

 <p>Estd. 1962 "A++" Accredited by NAAC (2021) With CGPA 3.52</p>	<p align="center">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</p>		
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Ref.: SU/BOS/ IDS / 284

Date: 08 - 05- 2025

To,

- | | |
|---|--|
| 1) The Principal,
All Concerned Affiliated Colleges/Institutions
Shivaji University, Kolhapur | 2) The Head/Co-ordinator/Director
All Concerned Department
Shivaji University, Kolhapur. |
|---|--|

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

Film Making (Entire)	Sports (Entire)
Yoga (Entire)	Dress Making and Fashion Coordination (DMFC)

This syllabus, nature of question and equivalence shall be implemented from the academic year **2025-2026** 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 course will be set for the examinations to be held in October /November 2025 & March/April 2026. 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

(Dr. S. M. Kubal)

Dy Registrar

Encl. : As above.

Copy to: For Information and necessary action.

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

SHIVAJI UNIVERSITY, KOLHAPUR



Established: 1962

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

New Syllabus For Bachelor of Arts B. A. Part-II (Semester III & IV) 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 2025-26 ONWARDS)

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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 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 4.5 of B.A. - II - Semester III												
Teaching Scheme							Examination Scheme					
Sr. No	Theory (TH)					Pra.	Semester-end Examination (SEE)			Internal Assessment (IA)		
	Course Type	Course Name	Lec.	Hr.	Cr.		Cr.	Paper Hours	Max	Min	Internal	Max
1.	MM-III	Film Theories and Aesthetics	4	4	4		3	60	24	Assignment	40	16
2.	MM- IV	Script Writing Theories	4	4	4		3	60	24		40	16
3.	MN –III	Elements of Literature and Creative Writing (SWAYAM)	4	4	4		2	60	24		40	16
4.	OE-III	Basics of Acting	2	2	2		2	30	12		20	08
5.	VSC - I	Advertise Making	-	4	-	2	Viva	20	08	Project on Supervision	30	12
6.	SEC-IV	Graphic Design	2	2	2		2	30	12		20	08
7.	AEC-III	Modern Indian Language-Hindi-I	2	2	2		2	30	12		20	08
8.	IKS (Specific	Bharatmuni: Abhinay and Navrasa	-	2	2		2	30	12	Assignment	20	08
Total			20	24	20	02	---	320	---		230	---
					Total Cr. 22						SEE + IA = 320+230 = 550	

B. A. Film Making Programme Structure for Level 4.5 of B.A. - II - Semester IV												
Teaching Scheme							Examination Scheme					
Sr. No	Theory (TH)					Pra.	Semester-end Examination (SEE)			Internal Assessment (IA)		
	Course Type	Course Name	Lec.	Hr.	Cr.		Cr.	Paper Hours	Max	Min	Internal	Max
1.	MM -V	Types and Genre of Film	4	4	4		3	60	24	Assignment	40	16
2.	MM- VI	Importance of Sound in Film	4	4	4		3	60	24		40	16
3.	MN -IV	Shakespeare to Milton (SWAYAM)	4	4	4		2	60	24		40	16
4.	OE-IV	Film Appreciation	2	2	2		2	30	12		20	08
5.	VSC-II	Short Film Making	-	4	-	2	Viva	20	08	Project on Supervision	30	12
6.	SEC-VI (Major)	Film PR and Marketing	2	2	2		2	30	12	Assignment	20	08
7.	AEC-IV	Modern Indian Language-Hindi-II	2	2	2		2	30	12		20	08
8.	VEC	Environmental Studies	-	4	-		2	30	12	Activities	20	08
Total			20	24	20	02	---	320	---		230	---
					Total Cr. 22						SEE + IA = 320+230 = 550	

8. STRUCTURE OF PROGRAMME:

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

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

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

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

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

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

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

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

FOR EXIT OPTION AT B.A. - II:

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

The Nature of SUMMER INTERNSHIP:

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

Example:

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

Table Rows: 1 2 3 4 5 6 7 8

Major Mandatory: BA U0325 MM L 2 01 A 01

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

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

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

Table Rows: 1 2 3 4 5 6 7 8

Major Mandatory: BA U0325 MM L 3 15 C 04

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

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

Table Rows: 1 2 3 4 5 6 7 8

Major Mandatory: BA U0325 MM L 4 14 F 12

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

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

10.EQUIVALENCE OF THE PAPERS AND COURSES:

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

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

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

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

11.Determination of CGPA, Grading and declaration of results:

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

- **In each semester, marks obtained in each course (Paper) are converted to grade points:** ○ If the total marks of course are 100 and passing criteria is 35%, then use the following Table for the conversion.
- If total marks of any of the course are different than 100 (e.g. 50) and passing criterion is 35%, then marks obtained are converted to marks out of 100 as below:

1. Gradation Chart:

Table

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

Note:

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

Calculation of SGPA & CGPA

1. Semester Grade Point Average (SGPA)

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

2. Cumulative Grade Point Average (CGPA)

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

12. NATURE OF QUESTION PAPER AND SCHEME OF MARKING:

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

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

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

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

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

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

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

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

- **Theory- Internal Assessment - 40 Marks**

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

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

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

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

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

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

- **Theory- Internal Assessment - 20 Marks**

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

SCHEME OF PRACTICAL MARKING:

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

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

A) FOR 04 CREDITS: Total 100 Marks

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

B) FOR 02 CREDITS: Total 50 Marks

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

13: SYLLABUS

B. A. II, SEMESTER – III

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

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

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

CLO2: Outline the difference between film theories & aesthetics of the film

CLO3: Describe the importance and uniformity of these theories

CLO4: Apply the knowledge while watching or making the film

MODULE	Description	Hours	Credit
MODULE-01	Film Theories: Introduction <ul style="list-style-type: none">• Introduction to Film Theory• Cinema as Spectacle & Document• Cinema of Attractions & Experimental Film• The Cinematic Unconscious• Fascist Spectacle• Hitch as Auteur• Neorealism• Ingmar Bergman & Art Cinema	15	01
MODULE-02	Types of Film Theories <ul style="list-style-type: none">• Feminist• Marxist• Psychoanalytic• Queer• Auteur• Avant-Garde• Black Cinema• French New Wave• German Expressionism	15	01

	<ul style="list-style-type: none"> • Italian Neo-Realism • Marxist Theory on Films 		
MODULE-3	Film Aesthetics: Introduction <ul style="list-style-type: none"> • Definition & History • Semiotics: Study of film style and form • Narrative structure • Use of camera • Color • Performance • Sound & Music • Editing and Composition • Matters of Philosophical Aesthetics, and their application to film • Classic and Contemporary film Theory • Philosophy as they relate to film aesthetics. 	15	01
MODULE-4	Films to study Aesthetics <ul style="list-style-type: none"> • Casablanca (1942) • Portrait of a Lady on Fire (2019) • 2001: A Space Odyssey • Baraka • Citizen Cane (1941) • Guide • Megha Dhaka Tara 	15	01

LIST FOR READING:

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

LIST FOR REFERENCES:

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

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Watch a film based on any film theory you studied & submit a report on it by applying all the characteristics of that theory – 20 marks.
2. Explain the aesthetics of the films you studied and submit report on it – 20 marks.

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

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Script Writing Theories	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	35%	40	60	35%	100

Course Learning Outcomes: Student will be able to -

CLO1: Understand the basic script writing theories

CLO2: Express the importance of these theories

CLO3: Describe each theory

CLO4: Apply these theories to their own script writing process

MODULE	Description	Hours	Credit
MODULE-01	Plato & Aristotle <ul style="list-style-type: none"> Idea of an Ideal State Imitation Theory The Republic Aristotle's Poetics Catharsis Theory Art differs in three ways Four Human Instincts Three Modes of Imitation 	15	01
MODULE-02	Imagination & Feelings Theory <ul style="list-style-type: none"> S. T. Coleridge & his Imagination Theory <ul style="list-style-type: none"> Primary Imagination Secondary Imagination Freud's Expressionism <ul style="list-style-type: none"> Id-Ego-Superego Necessity of expressing feelings Symbolism Baudelaire's & his Imagination Theory <ul style="list-style-type: none"> Innu Spleen Dandism Wordsworth's Poetry Definition Valmiki's urge to recite poetry Bharatmuni's Nava Rasa & Bhavas theory 	15	01

MODULE-3	<ul style="list-style-type: none"> • 3 Act structure • Plot points • Pinches • Story Arcs • Types of stories • 3 Cs of Script Writing <ul style="list-style-type: none"> ○ Concept ○ Character ○ Conflict 	15	01
MODULE-4	<ul style="list-style-type: none"> • Process of Script Writing <ul style="list-style-type: none"> ○ Log Line ○ Premise ○ Synopsis ○ Story ○ Screenplay • Films without scripts <ul style="list-style-type: none"> ○ Pitching must be powerful ○ Actors with sensibility ○ Sense of timing ○ Working with unpredictability ○ Piku film's interval scene as case study 	15	01

LIST FOR READING:

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

LIST FOR REFERENCES:

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

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Write a script for a 10 min short film by following all the steps required & narrate it. (20 Marks)
2. Write a documentary script for 10 min by following all the steps required & narrate it. (20 Marks)

Course Category:	MINOR
Course Name:	Elements of Literature & Creative Writing (SWAYAM)
Course Number:	MN-III
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Elements of Literature & Creative Writing (SWAYAM)	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	35%	40	60	35%	100

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

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

CLO1: Understand the basics of acting

CLO2: Describe importance of acting

CLO3: Analyse theatre acting & screen acting

CLO4: Apply the knowledge for practical purposes

MODULE	Description	Hours	Credit
MODULE-01	Basics of Acting Introduction to Acting <ul style="list-style-type: none"> • Introduction to Basic Camera Techniques • Acting History/Literature (Greek & Russian - Aristotle - Stanislavsky). • Natyashastra by Bharat Muni, Rasa & Bhava, Actor and his body Discovering the physical action <ul style="list-style-type: none"> • Committing to action – believing the action sustaining the belief making and score of the physical action • Finding a purpose • Training the body • Directing attention concentration on action • Observation • Relating to thing 	15	01
MODULE-02	Voice & Speech <ul style="list-style-type: none"> • Breathing Exercises • Voice Exercises • Diction • Speech Pattern • Dialogue • Humming • Pitch, Volume 	15	01

	<ul style="list-style-type: none"> • Singing. <p>Performance Skills</p> <ul style="list-style-type: none"> • Basic Text and speech Analysis • Movement • Imagination • Monologue • Scene Work. 		
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LIST FOR READING:

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

LIST FOR REFERENCES:

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

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Perform a monologue. (20 Marks)

Course Category:	Vocational Skill Corse
Course Name:	Advertisement Making (Project)
Course Number:	VSC-I
Course Code:	
Course Credits:	2

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment -Practical			Semester End Exam (SEE)		
	Advertisement Making (Project)	Practical	Min pass	Marks	Marks	Min pass	Total (Marks)
		30	35%	30	20	35%	50

Course Learning Outcomes: Student will be able to -

CLO1: Understand the various methods of advertisement making

CLO2: Express the importance of advertisement patterns

CLO3: Apply the knowledge of advertisement making

CLO4: Create it's own advertisement.

MODULE	Description	Hours	Credit
MODULE-01	Advertising: Meaning & Significance <ul style="list-style-type: none"> • Role of Advertising in Communication • Elements of Advertising • Tone & Content • Theories of Advertisement • Stimulus response theory • Starch, AIDA, DAGMAR model • Advertising classification • Advantages & disadvantages <ul style="list-style-type: none"> ○ Advertising & ethics ○ Products & services banned from advertising ○ Issues in Advertising ○ Deceptive Advertising 	15	01
MODULE-02	Advertisement Making <ul style="list-style-type: none"> • Research • Key words • Find audience • Find your format, tone • Write screenplay • Create story board • Production • Postproduction 	15	01

LIST FOR READING:

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

LIST FOR REFERENCES:

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

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Create your own idea for 1 Min to 30 sec. advertisements. Shoot it, undertake postproduction & exhibit. (30 Marks)
2. Viva will take on the same project 20 Marks

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

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Graphic Design	Assig nment	Min pass	Marks	Marks	Min pass	Total (Marks)
		20	35%	20	30	35%	50

Course Learning Outcomes: Student will be able to -

CLO1: Understand the concept of graphic design

CLO2: Remember its technical aspects & key words

CLO3: Apply the knowledge industrial point of view

CLO4: Create their own graphic design for short film

MODULE	Description	Hours	Credit
MODULE-01	Introduction to Modern Graphic Design <ul style="list-style-type: none"> History of Graphic Design Layout concepts <ul style="list-style-type: none"> Composition colour theory through typography guidance (including font families) Typography Colour and Colour Theory Layout Design and Collage Advertisements, Publications, Photography and Visual 	15	01
MODULE-02	Applied Knowledge to Graphic Design <ul style="list-style-type: none"> Branding & Identity Design Animation and Visual Effects <ul style="list-style-type: none"> 3D Modelling Illustrations Design Concept & theories Digital and Interactive Media Design <ul style="list-style-type: none"> Protocols Image processing & delivery File formats 	15	01

LIST FOR READING:

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

LIST FOR REFERENCES:

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

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

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

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

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

CLO1: भाषिक कौशल का अर्थ एवं प्रकारों को स्पष्ट करना।

CLO2: वाचन और लेखन कौशलों के महत्व, उद्देश्यों से अवगत करना।

CLO3: वाचन और लेखन कौशलों की कठिनाइयाँ और त्रुटियों से रूबरू करना।

CLO4: वाचन और लेखन कौशल का ज्ञान हासिल करना।

MODULE	Description	Hours	Credit
MODULE-01	भाषिक कौशल भाषिक कौशल: अर्थ एवं प्रकार वाचन कौशल: महत्व /आवश्यकता, उद्देश्य वाचन कौशल की कठिनाइयाँ /में होने वाली त्रुटियाँ लेखन कौशल लेखन कौशल: महत्व /आवश्यकता, उद्देश्य लेखन कौशल की कठिनाइयाँ /में होने वाली त्रुटियाँ स्वाध्याय/चर्चासत्र	15	01
MODULE-02	हिंदी भाषा : परिचय (Hindi Language : An Introduction) हिंदी भाषा की संरचना (Structure of Hindi Language) हिंदी व्याकरण (Hindi Grammar) देवनागरी लिपि तथा हिंदी वर्तनी का मानकीकरण 2025 स्वाध्याय/हिंदी भाषा प्रयोगशाला से भेंट	15	01

LIST FOR READING:

- 1) तिवारी भोलानाथ, हिंदी भाषा की वाक्य संरचना, साहित्य सहकार, दिल्ली, 1986
- 2) कुमार कविता, हिन्दी व्याकरण: एक नवीन दृष्टिकोण, किताबघर प्रकाशन, दिल्ली, 2012
- 3) गुरु, कामता प्रसाद, हिंदी व्याकरण, इलाहाबाद : लोकभारती प्रकाशन, 2010
- 4) भारतीय प्रेस परिषद, पत्रकारिता के आचरण के मानक, नई दिल्ली, 2022

LIST FOR REFERENCES:

- 1) केंद्रीय हिंदी संस्थान, देवनागरी लिपि तथा हिंदी वर्तनी का मानकीकरण, आगरा, 2025
- 2) चव्हाण (डॉ.) साताप्पा, हिंदी पत्रकारिता- आलोचनात्मक मंथन, श्रुति पब्लिकेशन, जयपुर, 2021

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

रचनात्मक कार्य प्रकल्प इत्यादि 10 अंक
कहानी लेखन और सादरीकरण 10 अंक

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

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Bharatmuni: Abhinay & Nav Rasa	Assig nment	Min pass	Marks	Marks	Min pass	Total (Marks)
		20	35%	20	30	35%	50

Course Learning Outcomes: Student will be able to -

CLO1: Understand the importance of Bharatmuni & Natyashastra.

CLO2: Describe the abhinaya & the Nav Rasas

CLO3: Evaluate the true meaning of it with the modern context

CLO4: Apply the knowledge while making a film or a drama

MODULE	Description	Hours	Credit
MODULE-01	Introduction to Bharatmuni & Natyashastra <ul style="list-style-type: none"> History of Indian drama prior Bharatmuni Bharatmuni & his philosophy Overview of Natyashastra 	15	01
MODULE-02	Abhinay <ul style="list-style-type: none"> Angik Vachik Satvik Aharya Nav Rasas Theory Significance Connection to Indian Performing Arts: Literary and dramatic elements in Natyashastra <ul style="list-style-type: none"> Srungar Hasya Karun Roudra Veer Bhayanak Bibhatsa Adbhut Shant 	15	01

LIST FOR READING:

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

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

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Write your own skit-based script & enact with Abhinay and Rasa. (20 Marks)

B. A. I, SEMESTER – IV

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

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Types & Genres of Films	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	35%	40	60	35%	100

Course Learning Outcomes: Student will be able to -

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

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

CLO3: Describe the importance and uniformity between these two

CLO4: Apply the knowledge while watching or making the film

MODULE	Description	Hours	Credit
MODULE-01	Film Types <ul style="list-style-type: none"> Fiction Films <ul style="list-style-type: none"> Definition Narrative Techniques Visual Story telling Use of Music & Songs Commercial Aspects 	15	01
MODULE-02	Film Types <ul style="list-style-type: none"> Non-Fiction Films <ul style="list-style-type: none"> Definition Importance of Truth, Value & Evidence Research Oriented films Content is more important than form Issue based story telling 	15	01
MODULE-3	Film Genres <ul style="list-style-type: none"> Films by Setting <ul style="list-style-type: none"> Biography Crime Fantasy Film Noir Historical Science Fiction 	15	01

	<ul style="list-style-type: none"> ○ Sports ○ War ○ Western ● Films by Mood <ul style="list-style-type: none"> ○ Action ○ Adventure ○ Comedy ○ Drama ○ Erotic ○ Horror ○ Mystery ○ Romance ○ Thrillers 		
MODULE-4	Film Genres <ul style="list-style-type: none"> ● Films by Setting <ul style="list-style-type: none"> ○ Biopic ○ Documentary ○ Avant-Garde ○ Musical ○ Silent ● Films by Production Types <ul style="list-style-type: none"> ○ Live Action ○ Animation ○ Live Animation ○ Miniature ○ Stop Motion Animation ○ AI 	15	01

LIST FOR READING:

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

LIST FOR REFERENCES:

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

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Write a script about 10 min long, from any types of the film – 20 marks.
2. Write a script about 10 min long, from any genre of the film – 20 marks.

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

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

CLO1: Understand the basic of sound

CLO2: Express the importance of sound elements

CLO3: Describe each sound & its importance

CLO4: Apply these concepts in their own short film process

MODULE	Description	Hours	Credit
MODULE-01	Introduction <ul style="list-style-type: none"> What is sound? What is the study of sound? Sound, Vision, and Modernism Discussion & Screening of THE JAZZ SINGER 	15	01
MODULE-02	The Coming of Sound <ul style="list-style-type: none"> The development and reception of sound technologies in American film industry The development and reception of sound technologies in European cinemas Early film sound Film Sound developed by Edison Silent film music The standardization of sound practices 	15	01
MODULE-3	Film Sound Theories <ul style="list-style-type: none"> Added value Vococentricism Empathetic vs. an empathetic music Spotting Masking and forced marriage 	15	01
MODULE-4	Various Sounds in Films <ul style="list-style-type: none"> Sync Sound 	15	01

	<ul style="list-style-type: none"> • Pilot Sound • Nagara Sound • Production Ambience Sound • Foley Sound • Voice Over Sound • Narration Sound • Dubbing Sounds • Sound Bridging & Dialogue cutting • SFX • BGM • Music 		
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LIST FOR READING:

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

LIST FOR REFERENCES:

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

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Create your own BGM by using stock music for your own concept & present it by recording script & giving BGM to it. (20 Marks)
2. Shoot a footage up to 3 min, without music & dialogue & create foley for it. (20 Marks)

Course Category:	Minor
Course Name:	Shakespeare to Milton (SWAYAM)
Course Number:	MN-IV
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Shakespeare to Milton (SWAYAM)	Assig nment	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	35%	40	60	35%	100

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

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Film Appreciation	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		20	35%	20	30	35%	50

Course Learning Outcomes: Student will be able to -

CLO1: Describe the meaning & importance of film making

CLO2: Remember the key points while watching the film

CLO3: Analyse the technicalities of film

CLO4: Apply the knowledge in the film making process

MODULE	Description	Hours	Credit
MODULE-01	<ul style="list-style-type: none"> Introduction <ul style="list-style-type: none"> History & Origin Development through years The true nature of film appreciation Film Appreciation movements Film literacy: the need of time Film Appreciation: Various Theories & Concepts 	15	01
MODULE-02	<ul style="list-style-type: none"> Films for Appreciation <ul style="list-style-type: none"> Psycho Harry Potter & Prisoner of Azkaban Duel Jurassic Park Shiendler's List The Pianist The Portrait of Lady on Fire Big Fish 	15	01

LIST FOR READING:

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

LIST FOR REFERENCES:

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

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Submit a report on film appreciation with the reference to any two films you watched other than the prescribed for syllabus. (20 Marks)

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

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment Practical			Semester End Exam (SEE)		
		Practical	Min pass	Marks	Marks	Min pass	Total (Marks)
	Short Film Making	30	35%	30	20	35%	50

Course Learning Outcomes: Student will be able to -

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

CLO2: Express the emotions & thoughts through short films

CLO3: Apply the knowledge of short film making

CLO4: Create its own short film.

MODULE	Description	Hours	Credit
MODULE-01	Production-Practical <ul style="list-style-type: none"> • Searching for an Idea • Research • Creating the concept, characterization, conflicts, motives, obstacles • Writing script • Finalizing Team • Rekee & Other paperwork • Director's Paperwork • Scheduling 	15	01
MODULE-02	Production & Postproduction-Practical <ul style="list-style-type: none"> • Shooting of short film • Edit • Dubbing • Foley • BGM • Syncing • Master 	15	01

LIST FOR READING:

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

LIST FOR REFERENCES:

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

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

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

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

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Modern Indian Language-Hindi-II	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		20	35%	20	30	35%	50

Course Learning Outcomes: Student will be able to -

CLO1: भाषिक कौशल का अर्थ एवं प्रकारों को स्पष्ट करना।

CLO2: मीडिया में भाषिक कौशल के महत्व से अवगत करना

CLO3: वाचन और लेखन कौशल का ज्ञान हासिल करना।

CLO4: मीडिया में भाषा से जुड़े रोजगारों के अवसरों को छात्रों के सम्मुख रखना।

MODULE	Description	Hours	Credit
MODULE-01	मीडिया में हिंदी भाषा और शैली (Hindi Language and Style in Media) कथ्य (Content) प्रस्तुति संरचना (Framing) प्रविष्टि चयन (Register Selection) पाठ और दृश्य सामग्री का एकीकरण (Text and Visual Integration) स्वाध्याय/चर्चासत्र	15	01
MODULE-02	मीडिया और भाषिक कौशल मीडिया शैलीविज्ञान में मीडिया पाठों के मुख्य रूप से तीन पक्षों को देखा जाता है - व्याकरणिक (Grammatical)	15	01

	आलंकारिक या रीतिपरक (Rhetorical) व्याख्यापरक (Narration) भाषाई प्रयोग और नवाचार प्रस्तुतिकरण/मौखिकी		
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LIST FOR READING: (Use international standard format/style applicable for your program)

- 1) कुलश्रेष्ठ (प्रो.) विजय, मुद्रित माध्यम तकनीक एवं लेखन, श्याम प्रकाशन, जयपुर, 2006
- 2) गौतम रूपचंद्र, मीडिया लेखन, श्री नटराज प्रकाशन, दिल्ली, 2006
- 3) जैन (प्रो.) रमेश, प्रिंट मीडिया लेखन, मंगल दीप पब्लिकेशन्स, जयपुर, 2004
- 4) सहाय गोपी कृष्ण, पत्रकारिता कोश, गुरुकुल पब्लिकेशन, दिल्ली, 2012
- 5) मोहन सुमित, मीडिया लेखन, वाणी प्रकाशन, नयी दिल्ली, 2013

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

- 1) टंडन, पूरनचंद, अग्रवाल, मुकेश, हिंदी भाषा: कल आज कल, किताबघर : नई दिल्ली, 2007
- 2) वर्मा, रामचंद्र, अच्छी हिंदी, इलाहाबाद : लोकभारती प्रकाशन।
- 3) वाजपेयी, किशोरीदास, हिंदी शब्दानुशासन, वाराणसी : नागरी प्रचारिणी सभा, 1998
- 4) श्रीवास्तव, रवींद्रनाथ, हिंदी भाषा : संरचना के विविध आयाम, नई दिल्ली : राधाकृष्ण प्रकाशन, 2008

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Write an article any one subject and record it – 10 Marks
2. Take any one Interview in front of camera – 10 marks.

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

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Film PR & Marketing	Assig nment	Min pass	Marks	Marks	Min pass	Total (Marks)
		20	35%	20	30	35%	50

Course Learning Outcomes: Student will be able to -

CLO1: Understand the work & responsibilities of PR team

CLO2: Outline the duties & groundwork of PR team

CLO3: Apply the knowledge of PR to its own purpose

CLO4: Create own plan for short films

MODULE	Description	Hours	Credit
MODULE-01	Introduction to Public Relations <ul style="list-style-type: none"> Public Relations: Concept, Meaning, Definitions, Role of PR History and Growth of PR: Evolution of PR in Indian and Global Context, Edward Bernays, Ivy Lee's role in Establishing PR Public Relations: Nature, Function and Scope Understanding Public Relations, Advertising, Propaganda and Publicity: Concept, Dimensions and Distinctions Media and Public Relations: Different Media used for PR; Print. Electronic, Digital, Functions of Different Media 	15	01
MODULE-02	Public Relations: Practice and Process <ul style="list-style-type: none"> Recent Trends in PR: Digital PR, social media, Internet tools for PR, Digital PR Campaigns Ethics of PR: IPRA, PRSI Code of Conduct Process of Public Relations: RPCE (Research, Planning, Communication, Evaluation) Model, PEST Analysis, SWOT Analysis Tools of Public Relations: Press Releases, Press Conference, Media Tours, Newsletters, House Journals, Exhibitions, Events, Online Tools. 	15	01

LIST FOR READING:

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

LIST FOR REFERENCES:

1. Altstiel, Tom & Grow, Jean. Advertising Creative Strategy, Copy & Design, 3rd edition. India: Sage
2. Bovee & Arens. Contemporary Advertising. USA: Irwin.
3. Chunawala & Sethia. Foundations of Advertising ,8th edition. India: Himalaya Publishing house.
4. Dennison, Dell (2006). The Advertising Handbook. India: Jaico

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Create your own PR plan for your own short film concept & implement it. (20 Marks)

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

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Environmental Studies	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		20	35%	20	30	35%	50

Course Learning Outcomes: Student will be able to -

CLO1: Have awareness on issues with environmental pollution, their effects and possible solutions.

CLO2: Gain knowledge of natural resources, their significance, and the effects of human activity on the resources in environment.

CLO3: Be familiar with biodiversity conservation and its significance.

CLO4: Understand the need of sustainable development for future and become competent and socially responsible citizen of India

MODULE	Description	Hours	Credit
MODULE-01	Introduction, Environmental Pollution, Biodiversity, Ecosystems, Natural Resources and Management a) Introduction to Environmental Studies <ul style="list-style-type: none"> • Multidisciplinary nature of environmental studies • Scope and importance; Concept of sustainability and Sustainable Development Goals, Environment Social Governance (ESG), Green Finance and Environmental Economics. • Environmental pollution types, causes, effects and controls; Air, water, soil and noise pollution, nuclear hazards and human health risks, Solid waste management, 3R Principle and Pollution case studies. b) Biodiversity and Conservation <ul style="list-style-type: none"> • Levels of biological diversity: genetic, species and ecosystem diversity; Biogeographic zones of India; Biodiversity patterns and global biodiversity hot spots • India as a mega-biodiversity nation; Endangered and endemic species of India • Threats to biodiversity: Habitat loss, poaching of wildlife, man-wildlife conflicts, biological invasions; Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity and Values of Biodiversity 	15	01

	C) Ecology & Ecosystems: <ul style="list-style-type: none"> • Structure and function of ecosystem, Energy flow, food chains, food webs and ecological succession. Forest ecosystem, Grassland ecosystem, Desert ecosystem and Aquatic ecosystems (ponds, streams, lakes, rivers, oceans, estuaries) and case studies. d) Natural Resources: Renewable and Non-renewable Resources • Land resources and land use change; Land degradation, soil erosion and desertification. • Deforestation: Causes and impacts due to mining, dam building on environment, forests, biodiversity and tribal populations. • Water: Use and over-exploitation of surface and ground water, floods, droughts, conflicts over water (international & inter-state). • Energy resources: Renewable and non-renewable energy sources, use of alternate energy sources, growing energy needs, case studies. 		
MODULE-02	Environmental Policies, practices, Acts and regulations <p>a) Environmental Policies & Practices</p> <ul style="list-style-type: none"> • Climate change, global warming, ozone layer depletion, acid rain and impacts on human communities and agriculture • Environment Laws: Environment Protection Act, Air (Prevention, & Control of Pollution) Act; Water (Prevention and control of Pollution) Act; Wildlife Protection Act; Forest Conservation Act. International agreements: Montreal and Kyoto protocols and Convention on Biological Diversity (CBD). • Nature reserves, tribal populations and rights, and human wildlife conflicts in Indian context. <p>b) Human Communities and the Environment</p> <ul style="list-style-type: none"> • Human population growth: Impacts on environment, human health and welfare. • Resettlement and rehabilitation of project affected persons, case studies. • Disaster management: floods, earthquake, cyclones and landslides. • Environmental ethics and Environmental movements: Chipko, Silent valley, Bishnoi's of Rajasthan in environmental conservation. • Environmental communication and public awareness, case studies (e.g., CNG vehicles in Delhi), National Climate Action Programme (NCAP) 	15	01

LIST FOR READING:

1. Environmental Studies E-Text Book (Marathi and English Medium) Shivaji University, Kolhapur
2. Environmental Studies – UGC- Text Book for Undergraduate Courses for all Branches of Higher Education – Erach Bharucha, Bharti Vidyapeeth Institute of Environment Education and Research, Pune
3. Textbook Of Environmental Studies, Asthana D.K. and Asthana Meera S Chand & Company
4. A Textbook of Environmental Studies, January 2006 Ahmed Khan ABD Publishers

LIST FOR REFERENCES:

1. Gadgil, M., & Guha, R. 1993. *This Fissured Land: An Ecological History of India*. Univ. of California Press.
2. Gleeson, B. and Low, N. (eds.) 1999. *Global Ethics and Environment*, London, Routledge.
3. Gleick, P. H. 1993. *Water in Crisis*. Pacific Institute for Studies in Dev., Environment & Security. Stockholm Env. Institute, Oxford Univ. Press.
4. Grumbine, R. Edward, and Pandit, M.K. 2013. Threats from India's Himalaya dams. *Science*, 339: 36-37.
5. McNeill, John R. 2000. *Something New Under the Sun: An Environmental History of the Twentieth Century*.
6. Odum, E.P., Odum, H.T. & Andrews, J. 1971. *Fundamentals of Ecology*. Philadelphia: Saunders.
7. Pepper, I.L., Gerba, C.P. & Brusseau, M.L. 2011. *Environmental and Pollution Science*. Academic Press.
8. Raven, P.H., Hassenzahl, D.M. & Berg, L.R. 2012. *Environment*. 8th edition. John Wiley & Sons.
9. Rosencranz, A., Divan, S., & Noble, M. L. 2001. *Environmental law and policy in India*. Tripathi 1992.
10. Sengupta, R. 2003. *Ecology and economics: An approach to sustainable development*. OUP.
11. Singh, J.S., Singh, S.P. and Gupta, S.R. 2014. *Ecology, Environmental Science and Conservation*. S. Chand Publishing, New Delhi.
12. Sodhi, N.S., Gibson, L. & Raven, P.H. (eds). 2013. *Conservation Biology: Voices from the Tropics*. John Wiley & Sons.
13. Thapar, V. 1998. *Land of the Tiger: A Natural History of the Indian Subcontinent*.
14. Warren, C. E. 1971. *Biology and Water Pollution Control*. WB Saunders.
15. Wilson, E. O. 2006. *The Creation: An appeal to save life on earth*. New York: Norton.
16. World Commission on Environment and Development. 1987. *Our Common Future*. Oxford University Press.

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

Internal assessment of 20 marks shall be based on internal tests, home assignment, Tutorials, Open Book examination, Seminars, Group discussion, Brainstorming sessions etc. Apart from this, Nature Visits/Field Work/Field Tour/Industrial visits of one day with handwritten report of individual student may also be conducted under internal evaluation/assessment method. Some of are:

- Visit to an area to document environmental assets: river/ forest/ flora/fauna, etc
- Visit to a local polluted site-Urban/Rural/Industrial/Agricultural.
- Study of common plants, insects, birds and basic principles of identification.
- Study of simple ecosystems-pond, river, dam, pond, ocean / marine etc.

(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 & Aesthetics MAJOR -III (4) Script Writing Theories MAJOR -IV (4)	-	Elements of Literature and Creative writing (SWAYAM) 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)	-	Shakespeare to Milton (SWAYAM) MINOR -(4)	Production Design & Art Direction OE-4 (2)	Short Film Making VSC- II (2) Film PR & Marketing S EC 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)	r MAJOR -VII (4) MAJOR -VIII (4) MAJOR -IX (2)	MAJOR-EL-1 (4)	MINOR-(4)	OE-5 (2)	-	-	FP - (02)	22	UG Degree 132
SEM VI (5.5)	MAJOR -X (4) MAJOR -XI(4) MAJOR -XII (2)	MAJOR-EL-1I (4)	MINOR- (4)	-	-	-	OJT - (04)	22	
Credits	10+10=20	4+4=08	4+4=08	2+0=2	-	-	2+4=6	44	
Total Credits	8+16+20+8+8		8+8+8	4+4+2	4+8	8+8	4+6		
	60		24	10	12	16	10	132	

Note:

- University may decide to offer a maximum of three subjects (Courses) in the first year. The student may select one subject out of combination of three subjects (Courses), (which a student has chosen in the first year) as a **MAJOR** subject (Course) and one subject (Course) as **MINOR** Subject in the second year. Thereby it is inferred that the remaining third subject (Course) shall stand discontinued.
- **DSC: Discipline Specific Course**
- **MAJOR:** Mandatory /Elective
- **MINOR:** Course may be from different disciplines of same faculty of DSC Major
- **OE (Open Elective):** Elective courses/**Open Elective to be chosen compulsorily from faculty other than that of the Major.**
- **VSC/ SEC: Vocational Skill Courses (MAJOR related)/ Skill Enhancement Courses**

- **AEC/ VEC / IKS:** Ability Enhancement Courses (English, Modern Indian Language)/Value Education Courses (Sem. II - Democracy, Elections & Indian Constitution, (DEC) Sem. IV – Environmental Studies (EVS)/ Indian Knowledge System (Generic & Specific))
- **OJT/FP/RP/CEP/CC:** On-Job Training (Internship/Apprenticeship) / Field Project (Major related)/ Research Projects (Major related) Community Engagement (**Major related**)/ **Co-Curricular courses (CC)** such as Health & Wellness, Yoga Education, Sport, and Fitness, Cultural activities, NSS/NCC and Fine /applied/visual/performing Arts / Vivek Vahini etc.