

University of Mumbai

वेबसाईट - mu.ac.in

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विद्याविषयक प्राधिकरणे
सभा आणि सेवा विभाग (ए.ए.एम.एस)
रूम नं. १२८ एम.जी.रोड, फोर्ट,
मुंबई - ४०० ०३२
टेलिफोन नं - ०२२ - ६८३२००३३

(नॅक पुनर्मूल्यांकनाद्वारे ३.६५ (सी.जी.पी.ए.) सह अ++ श्रेणी
विद्यापीठ अनुदान आयोगाद्वारे श्रेणी १ विद्यापीठ दर्जा)

क्र.वि.प्रा.स.से./आयसीडी/२०२५-२६/३७

दिनांक : २७ मे, २०२५

परिपत्रक:-

सर्व प्राचार्य/संचालक, संलग्नित महाविद्यालये/संस्था, विद्यापीठ शैक्षणिक विभागांचे संचालक/ विभाग प्रमुख यांना कळविण्यात येते की, राष्ट्रीय शैक्षणिक धोरण २०२० च्या अमलबजावणीच्या अनुषंगाने शैक्षणिक वर्ष २०२५-२६ पासून पदवी व पदव्युत्तर अभ्यासक्रम विद्यापरिषदेच्या दिनांक २८ मार्च २०२५ व २० मे, २०२५ च्या बैठकीमध्ये मंजूर झालेले सर्व अभ्यासक्रम मुंबई विद्यापीठाच्या www.mu.ac.in या संकेत स्थळावर NEP २०२० या टॅब वर उपलब्ध करण्यात आलेले आहेत.

मुंबई - ४०० ०३२
२७ मे, २०२५


(डॉ. प्रसाद कारंडे)
कुलसचिव

Copy forwarded for information and necessary action to :-	
1	The Deputy Registrar, (Admissions, Enrolment, Eligibility and Migration Dept)(AEM), dr@eligi.mu.ac.in
2	The Deputy Registrar, Result unit, Vidyanagari drresults@exam.mu.ac.in
3	The Deputy Registrar, Marks and Certificate Unit,. Vidyanagari dr.verification@mu.ac.in
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5	The Deputy Registrar, CAP Unit, Vidyanagari cap.exam@mu.ac.in
6	The Deputy Registrar, College Affiliations & Development Department (CAD), deputyregistrar.uni@gmail.com
7	The Deputy Registrar, PRO, Fort, (Publication Section), Pro@mu.ac.in
8	The Deputy Registrar, Executive Authorities Section (EA) eau120@fort.mu.ac.in He is requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to the above circular.
9	The Deputy Registrar, Research Administration & Promotion Cell (RAPC), rapc@mu.ac.in
10	The Deputy Registrar, Academic Appointments & Quality Assurance (AAQA) dy.registrar.tau.fort.mu.ac.in ar.tau@fort.mu.ac.in
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16	The Assistant Registrar, Ratnagiri Sub-centre, Ratnagiri, ratnagirisubcentar@gmail.com
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18	Director, Innovation, Incubation and Linkages, Dr. Sachin Laddha pinkumanno@gmail.com
19	Director, Department of Lifelong Learning and Extension (DLLE), dlleuniversityofmumbai@gmail.com

Copy for information :-	
1	P.A to Hon'ble Vice-Chancellor, vice-chancellor@mu.ac.in
2	P.A to Pro-Vice-Chancellor pvc@fort.mu.ac.in
3	P.A to Registrar, registrar@fort.mu.ac.in
4	P.A to all Deans of all Faculties
5	P.A to Finance & Account Officers, (F & A.O), camu@accounts.mu.ac.in

To,

1	The Chairman, Board of Deans pvc@fort.mu.ac.in
2	Faculty of Humanities, Offg. Dean 1. Prof.Anil Singh Dranilsingh129@gmail.com Offg. Associate Dean 2. Prof.Manisha Karne mkarne@economics.mu.ac.in 3. Dr.Suchitra Naik Naiksuchitra27@gmail.com
	Faculty of Commerce & Management, Offg. Dean, 1 Prin.Ravindra Bambardekar principal@model-college.edu.in Offg. Associate Dean 2. Dr.Kavita Laghate kavitalaghate@jbims.mu.ac.in 3. Dr.Ravikant Balkrishna Sangurde Ravikant.s.@somaiya.edu 4. Prin.Kishori Bhagat kishoribhagat@rediffmail.com

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	Faculty of Inter-Disciplinary Studies, Offg. Dean 1. Dr. Anil K. Singh aksingh@trcl.org.in Offg. Associate Dean 2. Prin. Chadrashekhhar Ashok Chakradeo cachakradeo@gmail.com 3. Dr. Kunal Ingle drkunalingle@gmail.com
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4	The Director, Board of Examinations and Evaluation, dboee@exam.mu.ac.in
5	The Director, Board of Students Development, dsd@mu.ac.in DSW directr@dsd.mu.ac.in
6	The Director, Department of Information & Communication Technology, director.dict@mu.ac.in

AC – 20.05.2025
Item No. – 5.56 (N)

As Per NEP 2020

University of Mumbai



Syllabus for Major Vertical – 1 & 4

**Name of the Programme – B.A. (Film, Television and New Media
Production)**

Faculty of Huminites

Board of Studies in Film, Television and New Media Production

U.G. Second Year Programme

**Exit
Degree**

**U.G. Diploma in Film
Television & New Media
Production_**

Semester

III & IV

From the Academic Year

2025-26

University of Mumbai



(As per NEP 2020)

Sr. No.	Heading	Particulars
1	Title of program O: _____	B.A. (Film, Television and New Media Production)
2	Exit Degree	U.G. Diploma in _____
3	Scheme of Examination R: _____	NEP 40% Internal 60% External, Semester End Examination Individual Passing in Internal and External Examination
4	Standards of Passing R: _____	40%
5	Credit Structure Sem. III R. HMU520C Sem. IV – R. HMU-520D	Attached herewith
6	Semesters	Sem. III & IV
7	Program Academic Level	5.00
8	Pattern	Semester
9	Status	New
10	To be implemented from Academic Year	2025-26

Sd/-

Sign of the BOS
Chairman
Dr. Navita Kulkarni
Board of Studies in
Mass Media

Sd/-

Sign of the
Offg. Associate Dean
Dr. Suchitra Naik
Faculty of
Humanities

Sd/-

Sign of the
Offg. Associate Dean
Prof. Manisha
Karne
Faculty of Humanities

Sd/-

Sign of the
Offg. Dean
Prof. Anil Singh
Faculty of
Humanities

Under Graduate Diploma in _____

Credit Structure (Sem. III & IV)

	R. HMU520C									
Level	Semester	Major		Minor	OE	VSC, SEC (VSEC)	AEC, VEC, IKS	OJT, FP, CEP, CC, RP	Cum. Cr. / Sem.	Degree/ Cum. Cr.
		Mandatory	Electives							
5.0	III	Understanding TV Formats and Genres(4 credits) Practical Filmmaking (2 credits) Writing for Visual Media (2 credits)		(4 credits)	(2 credits)	Concepts of Storyboarding (2 credits)	(2 credits)	CC + Field Project (4 credits)	22	UG Diploma 88
	R. HMU520D									
	IV	Introduction to Direction and Drama Production(4 credits) Practical Filmmaking (4 credits)		(4 credits)	(2 credits)	Concepts of Storyboarding and CG (2 credits)	(2 credits)	CC + CEP (4 credits)	22	
	Cum Cr.	28		10	12	6+6	8+4+2	8+4	88	
Exit option; Award of UG Diploma in Major and Minor with 80-88 credits and an additional 4 credits core NSQF course/ Internship OR Continue with Major and Minor										

[Abbreviation - OE – Open Electives, VSC – Vocation Skill Course, SEC – Skill Enhancement Course, (VSEC), AEC – Ability Enhancement Course, VEC – Value Education Course, IKS – Indian Knowledge System, OJT – on Job Training, FP – Field Project, CEP – Community Engagement Project, CC – Co-Curricular, RP – Research Project

Note: Minor, OE, AEC, CC, CEP courses to be selected from the common basket of university

Sem. - III

Vertical – 1 Major

Title of Paper:

Practical Filmmaking

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	Introduction, relevance, Usefulness, Application, interest, connection with other courses, demand in the industry, job prospects etc.
2	Vertical :	Major
3	Type :	Theory / Practical
4	Credit:	2 credits
5	Hours Allotted :	30 Hours
6	Marks Allotted:	Continuous Internal Assessment : 20 marks External written Paper: 30 Marks
7	Course Objectives: 1. Understand the process of conceptualizing, scripting, and producing effective ad films for various platforms. 2. Gain hands-on experience in pre-production, production, and post-production specific to advertising film formats. 3. Learn the fundamentals of visual storytelling, camera work, lighting, and sound as applied to ad filmmaking.	

8	Course Outcomes: 1. Write and develop a complete advertising film concept, including creative brief, script, storyboard, and production plan. 2. Produce ad films (30 sec. to 3 min.) demonstrating technical skills in directing, cinematography, sound, and lighting. 3. Operate film production equipment effectively to achieve professional-quality visuals and audio in ad films.
9	Modules:-
	Module 1: Pre-Production & Creative Development (10 Hours)
	1. Introduction to advertising & ad films: Formats and platforms 2. Understanding the brief: How to write and interpret a creative brief 3. Ideation & concept development: Brainstorming ad film ideas
	Module 2: Production Techniques & Visual Storytelling (10 Hours)
	1. Basics of cinematography for ad films: Composition, framing, camera movement 2. Working with actors and locations: Casting, blocking, rehearsals 3. Shooting project: Students shoot a 30-50 second ad film in groups
	Module 3: Post-Production & Promotion (10 Hours)
	• Introduction to editing ad films: Software tools & techniques • Editing workshop: Cutting footage, adding music, sound design • Post-production finishing: Color correction, graphics, subtitles • Overview of promoting ad films: Social media, PR, media buying
	Module 4: Final Project
	Make two ad films of different duration i.e. 30-50 SEC. AND 3 MINUTE

10	Text Books: 1. The Copywriter's Handbook: A Step-by-Step Guide to Writing Copy that Sells" by Robert Bly 2. Creative Advertising: Ideas and Techniques from the World's Best Campaigns" by Mario Pricken	
11	Reference Books: 1. Introduction to editing ad films: Software tools & techniques 2. Ogilvy on Advertising" by David Ogilvy	
12	Internal Continuous Assessment: 40%	External, Semester End Examination 60% Individual Passing in Internal and External Examination
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc.(at least 3)	• All questions are compulsory. • Figures to the right indicate full marks. • Substantiate your answer with appropriate examples wherever necessary Q1. Answer the following (10 marks) Q2. Answer the following (Any 2 out of 3) (10 marks) Q3. Answer the following (Any 2 out of 3) (10 marks)

Title of Paper : Understanding TV Formats and Genres

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	Introduction, relevance, Usefulness, Application, interest, connection with other courses, demand in the industry, job prospects etc.
2	Vertical :	Major
3	Type :	Theory
4	Credit:	4 credits
5	Hours Allotted :	60 Hours
6	Marks Allotted:	Continuous Internal Assessment: 40 Marks External Written Paper: 60 Marks
7	Course Objectives: 1. To understand how television programming works within industrial, narrative, and audience frameworks 2. To learn the logic of TRP/TVR-led drama creation 3. To examine the emergence and role of niche programming in the DTH and OTT age	
8	Course Outcomes: 1. To introduce students to the structure and functioning of the television industry, including production, distribution, and regulation within industrial frameworks. 2. To analyze the narrative techniques employed in television programming, with a focus on genre, format, and seriality.	
	3. To understand audience engagement with television content, examining viewing habits, reception theories, and audience measurement systems.	

	Module 1: Nature of Drama in Television	(10 Hours)
	1. Evolution of television storytelling: From episodic to serialized formats 2. Types of shows: Daily soaps, serials, sitcoms, anthology series 3. Scheduling patterns: Prime time vs. non-prime time, weekday/weekend models Case Studies: <i>of TV shows of different Genres</i>	
	Module 2: Creating Drama for TRPs/TVRs	(10 Hours)
	1. Understanding audience retention: Hooks, cliffhangers, suspense 2. Herd mentality and recycled formats in Indian television Case Studies: Analysis of TV shows of different genres	
	Module 3: Creating Niche Television Programming	(10 Hours)
	1. Defining “niche” content and identifying niche audiences 2. Role of DTH, digital, and OTT in supporting niche programming Examples: <i>Epic Channel, NDTV Good Times, Fox Traveller, Discovery Jeet etc</i>	
	Module 4: Understanding TV Genres – Infotainment, Edutainment, Lifestyle, Entertainment	(10 Hours)
	1. Genre theory applied to television: tone, pacing, narrative grammar 2. Format analysis of infotainment, lifestyle, and reality formats Case Studies: <i>BBC Earth, Discovery Channel, TLC, Colors, Star Plus etc</i>	

	Module 5: Introduction to Direction for Television (10 Hours)	
	1. Distinctions between television and film direction 2. Visual grammar of TV: shot continuity, eyeline, multi-cam blocking 3. Script-to-screen workflow in television vs. OTT	
	Module 6: Contemporary Trends in Television and OTT (10 Hours)	
	1. Rise of hybrid formats: docu-dramas, reality-fiction fusion 2. Influence of global series on Indian storytelling Examples of TV and OTT shows in the contemporary genre.	
10	Text Books: 1. Glen Creeber – <i>Tele-Visions: An Introduction to Studying Television</i> 2. Jeremy G. Butler – <i>Television: Critical Methods and Applications</i> 3. Amanda Lotz – <i>The Television Will Be Revolutionized</i> 4. Shoma Munshi – <i>Prime Time Soap Operas on Indian Television</i>	
11	Reference Books: 1. Academic and industry articles from <i>Variety</i>, <i>The Wire</i>, <i>IndianTelevision.com</i> 2. Madhavi Narsalay – <i>Television and Popular Culture in India: A Study of Serial Narratives</i> 3. Nalin Mehta – <i>India on Television: How Satellite News Channels Have Changed the Way We Think and Act</i> 4. Ashok Ranade – <i>Key Concepts in Television Studies</i>	
12	Internal Continuous Assessment: 40%	External, Semester End Examination 60% Individual Passing in Internal and External Examination

13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc.(at least 3)	Q1. Answer the following (Any 5 - 3 marks each)(15 marks) Q2. Answer the following (15 marks) A (7 marks) B (8 marks) OR A(7 marks) B(8 marks) Q3. Answer the following (15 marks) A(7 marks) B(8 marks) OR A(7 marks) B (8 marks) Q4. Answer the following (Any 3 - 5 marks each) (15 marks)
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Title of Paper:

Writing for Visual Media

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	Introduction, relevance, Usefulness, Application, interest, connection with other courses, demand in the industry, job prospects etc.
2	Vertical :	Major
3	Type :	Theory
4	Credit:	2 credits
5	Hours Allotted :	30 Hours
6	Marks Allotted:	Continuous Internal Assessment : 20 marks External written Paper: 30 Marks
7	Course Objectives: 1. Understand the key elements and structure that make up a compelling story. 2. Develop skills in identifying, structuring, and outlining narratives effectively. 3. Master the principles of dramatic structure, conflict, and resolution.	
8	Course Outcomes: 1. Demonstrate an understanding of story structure, theme, and key narrative beats. 2. Apply effective methods for identifying and developing a core narrative. 3. Master script formatting and create detailed short outlines for scripts.	

9	
	Module 1: Finding and Structuring the Story (10 Hours)
	1. Finding the Story: Exploring methods to identify the core of a compelling narrative, including research, observation, and selecting the focus. 2. How to Format a Script: Introduction to standard script formatting, writing conventions, and industry standards for different genres (TV, Film, Web)
	Module 2: Dramatic Structure and Development (10 Hours)
	1. The Formula to Factory: Beginnings, Middle, and End: Study of the three-act structure, understanding the importance of setup, conflict, and resolution in crafting a complete story. 2. Conflict and Resolution: Exploration of narrative conflict as the driving force of the story, and strategies to resolve it in a satisfying way, creating emotional impact.
	Module 3: Characterization and Dialogue (10 Hours)
	1. Arc of Characterization: Techniques for developing characters, including motivations, flaws, and growth throughout the narrative. 2. Character Building: Methods to create multi-dimensional characters with depth, relatability, and strong character arcs.
10	Text Books: 1. Story By Robert McKee 2. Save the Cat By Blake Snyder 3. Made to Stick by Dan and Chip Heath 4. Influence by Robert Cialdini
11	Reference Books: 1. Thinking, Fast and Slow by Daniel Kahneman 2. The Art of Dramatic Writing By Lajos Egr 3. Fundamentals of Screenwriting Syd field

12	Internal Continuous Assessment: 40%	External, Semester End Examination 60% Individual Passing in Internal and External Examination
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc.(at least 3)	All questions are compulsory. • Figures to the right indicate full marks. • Substantiate your answer with appropriate examples wherever necessary Q1. Answer the following (10 marks) Q2. Answer the following (Any 2 out of 3) (10 marks) Q3. Answer the following (Any 2 out of 3) (10 marks)

Vertical - 4

VSC

Title of Paper :

Concept of Storyboarding

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	Introduction, relevance, Usefulness, Application, interest, connection with other courses, demand in the industry, job prospects etc.
2	Vertical :	VSC
3	Type :	Theory
4	Credit:	2 credits
5	Hours Allotted :	30 Hours
6	Marks Allotted:	Continuous Internal Assessment : 20 marks External Written Examination: 30 Marks
7	Course Objectives: To introduce students to the art and craft of storyboarding, enabling them to visualize scripts, communicate ideas visually, and create compelling visual narratives across various formats such as film, animation, and advertising. The course will also build foundational storytelling skills essential for translating written word into visual sequences.	

8	Course Outcome: 1. Understand the principles of visual storytelling 2. Develop the ability to translate a script into compelling storyboards 3. Apply design principles like perspective, composition, and lighting 4. Communicate visually with clarity and intent 5. Prepare boards for real-world production pipelines and professional pitches
9	
	Module 1: Introduction to Storyboarding & Visual Storytelling (10 hours)
	1. What is a storyboard and why it matters 2. Role of storyboarding in film, animation, advertising 3. Types of storyboards: presentation boards, production boards, animatics, live-action boards 4. Case studies: comparing storyboards and final scenes
	Module 2: The Art of Storyboarding (10 hours)
	1. Thumbnail sketching: ideation & flow 2. Sketching basic human figures and expressions 3. Action poses and figure movement
	Module 3: Board Execution Techniques, Animatic & Directing Shots (10 hours)
	1. Clean-up process and line clarity 2. Color passes and presentation-ready boards 3. Differences between presentation boards and production boards
10	Text Books: 1. Storyboards motion in Art by Mark Simmons

11	Reference Books: 1. Directing the Story - Francis Glebas	
12	Internal Continuous Assessment: 40%	External, Semester End Examination 60% Individual Passing in Internal and External Examination
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc.(at least 3)	All questions are compulsory. • Figures to the right indicate full marks. • Substantiate your answer with appropriate examples wherever necessary Q1. Answer the following (10 marks) Q2. Answer the following (Any 2 out of 3) (10 marks) Q3. Answer the following (Any 2 out of 3) (10 marks)

Sem. - IV

Vertical – 1 Major

Title of Paper:

Practical Filmmaking

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	Introduction, relevance, Usefulness, Application, interest, connection with other courses, demand in the industry, job prospects etc.
2	Vertical :	Major
3	Type :	Theory/Practical
4	Credit:	4 credits
5	Hours Allotted :	60 Hours
6	Marks Allotted:	Continuous Internal Assessment : 40 Marks Practical Film Project: 60 Marks
7	Course Objectives: 1. Develop original story ideas and translate them into a screenplay suitable for a short film format. 2. Gain hands-on experience in all phases of short film production: pre-production, production, and post-production. 3. Learn to apply visual storytelling techniques through camera work, lighting, sound, and mise-en-scène.	

8	Course Outcomes: 1. Write and develop a professional screenplay, storyboard, and production plan for a 10-minute short film. 2. Execute a complete short film production, including directing, cinematography, sound recording, and set management. 3. Demonstrate technical proficiency in camera operation, lighting setups, and sound equipment used in filmmaking.
9	
	Module 1: Concept Development & Pre-Production (15 Hours)
	1. Introduction to short filmmaking: Genres, narrative structures, styles 2. Developing a story idea: Brainstorming, pitching, refining concepts 3. Writing the screenplay: Structure, dialogue, scenes, formatting 4. Script feedback & revision workshops 5. Practical Output: Final script, storyboard, production plan
	Module 2: Production Design & Cinematography (15 Hours)
	1. Fundamentals of visual storytelling: Composition, framing, lighting, color 2. Set design & props: Visual aesthetics on a budget 3. Hands-on camera training: Operating DSLR/Mirrorless cameras, basic rigs 4. Practical Output: Shooting key scenes for rehearsal & feedback
	Module 3: Production & Principal Photography (15 Hours).
	1. Shooting schedule execution: Managing time & resources on set 2. On-set workflow: Continuity, shot logs, problem-solving 3. Directing the crew & actors: Practical leadership on location 4. Multi-camera setups & scene coverage 5. Practical Output: Completion of principal photography

	Module 4: Post-Production, Promotion & Screening (15 Hours)	
	1. Introduction to editing software (Premiere Pro, Final Cut, etc.) 2. Editing workshop: Assembly cut → rough cut → fine cut 3. Sound design: Dialogue editing, foley, music selection 4. Final screening & critique session	
10	Text Books: 1. Save the Cat - Blakes Synder 2. Fundamentals in Screenwriting - Seinfeld	
11	Reference Books: 1. Art of Dramatic Writing - Lajos Egri	
12	Internal Continuous Assessment: 40%	External, Semester End Examination 60% Individual Passing in Internal and External Examination
13	Continuous Evaluation through: Quizzes, presentation, project, role play, creative writing, assignment etc.(at least 3)	Final project · Practical Output: Completed 10-minute short film + promotional materials

Title of Paper: Introduction to Direction and Drama Production

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	Introduction, relevance, Usefulness, Application, interest, connection with other courses, demand in the industry, job prospects etc.
2	Vertical :	Major
3	Type :	Theory
4	Credit:	4 credits
5	Hours Allotted :	60 Hours
6	Marks Allotted:	Continuous Internal Assessment : 40 Marks External Written Examination: 60 Marks
7	Course Objectives: 1. To introduce students to the artistic, narrative, and technical responsibilities of a film director 2. To develop an understanding of cinematic language, blocking, visual storytelling, and actor direction 3. To enable students to work collaboratively as directors across pre-production, shooting, and post-production phases	

8

Course Outcomes:

1. Conceptualize and visualize a script from a director's perspective
2. Direct short dramatic scenes with an understanding of spatial and performance dynamics
3. Collaborate with key departments (camera, sound, production design, acting)

9

**Module 1: Fundamentals of Film Direction
Hours)****(10**

1. Role and vision of a director
2. Understanding cinematic language: shot types, camera movement, scene geography
3. Visual composition and mise-en-scène

**Module 2: Script Interpretation and Visualization
Hours)****(10**

1. Reading the script as a director: subtext, character intent, transitions
2. Visualizing the screenplay: storyboarding, mood boards, shot listing
3. Scene beats and tonal shifts

**Module 3: Directing Actors and Performance
Hours)****(10**

1. Working with actors: script table reads, rehearsals, emotional beats
2. Blocking actors for performance and camera
3. Directing non-verbal cues: body language, silences, reaction shots

	Module 4: Staging, Blocking, and Spatial Choreography (10 Hours)
	1. 180-degree rule, eyeline matching, screen direction 2. Blocking actors for camera and light 3. Dynamic scene staging in limited spaces Practical: Students block and rehearse a two-character scene and record with basic camera setup
	Module 5: Direction in Pre-Production and Production Phases (10 Hours)
	1. Collaborating with DOP, art director, and sound team 2. Location planning and tech recces 3. Scheduling for directors: shot breakdown, unit planning
	Module 6: Analysis and Directorial Style (10 Hours)
	1. Viewing and discussion of key directorial sequences across world cinema 2. Comparative analysis of styles: naturalistic, stylized, handheld, static, ensemble, POV 3. Indian and international case studies: a. Satyajit Ray, Zoya Akhtar, Meghna Gulzar, Rajkumar Hirani b. Alfonso Cuarón, Greta Gerwig, Christopher Nolan, Chloé Zhao
10	Text Books: 1. Michael Rabiger – <i>Directing: Film Techniques and Aesthetics</i>, Taylor & Francis 2. Chris Jones & Genevieve Jolliffe – <i>The Guerilla Filmmaker's Handbook</i>, Continuum

11	Reference Books: 1. Catliff & Granville – <i>The Casting Handbook: For Film and Theatre Makers</i>, Routledge 2. Stephen Cartwright – <i>Pre-Production Planning for Video, Film and Multimedia</i>, Taylor & Francis	
	3. Syd Field – <i>Screenplay: The Foundations of Screenwriting</i>, Delta	
12	Internal Continuous Assessment: 40%	External, Semester End Examination 60% Individual Passing in Internal and External Examination
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc.(at least 3)	Q1. Answer the following (Any 5 - 3 marks each)(15 marks) Q2. Answer the following (15 marks) A (7 marks) B (8 marks) OR A(7 marks) B(8 marks) Q3. Answer the following (15 marks) A(7 marks) B(8 marks) OR A(7 marks) B (8 marks) Q4. Answer the following (Any 3 - 5 marks each) (15 marks)

Vertical - 4

VSC

Title of Paper: Concept of Post-Production and CG

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	Introduction, relevance, Usefulness, Application, interest, connection with other courses, demand in the industry, job prospects etc.
2	Vertical :	VSC
3	Type :	Theory / Practical
4	Credit:	2 credits
5	Hours Allotted :	30 Hours
6	Marks Allotted:	Continuous Internal Assessment : 20 Marks External Written Examination: 30 Marks
7	Course Objectives: 1. Understand the advanced concepts and techniques in 3D modeling, lighting, animation, and rendering using Maya. 2. Comprehend the role of After Effects in the post-production pipeline for VFX and motion design. 3. Analyze the integration of CG elements with live-action footage using advanced compositing techniques.	

8	Course Outcomes: 1. Explain complex 3D animation workflows and pipeline structures used in industry projects. 2. Theoretically break down motion tracking, camera projection, and Chroma keying processes in After Effects. 3. Analyze VFX breakdowns of professional film/TV sequences for industry-standard practices.
9	Modules:-
	Module 1: Advanced Computer Graphics in Maya (10 Hours)
	1. Understanding Maya's 3D Production Pipeline 2. Advanced Modeling Techniques: Retopology, Sculpting, Boolean Workflow 3. Advanced Texturing: UDIMS, Substance Workflow, Displacement Maps
	Module 2: Visual Effects & Compositing (10 Hours)
	1. Compositing Workflow Overview: Pre-Comp, Alpha Channels, Render Pass Integration 2. Motion Tracking & Camera Tracking: Mocha AE, 3D Tracking 3. Rotoscoping, Masking & Keying (Green/Blue Screen)
	Module 3: Industry Pipeline, Case Studies & Post Production Management. (10 Hours)
	1. Full Pipeline: From Pre-viz to Final Output 2. VFX Shot Planning, Storyboarding for VFX Integration 3. Virtual Production

10	Text Books: 1. <i>Digital Compositing for Film and Video</i> – Steve Wright 2. <i>The Visual Effects Arsenal</i> – Bill Byrne 3. <i>Autodesk Maya 2024: A Comprehensive Guide</i> – Prof. Sham Tickoo	
11	Reference Books: 1. <i>The Art and Science of Digital Compositing</i> – Ron Brinkmann 2. <i>After Effects Apprentice</i> – Trish and Chris Meyer	
12	Internal Continuous Assessment: 40%	External, Semester End Examination 60% Individual Passing in Internal and External Examination
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc.(at least 3)	All questions are compulsory. • Figures to the right indicate full marks. • Substantiate your answer with appropriate examples wherever necessary Q1. Answer the following (10 marks) Q2. Answer the following (Any 2 out of 3) (10 marks) Q3. Answer the following (Any 2 out of 3) (10 marks)

Letter Grades and Grade Points:

Semester GPA/ Programme CGPA Semester/ Programme	% of Marks	Alpha-Sign/ Letter Grade Result	Grading Point
9.00 - 10.00	90.0 - 100	O (Outstanding)	10
8.00 - < 9.00	80.0 - < 90.0	A+ (Excellent)	9
7.00 - < 8.00	70.0 - < 80.0	A (Very Good)	8
6.00 - < 7.00	60.0 - < 70.0	B+ (Good)	7
5.50 - < 6.00	55.0 - < 60.0	B (Above Average)	6
5.00 - < 5.50	50.0 - < 55.0	C (Average)	5
4.00 - < 5.00	40.0 - < 50.0	P (Pass)	4
Below 4.00	Below 40.0	F (Fail)	0
Ab (Absent)	-	Ab (Absent)	0

Sd/-

**Sign of the BOS
Chairman
Dr. Navita Kulkarni
Board of Studies in
Mass Media**

Sd/-

**Sign of the
Offg. Associate Dean
Dr. Suchitra Naik
Faculty of
Humanities**

Sd/-

**Sign of the
Offg. Associate Dean
Prof. Manisha
Karne
Faculty of Humanities**

Sd/-

**Sign of the
Offg. Dean
Prof. Anil Singh
Faculty of
Humanities**