CLO3: Identify cultural nuances across different languages to create effective advertising and media copy.

CLO4: Acquire the professional skills required to work as Language Consultants or Freelance Translators in the entertainment industry.

MODULE	Description	Hours	Credit
MODULE-01	Fundamentals of Translation and Transcription • The Translation Process: Understanding the relationship between the Source Text (ST) and the Target Text (TT). • Transcription (Creative Translation): The art of translating emotions and cultural contexts rather than just literal words. • Media-Specific Translation: Differentiating translation techniques for Print, Advertising, and	15	01

	Cinema. • Linguistic Challenges: Handling idioms, proverbs, and local dialects during the translation process.		
MODULE-02	Script Adaptation for Film & TV • Literary to Screen Adaptation: Techniques for converting novels, short stories, or plays into film screenplays. • Narrative Expansion and Compression: Modifying the original story for the screen while maintaining its core essence. • Character Transformation: Adapting literary characters into "cinematic" personas. • Case Studies: Analysis of successful Marathi and Global films based on famous literary works.	15	01
MODULE-03	Dubbing and Subtitling • Dubbing Techniques (Lip-Syncing): Aligning translated dialogue with the original actor's lip movements. • Subtitling: Writing meaningful lines within the constraints of time-coding and character limits. • Dialogue Writing for Dubbed Content: Adapting Hollywood or South Indian films effectively into Hindi/Marathi. • Technical Nuances: Understanding vocal texture, pitch, and diction in the dubbing process.	15	01
MODULE-04	Professional & Commercial Aspects • Advertising Translation: Translating global brand taglines into local languages while maintaining "catchiness." • Legal & Ethical Issues: Intellectual Property Rights (IPR), licensing, and crediting original authors. • Tools and Technology: Introduction to modern software used for subtitling and automated translation assistance. • Career Opportunities: Exploring roles in	15	01

	freelancing, dubbing studios, and OTT (Over-the-top) platforms.		
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LIST FOR READING:

1. **Novel to Script: A Practical Guide to Adaptation**, Brian Adams, Routledge, 2011
2. **Translation and Relevance: Cognition and Context**, Ernst-August Gutt, St. Jerome Publishing, 2000
3. **Audiovisual Translation: Subtitling**, Jorge Díaz Cintas & Aline Remael, St. Jerome Publishing, 2007
4. **The Art of Adaptation: Turning Fact and Fiction into Film**, Linda Seger, Holt Paperbacks, 1992

LIST FOR REFERENCES:

1. **Sahityache Chitrapat Rupantar (Marathi Reference)**, Dr. Sudhir Palsode, Continental, Prakashan, 2015
2. **Bhashantar Mimansa (Marathi Reference)**, Dr. Kalyan Kale & Dr. Anjali Soman, Pratima Prakashan, 2010
3. **Scriptwriting for Web Series: Writing for New Media**, Marie Drennan & Elena Galidiw, CRC Press, 2018
4. **Dictionary of Translation Studies**, Mark Shuttleworth & Moira Cowie, Routledge, 2014

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

- Translate any one story in Marathi /Hind/ English (20 Marks)
- Adapt any one film/play/poem/short story/news story into a short film and prepare a log line, premise, summary, story, screenplay of 05 to 10 scenes and submit it. (20 Marks)

Course Category:	Ability Enhancement Course
Course Name:	OJT / Internship
Course Number:	OJT
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment - Practical			Semester End Exam (SEE)- Viva		
		Assig nment	Min pass	Marks	Marks	Min pass	Total (Marks)
	OJT / Internship	60	40%	60	40	40%	100

Course Learning Outcomes: Student will be able to -

CLO1: Relate theoretical knowledge to practical performance.

CLO2: Demonstrate general work habits and ethics.

CLO3: Identify personal strengths and weaknesses in a professional setting.

CLO4: Gain insight into specific career paths.

MODULE	Description	Hours	Credit
MODULE-01	Introduction & Objectives: - Understand the need and importance of OJT/Internships. - Familiarize with the host organization's structure, culture, and work environment. - Develop research skills, analytical tools, and emerging technology awareness.	120	04
MODULE-02	Skill Development (Hands-On): - Technical Skills: Performing entry-level tasks, using software, operating systems, or industry-specific equipment. - Soft Skills: Communication, teamwork, decision-making, critical thinking, and time management. - Professionalism: Ethics, workplace conduct, confidentiality, and safety standards.		
MODULE-03	Project & Reporting: Undertaking specific tasks or research projects.		

	• Documenting activities (logs, charts, screenshots). • Analysing data and presenting findings. • Writing comprehensive OJT reports with summaries, methodology, and conclusions.		
MODULE-04	Evaluation & Assessment: • Internal: Faculty assessment based on attendance, learning outcomes, reports, and internal viva-voce. • External: Feedback from company supervisors on conduct, performance, and contribution. • Criteria: Execution, report quality, presentation clarity, and overall work ethic.		

Internship Guidelines for Students

I. Eligibility and Timeline

All the bonafide students enrolled in the University and colleges are eligible for internships, provided they have two or fewer backlogs at the start of the odd semester of the academic year. The University and colleges shall, at the start of each academic year, specify the time lines pertaining to undertakings, resume submission deadlines, resume proof-checking and verification, organizing outreach, and selection process.

II. Internship Application

- The Internship Cell shall proactively inform the students when internship opportunities are floated along with the nature of internship, compensation structure, work mode/location, etc.
- Interested students shall give their names to the department coordinators, who shall pass them on to the Assistant Coordinator with their resume.
- Once the resumes are submitted to the organizations, the selection process shall start. The Cell will assist companies in scheduling pre-placement talks, tests, GDs, Interviews.
- Students are to strictly adhere to the schedule such events.

III. Code of Conduct

- Each student shall be eligible to accept at the most one Internship offer through the process. They would be de-registered from the process after receiving the offer.
- Any off-campus opportunities given to the students must be reported to the University / College for subsequent procedures of relieving to take place in time.
- Students are required to dress in formal clothing and footwear with a presentable persona throughout the selection process. Casual clothing will not be allowed during any part of the whole process.

- iv. If any student has any grievances with respect to termination and/or any penal action ordered by concerned HOD, then such student can submit his appeal in writing to the Nodal Officer/TPO, who shall be the final arbitrator on such matters.
- v. After performing exceedingly well in the Internship, the student may be provided with a Preplacement Offer (PPO). It needs to be accepted / rejected by the student within the deadline as set forth by the organization. A student who accepts the PPO will be considered “placed” and deregistered from the Placement process. If a student rejects a PPO, they can appear for further placements with the cell without any restrictions.

Evaluation of OJT / Internship

Evaluation of the OJT component of the curriculum shall be carried in two key components:

- **Continuous Assessment (60% of the total marks assigned for this component; 60 Marks out of 100):**
- **Semester End Assessment (ESA)-Viva (40% of the total marks assigned for this component; 40 Marks out of 100)**

Following is the procedure for the evaluation of the performance of the student who completes the internship:

- i. After completion of Internship, students shall be required to prepare a comprehensive report highlighting their learning and takeaway during the internship period. **The report shall be signed by the Internship Supervisor, Nodal Officer / TPO and Faculty Mentor.**
- ii. The students are mandated to give a seminar based on the internship undertaken before an expert committee constituted by the concerned department, as per Performa for Evaluation of Internship (*Appendix IX*)
- iii. The internship shall be evaluated on the basis of performance, as reflected in the Student’s log (*Appendix V*), Attendance record (*Appendix VI*), supervisor evaluation form (*Appendix VII*).
- iv. The assessment of internship will be based on the following criteria:
 - a. Quality and effectiveness of presentation
 - b. Depth of knowledge and demonstrated skills
 - c. Variety and relevance of learning experience
 - d. Practical applications and relationships with concepts taught in the course
 - e. Internship Report
- v. Seminar presentation will enable sharing knowledge and experience among students and teachers and hence build communication skills and confidence in the intern students. The weight age given to the Internship evaluation shall be as per the credits assigned and evaluation norms as given in the general guidelines of the implementation of NEP-2020 prepared by the University and at the discretion of the concerned HODs and Nodal Officer/TPO.

vi. The mark / credits earned by the student shall be submitted to the Examination Section of the University through the online portal along with marks of internal or continuous assessment of other courses.

vii. The credits will be allocated on the basis of overall grade (above Pass) received by the students during the assessment based on the score of the student:

For 4 credits		For 2 credits	
Marks Scored	Grade	Marks Scored	Grade
90 -100	O	45 - 50	O
80 – 89	A+	40 – 44	A+
70 – 79	A	35 – 39	A
60 – 69	B+	30 – 34	B+
55 – 59	B	27 - 29	B
40 – 54	C	20 - 26	C
0 – 40	F (Fail)	0 - 20	F (Fail)

viii. As a part of the implementation on NEP-2020 3 / 4 year UG programs, Multiple Entry / Multiple Exit is permitted to the students. Therefore, if a student wishes to Exit from the HEI after completion of first or second year, he shall be required to complete additional 4 credits of Vocational course / Internship / Apprenticeship (from NCQF) in the Summer vacation. After completion of which, he shall be awarded with an UG Certificate or Diploma. The process of completion of these additional 4 credits on NCQF shall be done by the OJT Cell and same rules shall be applicable for such students.

Internship Undertaking

1. Student Name:			
2. Current Address			
3. Residence Address			
4. Email id			
5. Mobile No.			
6. AADHAR No.			
7. PAN			
8. Overall GPA			
9. Mode of Internship			
10. Internship Preferences			
	Location	Core Area	Organization/Institute
Preference-1			
Preference-2			
Preference-3			
I confirm that I agree with the terms, conditions, and requirements of the Internship Policy Student Signature: Date:_____			
I confirm that the student has attended the internship orientation and has met all paperwork and process requirements to participate in the internship program, and has received approval from his/her mentor. Sign of Department Faculty Coordinator Date			

Template of the Resume of the Intern

1. Name:
2. Contact Details:
3. Contact Number:
4. Email ID:
5. AADHAR No.
6. Education

Name of the Department / College	Name of the Course	Year	Specialization	Marks / CGP
	SSC			
	HSC			
	B. Sc / B.A / B. Com			
	M Sc / M A / M Com			

7. Details of Internship / Work Experience (if done earlier):
8. Details Project Work (done earlier, if any):
9. Academic Experience (Semester Project, extracurricular activities, etc.):
10. Emphasize accomplishments that are relevant to the field
11. Other Achievements and Personal Interests
12. Leadership positions held outside your formal work environment
13. Personal interests and accomplishments that will distinguish you from other applicants
14. Volunteer service/Social Work
15. Languages known (Mention the level of Proficiency)
16. Computer Proficiency (Mention the skills you possess)

Signature of the student

Format of Letter for OJT in an Industry/Enterprise/Organization

To,

The (Manager, HR)

.....

.....

Subject: **Request for ____ week(s) On-the-Job Training / Internship in your Industry/ Enterprise/ Organization - reg.**

Dear Sir,

The Shivaji University, Kolhapur / College established in _____, _____, Maharashtra reflects the vision of leading industrialists and educationalists. Our university / college is accredited with “__” grade by NAAC in _____. The University / College has been recognized about it's over all academic excellence and infrastructure. As a part of the implementation of NEP-2020, the University has made a provision of completing 15 / 30 /60 / 90 days On-the-Job Training (OJT) for the students if this University. The primary objective of OJT is to enable the students to acquire skills by getting hands-on-training in the real work environment. The University / College has identified your esteemed Organization / Industry / Establishment for imparting OJT to the students of _____ course. Around (no.) students would be participating in the OJT. We would like to seek your cooperation in organizing the OJT at your organization. Kindly accord your permission and give at least one-week time for students to join training after confirmation.

S.No.	Name	Roll No.	Year	Department

The resumes of these students are attached with this letter. If vacancies exist, kindly do plan for Interviews for the students in above branches. A line of confirmation will be highly appreciated.

Yours sincerely,
Nodal Officer / TPO

Relieving Letter of Student

To,

The General Manager (HR)

.....

.....

Subject: Relieving letter for the student(s) to complete On-the-Job-Training in your esteemed Organization

Dear Sir,

Kindly refer your letter / e-mail dated.....on the above cited subject. As permitted by your good self the following students will undergo Industrial Internship in your esteemed organization under your sole guidance and direction.

S.No.	Name	Roll No.	Year	Department

This training being an essential part of the curriculum, the following guidelines have been prescribed in the curriculum for the training. You are therefore, requested to please issue following guidelines to the concerned student mentor.

- i. Intern ship schedule may be prepared and a copy of the same may be sent to us.
- ii. Each student is required to prepare Internship diary and report.
- iii. Kindly check the Internship diary of the student daily.
- iv. Issue instruction regarding working hours during training and maintenance of the attendance record

You are requested to evaluate the student's performance on the basis of grading i.e. Excellent, Very Good, Satisfactory and Non-Satisfactory on the below mentioned factors:

- i. Attendance and general behavior
- ii. Relation with workers and supervisors
- iii. Initiative and efforts in learning
- iv. Knowledge and skills improvement

v. Contribution to the organization

The performance report may please be forwarded to the undersigned on completion of training in sealed envelope.

Your efforts in this regard will positively enhance knowledge and practical skills of the students, your cooperation will be highly appreciated, and we shall feel obliged.

The students will abide by the rules and regulation of the organization and will maintain a proper discipline with keen interest during their internship. The students will report to you on dated along with a copy of this letter.

Yours sincerely,

Nodal Officer / TPO

Format of Agreement between the University Department / College Principal and Representative of the Industry / Organization

Agreement

This agreement is made between the Nodal Officer / Training and Placement Officer / Principal of the University / College Department and the Representative of the Industry or Organization for On-the-Job training with provision to be made by the Industry/ Enterprise or Organization on the following:

1. Assigning a Trainer or Supervisor for On-the-Job Training of students by the Industry/ Organization.
 2. Engaging students on subject-specific work and providing required guidance or support to ensure their learning.
 3. Monitoring the attendance and work completed by students on daily basis.
 4. Provide experience letter/certificate of On-the-Job Training to students on completion of the training.
 5. In case students need to extend beyond agreed hours, prior intimation shall be taken from Principal/Head of the School.
- (i) Abide by Prevention of Sexual Harassment Act (POSH) for students undergoing training.
- (ii) Information shall be provided to trainees regarding working conditions of the job, such as physical requirements potential hazards, health risks, noise levels, etc.

Signature of the Representative
of the Industry/ Organization

Signature of the Nodal Officer
Training and Placement Officer
of the University / College

Date:

As per the UGC's Sexual Harassments Act, 'sexual harassment' includes unwelcome sexually tinted behavior, whether directly or by implication, such as (i) physical contact and advances(ii) demand or request for sexual favors, (iii) making sexually remarks, (iv) showing pornography, or (v) any other unwelcome physical, verbal, or non-verbal conduct of a sexual nature.

Format of the Student's Diary (Logbook)

1. Student Name: _____
2. Trade / Course Studying: _____
3. Department / College Name: _____

4. Industry / Enterprise / Organization: _____

Week	Task Assigned	Activities Performed	Key Learning	Additional Remarks

Appendix VII

Student's Attendance Sheet

Name & Address of Organization

Name of the Student	
Department / College Name	
Roll Number	
Name of Course	
Type of Work Assigned	
Date of Commencement of Training	
Date of Completion of Training	

Month and Year----- (to be signed by the Internship Supervisor):

Week	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						

v. Attendance Sheet should remain affixed in Daily Training Diary. Do not remove or tear it off.

vi. Holidays should be marked in Red Ink in attendance column. Absent should be marked as 'A' in Red Ink.

Name and Signature with date of Internship Supervisor.....

Supervisor Evaluation of Intern

Student Name..... Date.....

Work Supervisor..... Title.....

Organization.....

Internship Address.....

Dates of Internship: From..... To.....

Please evaluate intern by indicating the frequency with which you observed the following behaviors:

Parameters	Needs Improvement	Satisfactory	Good	Excellent
Behaviors				
Performs in a dependable manner				
Cooperates with co-workers and supervisors				
Shows interest in work				
Learns quickly				
Shows initiative				
Produces high quality work				
Accepts responsibility				
Accepts criticism				
Demonstrates organizational skills				
Uses technical knowledge and expertise				
Shows good judgment				
Demonstrates Creativity/ originality				
Analyzes problems effectively				
Is self-reliant				
Communicates well				
Writes effectively				

Has a professional attitude				
Gives a professional appearance				
Is punctual				
Uses time effectively				

Overall performance of student intern (circle one):

(Needs improvement / Satisfactory / Good/Excellent)

Additional comments, if any.....

Signature of Industry supervisor.....

HR Manager.....

Format for Preparation of Report on OJT by Students

Students are required to prepare a report on the work they performed and learnt during On-the-Job Training (OJT). The report will be included in the student portfolio. Students shall include the following information in the OJT report:

Sr. No.	Section	Expected Details
1	Introduction	• Title of the Report • Student's Name, Department / College, Grade, Roll No. • Name of the Job Role
2	OJT Overview	• Employer/Workplace Details • Name of OJT Site, Address, Website, Supervisor Name • Brief Profile of the Organization (Government Private, NGO, Business Activity, etc.) • OJT Dates (Start and End), Timings, Number of Hours completed.
3	OJT Details	• Activities Performed and Observations made during OJT • List of Tools and Equipment used during OJT • Key Learnings and Challenges faced during OJT • Any innovative work done during OJT

Performa for Evaluation of Internship by the University / College

1. Name of Student.....
2. Mob. No.....
3. Roll No.....
4. Program /Semester.....
5. Period of Training.....
6. Home Address with contact No.....
7. Address of Training Site.....
8. Address of Training Providing Agency.....
9. Name / Designation of Training In-charge.....
- 10.Type of Work.....
- 11.Date of Evaluation.....
- 12.Please rate the following.....

Sr. No.	Particular	Grade
1	Quality and effectiveness of presentation	
2	Depth of knowledge and demonstrated skills	
3	Variety and relevance of learning experience	
4	Practical applications and relationships with concepts taught	
5	Internship Report	
6	Attendance record, student log, supervisor evaluation	

Overall grade.....

Additional Remarks.....

Signature of Faculty Mentor

Format for OJT Completion Certificate

This is to certify that Mr. / Ms..... (name of the Student/Trainee),
 pursuing his/ her.....course in the Department of the University / College--
 has successfully completed On-the-job Training (OJT) at.....
and completed hours of OJT from.....to.....

He/ she has participated in the following activities/ tasks

- 1.
- 2.
- 3.
- 4.
- 5.

Signature

Name of the Authorized Signatory

Designation

Name of Industry/Enterprise/Organization

Office Stamp

Place:

Date:

Student Feedback of Internship

(To be filled by Students after Internship completion)

Student Name.....Date.....

Industrial Supervisor..... Title.....

Supervisor Email..... Internship is.....Paid..... Unpaid.....

Organization.....

Internship Address.....

Faculty Coordinator.....

Department.....

Dates of Internship..... From to.....

Give a brief description of your internship work (title and tasks for which you were responsible): Was your internship experience related to your major area of study?

vii. Yes, to a large degree

viii. Yes, to a slight degree

ix. No, not related at all

Indicate the degree to which you agree or disagree with the following statements.

This experience has:	Strongly Agree	Agree	No opinion	Disagree	Strongly Disagree
Given me the opportunity to explore a career field					
Allowed me to apply classroom theory to practice					
Helped me develop my decision making and problem solving skills					
Expanded my knowledge about the work world prior to permanent employment					
Helped me develop my written And oral communication skills					
Provided a chance to use leadership skills (influence others, develop ideas with others, stimulate decision-making and action)					

Expanded my sensitivity to the ethical implications of the work involved					
Made it possible for me to be more confident in new situations					
Given me a chance to improve my inter personal skills					
Helped me learn to handle responsibility and use my time wisely					
Helped me discover new aspects of myself that I didn't know existed before					
Helped me develop new interests and abilities					
Helped me clarify my career goals					
Provided me with contacts which may lead to future employment					
Allowed me to acquire information and/ or use equipment not available at my Institute					

- In the Institute internship program, faculty members are expected to be mentors for students. Do you feel that your faculty coordinator served such a function? Why or why not?
- How well were you able to accomplish the initial goals, tasks and new skills that were set down in your learning contract? In what ways were you able to take a new direction or expand beyond your contract? Why were some goals not accomplished adequately?
- In what are as did you most develop and improve?
- What has been the most significant accomplishment or satisfying moment of your internship?
- What did you dislike about the internship?
- Considering your overall experience, how would you rate this internship? (Circle one). Satisfactory / Good / Excellent
- Give suggestions as to how your internship experience could have been improved. (Could you have handled added responsibility? Would you have liked more discussions with your professor? concerning your internship? Was closer supervision needed? Was more of an orientation required?)

Signature of Student

Name: _____

Roll No. _____

Date: _____

(Annexure -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 Film DSC-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 Criticism DSC-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)	Documentary 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)	Film Theories and Aesthetics MAJOR -III (4) Script Writing Theories MAJOR -IV (4)	-	Cinema of suppressed voices MINOR-(4)	Basics of Acting OE-3 (2)	Advertising Making VSC- I (2) Graphic Design SEC III (02)	Modern Indian Language -Hindi-I AEC - III(2) Bharatmuni-	-	22	UG Diploma 88

						Abhinay & Navarasa IKS Specific (2)			
SEM IV (5.0)	Types and Genre of Films MAJOR -V (4) Importance of Sound in Film MAJOR -VI (4)	-	Film markets & festivals MINOR - (4)	Film Appreciation OE-4 (2)	Short Film Making VSC- II (2) Film PR & Marketing SEC IV (02)	Modern Indian Language -Hindi- II AEC - IV (2) Environmental Studies 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)	Technical Knowledge for Director MAJOR - VII (4) Ground Planning & Storyboarding MAJOR -VIII (4) Lyric Writing MAJOR -IX (2)	Setting up Light's - EL-1 (4)	Web Series and Craft MINOR - (4)	Voice Acting OE -5 (2)	-	-	OTT Production FP - (02)	22	UG Degree 132
SEM VI (5.5)	AI & Advanced Storytelling MAJOR -X (4) Costume and Make up MAJOR - XI (4) Dubbing Techniques MAJOR -XII (2)	Television Production -EL-1I (4)	Adaptation & Translatio n MINOR - (4)		-	-	On Job Training 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.