

As Per NEP 2020

University of Mumbai



Title of the program

- A- U.G. Certificate in Film, Television and New Media Production
- B- U.G. Diploma in Film, Television and New Media Production
- C- B.A. (Film, Television and New Media Production)
- D- B.A. (Hons.) in Film, Television and New Media Production
- E- B.A. (Hons. with Research) in Film, Television and New Media Production

Syllabus for

Semester – I & II

Ref: GR dated 20th April, 2023 for Credit Structure of UG

(With effect from the academic year 2024-25
Progressively)

Sr. No.	Heading	Particulars	
1	Title of program O:BA FTNMP	A	U.G. Certificate in Film, Television and New Media Production
	O: _____B	B	U.G. Diploma in Film, Television and New Media Production
	O: _____C	C	B.A. in Film, Television and New Media Production
	O: _____D	D	B.A. (Hons.) in Film, Television and New Media Production
	O: _____E	E	B.A. (Hons. with Research) in Film, Television and New Media Production
2	Eligibility		12th standard OR Passed Equivalent Academic Level 4.0
	O: _____A	A	Under Graduate Certificate in Film, Television and New Media Production OR Passed Equivalent Academic Level 4.5
	O: _____B	B	Under Graduate Diploma in Film, Television and New Media Production OR Passed Equivalent Academic Level 5.0
	O: _____C	C	Bachelors of Arts in Film, Television and New Media Production with minimum CGPA of 7.5 OR Passed Equivalent Academic Level 5.5
	O: _____D	D	Bachelors of Arts (Hons) in Film, Television and New Media Production with minimum CGPA of 7.5 OR Passed Equivalent Academic Level 6.0

	O: _____ E	E	Bachelors of Arts (Hons with Research) in Film, Television and New Media Production with minimum CGPA of 7.5 OR Passed Equivalent Academic Level 6.0
3	Duration of program R: _____	A	One Year
		B	Two Years
		C	Three Years
		D	Four Years
		E	Four Years
4	Intake Capacity R: _____	60	
5	Scheme of Examination R: _____	NEP 40% Internal 60% External, Semester End Examination Individual Passing in Internal and External Examination	
6	R: _____ Standards of Passing	40%	
7	Credit Structure Sem. I - R: _____ A Sem. II - R: _____ B	Attached herewith	
	Credit Structure Sem. III - R: _____ C Sem. IV - R: _____ D		
	Credit Structure Sem. V - R: _____ E Sem. VI - R: _____ F		
8	Semesters	A	Sem I & II
		B	Sem III & IV

			C	Sem V & VI
			D	Sem VII & VIII
			E	Sem VII & VIII
9		Program Academic Level	A	4.5
			B	5.0
			C	5.5
			D	6.0
			E	6.0
10		Pattern	Semester	
11		Status	New	
12		To be implemented from Academic Year Progressively	From Academic Year: 2024-25	

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

Sign of the
Offg. Associate Dean
Prof. Mala Lalwani
Humanities

Sign of the Offg. Dean
Dr. Anil Singh
Humanities

Preamble

1) Introduction:

BA- Film Television and New Media Production is a 3 plus one year undergraduate program to be implemented from Academic Year 2024-25. It is generally studied by students who have a keen interest in knowing about the history of Indian Film Making, are keen on becoming future film makers. Candidates who wish to make careers in the technical aspect of Film making be it Sound / Audio Engineering or design, Motion Graphics and VFX, Cinematographers, Editors. Most importantly candidates should be able to analyse a cinematic piece through different aspects.

2) Aims and Objectives

The course aims to provide students with a comprehensive understanding of Film Appreciation, theory, and analysis, equipping them with the knowledge and skills to critically engage with cinema. By exploring the evolution of film, major theories, and key contributors, students will develop a profound appreciation for the art and craft of filmmaking.

Objectives

- a. To prepare students in the production aspects of Film Television & New Media, as required by the present media environment all across the globe.
- b. To empower the students in the production & managerial aspects of the media business with due emphasis on latest production techniques, along with marketing and branding management of various media products and associated services.
- c. To develop creative temperament and mind set needed in the content production segment of the media industry.
- d. To provide an active industry interface by way of co-learning.
- e. To take the students through the entire pipeline of production process with regards to the content creation for various media products, providing the students an insight into the correlation that exists between content creation and associated commercial aspects of media business.

3) Learning Outcomes

Upon completion of the course, students will emerge with a deep appreciation for the art of filmmaking, a solid understanding of film theory, and the ability to critically analyse films. They will be equipped with the knowledge to recognize and appreciate diverse cinematic styles, genres, and historical contexts, preparing them for further studies in film or related fields and enabling them to engage thoughtfully with the world of cinema as informed viewers and potential creators.

4) Any other point (if any)

Internal assessment (Total Marks 50): It can be classroom presentation /viva, classroom test, subject concerned assignments /projects , etc.

5) Credit Structure of the Program (Sem I, II, III & IV) (Table as per Parishisht 2 with sign of HOD and Dean)

Under Graduate Certificate in Film, Television and New Media Production

R: _____ A									
Level	Semester	Major	Minor	OE	VSC, SEC	AEC, VEC, IKS	OJT, FP, CEP, CC,RP	Cum. Cr. / Sem.	Degree/ Cum. Cr.
4.5	I	Fundamentals of Film Theory & Appreciation (4 Credits) Creative Writing (2 Credits)	-	(2 Credits) (2 Credits)	<u>VSC</u> Graphic Design (2 Credits) <u>SEC</u> Basics of Photography (2 Credits)	<u>AEC</u> (2 Credits) <u>VEC:</u> (2Credits) <u>IKS:</u> (2 Credits)	CC:2	22	UG Certificate 44
	R: _____ B								

II	Introduction to History of Non-Fiction Films (2 Credits) Practical Film Making (Documentaries / Non-Fiction Films) (4 Credits)	(2 Credits)) (2 Credits) (2 Credits)	<u>VSC</u> Basics of Post Production (2 Credits) <u>VEC</u> (2 Credits) <u>SEC</u> Basics of Cinematography – I (2 Credits)	<u>AEC</u> (2 Credits) <u>VEC</u> (2 Credits)	<u>CC:2</u>	<u>22</u>	
Cum Cr.	12	2	8	4+4	4+4+2	4	44	

Exit option: Award of UG Certificate in Major with 40-44 credits and an additional 4 credits core NSQF course/ Internship OR Continue with Major and Minor

Semester - I

Syllabus
B.A. (FTNMP)
(Semester I)

Major (Mandatory)

Fundamentals of Film Theory & Appreciation (4 Credits) (60 Hrs)

Objective:

The course aims to provide students with a comprehensive understanding of film appreciation, theory, and analysis, equipping them with the knowledge and skills to critically engage with cinema. By exploring the evolution of film, major theories, and key contributors, students will develop a profound appreciation for the art and craft of filmmaking.

Outcome:

Upon completion of the course, students will emerge with a deep appreciation for the art of filmmaking, a solid understanding of film theory, and the ability to critically analyse films. They will be equipped with the knowledge to recognize and appreciate diverse cinematic styles, genres, and historical contexts, preparing them for further studies in film or related fields and enabling them to engage thoughtfully with the world of cinema as informed viewers and potential creators.

Module 1: Foundations of Film Appreciation and Theory

Film Theory Overview:

- Define film theory and its importance in understanding cinema.
- Explore various film theories (e.g., formalism, realism, auteur theory) and their impact on filmmaking.

Film Analysis Techniques:

- Introduce tools for film analysis (e.g., mise-en-scène, cinematography, editing, sound).
- Discuss the importance of symbolism, motifs, and themes in film analysis.
- Critical Appreciation of Films:
 - Guide on how to critically appreciate a film, emphasizing cultural, historical, and social contexts.
 - Analyse the impact of film elements on the viewer's emotional and intellectual engagement.

Major Film Theories:

- Briefly explore influential film theories such as auteur theory, feminist film theory, and Marxist film theory.

History of Film Introduction:

- Provide an overview of early cinema, from the Lumière Brothers to the silent era.
- Discuss the evolution of storytelling techniques and film form during the silent film era.
- Case Study: Analyse a silent film like "The Birth of a Nation" by D.W. Griffith in the context of early cinema and its controversial themes.

Module 2: Evolution of Cinema and Key Contributors

Cinema Evolution Over Years:

- Trace the evolution of cinema through different eras and technological advancements.
- Explore the transition from silent films to the era of synchronized sound.

Contributions of D.W. Griffith and Sergei Eisenstein:

- Examine the impact of D.W. Griffith's narrative techniques and innovations in filmmaking.
- Analyse Sergei Eisenstein's contributions to montage theory and the development of Soviet cinema.

Stages of Feature Film Production:

- Break down the feature film production process into stages: development, pre-production, production, post-production, and distribution.

Director and Principal Technicians' Roles:

- Explore the roles of the director, cinematographer, editor, and other key technicians in shaping a film's artistic and technical aspects.
- Case Study: Investigate the production stages and directorial choices in Alfred Hitchcock's "Psycho."

Module 3: Film Genres and Structure

Different Film Genres:

- Define various film genres (e.g., drama, comedy, thriller, sci-fi) and their characteristics.
- Explore how genres help in audience expectations and storytelling conventions.

Structuring a Feature Film:

- Examine the three-act structure and other narrative frameworks in feature films.
- Discuss the importance of pacing, character arcs, and plot development.

Studio System Overview:

- Explore the rise and decline of the studio system in Hollywood.
- Understand how the studio system impacted filmmaking practices and creativity.
- Case Study: Analyse the genre and narrative structure of Akira Kurosawa's "Seven Samurai."

Module 4: Indian Cinema - Documentary Films, Music, and Contemporary Perspectives

Documentary Films vs. Fiction Films:

- Differentiate between documentary and fiction filmmaking approaches.
- Discuss the unique qualities and challenges of documentary filmmaking.

Music and Choreography in Indian Cinema:

- Explore the significance of music and choreography in Indian films.
- Discuss how these elements contribute to storytelling and audience engagement.

Contemporary Indian Cinema:

- Analyse the global perspective and presence of contemporary Indian cinema.
- Discuss the impact of filmmakers like Satyajit Ray and the evolution of Indian cinema.
- Case Study: Examine the role of music in the narrative of Raj Kapoor's "Awaara."

Module 5: Global Cinema Overview and Digital Aesthetics

Overview of Hollywood Cinema:

- Provide an overview of Hollywood's influence on global cinema.
- Discuss Hollywood's major contributions and challenges.

Digital Aesthetics in Feature Films:

- Explore the impact of digital technology on filmmaking aesthetics.
- Analyse how digital tools have changed storytelling, cinematography, and visual effects.

Legends of World and Indian Cinema:

- Explore the impact of legendary filmmakers like Charlie Chaplin, Vittorio De Sica, and Godard on world cinema.
- Discuss the legacy of Indian filmmakers such as Bimal Roy and their influence.

Case Study: Analyse the digital aesthetics in Steven Spielberg's "Jurassic Park" and its impact on filmmaking.

Reference Books:

1. "Film Art: An Introduction" by David Bordwell and Kristin Thompson
2. A comprehensive introduction to film aesthetics, techniques, and history.
- "Understanding Movies" by Louis Giannetti
3. Provides a solid foundation for understanding the art of filmmaking, covering key elements like cinematography, editing, and narrative.
- "The Film Experience: An Introduction" by Timothy Corrigan and Patricia White
4. Explores film history, theory, and production with a focus on audience experience.
- "An Introduction to Film Studies" by Jill Nelmes
5. A collection of essays covering various aspects of film studies, including history, theory, and critical approaches.
- "Sculpting in Time" by Andrei Tarkovsky
6. Offers insights into the philosophical and artistic aspects of filmmaking by the renowned Russian director.
- "The Oxford History of World Cinema" edited by Geoffrey Nowell-Smith
7. A comprehensive overview of the history of world cinema, covering various regions and periods.
- "What Is Cinema?" by Andre Bazin
8. A collection of essays by a key figure in film theory, exploring the nature of cinema and its evolution.
- "The Classical Hollywood Cinema: Film Style and Mode of Production to 1960" by David Bordwell, Janet Staiger, and Kristin Thompson
9. Examines the classical Hollywood style and its influence on filmmaking.
- "In the Blink of an Eye" by Walter Murch
10. Focuses on the art and craft of film editing, written by an acclaimed film editor.
- "Making Movies" by Sidney Lumet
11. Offers practical insights into the filmmaking process from the perspective of a highly respected director.
- "Film Genre Reader IV" edited by Barry Keith Grant
12. A collection of essays exploring various film genres and their characteristics.
- "The Documentary Film Book" by Brian Winston
13. Covers the history, theory, and practice of documentary filmmaking.
- "The Oxford Handbook of New Audio-visual Aesthetics" edited by John Richardson and Claudia Gorbman

Objective:

The course aims to empower students with advanced skills and knowledge in creative writing, specifically tailored for the dynamic digital landscape. Students will explore diverse forms of creative writing, understand various styles, and master the nuances of crafting engaging content for online platforms. The focus will be on staying current with industry standards and comprehending the evolving realm of digital writing, including blogging, social media, and strategies related to SEO/SMO.

Outcome:

Upon completing the course, students will possess advanced skills in digital creative writing, enabling them to navigate the evolving landscape of online communication. They will be adept at crafting compelling content for various digital platforms, incorporating SEO/SMO strategies, and staying current with industry standards. This course will prepare students for careers in content creation, blogging, social media management, and other roles where advanced digital writing skills are essential.

Module 1: Understanding Creative Writing

- Defining Creative Writing: Explore the essence of creative writing, its various forms, and its role in contemporary storytelling.
- Writing Styles: Analyse different writing styles, including fiction, poetry, and creative nonfiction.
- Building Creative Writing Skills: Develop exercises and strategies to enhance creative writing abilities.

Module 2: Writing for the Digital Landscape

- Internet Writing Dynamics: Understand the fundamental differences between writing for the internet and traditional writing.
- Blogging Essentials: Explore the art of blogging, including content creation, audience engagement, and platform selection.
- Reputation Management: Learn strategies for building and maintaining a positive online presence as a writer.

Module 3: Development of Blogs

- Creating Engaging Content: Understand the key elements of creating compelling and shareable blog content.
- Blogging Platforms: Explore different blogging platforms and tools, considering their features and suitability for various writing styles.
- Monetization Strategies: Learn about different monetization methods for blogs and how writers can generate income.

Module 4: Writing for Social Media

- **Harnessing Social Media for Writers:** Explore the role of social media in building a writer's brand and connecting with readers.
- **Crafting Effective Social Media Posts:** Develop skills in creating engaging and shareable social media content.
- **Building a Social Media Presence:** Understand the importance of consistency and authenticity in building a writer's social media presence.

Module 5: Writing for SEO & SMO

- **Search Engine Optimization (SEO) for Writers:** Learn the basics of SEO and how writers can optimize their content for search engines.
- **Social Media Optimization (SMO) Strategies:** Explore effective strategies for optimizing content for social media platforms.
- **Analysing Metrics:** Understand how to use analytics to measure the success of digital writing efforts.
- **Students will work on developing a comprehensive digital writing portfolio, including a blog and social media content. The final project will be presented and assessed for creativity, engagement, and adherence to industry standards.**

Textbooks: Reference Book:

1. The Creative Writing Course book: Forty Authors Share Advice and Exercises for Fiction and
2. Poetry by Julia Bell and Paul Magrs.
3. Everybody Writes: Your Go-To Guide to Creating Ridiculously Good Content by Ann Handley.
4. Epic Content Marketing: How to Tell a Different Story, Break through the Clutter, and Win
5. More Customers by Marketing Less by Joe Pulizzi.
6. On Writing: A Memoir of the Craft by Stephen King

VSC

Graphic Design

(2 Credits) (30Hrs)

Objective:

This course aims to equip participants with a comprehensive skill set in 2D animation and graphic design, focusing on foundational principles, advanced editing techniques using Flash elements, and proficiency in Adobe After Effects. Participants will engage in practical projects to apply learned skills, fostering creativity and technical expertise in the field.

Outcome:

Upon completing the course, participants will:

Demonstrate a thorough understanding of 2D animation principles, Vector and Raster Graphics,

and basic animation using Flash.

Apply advanced editing techniques using Flash elements to enhance film editing projects.

Navigate the interface of Adobe After Effects confidently, utilizing keyframes and understanding the timeline.

Master advanced animation techniques and the art of compositing in After Effects.

Module 1: Foundations of 2D Animation and Graphic Design

- Understanding the fundamentals of 2D animation.
- Distinguishing between Vector and Raster Graphics.
- Introduction to basic animation using Flash.

Module 2: Advanced Editing with Flash Elements

- Exploring advanced editing techniques incorporating Flash elements.
- Integration of Flash elements into the film editing process.

Module 3: Introduction to After Effects

- Familiarization with the After Effects interface.
- Importing graphics and film into After Effects.
- Grasping the concept of keyframes and understanding the After Effects timeline.

Module 4: Animation and Compositing in After Effects

- Implementing advanced animation techniques through After Effects.
- Exploring the art of compositing within the After Effects environment.

Module 5: Project-based Application

- Applying acquired skills to a practical project.
- Holistic integration of 2D animation, Flash, and After Effects in a final project.

Reference Books:

1. "The Animator's Survival Kit" by Richard Williams.
2. "The Adobe Flash Professional CC Classroom in a Book" by Russell Chun.
3. "Adobe After Effects Classroom in a Book" by Lisa Fridsma and Brie Gyncild.
4. "After Effects Apprentice" by Chris and Trish Meyer.
5. "Animation: The Whole Story" by Howard Beckerman.
6. "Character Animation Crash Course!" by Eric Goldberg.

SEC

Basics of Photography

(2 Credits) (30 Hrs)

Module 1: Foundations of Photography

- Explore the fundamental aspects of photography, providing an in-depth introduction to its core principles.
- Investigate the concise history of photography, tracing its evolution and significant milestones.
- Examine the diverse genres and types of photography to establish a comprehensive understanding of the field.

Module 2: Composition Techniques and Mastery of Natural Light

- Delve into the principles of effective composition, acquiring techniques that enhance visual storytelling.
- Develop a profound understanding of natural light's nuances, exploring its impact on mood and aesthetics.
- Acquire skills in manipulating natural light to achieve desired effects, ensuring control and creativity in photographic outcomes.

Module 3: Crafting Compelling Photo Essays and Ethical Practices

- Learn the art of creating impactful photo essays that convey powerful narratives and evoke emotions.
- Discuss the ethical considerations surrounding photography, emphasizing responsible and respectful image-making practices.

Module 4: Indoor Lighting Essentials and Creative Techniques

- Gain insights into the fundamental principles of indoor lighting, establishing a strong foundation for controlled lighting environments.
- Explore various techniques for utilizing indoor lighting effectively, catering to different photographic scenarios.
- Unleash creativity by understanding and applying innovative approaches to indoor lighting, elevating the visual impact of photographs.

Module 5: Photo Editing and Light room Fundamentals

- Immerse yourself in the realm of photo editing, distinguishing between photo manipulation and ethical editing practices.
- Develop a nuanced understanding of the basics of editing using Adobe Lightroom.
- Explore the creative possibilities within Lightroom, enhancing the post-production process for impactful and visually compelling photographs.

Reference Books:

1. "On Photography" by Susan Sontag
2. A classic exploration of the cultural, philosophical, and ethical dimensions of photography.
3. "The History of Photography" by Beaumont Newhall
4. Provides a comprehensive overview of the history of photography from its inception to contemporary times.
"Understanding Exposure" by Bryan Peterson
5. A practical guide to mastering exposure in photography, covering essential techniques for capturing well-exposed images.
"The Photographer's Eye: Composition and Design for Better Digital Photos" by Michael Freeman
6. Focuses on composition techniques, helping photographers develop a keen eye for visual storytelling.
"Light: Science and Magic" by Fil Hunter, Steven Biver, and Paul Fuqua
7. Explores the principles of lighting in photography, offering practical insights and techniques for controlling and manipulating light.
"Within the Frame: The Journey of Photographic Vision" by David duChemin

8. Discusses the artistic aspects of photography, encouraging photographers to develop a unique vision and storytelling approach.
"Photojournalism: The Professionals' Approach" by Kenneth Kobre
9. A comprehensive guide to photojournalism, covering techniques for creating compelling photo essays and addressing ethical considerations.
"The Hot Shoe Diaries: Big Light from Small Flashes" by Joe McNally
10. A hands-on guide to mastering the basics of photo editing using Adobe Lightroom.
"Photography: The Key Concepts" by David Bate

Semester – II

Syllabus

B.A. (FTNMP)

Major (Mandatory)

Introduction to History of Non-Fiction Films

(2 Credits) (30 Hrs-Theory)

Course Objective:

The primary objective of this course is to provide participants with a comprehensive understanding of non-fiction film and video, particularly within the genre of documentary filmmaking. Through critical exploration of historical and theoretical aspects, participants will engage with key questions related to the representation of reality, ethical considerations, and the impact of documentaries on both audiences and society. By the end of the course, participants should possess a solid foundation in the history, formal approaches, and ethical dimensions of documentary filmmaking.

Course Outcomes:

Upon completion of the course, participants should:

- Be acquainted with key periods in the history of non-fiction film and video, spanning from 1895 to the present. Recognize and articulate the evolution of documentary storytelling conventions across different eras.
- Recognize and articulate various forms and conventions of documentary storytelling, including the fundamental grammar of documentary moving images.
- Understand the impact of different formal approaches on the representation of real life events.
- Examine critical issues in the ethics of documentary representation, including
- relationships between makers and subjects, informed consent, fairness, and the use of evidence.
- Develop an understanding of responsible and ethical documentary practices.
- Be familiar with initiatives aimed at establishing more democratic systems of media production and distribution.
- Develop the ability to critically watch earlier films with an understanding of both their historical context and personal future goals, approaching them with a discerning and analytical perspective.
- Possess the capacity to think critically and articulate insights about non-fiction media, both in oral and written form.
- Apply theoretical knowledge to analyse the relationship between documentary and other non-fiction forms. Apply ethical considerations in the context of documentary representation.

Module 1: Introduction to Documentary Filmmaking

- Overview of non-fiction film and video
- Distinctive features of documentary as a genre
- Comparison with narrative fiction filmmaking, reality TV, and news reports
- Key questions: How does documentary relate to other non-fiction forms? To what extent are documentary representations "real"?

Module 2: Formal Approaches in Documentary

- Exploration of diverse formal approaches in documentary
- Impact of formal choices on the representation of real-life events
- Analysis of documentary grammar and storytelling techniques
- Historical evolution of documentary image-making
- Key question: How do formal approaches shape the representation of reality in documentaries?

Module 3: Ethics in Documentary Representation

- Critical examination of ethical considerations in documentary representation
- Relationships between filmmakers and subjects
- Informed consent, fairness, and the use of evidence
- Exploration of responsible and ethical documentary practices
- Key question: What responsibilities do documentarians have to their subjects, the documentary form, and society?

Module 4: Documentary History and Key Periods

- Survey of key periods in the history of non-fiction film and video (1895 to the present)
- Analysis of documentary storytelling conventions across different eras
- Examination of the evolution of documentary image-making
- Key question: What lessons can be drawn from the history of documentary for contemporary media production?

Module 5: Audience, Impact, and Future Directions

- Examination of how audiences consume documentaries
- Impact of documentaries on the subjects they aim to represent
- Initiatives for more democratic systems of media production and distribution
- Development of critical thinking skills for analyzing non-fiction media
- Key question: How do documentaries impact audiences, and what is the role of media production in contemporary society?

Reference Books:

1. "Documentary: A History of the Non-Fiction Film" (2nd Edition) Author: Erik Barnouw

2. "Crafting Truth: Documentary Form and Meaning" Authors: Louise Spence and Vinicius Navarro

Practical Film Making (Documentaries / Non Fiction Films) (4 Credits) (60 Hrs)

Objective:

The primary objective of this advanced non-fiction filmmaking course is to equip students with the practical skills, industry knowledge, and creative insights needed to produce impactful and industry-ready documentaries. By focusing on the latest technologies and industry-standard practices, the course aims to empower participants with hands-on experience in all phases of non-fiction filmmaking, fostering proficiency in pre-production, production, and post-production processes. The overarching goal is to prepare students for successful careers in the dynamic and evolving landscape of non-fiction

Course Outcomes:

- Demonstrate proficiency in the latest technologies and industry-standard practices used in non-fiction filmmaking, including camera operation, sound recording, and editing software.
- Develop a comprehensive understanding of the entire non-fiction filmmaking process, covering pre-production, production, and post-production phases.
- Master storytelling techniques specific to non-fiction filmmaking, with a focus on crafting compelling narratives that resonate with audiences.
- Gain insight into the ethical considerations involved in non-fiction filmmaking, including issues related to representation, subject consent, and responsible storytelling.
- Acquire industry-ready skills essential for successful non-fiction filmmaking careers, including project planning, budgeting, and effective collaboration within a production team.
- Cultivate creative expression in documentary filmmaking, allowing participants to develop a unique voice and style in their work.
- Stay abreast of the evolving landscape of non-fiction filmmaking in 2023, adapting to industry trends, emerging technologies, and changing audience preferences.
- Produce high-quality, impactful documentaries that demonstrate a synthesis of technical skills, creative storytelling, and a nuanced understanding of ethical considerations.
- Develop networking skills and connections within the non-fiction filmmaking industry, facilitating potential collaborations and opportunities.
- Demonstrate awareness of industry standards, distribution channels, and the business aspects of non-fiction filmmaking.

Module 1: Understanding the Non-Fiction Landscape

- Overview of Contemporary Non-Fiction Filmmaking: Explore current trends, emerging formats, and the influence of digital platforms on non-fiction storytelling.
- Market Analysis: Analyse the market demands and distribution strategies for non-fiction content in 2023.

Module 2: Pre-Production Excellence

- Developing a Compelling Concept: Refine the art of crafting a captivating non-fiction concept, including treatment and logline creation.
- Research and Fact-Checking: Learn rigorous research methods and fact-checking processes crucial for maintaining credibility in non-fiction filmmaking.
- Budgeting and Scheduling: Understand industry-standard budgeting and scheduling practices, emphasizing efficiency and resource optimization.

Module 3: Advanced Cinematography Techniques

- Cinematography for Non-Fiction: Master advanced camera techniques, framing, and lighting specific to non-fiction filmmaking.
- Interview Setups: Explore diverse interview setups, questioning techniques, and strategies for capturing authentic responses.
- B-Roll Planning: Develop skills in planning and capturing compelling B-roll footage to enhance storytelling.

Module 4: Ethical Considerations and Legalities

- Ethical Filmmaking: Address the ethical challenges in non-fiction filmmaking, including consent, representation, and storytelling responsibilities.
- Legal Aspects: Understand legal considerations, including rights clearance, fair use, and release forms in non-fiction production.

Module 5: Post-Production Excellence

- Editing Strategies: Editing techniques for non-fiction narratives, including pacing, narrative structure, and the integration of visuals and sound.
- Sound Design and Music: Explore sound design principles and the effective use of music to enhance storytelling.
- Colour Grading: Learn industry-standard colour grading techniques to create visual cohesion and evoke specific emotions.

Module 6: Industry Showcase and Distribution

- Industry Pitching: Develop pitching skills for presenting non-fiction projects to potential collaborators, investors, and distributors.
- Film Festivals and Distribution: Understand the process of submitting to film festivals and explore contemporary distribution models for non-fiction content.
- Emerging Technologies: Explore the impact of emerging technologies, such as virtual reality (VR) and interactive documentaries, on the non-fiction filmmaking landscape.

Course Project:

- Students will work on an original non-fiction project throughout the course, applying the principles learned in each Unit. The final project will be presented to the class, providing an opportunity for peer feedback and refinement.

Textbooks:

1. "Making Documentary Films and Reality Videos: A Practical Guide to Planning, Filming, and Editing Documentaries" by Barry Hampe.
2. "The Shut Up and Shoot Documentary Guide: A Down & Dirty DV Production" by Anthony Q. Artis.
3. "Documentary Storytelling: Creative Nonfiction on Screen" by Sheila Curran Bernard.

VSC

Basics of Post Production

(2 Credits) (30 Hrs)

Objectives:

An editor's job is to decide, 24/25/30 times a second, where the audience needs to be. Do we stay in a shot or transition to another, and if so, what shot and how do we get there? Working Side-by-side with the director to craft the movie that ultimately hits the screen – or your phone – editing is really about manipulating the audience, in the best possible way, all in the service of storytelling.

In this class, we will study terminology and concepts, learning both the rules and how to break them, as we look at the aesthetics choices and the technological workflow for both picture and sound editing. We will examine the historical role of editing, from the earliest silent film through the digital revolution that has transformed moviemaking today.

Outcome:

Upon completing this course, participants will have:

- Acquired a mastery of editing fundamentals, enabling them to make informed decisions 24/25/30 times a second.
- Developed the ability to balance adherence to traditional rules with the creative freedom to break them for impactful storytelling.
- Gained proficiency in the technological workflow of both picture and sound editing.
- Cultivated collaborative skills to effectively work alongside directors in shaping the final cinematic product.
- Acquired a historical perspective on the evolution of editing techniques from silent films to the digital revolution.
- Explored innovative editing techniques and technologies to stay current in the dynamic field of film editing.

Module 1: Introduction to Film Editing Theory

- Historical overview of film editing from Lumiere Brothers to the digital revolution.

- The manipulation of editing and its evolution over time.
- Lev Kuleshov's experiment and the language of cinema.
- Understanding the editor's role as a storyteller and exploring narrative structure.

Module 2: Premiere Pro Basics and Editing Exercise

- Familiarization with Premiere Pro interface features and functions.
- Importing and organizing footage in Premiere Pro.
- Basic editing techniques in Premiere Pro.
- Watching and analyzing the work of a Master Editor.
- Practicing and reviewing basic production techniques.

Module 3: Project: Interview Editing

- Conducting interviews and filming classmates telling stories.
- Basic production techniques applied in interview scenarios.
- Editing a two-minute version of the interview project.

Module 4: Effective Editing and Workflow Efficiency

- Overview of the modern editing process.
- Efficient editing habits for speed and creativity.
- Configuring factory-standard systems and optimal media management.
- Non-linear editing concepts and the interface of NLE systems.
- The Three-Point Edit and additional editing techniques.

Module 5: Advanced Editing Techniques

- Working in the timeline, transitions, keyframing, and filters.
- In-depth exploration of compositing, color correction, and audio editing.
- Titling techniques for effective storytelling.
- Reviewing the editing process and looking forward to advanced concepts.

Reference Books:

1. "Grammar of the Edit" by Roy Thompson, Christopher J. Bowen - Focal Press, 2013. ISBN: 978-0240526003
2. "Film Art: An Introduction" by David Bordwell and Kristin Thompson.
3. "The Invisible Cut: How Editors Make Movie Magic" by Bobbie O'Steen.
4. "Cut By Cut: Editing Your Film or Video" by Gael Chandler.
5. "In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch.
6. "The History of Film Editing" by Karel Reisz, Gavin Miller.
7. "On Film Editing" by Edward Dmytryk.
8. "Film Editing: Great Cuts Every Filmmaker Should Know" by Gael Chandler.
9. "First Cut: Conversations with Film Editors" by Gabriella Oldham.

SEC

Basics of Cinematography – I

(2 Credits) (30 Hrs)

Objective:

The course aims to provide participants with a comprehensive understanding of the art and science of cinematography. By exploring the various facets of cinematography, from foundational principles to advanced techniques, participants will develop the knowledge and skills needed to excel in the dynamic and creative field of visual storytelling.

Outcome:

Upon completion of the course, participants will emerge with a well-rounded proficiency in cinematography, capable of making informed decisions at every stage of the filmmaking process. They will possess a nuanced understanding of camera technologies, lighting strategies, composition techniques, and post-production workflows. Additionally, participants will be equipped with practical skills through hands-on exercises and projects, allowing them to apply their knowledge in real-world scenarios. Ultimately, graduates of the course will be prepared to contribute meaningfully to cinematic projects, whether in film, television, advertising, or digital media.

Module 1: Introduction to Cinematography

Overview of Cinematography

- Introduction to the role of cinematography in filmmaking.
- Understanding the cinematographer's responsibilities and collaboration with the director.
- Evolution of Cinematography
- Tracing the historical development of cinematography from silent films to the digital era.
- Examining key technological advancements that have shaped the field.
- Basics of Visual Storytelling
- Understanding the principles of visual storytelling through composition, framing, and camera movement.
- Exploring the emotional impact of visual choices on the audience

Module 2: Camera and Imaging Fundamentals

Camera Types and Formats

- Introduction to various types of cameras used in cinematography.
- Understanding different film and digital formats.
- Digital Imaging Sensors
- In-depth exploration of digital imaging sensors and their impact on image capture.
- Practical exercises to understand the sensor's role in image quality.
- Image Resolution, Aspect Ratios, and Frame Rates
- Understanding key technical aspects, including image resolution, aspect ratios, and frame rates.

- Hands-on exercises to apply this knowledge in practical scenarios.

Module 3: Lighting and Exposure Control

Lighting Fundamentals

- Introduction to the basics of lighting for cinematography.
- Exploring the use of natural light and artificial lighting sources.
- Exposure Control: Aperture, Shutter Speed, and ISO
- In-depth analysis of exposure elements and their impact on the image.
- Practical exercises to master aperture, shutter speed, and ISO settings.
- Dynamic Range and Contrast
- Understanding dynamic range and its significance in creating visually compelling scenes.
- Techniques for controlling contrast in different lighting situations.

Module 4: Composition Techniques and Camera Movement

Principles of Visual Composition

- Exploring fundamental principles of composition in cinematography.
- Analyzing composition in famous film scenes.
- Camera Movement and Stabilization
- Techniques for effective camera movement and stabilization.
- Hands-on exercises with various camera movements.

Module 5: Overview of Post-Production in Cinematography

Introduction to Post-Production

- Understanding the role of post-production in cinematography.
- Overview of editing, color grading, and visual effects.
- Case Studies and Practical Projects
- Analyzing notable cinematography through case studies.
- Engaging in practical projects to apply learned cinematography basics.

Assessment:

1. Weekly quizzes to assess understanding of theoretical concepts.
2. Participation in practical exercises and projects.
3. Final project: Creating a short cinematic sequence applying learned cinematography basics.

Reference Books:

1. "Cinematography: Theory and Practice" by Blaine Brown
2. "Film Lighting" by Kris Mankiewicz
3. "The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition" by Gustavo Mercado

CREDIT STRUCTURE AND WEIGHTAGE OF MARKS

SR. NO.	COURSE CREDIT	TEACHING HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
1	2	30	20	30	50
2	3	45	30	45	75
3	4	60	40	60	100

PAPER PATTERN – 1 (30 MARKS)**Semester End Examination: 30 Marks****Time: 1.00 hr****QUESTION PAPER PATTERN**

Attempt any 2 from Q1. –Q.3
Each question carries 15 Marks

Question No	Questions	Marks
Q 1	Practical/ Case study	15
Q 2	Practical/ Theory	15
Q 3	Practical/ Theory	15
	TOTAL	30

Note:

1. Equal Weightage is to be given to all the modules.
2. 15 marks question may subdivide into 7.5 marks each. Internal option shall be given, i.e attempt any two out of three. For direct 15 Marks question option should be given. Attempt any one out of two.
3. Use of simple calculator is allowed in the examination.
4. Wherever possible more importance is to be given to the practical problems.

Continuous Evaluation: Internal (20 marks)

	Assessment/ Evaluation	Marks
1	Practical based projects.	10
2	Participation in Workshop / Conference/ Seminar/ Live Case Study/ Field Visit/ Certificate Course. (Physical/online mode)	10

PAPER PATTERN – 2 (60 MARKS)

Semester End Examination: 60 Marks

Time : 2.00 hr

QUESTION PAPER PATTERN

Question.1. is compulsory

Attempt any 3 from Q2. –Q.5

Each question carries 15 Marks

Question No	Questions	Marks
Q 1	Practical/ Case study	15
Q 2	Practical/ Theory	15
Q 3	Practical/ Theory	15
Q 4	Practical/ Theory	15
Q 5	Practical/ Theory	15
	TOTAL	60

Note:

1. Equal Weightage is to be given to all the modules.
2. 15 marks question may subdivide into 7.5 marks each. Internal option shall be given, i.e attempt any two out of three. For direct 15 Marks question option should be given. Attempt any one out of two.
3. Use of simple calculator is allowed in the examination.
4. Wherever possible more importance is to be given to the practical problems.

Continuous Evaluation: Internal (40 marks)

	Assessment/ Evaluation	Marks
1	Practical based projects.	20
2	Participation in Workshop / Conference/ Seminar/ Live Case Study/ Field Visit/ Certificate Course. (Physical/online mode)	20

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

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

**Sign of the
Offg. Associate Dean
Prof. Mala Lalwani
Humanities**

**Sign of the Offg. Dean
Dr. Anil Singh
Humanities**

Appendix B

Justification for B.A. (Film, Television and New Media Production)

1.	Necessity for starting the course:	To facilitate theoretical and practical knowledge to learners with aspirations to make a career in the booming media production industry.
2.	Whether the UGC has recommended the course:	YES
3.	Whether all the courses have commenced from the academic year 2023-24	YES
4.	The courses started by the University are self-financed, whether adequate number of eligible permanent faculties are available?:	YES
5.	To give details regarding the duration of the Course and is it possible to compress the course:	NO
6.	The intake capacity of each course and no. of admissions given in the current academic year:	60 Per Division per College
7.	Opportunities of Employability / Employment available after undertaking these courses:	YES

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

Sign of the
Offg. Associate Dean
Prof. Mala Lalwani
Humanities

Sign of the Offg. Dean
Dr. Anil Singh
Humanities