

 <p>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>	<p>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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संदर्भ/जा.क्र./शिवाजी वि./अ.मं./५०७

दि. २५/०८/२०२५

प्रति,

मा. प्राचार्य/संचालक,
सर्व संलग्नित महाविद्यालये/मान्यताप्राप्त संस्था,
शिवाजी विद्यापीठ, कोल्हापूर.

विषय :- B. A. Film Making Part- II अभ्यासक्रमाबाबत.

संदर्भ : या कार्यालयाचे पत्र क्र. 284 दि. 08/05/2025 रोजीचे पत्र.

महोदय,

उपरोक्त संदर्भित विषयास अनुसरून आपणास आदेशान्वये कळविण्यात येते की, राष्ट्रीय शैक्षणिक धोरण-2020 नुसार शैक्षणिक वर्ष 2025-2026 पासून लागू करण्यात आलेल्या B. A. Film Making Part- II या अभ्यासक्रमामध्ये किरकोळ दुरुस्ती करण्यात आलेली आहेत.

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

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

कळावे,

आपला विश्वासू

(डॉ. एस. एम. कुबल)
उपकुलसचिव
अभ्यास मंडळे विभाग

सोबत : अभ्यासक्रमाची प्रत.

प्रत. माहितीसाठी व पुढील योग्यत्या कार्यवाहीसाठी.

1	अधिष्ठाता, आंतर विद्याशाखीय अभ्यास विद्याशाखा	7	संलग्नता टी. 1 व टी. 2 विभागास
2	अध्यक्ष, आचार्य अस्थायी मंडळ	8	पी. जी. प्रवेश विभागास
3	संचालक, परीक्षा व मुल्यमापन मंडळ कार्यालयास	9	परिक्षक नियुक्ती ए व बी विभागास
4	परीक्षा 01, व 02 विभागास	10	पी. जी. सेमिनार विभागास
5	पात्रता विभागास	11	नॅक विभागास
6	आय. टी. सेल विभागास		

SHIVAJI UNIVERSITY, KOLHAPUR



Established: 1962

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

New Syllabus For Bachelor of Arts B. A. Part-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)**

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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. - 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	Min
1.	MM-III	Film Theories and Aesthetics	4	4	4		3	60	24	Assignment	40	16
2.	MM- IV	Script Writing Theories	4	4	4		3	60	24		40	16
3.	MN –III	Cinema of suppressed voices	4	4	4		2	60	12		40	16
4.	OE-III	Basics of Acting	2	2	2		2	30	12		20	08
5.	VSC - I	Advertise Making	2	2	2		2	30	12		20	08
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	04
8.	IKS (Specific	Bharatmuni: Abhinay and Navrasa	-	4	-	2	2 Viva	20	08	Project on Supervision	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. - 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	Film markets & festivals	4	4	4		2	60	12		40	16
4.	OE-IV	Film Appreciation	2	2	2		2	30	12		20	08
5.	VSC-II	Short Film Making	-	4	-	2	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	04
8.	VEC	Environmental Studies	-	4	2		2	40	16	Assignment	10	04
Total			20	24	20	02	---	330	---		220	---
					Total Cr. 22						SEE + IA = 330+220 = 550	

8. STRUCTURE OF PROGRAMME:

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

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

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

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

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

COURSE CATEGORY		COURSE NAME	COURSE CODE	CREDITS
MAJOR	MANDATORY	Film Theories and Aesthetics – P – 03 MAJOR -III		4
	MANDATORY	Script Writing Theories – P – 04 MAJOR –IV		4
MINOR	--	Cinema of suppressed voices – 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	--	Film markets & festivals 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 - Modern Indian Language-Hindi-II - 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)

Course Code List

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

Example:

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

Table Rows: 1 2 3 4 5 6 7 8

Major Mandatory: BA U0325 MM L 2 01 A 01

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

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

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

Table Rows: 1 2 3 4 5 6 7 8

Major Mandatory: BA U0325 MM L 3 15 C 04

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

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

Table Rows: 1 2 3 4 5 6 7 8

Major Mandatory: BA U0325 MM L 4 14 F 12

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

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

10.EQUIVALENCE OF THE PAPERS AND COURSES:

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

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

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

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

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

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

1. Standard of passing

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

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

Rules for Allowing to Keep Term (ATKT) –As Per Shivaji University Guidelines जा.क. / शिवाजी वि. अ.मं. ७०८. दि.०४/०९/२०२३

A) ATKT rules for Undergraduate Programmes:

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

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

2. Gradation Chart:

Table

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

Note:

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

Calculation of SGPA & CGPA

1. Semester Grade Point Average (SGPA)

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

2. Cumulative Grade Point Average (CGPA)

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

12. NATURE OF QUESTION PAPER AND SCHEME OF MARKING:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SCHEME OF PRACTICAL MARKING:

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

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

A) FOR 04 CREDITS: Total 100 Marks

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

B) FOR 02 CREDITS: Total 50 Marks

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

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	40%	40	60	40%	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• Italian Neo-Realism	15	01

	<ul style="list-style-type: none"> • 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	Assig nment	Min pass	Marks	Marks	Min pass	Total (Marks)
		40	40%	40	60	40%	100

Course Learning Outcomes: Student will be able to -

CLO1: Understand the 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 	15	01

	<ul style="list-style-type: none"> • Pinches • Story Arcs • Types of stories • 3 Cs of Script Writing <ul style="list-style-type: none"> ○ Concept ○ Character ○ Conflict 		
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:	Cinema of suppressed voices
Course Number:	MN-III
Course Code:	
Course Credits:	4

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

CO1 : Outline the purpose of this topic

CO2 : Describe cinema of suppressed voice

CO3 : Compare the Indian Commercial Cinema with cinema of suppressed voices

CO4 : Express importance of this type of cinema

MODULE	Description	Hours	Credit
MODULE-01	Understanding Suppressed Voices and Film <ol style="list-style-type: none"> 1. Defining Suppressed Voices: Exploring the concept of marginalization, oppression, and silencing in various societal contexts, including discussions around race, caste, gender, class, religion, sexuality, and indigenous populations. 2. Historical Context of Suppressed Voices in Film: Examining how film has historically represented or misrepresented marginalized communities and the role of dominant narratives in perpetuating stereotypes. 3. Film as a Medium for Social Commentary and Activism: Analyzing the power of cinema to give voice to the voiceless, raise awareness, challenge stereotypes, and potentially inspire social change. 4. Postcolonial and Subaltern Film Theory: Exploring theoretical frameworks that analyze the representation of subjugated groups and their struggles for identity and visibility in film. 	15	01
MODULE-02	Indian Cinema and Suppressed Voices <ul style="list-style-type: none"> • Representations of Caste, Class, and Gender: Analyzing how Indian cinema, both mainstream and parallel, has addressed (or avoided addressing) issues of caste discrimination, class inequality, and gender roles, especially concerning suppressed voices like the Dalit community. • Regional Cinema and Social 	15	01

	<p>Commentary: Examining the significant role of regional cinemas (e.g., Tamil, Marathi, Malayalam) in providing platforms for marginalized voices, offering diverse socio-political and cultural themes, and challenging dominant narratives.</p> <ul style="list-style-type: none"> • Portrayal of Indigenous Populations (Adivasis) in Indian Cinema: Focusing on how films depict tribal communities, analyze issues like representation, stereotype perpetuation, and the emergence of authentic portrayals. • 4. The Struggle for LGBTQ+ Representation: Exploring the challenges and achievements of filmmakers in addressing LGBTQ+ identities, rights, and experiences within Indian cinema. 		
MODULE-3	<p>Global Perspectives on Suppressed Voices</p> <ul style="list-style-type: none"> • Indigenous Cinema and Representation: Analyzing films by and about indigenous populations globally, focusing on their cultural significance, storytelling practices, and challenges in gaining recognition. • Cinema of Minorities and Migration: Exploring films that depict the experiences of ethnic, religious, and linguistic minorities, as well as narratives of migration, displacement, and diaspora. • Women's Cinema and Feminist Film Movements: Examining films directed by and focusing on women's experiences, exploring their struggles against patriarchy, their agency, and evolving gender representation in film. • 4. Documentary Film and Social Justice: Understanding the role of documentary filmmaking in exposing injustices, giving voice to marginalized communities, and inspiring advocacy for social change. 	15	01
MODULE-4	<p>Challenges, Strategies, and the Future of Cinema of Suppressed Voices</p> <ul style="list-style-type: none"> • Censorship and Resistance: Analyzing the role and impact of film censorship on narratives of suppressed voices, examining the reasons behind censorship and strategies used by filmmakers to circumvent it or resist it. • Filmmaking from the Margins: Challenges and Opportunities: Discussing the practical challenges faced by filmmakers from marginalized backgrounds (e.g., funding, distribution, industry access) and the strategies employed to overcome them. • Intersectionality in Cinematic Storytelling: Exploring how different forms of oppression intersect and 	15	01

	<p>influence the experiences of marginalized communities, and how film can reflect these complexities.</p> <ul style="list-style-type: none"> 4. The Future of Suppressed Voices in Cinema: Considering emerging trends, new technologies, and the role of global streaming platforms in amplifying or diminishing the visibility and reach of these films, as well as the potential for greater inclusivity and authentic representation. 		
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LIST FOR READING:

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

LIST FOR REFERENCES:

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

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Watch any international movie of suppressed voices & present a paper on it. Give detailed account of the issue & address it - 20 Marks
2. Watch any Indian movie of suppressed voices & present a paper on it. Give detailed account of the issue & address it - 20 Marks

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	40%	20	30	40%	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
Course Number:	VSC-I
Course Code:	
Course Credits:	2

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

CLO1: Understand the various methods of advertisement making

CLO2: 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 30 sec. advertisements. Shoot it, undertake postproduction & exhibit.
(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	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 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)		
	Modern Indian Language -Hindi-I	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		20	40%	20	30	40%	50

Course Learning Outcomes: Student will be able to -

CL01 हिंदी भाषा का परिचय और महत्व से अवगत करना।

CL02 हिंदी भाषा के मानक वर्तनी तथा सांविधानिक स्थिति से रूबरू करना।

CL03 हिंदी साहित्य और फिल्मों के अंतर्संबंधों को स्पष्ट करना।

CL04 हिंदी साहित्य पर बनीं चर्चित फिल्मों का अध्ययन करना।

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

संदर्भ ग्रंथ

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

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

- हिंदी साहित्य पर आधारित चर्चित फिल्मों की समीक्षा 20 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	40%	20	30	40%	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 <ul style="list-style-type: none"> Srungar Hasya Karun 	15	01

	<ul style="list-style-type: none"> • Roudra • Veer • Bhayanak • Bibhatsa • Adbhut • Shant 		
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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

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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	40%	40	60	40%	100

Course Learning Outcomes: Student will be able to -

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

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

CLO3: Describe the importance and uniformity between these twos

CLO4: Apply the knowledge while watching or making the film

MODULE	Description	Hours	Credit
MODULE-01	Film Types <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	40%	40	60	40%	100

Course Learning Outcomes: Student will be able to -

CLO1: Understand the basic of sound

CLO2: Express the importance of sound elements

CLO3: Describe each sound & its importance

CLO4: Apply these concepts in their own short film process

MODULE	Description	Hours	Credit
MODULE-01	Introduction <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:	FILM MARKETS & FESTIVALS
Course Number:	MN-IV
Course Code:	
Course Credits:	4

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

CLO1: Understand the film market & film festivals

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

CLO3: Describe film market & film festivals

CLO4: Apply the knowledge after making the film

MODULE	Description	Hours	Credit
MODULE-01	Foundations of Film Markets and Festivals <ul style="list-style-type: none"> Understanding the Film Ecosystem: Exploring the various stages of a film's lifecycle, including development, production, post-production, distribution, exhibition, and the role of markets and festivals within this ecosystem. The Business of Film: Examining the economics of the film industry, including financing models, revenue streams (e.g., box office, streaming, television rights), and the impact of globalization on film distribution. The Cultural Significance of Film Festivals: Understanding film festivals as platforms for cultural exchange, artistic expression, and promoting cinema literacy among diverse audiences. Defining Film Markets and Festivals: Distinguishing between the primary functions of film markets (business-focused, buying and selling films) and film festivals (cultural and artistic celebration, showcasing films). 	15	01
MODULE-02	Indian Film Markets <ul style="list-style-type: none"> The Landscape of Indian Film Markets: Exploring major film markets in India, their objectives, target audiences, and the types of films they focus on (e.g., mainstream Bollywood, regional cinema, independent films). 	15	01

	<ul style="list-style-type: none"> • Business Strategies and Practices: Analyzing the business aspects of Indian film markets, including film financing, sales, distribution deals (including for streaming platforms), and strategic alliances with international partners. • Marketing and Promotion in the Indian Context: Understanding unique marketing and promotional strategies employed for Indian films at markets, including targeting specific demographics and leveraging different media platforms. • Challenges and Opportunities in the Indian Market: Discussing issues like piracy, competition from international content, the role of government support (e.g., National Film Development Corporation - NFDC), and the growing potential of regional language cinema and digital platforms. 		
MODULE-3	Indian Film Festivals <ul style="list-style-type: none"> • Prominent Indian Film Festivals: Detailed study of major festivals like the International Film Festival of India (IFFI), Mumbai Film Festival, Kerala International Film Festival, and Jagran Film Festival, among others, focusing on their history, aims, and contributions to Indian and global cinema. • Curatorial Strategies and Programming: Analyzing the thematic focus, genre diversity, and selection processes of Indian film festivals, including the role of juries and awards in shaping cinematic trends. • Audience Engagement and Cultural Impact: Examining how Indian film festivals engage audiences, foster film appreciation, and serve as platforms for cultural exchange and social awareness. • Funding and Sustainability of Indian Film Festivals: Exploring the financial models of Indian film festivals, including government grants, sponsorships, and challenges in securing funding. 	15	01
MODULE-4	Global Film Markets and Festivals <ul style="list-style-type: none"> • Major International Film Markets: Studying key international markets such as Cannes Film Market, Berlin European Film Market, American Film Market, and Hong Kong Filmart, their significance in global film distribution, and their importance for Indian filmmakers looking for international co-production and sales opportunities. • Understanding International Film Festivals: Examining the role of major festivals like Cannes, Berlin, Venice, Sundance, and Toronto in launching films, discovering new talent, and shaping global cinematic trends. • Negotiating International Deals and Co-productions: Exploring strategies for navigating international film markets, securing distribution deals, and engaging in 	15	01

	<p>international co-productions, including understanding contracts, intellectual property rights, and cross-cultural communication.</p> <ul style="list-style-type: none"> • The Future of Film Markets and Festivals: Discussing the evolving landscape of film markets and festivals in the digital age, including the rise of online platforms (OTT), the impact of technological advancements on film production and distribution, and the challenges of adapting to changing industry dynamics. 		
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LIST FOR READING:

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

LIST FOR REFERENCES:

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

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

1. Attend any film festival & submit a report with photographs – 20 Marks
2. Make your own short film specially for festival & participate in festivals & submit report – 20 Marks

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

Evaluation Scheme

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

Course Learning Outcomes: Student will be able to -

CLO1: 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 ○ Shindler'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			Semester End Exam (SEE)		
	Short Film Making	Activity	Min pass	Marks	Viva Marks	Min pass	Total (Marks)
		30	40%	30	20	40%	50

Course Learning Outcomes: Student will be able to -

CLO1: Understand the nature & story telling techniques of 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	40%	20	30	40%	50

Course Learning Outcomes: Student will be able to -

CL01 पटकथा, संवाद, गीत लेखन से परिचित करना।

CL02 फिल्मों की समीक्षा लिखने के लिए प्रेरित करना।

CL03 साहित्यकृतियों के फिल्मांकन में आनेवाली समस्याओं के प्रति सचेत करना।

CL01 हिंदी भाषा और उसके उच्चारण की समस्याओं से अवगत करना।

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

संदर्भ ग्रंथ

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

ACTIVITIES AND EXERCISES SUGGESTED FOR INTERNAL ASSESSMENT:

- हिंदी फिल्म के लिए पटकथा लेखन २० अंक

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	Assignment	Min pass	Marks	Marks	Min pass	Total (Marks)
		20	40%	20	30	40%	50

Course Learning Outcomes: Student will be able to -

CLO1: Understand the work & responsibilities of PR team

CLO2: 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
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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)
		10	40%	10	40	40%	50

Evaluation Scheme: This subject examination has 50 marks out of which 40 marks will be for Theory Examination and 10 marks for Internal Assessment. Hence, the candidate must appear for internal evaluation of 10 marks and Theory Examination of 40 marks.

A) Internal Evaluation (College Assessment): Marks for internal assessment shall be given based on Nature Visits / Field Work / Field Tour/ Industrial visits to study environmental aspects / Activities related to Campus environmental management activities with handwritten report of individual student is Compulsory under internals marks.

Following any one activity can also be considered for internal evaluation:

- Group Discussion on one national and one international case study related to the environment and sustainable development.
- One-day Nature Visit / Field Work / Field Tour/ Industrial visit including Data collection and a brief hand written report to be submitted.
- Visit to an area to document environmental assets: river/ forest/ flora/fauna, etc. - Visit to a local polluted mitigation site
- Solid waste treatment plant, Wastewater Treatment plant, Organic fertiliser production site, Cleanliness drive etc. - Study of common plants, insects, birds and basic principles of identification.
- Participation of students in any environmental protection related academic Discussion, workshop, conference, etc.
- Campus environmental management activities such as Documentation of campus Biodiversity, solid waste disposal, Cleanliness drive, water and sewage treatment.

B) External Evaluation (Theory Examination): Nature of Theory question paper:

- 1) Theory paper is of 40 marks for 2 Hrs.
- 2) Question paper nature/pattern as follows:

Q.1 Multiple Choice Questions each for one Marks (10 M)

Q.2. Write the answer in Short (Any Five out of Six) (10M)

Q.3. Write Short Notes on (Any Two out of Four) (10M)

Q.4 Write the Answer in detail (Any Two out of Four) (10M)

Total 40M

5) Standard of passing: The standard of passing for a 40 marks Theory question paper is a minimum of 16 marks and for 10 marks internal examination is minimum 4 marks

Course Learning Outcomes: Student will be able to -

CO1: Get acquainted with the scope and multidisciplinary nature of environmental science with the overall aim of sustainable development.

CO2: Understand the importance of ecosystems in the view of its conservation.

CO3: Know the values of natural resources with associated problems for sustainable lifestyles.

CO4: Familiarize the basics of Biodiversity and concerned issues in the context of Western Ghats.

CO5: Make aware of the pollution issues with its mitigation measures.

MODULE	Description	Hours	Credit
MODULE-01	<p>Nature of Environmental Science, Ecosystem, Natural Resources and Biodiversity conservation:</p> <p>a) Nature of Environmental Science:</p> <ul style="list-style-type: none">• Definition, scope, and importance• Multidisciplinary nature of environmental studies• Sustainable Development Goals (SDGs), Concept of sustainable development <p>b) Ecosystem:</p> <ul style="list-style-type: none">• Structure and function of an ecosystem,• Energy flow in the ecosystem, Food chains, food webs, ecological pyramids• Ecological succession. Forest ecosystem, Grassland ecosystem, Desert ecosystem, Aquatic ecosystems <p>Degradation of ecosystems and its impacts.</p> <p>c) Natural Resources:</p> <ul style="list-style-type: none">• Classification of natural resources• Forest resources: Use and over-exploitation, deforestation, forests and tribal people.• Water resources: Use of surface and groundwater, Water scarcity and stress• Water conservation: rainwater harvesting, watershed management• Soil and Mineral resources: Soil as a resource and its degradation, Environmental effects of extracting and using mineral resources.• Energy resources: Growing energy needs, Energy crisis,	15	01

	<p>use of alternate energy sources, Role of Indian traditions and culture in conservation of the environment</p> <p>d) Biodiversity and its conservation:</p> <ul style="list-style-type: none"> • Types: genetic, species, and ecosystem diversity, • Bio-geographical classification of India, • Value of biodiversity: • India as a mega- diversity nation. Hot-spots of biodiversity, Western Ghats as a biodiversity region. • Threats to biodiversity habitat loss, poaching of wildlife, man- wildlife, Conflicts, Endangered and endemic species of India. • Conservation of biodiversity: In-situ and Ex-situ conservation 		
MODULE-02	<p>Environmental Pollution, Climate change and Environmental legislation</p> <p>a) Environmental Pollution:</p> <ul style="list-style-type: none"> • Air pollution: Causes, effects and control measures • Water pollution: Causes, effects and control measures, Marine pollution, • Soil pollution: Causes, effects and control measures, • Noise pollution: Causes, effects and control measures • Solid waste Management: Causes, effects and control <p>b) Climate change: Causes, effects and mitigation</p> <ul style="list-style-type: none"> • Greenhouse gases, phenomenon of greenhouse effect and climate change, • Impacts of climate change: on life, on ocean and land systems; Sea level rise, On forests and natural ecosystems; On agriculture, on Human health • Mitigation of climate change: IPCC, Carbon foot print, Green House Gas (GHG) reduction, net zero targets for the future • Energy efficiency measures; Renewable energy sources for carbon reduction <p>c)Environmental legislation: Constitutional provisions- Article 48A, Article 51A (g) Environmental Protection Act Air (Prevention and Control of Pollution) Act Water (Prevention and control of Pollution) Act</p>	15	01
	<ul style="list-style-type: none"> • Nature Visits / Field Work /Field Tour/ Industrial visits / Campus environmental management Activities 	05	

Text Books:

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

References:

1. Grumbine, R. Edward, and Pandit, M.K. 2013. Threats from India's Himalaya dams. Science, 2. 339: 36-37.
3. McNeill, John R. 2000. Something New Under the Sun: An Environmental History of the Twentieth Century.
4. Odum, E.P., Odum, H.T. & Andrews, J. 1971. Fundamentals of Ecology. Philadelphia: Saunders.
5. Pepper, I.L., Gerba, C.P. & Brusseau, M.L. 2011. Environmental and Pollution Science. Academic Press.
6. Raven, P.H., Hassenzuhl, D.M. & Berg, L.R. 2012. Environment. 8th edition. John Wiley & Sons.
7. Rosencranz, A., Divan, S., & Noble, M. L. 2001. Environmental law and policy in India. Tripathi 1992.
8. Sengupta, R. 2003. Ecology and economics: An approach to sustainable development. OUP.
9. Singh, J.S., Singh, S.P. and Gupta, S.R. 2014. Ecology, Environmental Science and Conservation. S. Chand Publishing, New Delhi.
10. Sodhi, N.S., Gibson, L. & Raven, P.H. (eds). 2013. Conservation Biology: Voices from the Tropics. John Wiley & Sons.
11. World Commission on Environment and Development. 1987. Our Common Future. Oxford University Press.

(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.