



Ref.: SU/BOS/ IDS / 563

Date: 18 - 09- 2025

To,

The Head/Co-ordinator/Director
Department of Mass Communication
Shivaji University, Kolhapur.

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

Sir/Madam,

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

This syllabus (Cnature of question and equivalence etc.) 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	7	Affiliation T. 1 & T. 2 Section
2	Director, Board of Examination and Evaluation	8	Appointment A & B Section
3	The Chairman, Respective Board of Studies	9	P.G.Seminar Section
4	O. E. 01 Exam Section	10	I.T. Cell
5	Eligibility Section	11	Internal Quality Assurance Cell (IQAC)
6	P.G.Admission Section		

SHIVAJI UNIVERSITY, KOLHAPUR



Established: 1962

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

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

UNDER

Faculty of Interdisciplinary Studies

Apprenticeship Embedded Degree Programme

STRUCTURE AND SYLLABUS IN ACCORDANCE WITH

NATIONAL EDUCATION POLICY - 2020

HAVING CHOICE BASED CREDIT SYSTEM

WITH MULTIPLE ENTRY AND MULTIPLE EXIT OPTIONS

(TO BE IMPLEMENTED FROM ACADEMIC YEAR 2025-26 Onward)

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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 4.5 of B.A. - I - Semester I												
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	Min
1.	DSC –I	Origin and Growth of Cinema	4	4	4		3	60	24	Assignment	40	16
2.	DSC –I	Introduction to Film Departments / (SWAYAM)	4	4	4		3	60	24		40	16
3.	DSC –I	Basic Elements of Film	4	4	4		2	60	24		40	16
4.	OE -I	Introduction to Folk Arts	2	2	2		2	30	12		20	08
5.	SEC - I	Basics of Photography & Cinematography	2	-	2		2	30	12		20	08
6.	AEC -I	Communication Skill –English-I	2	2	2		2	30	12		20	08
7.	IKS Generic	Introduction to Indian Knowledge System	2	2	2		2	30	12		20	08
8.	CC	Performing Arts - One Act Play	-	4	-	2	2 Viva	20	08	Activities	30	12
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. - I - Semester II												
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	Min
1.	DSC - II	Principals of Story Writing/ (SWAYAM)	4	4	4		3	60	24	Assignment	40	16
2.	DSC - II	Process of Film Making	4	4	4		3	60	24		40	16
3.	DSC -II	Film Reviews and Criticism	4	4	4		2	60	24		40	16
4.	OE -II	Introduction to Indian Theatre	2	2	2		2	30	12		20	08
5.	SEC - II	Basics of Film Editing	2	2	2		2	30	12		20	08
6.	AEC -II	Communication Skill –English-II	2	2	2		2	30	12		20	08
7.	VEC-DEC	Democracy, Elections & Indian Constitution	2	2	2		2	30	12		20	08
8.	CEP	Documentary Making	-	4	-	2	2 Viva	20	08	Activities	30	12
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

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

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

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

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

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

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

FOR EXIT OPTION AT B.A. - I:

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

The Nature of SUMMER INTERNSHIP:

9. COURSE CODE TABLE:

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

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

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

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

BA Course Code Template							
1	2	3	4	5	6	7	8
Program Code	Institute Code	Course Category	Nature Of Course Code	Level of Course Code	Sr. No. of Course Code	Semester	Courses Number
BA	U0325	Mandatory (MM) Elective (ME) Minor (MN) IDC/MDC/GEC/OE VSC/SEC AEC/VEC/IKS OJT/FP/CEP/CC/RP	L/P/T	B.A. I: 2 B.A. II: 3 B.A. III: 4 B.A. IV: 5	Example: Marathi: 01	A/B/C/D/ E/F/G/H	01/02/03/...
Description with Example is given below							
It is UG Program. Therefore, written as BA	Shivaji University, Kolhapur Code (Common for all)	Pl. see Abbreviations at the beginning of the Point 8: Category should be given in 2 Letters For Example: IKS is IK SEC is SE OJT is OJ	Lecture/ Practical/ Tutorial	Common For B.A. I (Sem I & II) : 2 B.A. II (Sem III & IV) : 3 B.A. III (SEM V & VI) : 4 B.A. IV (SEM VII & VIII) : 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)

10. EQUIVALENCE OF THE PAPERS AND COURSES:NA

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:

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

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

$$SGPA \text{ of semester } i = S_i = \frac{\sum_{j=1}^k c_j \times G_j}{\sum_{j=1}^k c_j} = c_j \text{ where } c_j \text{ is the}$$

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,

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

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

FOR 02 CREDITS: Total 50 Mark

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

13: SYLLABUS

B. A. I, SEMESTER – I

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

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Origin and Growth of Cinema	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 history world cinema & Indian cinema

CLO2: Express importance of prototypes

CLO3: Describe contribution of early inventors

CLO4: Outline the purpose of study of history of cinema

MODULE	Description	Hours	Credit
MODULE-01	History of World Cinema <ul style="list-style-type: none"> • Early History: <ul style="list-style-type: none"> ○ Natural Magic & John Baptista Porta, ○ series of progressive cave paintings, ○ Bird & Cage rotating disc image, ○ Persistence of Vision, ○ Magic Lantern, ○ Twirling disk & rotating drum images. ○ Invention of photograph & negative printing • Prototypes of Cinema: <ul style="list-style-type: none"> ○ Kepler & his camera obscura & Projection Method ○ Kepler & his Invention of Lens ○ Pletav & his study of Speed & Vision ○ Pletav's Phenakistoscope ○ Zeotope ○ Franz Uresious & his use of limelight 	15	01

	<ul style="list-style-type: none"> ○ Seller's Phasmastrop Projection system ○ Maybridge & his running horse ○ Maray's Shooting Camera ○ Edison & his efforts ○ Dickson's Kinetograph ○ George Eastman & his film ○ 2nd Generation of Kinetoscope • Birth of Silent Film Era <ul style="list-style-type: none"> ○ Lumiere Brothers & their efforts ○ George Melies: The father of trick photography ○ Edwin Porter: The Father of narrative & editing techniques ○ Cecil Hepworth ○ D.W. Griffith: The Father of Directors 		
MODULE-02	History of World Cinema <ul style="list-style-type: none"> • Arrival of Talkie Era <ul style="list-style-type: none"> ○ The Jazz Singer ○ Early Important Film Makers: <ul style="list-style-type: none"> ▪ George Cukor ▪ Ernst Lubitsch ▪ John Ford ▪ Billy Wilder ▪ Howard Hawks • Various ism's during evolution of cinema <ul style="list-style-type: none"> ○ Illusionism ○ Stapstickism ○ Expressionism ○ Documentarism ○ Avant-Gardism ○ Surrealism ○ Escapism ○ Propagandism ○ Italian Neo-Realism ○ Experimentalism ○ Auteurism ○ Postmodernism ○ Feminism • The Birth of Hollywood <ul style="list-style-type: none"> ○ Origin & Development ○ Hays Code ○ Difference between Hollywood Cinema & World Cinema ○ Studio System in Hollywood & Famous Studios, Awards ○ Legends in Hollywood (Directors) 	15	01
MODULE-3	History of Pre-Independence Indian Cinema <ul style="list-style-type: none"> • Shambarik Kharolika • Arrival of Cinema in India 	15	01

	<ul style="list-style-type: none"> • Impact of Lumiere brothers • Early Actualities • D G Phalake & his contribution • Baburao Painter : his contribution & First Indian made Camera • Alam Ara & Rise of talkie era • Contribution of Cinema in Independence Movement & some remarkable films • Sant Tukaram : A turning point in Indian Cinema • Films focusing on social reform 		
MODULE-4	History of Post-Independence Indian Cinema <ul style="list-style-type: none"> • Films based on Independence Movement & Wars • Films as showcasing new & emerging India • Nehru Era : Films promoting his vision • Impact of Mother India & Sholey • Waqt : Lost & Found Formula • 90's Romanticism • Modern and Contemporary Era : Experimentation & Special Effect Oriented Cinema • Post Covid Cinema : Rise of OTT & exposure to regional cinema 	15	01

LIST FOR READING:

1. Oxford History of World Cinema, Edition-Geoffrey Nowell-Smith, OUP 1996.
2. Cinemas of the World, James Chapman, Reaktion Books, 2003.
3. History of Indian Cinema, Renu Saran, Diamond Books.
4. What is Cinema? Volume 1 and 2 – Andres Bazin, University of California Press.

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

1. झणकर, अनिल- सिनेमाची गोष्ट, राजहंस प्रकाशन, पुणे
2. मतकरी, गणेश, चित्रपट प्रवाहांचा इतिहास, महाराष्ट्र राज्य साहित्य आणि संस्कृती मंडळ, मुंबई

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Field visit to any film related institute/location/film festivals and submit a report – 20 marks.
2. PPT Presentation on Module I or II – 20 marks.

Course Category:	Discipline Specific Course I – P – 01
Course Name:	Introduction to film departments / (SWAYAM)
Course Number:	MM- II
Course Code:	
Course Credits:	4

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

CO1 : to differentiate between various film departments involved in film production.

CO2 : to know responsibilities of each individual and departments involved in film production.

CO3 : to learn in synchronised way.

CO4 : to understand film making is a group activity and not an individual task.

MODULE	Description	Hours	Credit
MODULE-01	Pre-production <ul style="list-style-type: none"> • Director & Direction Team • Producer & Production Team • Music Department • Casting Department • Rekee & Location Department • Art Department • Production Design • Costume & Make Up Dept • Accounts & Legal Departments 	15	01
MODULE-02	Production <ul style="list-style-type: none"> • Camera & Light Department • Production Sound Department • VFX Department • Stunt & Action Department • Choreography Department • Spot & Runners 	15	01
MODULE-3	Post-Production	15	01

	<ul style="list-style-type: none"> • Data Analyst • Editing Department • Sound Department • VFX Department • DI Department • Censor 		
MODULE-4	Post Post-Production <ul style="list-style-type: none"> • Publicity Designs • PR & Marketing • Presenter & Distributor • Release 	15	01

LIST FOR READING:

1. Suzane Lyons, India Film Production, **The Craft of Low Budget Filmmaking**, Focal Press, 27 February, 2012.
2. Paul Battista, **Independent Film Producing : How to Produce a Low-Budget Feature Film**, Allworth Press, U.S., 8 October, 2013.
3. Gerald Millerson, Jim Owens, **Video Production Handbook**, Focal Press, 5th Edition, 12 November, 2012.
4. Doud Harman, **Digital Film Making**, Quercus, 2013.

LIST FOR REFERENCES:

1. Samuelson Hands, **On Manual For Cinematographer**, Focal Press, 2nd Edition, 18 May, 1998.
2. Joseph V, **The Five Cs of Cinematography : Motion Picture Filming Technique**, Mascelli, 1998.
3. ChristoperKenworthy, **Master Shorts**, 2nd Edition, Michael Wiese Productions, 2012.

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Visit to shooting location and post-production studios and make the report – 20 marks.
2. Present the report-20 marks.

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

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

CLO1: Analyse important element of film with each other

CLO2: Evaluate importance of Director

CLO3: Apply the important role of script writing in film

CLO4: Understand the purpose of sound & editing

MODULE	Description	Hours	Credit
MODULE-01	Direction <ul style="list-style-type: none"> Importance of Direction Director and Actors Director and Crew 	15	01
MODULE-02	Script <ul style="list-style-type: none"> Introduction to Script Difference between Screen Writing and other Literary Writing <ul style="list-style-type: none"> Poetry & It's characteristics Novel & it's form Drama & its structure Short Story How does Screenplay differ? Do Films without Script exist? 	15	01
MODULE-3	Cinematography <ul style="list-style-type: none"> Introduction to Cinematography 	15	01

	<ul style="list-style-type: none"> • Difference between Cinematographer and the Director of Photography • Departments of Cinematography • Importance of Visual Story Telling 		
MODULE-4	Editing and Sound <ul style="list-style-type: none"> • Introduction to Editing • Importance and purpose of Editing • Introduction to Sound • Sound as Backbone of Story Telling 	15	01

LIST FOR READING:

1. Stevan Katz , **Shot By Shot** , Wise Production, 1991
2. Syd Field, **Screenplay**, Delta, 2005
3. Joseph V. Mascelli, **The Five C's of Cinematography**, Cine Graphic Publications, 1965

LIST FOR REFERENCES:

1. Eisenstein, **Film Sense**, Mariner Books, 1998
2. Edward Dmytryk, **On Film Editing**, Focal Press Book
3. Blain Brown, **Audio & Editing**, Focal Press Book

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Present a case study/ppt on any Director and Script Writer – 20 marks.
2. Present a case study/ppt on any Cinematographer and Editor and Sound Designer – 20

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

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

CLO1: Understand the Indian Folk Art

CLO2: Evaluate folk art form's

MODULE	Description	Hours	Credit
MODULE-01	History of Indian Theatre Folk Arts <ul style="list-style-type: none"> • Region wise History • Importance • Revival of folk theatre • Folk theatre & Cinema 	15	01
MODULE-02	Types of folk theatre <ul style="list-style-type: none"> • Types of Maharashtrian theatre folk arts <ul style="list-style-type: none"> ○ Tamasha (Maharashtra) ○ Dashavatar (Konkan, Maharashtra) ○ Koodiyaattam (Tamil Nadu) ○ Bhavai (Rajasthani) ○ Raasleela (Gujrat, Hariyana, Uttarakhand) ○ Ankia Naat (Assam) ○ Ramlila (Uttar Pradesh) ○ Yakshagaana (Karnataka) ○ Jatra (West Bengal) ○ Swang (Rajasthan, Haryana, UP, and Malwa belts of India) 	15	01

LIST FOR READING

1. Indian Folk Theatres by Julia Hollander, Routledge (2013)
2. History of Indian Theatre (Loka Ranga Panorama of Indian Folk Theatre), M. L. VARADPANDE, ABHINAV PUBLICATION, 1992
3. Folk Theater of India, Balwant Gargi, South Asia Books, 1992
4. Folk Theatres of North India Contestation, Amalgamation and Transference, Karan Singh, Routledge, 2020

LIST FOR REFERENCES

1. Folk Theater of India, Gargi, Balwant, Calcutta, 1991
2. Natya Brahman - Theatric Universe, ANITA RATNAM RANGARAJ, SOCIETY FOR ARCHAEOLOGICAL HISTORICAL AND EPIGRAPHICAL RESEARCH, MADRAS, 1979

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

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

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

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Basics of photography & Videography	Assig nment	Min pass	Marks	Marks	Min pass	Total (Marks)
		20	40%	20	30	40%	50

Course Learning Outcomes: Student will be able to -

CLO1: Express importance of photography & videography

CLO2: Apply photography and videography techniques

MODULE	Description	Hours	Credit
MODULE-01	Photography <ul style="list-style-type: none"> • Brief Historical Background of Photography • Principles of photography • Structure and Functioning of Camera • Types of Cameras based on Design and Format • Structure and Functioning of DSLR and Mirrorless Cameras • Basics of camera operation • Types of Lenses • Photographic Accessories • Exposure Settings • Focus and Depth of Field • Basic Composition • Functions of Still Camera • Importance of Still photography 	15	01
MODULE-02	Videography <ul style="list-style-type: none"> • Understanding various parts of video camera. • Various controls and features of a digital video camera • Understanding various types of daylight-applications. • Introduction to three- point lighting: The key light, the fill light and back light. Bounce and diffused 	15	01

	<p>light.</p> <ul style="list-style-type: none"> • What is Framing? Balancing frames, Placement of different objects in Frame. • What is Shot? Detailed explanation of different types of shots- CloseUp, Mid shot, Long shot, Extreme Close-up , Extreme Long shot. • Different types of Camera angle – Subjective, Objective, Point of View shot, Low angle and High angle shot. • Camera movements- Panning & Tilting, Zoom In & Zoom out, Tracking shot. • Rule of line of Axis in Camera movement, when to use different Camera shots. • Care and maintenance of camera and accessories • 180 degree rule for video composition? 		
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LIST FOR READING:

1. Joseph V. Mascelli, **The Five Cs of Cinematography**, Cine Graphic Publications, 1965
2. Eisenstein, **Film Sense**, Mariner Books, 1998
3. Samuelson Hands, **On Manual for Cinematographer**, Focal Press, 2nd Edition, 18 May, 1998.
4. Smith Kenneth L., et.a. (2011). Handbook of Visual Communication: Theory. Methods, and Media. Routledge
5. Bresson C., Henri Cartier-Bresson: The Decisive Moment. Publisher: Steidl; Pck Slp Haedition (February 24, 2015)
6. Camera: A History of Photography from Daguerreotype to Digital by Todd Gustavson
7. Fox A. & Smith R.S. (2015).
8. Langford's Basic Photography: The Guide for Serious Photographers, Routledge London B., Stone J. & Upton J. (2016). Photography (12th ed.). Pearson; 12 editions

LIST FOR REFERENCES:

1. Ang T. (2018). Digital Photography: An Introduction. 5th ed. DK Publishers
2. Adams A. & Baker R., The Camera. Publisher: Ansel Adams; Revised ed. edition (2018) Szarkowski J., Looking at Photographs: 100 Pictures from the Collection of The Museum of Modern Art.
3. Light Science & Magic: An Introduction to Photographic Lighting 5th Edition by FilHunter, Steven Biver, Paul Fuqua
4. The Art of Photography: A Personal Approach to Artistic Expression Paperback by Bruce Barnbaum

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

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

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

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

CO1: Acquire soft skills and business communication skills

CO2: Apply communication skills in corporate world

MODULE	Description	Hours	Credit
MODULE-01	Communication Basics <ul style="list-style-type: none"> • Communication - Basics and Importance • Speaking - Greetings and Introductions • Speaking - Seasons, Travel, Nature, and Entertainment • Speaking - Human body, Food, and Colors • Speaking - Describing Weather, Directions, Places, and Things • Speaking - Describing Date and Time • Writing - Construct Meaningful Sentences • Writing - Describe Personal Experiences and Thoughts • Non-verbal Communication • Active Listening • Negotiation - Understanding Perspectives • Self-Presentation - Making a Great First Impression • Self-Presentation - Excelling at Interviews • Self-Presentation - Rocking the Group Discussion • Selling - Communicate Effectively to Gain Acceptance 	15	01
MODULE-02	Communication Workplace <ul style="list-style-type: none"> • Speaking - On the Telephone • Speaking - Making Requests • Speaking - Participating in Buyer Seller Interactions 	15	01

	<ul style="list-style-type: none"> • Speaking - Saying No or Refusing Politely • Speaking - Workplace Conversations • Speaking - Presenting and Seeking Opinions • Writing - Write for a Purpose • Writing - Write Effective Notes • Writing - Write Effective Emails • Writing - Write Effective Resumes and Reports • Writing - Write an Effective Summary • Negotiation - Negotiation in Action Getting to YES • Selling - Compare Features and Benefits of Products and Services 		
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LIST FOR READING:

1. Adair, John. *Effective Communication*. London: Pan Macmillan Ltd., 2003.
2. Ajmani, J. C. *Good English: Getting it Right*. New Delhi: Rupa Publications, 2012.
3. Amos, Julie-Ann. *Handling Tough Job Interviews*. Mumbai: Jaico Publishing, 2004.
4. Bonet, Diana. *The Business of Listening: Third Edition*. New Delhi: Viva Books, 2004.
5. Bovee, Courtland L, John V. Thill & Barbara E. Schatzman. *Business Communication Today: Tenth Edition*. New Jersey: Prentice Hall, 2010.
6. Brown, Michele & Gyles Brandreth. *How to Interview and be Interviewed*. London: Sheldon Press, 1994.
7. Carnegie, Dale. *The Quick and Easy Way to Effective Speaking*. New York: Pocket Books, 1977.
8. Hall, Edward, T. *The Silent Language*. Greenwich, Conn, Fawcett, 1959.
9. Hasson, Gill. *Brilliant Communication Skills*. Great Britain: Pearson Education, 2012.
10. Hughes, Shirley. *Professional Presentations: A Practical Guide to the Preparation and Performance of Successful Business Presentations*. Sydney: McGraw-Hill, 1990
11. Kalish, Karen. *How to Give a Terrific Presentation*. New York: AMACOM, 1996.
12. Kratz, Abby Robinson. *Effective Listening Skills*. Toronto: ON: Irwin Professional Publishing, 1995.

LIST FOR REFERENCES:

1. Lesikar, Raymond V and Marie E. Flatley. *Basic Business Communication: Skills for Empowering the Internet Generation: Ninth Edition*. New Delhi: Tata McGraw-Hill, 2002.
2. Lesikar, Raymond V., & John D. Pettit, Jr. *Report Writing for Business: Tenth Edition*. Delhi: McGraw-Hill, 1998.

3. Morgan, Dana. *10 Minute Guide to Job Interviews*. New York: Macmillan, 1998.
4. Monippally, Matthukutty, M. *Business Communication Strategies*. New Delhi: Tata McGraw-Hill Publishing Company Ltd., 2001.
5. Moore, Ninja-Jo, et al. *Nonverbal Communication: Studies and Applications*. New York: Oxford University Press, 2010.
6. Pease, Allan. *Body Language*. Delhi: Sudha Publications, 1998.
7. Rutherford, Andrea J. *Basic Communication Skills for Technology: Second Edition*. Delhi: Pearson Education, 2007.
8. Seely, John. *Writing Reports*. New York: Oxford University Press, 2002.
9. Edition. New Delhi: Tata McGraw-Hill Publishing company Limited, 2007.
10. Thill, John V. & Courtland L. Bovée, *Excellence in Business Communication*, 10th edition. Boston : Pearson, 2013.
11. Kroehnert, Gary. *Basic Presentation Skills*. Sidney: McGraw Hill, 2010.

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

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

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

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to –

CO 1 Recall Indian Knowledge System

CO 2 Discuss Indian Knowledge System importance in Humanities

MODULE	Description	Hours	Credit
MODULE-01	INTRODUCTION TO IKS <ul style="list-style-type: none"> • Concept, Nature and Scope - Need & Importance • Introduction to Four Vedas & Vedic Life: Features • Indian Philosophical Systems: Puranas, Itihasa and Subhashitas • Varkari Sampraday and Vari 	15	01
MODULE-02	IKS in Humanities <ul style="list-style-type: none"> • Yog and Vipashyana: Relevance to Health and wellness • Ayurveda: Charak, Sushrut, Jivak • Kautilya's: Arthashastra and Nitishatra • Arts and Architecture: Harappan Civilisation – Forts – Caves: Ajantta & Ellora 	15	01

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

1. Achary Suryakant Bhagat :Rajendra Bhagat, Buddhacaritam. Sudhir Prakashan, Wardha, 2023.
2. Charles River : The Ancient Indus Valley Civilization's Biggest Cities: The History and Legacy of Mohenjo-daro, Harappa, and Kalibangan,2019
3. Hariharananda Swami :Patanjali Yoga Darshan ,Motilal Banarsidas Publication,Varanasi.

4. Kapil Kapoor, Avadhesh K. Singh : Indian Knowledge Systems-Vol-1, Indian Institute of Advanced Study, 2005.
5. Kapil Kapoor, Avadhesh K. Singh : Indian Knowledge Systems-Vol-2, Indian Institute of Advanced Study, 2005.
6. Kapil Kapoor, Avadesh Kumar. : Indian Knowledge System Vol.1, DK Print World, Ltd., 2005.
7. Mahadevan B., Bhat V. R., Nagendra Pavana R. N: Indian Knowledge System Concepts and Application, PHI Learning Pvt. Ltd., 2022.
8. Nagendra.H.R : Patanjali Yog Sutra, Swami Vivekananda Yoga Prakashan.
9. Naravane M.S : Forts of Maharashtra, APH Publishing Corporation, New Delhi, 1995
10. Pradeep Kumar Gautam, Saurabh Mishra, Arvind Gupta : Indigenous Historical Knowledge: Kautilya and His Vocabulary, Pentagon Press, 2015.
11. Rabindranath Tagore : Personality, Rupa Publications, 2007

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Home Assignment 10 Marks

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

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE) Viva		
	Performing Arts-One Act Play	Activity	Min pass	Marks	Marks	Min pass	Total (Marks)
		30	40%	30	20	40%	50

Course Learning Outcomes: Student will be able to -

CLO1: Understand One Act Play

CLO2: Demonstrate One Act Play in the Theatre

MODULE	Description	Hours	Credit
MODULE-01	Introduction to One Act Play <ul style="list-style-type: none"> The history & origin of one act play The theme of One Act Play The Techniques of the One Act Play The Characteristics The Plot-Beginning, Middle, End Writing a play 	15	01
MODULE-02	Performing One Act Play <ul style="list-style-type: none"> Play Production: Participation in the process of creating the play production, responsibility of any of the elements of theatre 	15	01

LIST FOR READING

1. James Michael Thomas. (2020). Script analysis for actors, directors, and designers. Routledge
2. Knopf, R. (2017). Script analysis for theatre: tools for interpretation, collaboration and production. Bloomsbury Methuen Drama, An Imprint Of Bloomsbury Publishing Plc
3. Bond, D. (2016). Stage Management: a gentle art. Routledge.
4. Bracewell, J. L. (2004). Sound design in the theatre. Author

5. Saklad, N. (2011). Voice and speech training in the new millennium: conversations with master teachers. Applause Theatre & Cinema Books.
6. Leonard, J. A. (2016). Theatre sound. Routledge, Taylor & Francis Group.
7. James Scott Bell. (2014). How to write dazzling dialogue: the fastest way to improve any manuscript. Compendium Press

LIST FOR REFERENCES

1. Konstantin Stanislavsky, & Elizabeth Reynolds Hapgood. (2017). an actor prepares. Read Books Ltd. (Original work published 1936)
2. Cameron, J. (2020). The artist's way: a spiritual path to higher creativity. Souvenir Press.
3. Chekhov, M., & Remisoff, N. (2014). To the actor: on the technique of acting. Martino Publishing.

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

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

B. A. I, SEMESTER – II

Course Category:	Discipline Specific Course
Course Name:	Principals of Story Writing/ (SWAYAM)
Course Number:	MM-II
Course Code:	
Course Credits:	4

Evaluation Scheme

Course Code	Course Name	Continuous Internal Assessment			Semester End Exam (SEE)		
	Principals of Story Writing/ (SWAYAM)	Assig nment	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	40%	40	60	40%	100

Course Learning Outcomes: Student will be able to -

CO1 : Express importance of storytelling.

CO2 : Compare the various story telling techniques

CO3 : Understand the purpose of story

CO4 : Apply the knowledge while writing story.

MODULE	Description	Hours	Credit
MODULE-01	Foundations of Narrative <ol style="list-style-type: none"> 1. Defining Storytelling: Understanding what a story is, its purpose, and the human need for narratives. 2. Elements of a Story: Exploring the core components including characters (protagonist, antagonist, supporting characters), plot (exposition, rising action, climax, falling action, resolution), setting (time, place, atmosphere), conflict, and theme. 3. Types of Stories: Examining different genres (e.g., myths, fables, legends, fairy tales) and forms (linear, nonlinear, circular, interactive). 4. The Power of Storytelling: Understanding how stories impact audiences, foster empathy, and drive engagement. 	15	01
MODULE-02	Crafting the Narrative Arc <ol style="list-style-type: none"> 1. Plot Development: Mastering the sequencing of events, building tension, and creating engaging plotlines. 2. Narrative Structures: Exploring classic structures like the three-act structure, Freytag's Pyramid, and the Hero's Journey. 	15	01

	<p>3. Character Development: Creating compelling characters with distinct personalities, motivations, and growth arcs.</p> <p>4. Creating Conflict: Understanding different types of conflict (internal and external) and how they drive the plot forward.</p> <p>5. Setting and Atmosphere: Crafting vivid and immersive settings that enhance the story's mood and theme.</p>		
MODULE-3	<p>Style and Technique</p> <p>1. Dialogue Writing: Crafting realistic and engaging conversations that reveal character and advance the plot.</p> <p>2. Point of View: Exploring different narrative perspectives (first person, second person, third person) and their impact on the reader's experience.</p> <p>3. Imagery and Sensory Details: Using descriptive language to create vivid mental pictures and engage the reader's senses.</p> <p>4. Foreshadowing and Suspense: Building anticipation and mystery through subtle hints and strategic pacing.</p> <p>5. Developing a Unique Voice: Cultivating a personal writing style that distinguishes the storyteller.</p>	15	01
MODULE-4	<p>Themes, Symbols, and Meaning</p> <p>1. Understanding Theme: Identifying the central ideas and messages conveyed through the story.</p> <p>2. Symbolism and Motifs: Exploring how objects, images, and recurring elements can represent deeper meanings.</p> <p>3. Conveying Meaning: Using various storytelling elements to subtly or explicitly communicate thematic messages.</p> <p>4. Emotional Resonance: Creating narratives that evoke strong emotional responses and connect with the audience on a personal level.</p> <p>5. Analyzing Storytelling: Developing skills to critically evaluate stories and identify the techniques used to create their impact.</p>	15	01

LIST FOR READING:

1. "Story: Substance, Structure, Style and the Principles of Screenwriting" by Robert McKee: ReganBooks, January 1, 1997. HarperCollins also published a reprint edition on August 30, 2021.
2. "The Hero with a Thousand Faces" by Joseph Campbell: Pantheon Books, 1949. A third edition was published by New World Library, July 1, 2008.
3. "The Storytelling Animal: How Stories Make Us Human" by Jonathan Gottschall: Mariner Books (also listed as Houghton Mifflin Harcourt Publishing Company), April 23, 2013.
4. "The Anatomy of Story: 22 Steps to Becoming a Master Storyteller" by John Truby: Farrar, Straus and Giroux, 2008.

5. "Save the Cat!" by Blake Snyder: Michael Wiese Productions, 2005.
6. "Story Engineering: Mastering the Six Core Competencies of Successful Writing" by Larry Brooks: Penguin Publishing Group, February 24, 2011.

LIST FOR REFERENCES:

1. "On Writing: A Memoir of the Craft" by Stephen King: Scribner, 2000. Hodder and Stoughton also published it on September 1, 2001.
2. "Bird by Bird: Some Instructions on Writing and Life" by Anne Lamott: Knopf Doubleday Publishing Group, September 1, 1995.
3. "Wired for Story: The Writer's Guide to Using Brain Science to Hook Readers from the Very First Sentence" by Lisa Cron, July 10, 2012.
4. "The Power of Myth" by Joseph Campbell: Anchor, June 1, 1991.
5. "The Storytelling Animal: How Stories Make Us Human" by Jonathan Gottschall: Mariner Books (also listed as Houghton Mifflin Harcourt Publishing Company), April 23, 2013.

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

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

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

MODULE	Description	Hours	Credit
MODULE-01	Pre-Production <ul style="list-style-type: none"> Finding the concept Developing the concept Research Writing bound script Finding producer & team Paperwork & scheduling Rekee Production design Writing lyrics & Music Song Recordings Casting Preparation: Costume, make up, hair & trials; Vendor bookings Permissions, Catering, Accommodation & Travelling Bookings Dance & script Rehearsals Dry Run Departments involved in this process 	15	01
MODULE-02	Production <ul style="list-style-type: none"> Muhurat Conveying ideas to team Visualizing ideas with DOP Directing actors Working with a mob 	15	01

	<ul style="list-style-type: none"> • Depth passing & how to control them • Ground planning & staging • Assistant Directors & their on-field duties • Importance of EDL / TCR & how to use on set? • Why we use Nagara ? How it works & its importance • Sync Sound Recording • Set Ambience Sound Recording • Procedure of taking Data back up • Making department • Various departments involved in this stage 		
MODULE-3	Postproduction <ul style="list-style-type: none"> • Double back up & it's need • Sorting the data • EDL, NG & OK takes • Making a proxy • Editing a rough timeline • First technical screening • Editing Full Timeline with CC slate • Second technical screening • Locking the Editing • Tracks for- dubbing, sound designing, foley, bgm, sfx, vfx, DI • Dubbing Process: dubbing script, dubbing scheduling, hiring dubbing artist, mobs • Sound Process: designing, sfx, foley, bgm • Music: mixing, mastering, 5.1 & stereo mix • VFX: animation, chroma removal, basic touch ups, any visual insertions etc • Subtitling with software, language & other technicalities • DI: confirmation, DI process (Resolve & Base Light), first technical screening, 2nd confirmation, DI correction, 2nd technical screening, 3rd confirmation, final print with compulsory slates, DCP & KDM for censor • Censor Process: censor script & how it's written? screening, Q & A process, queries (if any), correction & again repeat the process. • Mastering: CC slate, corporate logos, additional logos & slates, soundtracks, music tracks, final DCPs with KDM (for TV, Digital, Theatre, UFO (single screen) & K Sera (for multiplexes) other etc) • Final technical Screening 	15	01
MODULE-4	Post-Postproduction <ul style="list-style-type: none"> • Publicity designs in various formats • Film PR & Marketing • Social Media Marketing • Events & it's planning, management • Interviews: Radio, Print, TV, Digital • Press conferences • Releasing Teaser, trailers, Songs, BTS, press notes etc • Technical screenings for distributors, media, media houses etc • Selling songs 	15	01

	<ul style="list-style-type: none"> • Selling rights / renting rights to distributor or sharing basis rights. Contract procedure • Premiere • Release 		
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LIST FOR READING:

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

LIST FOR REFERENCES:

1. Speaking of Films Ray, Satyajit, Satyajit Ray, 2021
2. *Directing: Film Techniques and Aesthetics*, Michael Rabiger , Mick Hurbis-Cherrier, et al,
3. *BASICS OF FILMMAKING: SCREENWRITING, PRODUCING, DIRECTING, CINEMATOGRAPHY, AUDIO, & EDITING, 1ST EDITION*, Blain Brown, 2020

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Write a script for a short film & prepare the required paperwork. Make a team, shoot a short film on that script & undertake all the procedure – Up to 5 to 10 min. (40 Marks)

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

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

CLO1: Describe characteristic of criticism

CLO2: Express views on film review

CLO3: Analyse Film review & criticism

CLO4: Evaluate importance & difference between film review & criticism

MODULE	Description	Hours	Credit
MODULE-01	Film Review I <ul style="list-style-type: none"> Film Language Evolution of Cinema as an art Script & Directorial Analysis Cinematic Realism in the global context Sound and Music in Cinemas Psyche and Screen Images and signs in cinema 	15	01
MODULE-02	Film Review II <ul style="list-style-type: none"> Tools for Film Reviewing Aspects & Impact of Film Reviewing Know your audience Types & styles of Film Review Films for Review study: <ul style="list-style-type: none"> Appu Triology (Satyajit Ray), Shatranj Ke Khiladi (Satyajit Ray), Ankur (Shyam Benegal), Kanchivaram (Priyadarshan) 	15	01
MODULE-3	Film Criticism I <ul style="list-style-type: none"> Meaning & Definition Origin of term Types & styles of criticism Why criticize film? 	15	01

	<ul style="list-style-type: none"> • Outcome of the film criticism • Use of language & words • Unbiased approach • Technical knowledge is must for a critic • Searching & writing between the lines • Duties & responsibilities of film critic 		
MODULE-4	Film Criticism II <ul style="list-style-type: none"> • German Expressionism and Film Noir • Italian Neo-realism • French New-Wave • Post Independence Era • The Indian New-Wave • Globalization and Indian Cinema • Third Cinema • Non-Fiction Cinema • Introduction to Feminist Film Theory • Auteur- Film Authorship • Rear Window (1954) Alfred Hitchcock • Man with a Movie Camera (1929) Dziga Vertov • Rome Open City (1945) by Roberto Rossellini (Italian Neo Realism) • Metropolis (1927) Fritz Lang/ German Expressionism • Double Indemnity (1944) Billy Wilder (Film Noir) • Breathless (1960) Jean Luc Godard (French New Wave) 	15	01

LIST FOR READING:

1. Film Theory: An Introduction, Robert Stan
2. Film History: An Introduction, Bordwell/ Thompson/Smith
3. Audio-Vision: Sound on Screen, Michel Chion
4. Film Theory and Criticism - Introductory readings, Leo Braudy

LIST FOR REFERENCES:

1. Eisenstein, Film Sense, Mariner Books, 1998
2. *The Story of Film by Mark Cousins, Pavilion Books, 2020*
3. *The Film Experience: An Introduction by Timothy Corrigan, Bedford/St. Martin's, 2020*
4. *The Oxford Guide to Film Studies by John Hill and Pamela Church Gibson, Oxford University Press, 1998*

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

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

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

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to

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

CLO2: Analyse theatre art form

MODULE	Description	Hours	Credit
MODULE-01	Indian Theatre <ul style="list-style-type: none"> • History <ul style="list-style-type: none"> ○ The origin and history of theater, including the emergence of Sanskrit theater • Performance practices <ul style="list-style-type: none"> ○ Regional culture and performance practices in India, such as theater, dance, music, and puppetry • Texts <ul style="list-style-type: none"> ○ Primary texts such as Natyasastra, Dhvanyaloka, Abhinaya Darpana, and The Poetics • Theatre design <ul style="list-style-type: none"> ○ Light, costume, and set designing • Aesthetics <ul style="list-style-type: none"> ○ Eastern and Western aesthetics, and applying theoretical and practical knowledge of new media 	15	01
MODULE-02	Important Aspects of Indian Theatre <ul style="list-style-type: none"> • Scriptwriting <ul style="list-style-type: none"> ○ Script selection, understanding, and dividing the script into units • Acting techniques <ul style="list-style-type: none"> ○ Actor's body preparation and acting techniques 	15	01

	<ul style="list-style-type: none"> • Drama <ul style="list-style-type: none"> ○ Modern Indian drama, realistic plays, and dramatic texts • Importance of Music <ul style="list-style-type: none"> ○ Background Music ○ Songs (Recorded & Live) & Chorus ○ Ambience Sound ○ Live Music 		
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LIST FOR READING:

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

LIST FOR REFERENCES

1. *Ins and Outs of INDIAN THEATRE*, *Outs of INDIAN THEATRE* H S Shivaprakash, Sahitya Akademi,
2. Contemporary Indian Theatre: Theatricality and Artistic Crossovers, Tapati Gupta, Rawat Pubns, 2017

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

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

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

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

CLO1: Understand the various methods of editing

CLO2: Apply the knowledge of editing

MODULE	Description	Hours	Credit
MODULE-01	History of Editing <ul style="list-style-type: none"> Griffith dramatic emphasis Pudovkin constructive editing Kuleshov contribution and Eisenstein Montage theory- metric montage, rhythmic montage, tonal montage, over-tonal montage and intellectual montage. Reviewing the footage for selecting shots, Transitions Screen Direction, 180 degrees and 30-degree rule; Matching Angles, Eye-line, Matching Tone Continuity of Action, Dialogue, Content, Movement and Sound. Timing, Rhythm, Pace 	15	01
MODULE-02	Editing Techniques <ul style="list-style-type: none"> Cut - Continuity matching, overlapping - Continuity Error - Cross Cutting – Cutaway - Dissolve Pace & Time - J Cuts - Jump Cut - L Cut - Matched Cut – Rough cut – Final Cut Basic techniques of building a scene <ul style="list-style-type: none"> Establishing Shot Eyeline Match 	15	01

	<ul style="list-style-type: none"> ○ Fade ○ Iris ○ Montage ○ Sequence Shot ○ Shot Reverse Shot ○ Wipes ○ Shot to shot transition. 		
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LIST FOR READING:

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

LIST FOR REFERENCES:

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

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

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

Course Category:	Ability Enhancement Course
Course Name:	Communication skill: English-II
Course Number:	AEC-II
Course Code:	
Course Credits:	2

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

CLO1: Demonstrate their conversational skills.

CLO2: Apply presentation skill in their profession

MODULE	Description	Hours	Credit
MODULE-01	<p>Mode - face to face interaction (formal and informal situations): greetings, replying to greetings, introducing others, welcoming, bidding farewell, appearing in an interview, talking about oneself (strengths and weakness, likes and dislikes, future, describing one's family etc.).</p> <p>Telephonic interactions: taking messages, making appointments, making enquiries regarding travel/hotel bookings, apologizing, complaining, giving information etc.</p>	15	01
MODULE-02	<p>Mode - face to face: public address/presentation through role play, simulation etc. Describing products and services, describing processes, answering trade enquiries, persuading people, giving opinions, presenting arguments, explaining, proposing, presenting a product (e.g. household appliances) or services (e.g. facilities provided by your hotel or company)</p>	15	01

LIST FOR READING:

1. Kumar, K. J. (2012) Mass Communication in India, 4th Ed., Jaico Publishing House, Mumbai.
2. Ravindran, R. K. (2000) Media in Development Arena, Indian Publishers, Delhi.
3. Raman, M. & S. Sharma (2011) Communication Skills, OUP, New Delhi, India.

LIST FOR REFERENCES:

1. Raman, M. & S. Sharma (2011) Communication Skills, OUP, New Delhi, India.
2. Lata, P. & S. Kumar (2011) Communication Skills, OUP, New Delhi, India.
3. Pandey J. H. (2008) Complete Grammar, Shree Book Centre, Mumbai, India.

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

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

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

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

CLO1: Explain different aspects of democracy

CLO2: Evaluate Good Governance initiatives in India

MODULE	Description	Hours	Credit
MODULE-01	Democracy in India <ul style="list-style-type: none"> Democracy in India Constitution of India, Evolution of Democracy, Different Models, Dimensions of Democracy: Social, Economic and Political, Decentralization: Grassroots Level Democracy, Challenges before Democracy: women and marginalized sections of the society Good Governance <ul style="list-style-type: none"> Meaning and concept, Government and Governance, Inclusion and exclusion Good Governance initiatives in India 	15	01
MODULE-02	Election to Local Self Government Bodies <ul style="list-style-type: none"> Indian tradition of decentralization, History of Panchayat Raj institution in the post independence period 73rd and 74th Constitutional Amendment Acts: Institutions at the local level and Role of State Election commission Local Body Elections: Urban & Rural-Duties of an Individual towards electoral process, Challenges of caste, gender, class, democracy and ethnicity 	15	01

LIST FOR READING:

1. Banerjee-Dube, I. (2014). A history of modern India,. Cambridge University Press.
2. Basu, D. D. (1982). Introduction to the Constitution of India., Prentice Hall of India.
3. Bhargava, R. (2008). Political theory: An introduction. Pearson Education India.
4. Bhargava, R., Vanaik, A. (2010) Understanding Contemporary India: Critical Perspective. New Delhi: Orient Blackswan.
5. Chandhoke. N., Prasad, P. (ed) (2009), 'Contemporary India: Economy, Society, Politics', Pearson India Education Services Pvt. Ltd, ISBN 978-81- 317-1929-9.

LIST FOR REFERENCES:

1. Chandra, B. (1999). Essays on contemporary India. Har-Anand Publications.
2. Chatterjee, P. (1997). State and Politics in India. . Deshpande, S. (2003). Contemporary India: A Sociological View, New Delhi: Viking Publication.
3. Guha, R. (2007). India After Gandhi: The History of the World's Largest. Democracy, HarperCollins Publishers, New York
4. Jayal. N.G. (2001). Democracy in India. New Delhi: Oxford University Press.

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

As per Shivaji University Rule

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

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

CLO1: Understand the non-fiction film making

CLO2: Apply the knowledge of documentary film making

MODULE	Description	Hours	Credit
MODULE-01	Non-Fiction Film Making <ul style="list-style-type: none"> • Concept of nonfiction • Definition & characteristics • Modes of documentary <ul style="list-style-type: none"> ○ Poetic ○ Expository ○ Observational ○ Participatory ○ Reflexive ○ Performative • Narration Techniques • Use of music, sound & ambience sound 	15	01
MODULE-02	Writing & Shooting for Documentary <ul style="list-style-type: none"> • How to find germ? • Research <ul style="list-style-type: none"> ○ Print (Newspapers, Books etc.) ○ Online ○ Archival ○ Interviews • Script writing • Shooting schedule (with prior appointments) • Production • Postproduction <ul style="list-style-type: none"> ○ Editing ○ Voice Over 	15	01

	<ul style="list-style-type: none"> ○ Music ○ Insertion of important informative slates 		
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LIST FOR READING:

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

LIST FOR REFERENCES:

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

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Write & shoot a documentary of about 5 to 10 min long & screen it. (30 Marks)
2. Viva -20 Marks