

University of Mumbai

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Academic Authorities,
Meetings & Services (AAMS)
Room No. 128, M. G. Road, Fort,
Mumbai – 400 032.
Tel. 022-68320033

Re- accredited with A ++ Grade (CGPA 3.65) by NAAC
Category- I University Status awarded by UGC

No. AAMS_UGS/ICD/2024-25/473

Date : 24th March, 2025.

To,
The Director,
Garware Institute of Career Education
and Development,
Vidyanagari
Santacruz (East)
Mumbai – 400 098.

Sub : Post Graduate Diploma in Practical Film Making .
(One year) (Sem – I & II).

Sir,

With reference to the subject noted above, this is to inform you that the recommendations made by the **Advisory Committee & Board of Management** of Garware Institute of Career Education & Development at its Meeting held on **4th September, 2023** & resolution passed by the **Board of Deans** at its meeting held on **9th August, 2023 vide** Item No. 9.2 have been accepted by the **Academic Council** at its meeting held on **1st November, 2023 vide** Item no. 9.3 (B) 20 (N) and subsequently approved by the **Management Council** at its meeting held on **14th August, 2024 vide** Item No. 6 that in accordance therewith, in exercise of the powers conferred upon the Management Council under Section 74(4) of the Maharashtra Public Universities Act, 2016 (Mah. Act No. VI of 2017) the following program with Ordinance for Title of the Program, Eligibility and Regulation numbers for Duration of Program, Intake Capacity, Scheme of Examinations, Standard of Passing and Credit Structure along with syllabus of **Post Graduate Diploma in Practical Film Making (Sem I & II)** (Appendix – 'A') have been introduced and the same have been brought into force with effect from the academic year **2023-24**.

The New Ordinances & Regulations as per NEP 2020 is as follows :-

Sr. No	Name of the Programme	Ordinance no. for Title	Ordinance no for Eligibility	Duration
A	P.G Diploma in Practical Film Making	O.GPA – 63 A	O.GPA – 64 A	One year

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Date : 24th March, 2025.

: 2 :

Regulation Nos	
Duration	R. GPA - 151
Intake Capacity	R. GPA - 152
Scheme of examination	R. GPA - 153
Standard of Passing	R. GPA - 154
Credit Structure	R. GPA - 155 A
	R. GPA - 155 B

(Dr. Prasad Karande)
REGISTRAR

A.C/9.3(B) 20 (N) /01/11/2023
M.C/6/14/8/2024

Copy forwarded with Compliments for information to:-

- 1) The Chairman, Board of Deans
- 2) The Dean, Faculty of Interdisciplinary Studies,
- 3) The Director, Board of Examinations and Evaluation,
- 4) The Director, Board of Students Development,
- 5) The Director, Department of Information & Communication Technology,
- 6) The Co-ordinator, MKCL.

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
4	The Deputy Registrar, Appointment Unit, Vidyanagari dr.appointment@exam.mu.ac.in
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
11	The Deputy Registrar, College Teachers Approval Unit (CTA), concolsection@gmail.com
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14	The Assistant Registrar, Administrative Sub-Campus Thane, thanesubcampus@mu.ac.in
15	The Assistant Registrar, School of Engg. & Applied Sciences, Kalyan, ar.seask@mu.ac.in
16	The Assistant Registrar, Ratnagiri Sub-centre, Ratnagiri, ratnagirisubcentar@gmail.com
17	The Director, Centre for Distance and Online Education (CDOE), Vidyanagari, director@idol.mu.ac.in
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	<p>Faculty of Humanities,</p> <p>Dean</p> <p>1. Prof.Anil Singh Dranilsingh129@gmail.com</p> <p>Associate Dean</p> <p>2. Dr.Suchitra Naik Naiksuchitra27@gmail.com</p> <p>3.Prof.Manisha Karne mkarne@economics.mu.ac.in</p> <p>Faculty of Commerce & Management,</p> <p>Dean</p> <p>1. Dr.Kavita Laghate kavitalaghate@jbims.mu.ac.in</p> <p>Associate Dean</p> <p>2. Dr.Ravikant Balkrishna Sangurde Ravikant.s.@somaiya.edu</p> <p>3. Prin.Kishori Bhagat kishoribhagat@rediffmail.com</p>

	Faculty of Science & Technology Dean 1. Prof. Shivram Garje ssgarje@chem.mu.ac.in Associate Dean 2. Dr. Madhav R. Rajwade Madhavr64@gmail.com 3. Prin. Deven Shah sir.deven@gmail.com
	Faculty of Inter-Disciplinary Studies, Dean 1. Dr. Anil K. Singh aksingh@trcl.org.in Associate Dean 2. Prin. Chadrashekhhar Ashok Chakradeo cachakradeo@gmail.com
3	Chairman, Board of Studies,
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@dsw.mu.ac.in
6	The Director, Department of Information & Communication Technology, director.dict@mu.ac.in

AC –1/11/2023

Item No. – 9.3 (B) - 20

As Per NEP 2020

University of Mumbai



**Syllabus for
Post Graduate Diploma in Practical Film Making
(Garware Institute of Career Education and Development)**

**Semester- Sem I and II
Ref: GR dated 16th May,2023 for Credit Structure of PG**

(with effect from the academic year 2023-24)

UNIVERSITY OF
MUMBAI



(As per NEP 2020)

Sr. No.	Heading	Particulars
1	O: <u>GPA- 63A</u> Title of the Course	Post Graduate Diploma in Practical Film Making
2	O: <u>GPA- 64A</u> Eligibility	Graduate in any faculty OR Passed Equivalent Academic Level 5.5
3	Duration of Program R: <u>GPA- 151</u>	1 Years
4	R: <u>GPA- 152</u> Intake Capacity	60
5	R: <u>GPA- 153</u> Scheme of Examination	50 Internal – Continuous Evaluation 50 External- Semester End Exam
6	Standards of Passing R: <u>GPA- 154</u>	50% in each component
7	Credit Structure R: <u>GPA-155A</u> R: <u>GPA-155B</u>	Attached herewith
8	No. of Years / Semesters :	One year, Sem I & II
9	Program Level :	PG 6.0
10	Pattern :	Semester
11	Status :	New
12	To be implemented from Academic Year. Progressively	From Academic Year 2023-24

Keyurkumar

Dr. Keyurkumar M. Nayak,
Director,
UM-GICED

Prof.(Dr.) Anil Kumar Singh
Dean,
Faculty of Interdisciplinary Studies

Preamble

1. Introduction

PGDPFM, (Post Graduate Diploma in Practical Film Making), is a PG Curriculum run by GICED, Mumbai University since 2016 in collaboration with Filmved under the field of Film and Related Media to offer PG Dip grade to students holding a degree in any stream.

2. Aims and Objectives

To provide the most authentic education in film making and related media to students having creative, technical, and / or managerial skills in the production department. The course aims to help youngsters build a career in this area as well as to provide trained and educated personnel to the growing industry.

3. Learning Outcomes

Students undergoing this curriculum shall be able to fully grasp the ideas, concepts, and professional scope in the field of film and related media, to conceive, develop, and accomplish short duration or low budget productions of their own, and to find reliable jobs and careers in the bigger industry.

Proposed Structure and Credit Distribution as per NEP 2020

Year	Level	Sem	Major				RM	OJT/FP	RP	Cum. Cr.	Degree
			Mandatory			Electives					
I	6.0	Sem I	1.1: Screenwriting	TH	Credits 4	Credits 4 E1: Direction I (4)	4			20	PG Diploma (after 3-yr UG or PG Degree)
			1.2: Cinematography	TH	Credits 4						
			1.3: Film Editing	TH	Credits 2						
			1.4: Sound Recording	TH	Credits 2						
		Sem II	2.5: Screenwriting	TH	Credits 4	Credits 4 E3: Direction II (4) OR E4: Dance & Music Appreciation (4)		4 (OJT)		20	
			2.6: Film Editing	TH	Credits 4						
			2.7: Cinematography	TH	Credits 2						
			2.8: Sound Recording	TH	Credits 2						
		Cum. Cr. For 1 YR PG Diploma			24			8	4	4	
Exit Option : PG Diploma (40 credits) after Three Year UG Degree											

Keyurkumar

Dr. Keyurkumar M. Nayak,
Director,
UM-GICED



Prof.(Dr.) Anil Kumar Singh
Dean,
Faculty of Interdisciplinary Studies

COURSE CONTENT BRIEF:
YEAR – 1: SEMESTER – I

	Paper Code	Title of the Course	Scheme of Examination Assessment Pattern			Scheme of Instruction			Credits
			Internal Marks 50	External Marks 50	Total Marks 100	Theory Hours (L)	Practical Hours (P)	Total Hours	
M	PGDPFMMJS1P1	Screen Writing	50	50	100	60	-	60	4
	PGDPFMMJS1P2	Cinematography	50	50	100	60	-	60	4
	PGDPFMMJS1P3	Film Editing	25	25	50	30	-	30	2
	PGDPFMMJS1P4	Sound Recording	25	25	50	30	-	30	2
E	PGDPFMS1P5	Direction I	50	50	100	60	-	60	4
RM	PGDPFMS1P6	Research Methodology	50	50	100	60	-	60	4
		Total	250	250	500	300	-	300	20

YEAR – 1: SEMESTER – II

	Paper Code	Title of the Course	Scheme of Examination Assessment Pattern			Scheme of Instruction			Credits
			Internal Marks 50	External Marks 50	Total Marks 100	Theory Hours (L)	Practical Hours (P)	Total Hours	
M	PGDPFMMJS1P7	Screen Writing	50	50	100	60	-	60	4
	PGDPFMMJS1P8	Film Editing	50	50	100	60	-	60	4
	PGDPFMMJS1P9	Cinematography	25	25	50	30	-	30	2
	PGDPFMMJS1P10	Sound Recording	25	25	50	30	-	30	2
E	PGDPFMS1P11A	Direction II	50	50	100	60	-	60	4
	PGDPFMS1P11B	Dance & Music Appreciation	50	50	100	60	-	60	4
OJT/FP	PGDPFMS1P13	Field Project	100	-	100	-	120	120	4
		Total	300	200	500	240	120	360	20

Sem.- I

SUBJECT-WISE SYLLABUS

Course Objectives:

- The emphasis will be on practical exercises to cover each major aspect of filmmaking.
- Each student must submit during the course finished films of specified duration for PSA and Short film as part of class assignments.

SEMESTER I MANDATORY SUBJECTS

Subject 1.1: Screenwriting	Credits: 4
Total contact hours: 60	Theory Hours = 4 / week
Course Specific Learning Outcomes (The students will be able to -) <ol style="list-style-type: none"> 1. Absorb various basic concepts of audio-visual writing. 2. Understand the terminology and various forms of script writing. 3. Create small ideas and messages to put in to film narrative. 	
CONTENT	Total Hours
UNIT 1: INTRODUCTION TO SCREENWRITING <ul style="list-style-type: none"> ● Comparing forms of Writing: Story v/s Play (Tale v/s Enactment) ● Terminology: ‘Script-writing’, Screenplay writing, Screenwriter etc. ● Film narrative units: Frame, Shot, Scene, Sequence, Act, and Plot ● Film Language: Picture and Sound (audio-visual) ● Sources: Original Scripts and Adaptation of literature and articles 	15
UNIT 2: SCENE MODULE <ul style="list-style-type: none"> ● Scene: The most important unit from writer’s perspective – the ‘event’ ● Major factors of a scene: Situation, Person , Place, Time, and Outcome ● Character-I: Three main types (Protagonist, Antagonist, Supporting) ● Setting, Action, and Dialogue ● Basic progression: Motivation, Conflict, Result ● Writing the scene: Headings, Description, Action, and Dialogue 	20

UNIT 3: STORY MODULE <ul style="list-style-type: none"> ● ‘Story’: The basic narrative (Beginning, Middle, and End) ● Plot’: A dramatic narrative design (the 3-Act paradigm) ● Premise, Establishment, Problem, and Obligatory Scene ● PSA study 	25
<p>Reference Books:</p> <ol style="list-style-type: none"> 1. Foundations of Screenplay Writing: Syd Field 2. <i>Patkatha Lekhan</i>: Manohar Shyam Joshi 3. <i>Patkatha – Ek Parichay</i> : Kuldip Singh <ul style="list-style-type: none"> ● Related authentic websites 	

Subject 1.2: Cinematography	Credits: 4
Total contact hours: 60	Theory Hours = 4 / week
Course Specific Learning Outcomes (The students will be able to -) <ol style="list-style-type: none"> 1. Learning basic norms of pictorial arts like composition, light, focus etc 2. Gaining command over types and angles of shots, and shot division. 3. Handling of camera, accessories, and peripheral equipment. 	
CONTENT	Total Hours
UNIT 1: INTRODUCTION TO CINEMATOGRAPHY <ul style="list-style-type: none"> ● Cinematography emerged from photography ● Function of human eye and camera. ● Framing and composition, Rules ● Understanding perspective. 	12
UNIT 2: CINEMATOGRAPHY GRAMMAR <ul style="list-style-type: none"> ● Basic shots and image magnification ● Camera angles ● Camera movements ● Focal point, focal plane & focal aperture ● Understanding depth of field ● Understanding white balance and black balance 	12

UNIT 3: SHOOTING FORMATS, FILMS AND SENSORS <ul style="list-style-type: none"> • Sensors and its significance • ISO and exposure index • Aspect ratio and resolution • Understanding shooting formats – interlace / progressive 	8
UNIT 4: DSLR CAMERA & LENSES <ul style="list-style-type: none"> • Use of DSLR • Functions • Use of lavalier microphone and recording • Storage device and transferring data • Angle of view or coverage area • Wide angle and telephoto lenses • Application of perspective through lenses • Lenses and image distortion 	16
UNIT 5: INTRODUCTION OF LIGHTS <ul style="list-style-type: none"> • Understanding light, nature of light • Basic lighting-Daylight • Three-point lighting technique (key, fill & back) • Understanding color temperature and ISO • Type of studio lights and its use • Use of Gateway, Butter paper, Net 	12
Reference Books: <ol style="list-style-type: none"> 1. Basic photography – Michael Langford 2. Digital photography – Dennis Kurtin 3. Digital photography – Scott Kelby 4. The five C's of cinematography – Joseph Mascelli 5. Practical cinematography – Paul Wheeler 6. High-definition cinematography – Paul Wheeler 7. Lighting for digital video and television – John Jackman 	

Subject 1.3: Film Editing	Credits: 2
Total contact hours: 30	Theory Hours = 2 / week
Course Specific Learning Outcomes (The students will be able to -) <ol style="list-style-type: none"> 1 . Learn cutting and assemblage of shots and sounds for fluid storytelling. 2 . Understand concepts, terminology, techniques and equipment used in contemporary film editing. 3 . Study various video and audio formats, and handling them with existing equipment. 	
CONTENT	Total Hours
UNIT 1: BASICS OF EDITING <ul style="list-style-type: none"> ● History of Film Editing ● The Post- production workflow ● Factors that Impact your editing choices ● Video Standards& Formats ● Image dimensions & Aspect ratio ● Frame Rate ● Media files & Clips ● Clap Board and exposure to different Clap Boards. ● Film reports and Video cut list. ● Understanding Editing modes - offline and online. ● Picture / Image editing process 	6
UNIT 2: KNOWING SOFTWARE <ul style="list-style-type: none"> ● Learning the software: Premier Pro or FCP ● Creating and Saving Projects ● Understanding & Organizing Projects ● Working with Scratch Disk & Hard Disk Drives ● Importing footages ● Overview of File- Based Media ● Organizing Footages ● Assembling Images. 	6
UNIT 3:PREPARATIONS <ul style="list-style-type: none"> ● Fundamentals of adding Clips to Sequence ● Tracking the Video Images. ● Separation of 'OK' takes and deletion of N. G. takes ● Linking and editing Video & Audio in Sync. ● Learning about Editing of silent sequence and talkie sequence. ● Study of Transitions 	6

UNIT 4: AMALGAMATION OF SOUND AND PICTURE <ul style="list-style-type: none"> ● Audio editing basics ● Sound in film editing and video editing - Dialogue as a transition – Realistic presentation – The usage of actual sound in films and video program – Synchronous and non-synchronous sounds –Back ground music- SFX. 	6
UNIT 5: ABSTRACT AND MONTAGE <ul style="list-style-type: none"> ● Using of bridging shot - Cut away and cutting in action – Cutting on movement - Inter cutting- Parallel cutting and constructive editing –Montage, Music Video 	6
Reference Books: <ol style="list-style-type: none"> 1. The Techniques of Film Editing: KarelReiz& Gavin Miller 2. The Technique of Film and Video Editing: Ken Dancyger 3. Grammar of the Edit by Roy Thompson & Christopher Bowen 4. On Film Editing – Edward Dmytry 5. In the blink of an eye – A perspective on film Editing- Walter Murch. 	

Subject 1.4: Sound Recording	Credits: 2
Total contact hours: 30	Theory Hours = 2 / week
Course Specific Learning Outcomes (The students will be able to -) <ol style="list-style-type: none"> 1. Understand the physical and sensory nature of sound with basic definitions 2. Learning principles of Digital Audio and its equipment 3. Grasp fundamental ideas of acoustics 	
CONTENT	Total Hours
UNIT 1: SOUND AND PHYSICS <ul style="list-style-type: none"> ● What is sound? Resonance / Sound Wave / Transmission of ● Sound / Pitch / Amplitude / Wave length / Frequencies / Decibel ● Scales / Velocity / Wavelength / Frequency response / Speed of ● Sound / Human hearing / Ear and Threshold. 	6
UNIT 2: FREQUENCY OF SOUND <ul style="list-style-type: none"> ● Study of various musical Instruments and their Frequency response. Study of vocal sound. 	6

UNIT 3: DIGITAL AUDIO BASICS <ul style="list-style-type: none"> Type of recorders / Recording quality and Compression (files) /Sample rate / Bit rate 	6
UNIT 4: ACCESSORIES <ul style="list-style-type: none"> Cables and Connectors / Connections XLR, Phono, RCA, BNC, D-Sub, VGA, HDMI, Multi core, Two Core Shielded, Fiber Optic Cable. Shield, Recording Chain-Microphone to Speaker Introduction. 	6
UNIT 5: ACOUSTICS <ul style="list-style-type: none"> Basic acoustics – Reverb time, live room, dead room, sweet spot, Resonance, controlling reverb time, Introduction to acoustic materials. 	6
Reference Books: <ul style="list-style-type: none"> Recording Studio Handbook by John M. Woram Modern Recording Techniques 7th Edition by David Miles Huber, Robert E. Runstein Elements of Sound Recording by John J.C. Frayne and Wolfe The Technique of Sound Studio by Alec Nisbett. Principles of Digital Audio by Ken. C. Pohlmann 	

Subject 1.5: Direction (I)	Credits: 4
Total contact hours: 60	Theory Hours = 4 / week
Course Specific Learning Outcomes (The students will be able to -) <ol style="list-style-type: none"> Learning the language of film through history of cinema. Discover the fiction and non-fiction types and understand PSA type films. Basics of converting a script in to a film through scenes, actors, and framing. 	
CONTENT	Total Hours
UNIT 1: HISTORY AND BASICS <ul style="list-style-type: none"> History of Indian Cinema: Silent era, talkies, Decade wise study of Hindi feature films (1913 to 2018),Milestone films Marathi Cinema-1912 to 2018 Definition of Director, Basic requisites of Director 	5

UNIT 2: GRAMMAR OF THE FILMMAKING <ul style="list-style-type: none"> • 180 degree rule, 30 degree rule, Screen Direction, Film Time • Magnifications of shots, angles • Directing a video coverage (festival etc) • Use of clapboard: Standard clap, End clap • Continuity in films: Action, Emotional • Blocking and Staging • Importance of a scene in film 	25
UNIT 2: PSA <ul style="list-style-type: none"> • PSA: meaning, impact, concept, Director's execution 	10
UNIT 3: SCRIPT AND ACTING <ul style="list-style-type: none"> • Breakdown of script • Acting: Types of acting as per Bharat saga in theatre, • Acting for screen, Rehearsals, Casting, Motivating actors • Script study: Meaning of dialogues, between the lines, Pauses, Conjunctions • A Narrative scene 	20
Reference Books: <ul style="list-style-type: none"> • Directing by Michael Rabiger, • Film Directing Fundamentals by Nicholes T. Proferes, • Stories Worth Telling by Mary Palmer, related 'authentic' material. 	

Subject: 1.6 Research Methodology	Credits: 4
Total contact hours: 60	Theory Hours = 4 /week
Course Specific Learning Outcomes (The students will be able to -) <ol style="list-style-type: none"> 1. Identify subjects within the field of cinema and media worthy of research projects 2. To develop a comprehensive research methodology for a given research question. 3. Construct and carry out an effective research project for a given subject in media. 	

CONTENT	Total Hours
UNIT I: Media Research Fundamentals <ul style="list-style-type: none"> ● Introduction and Definition ● Importance of Media Research ● Types of Media Research ● Objectives and Hypothesis ● Characteristics of Good Research 	12
UNIT II: Research Process – Part I <ul style="list-style-type: none"> ● Research Process: Introduction ● Stating Problem and Proposition ● Qualitative & Quantitative Research ● Research Queries and Fields ● Review of Literature and Sources 	12
UNIT III: Research Process – Part II <ul style="list-style-type: none"> ● Data Sampling, and its Types ● Questionnaire Drafting ● Data Collection Techniques ● Validity and Reliability ● Measurement and Scaling 	12
UNIT IV: Research Design and Execution <ul style="list-style-type: none"> ● Planning Research Project ● Data Gathering and Handling ● Findings and Construal ● Research Comprehension ● Report Writing and Presentation 	12
UNIT V: Research Practical Project <ul style="list-style-type: none"> ● A Group of Two Students (max.) ● A Minor Research Project ● Topic Approval by Initial Pitching ● Research Process & Report ● Submission & Presentation 	12
<p>Reference books:</p> <p>Handbook of Research Methodology by Dr. S. B. Mishra and Dr. Shashi Alok</p> <p>Research Methodology by C. R. Kothari</p> <p>Marketing Research – An Applied Orientation by Naresh Malhotra and Satyabhushan Dash</p> <p>Research Methodology by Gopal Singh Latwal</p> <p>Research Methodology by S. Khyriemujat, Badaker M. Laloo and Shanwell Khongwir</p> <p>Research Methodology by Dr Pratap Kumar Panda</p>	

Sem.- II

SEMESTER II
MANDATORY SUBJECTS

Subject 2.7: Screenwriting	Credits: 4
Total contact hours: 60	Theory Hours = 4 / week
Course Specific Learning Outcomes (The students will be able to -) <ol style="list-style-type: none"> 1. Grasp the idea of literary forms and how screenplay is different from novel and play. 2. Understand what is ‘format’ of screenplay and its two distinct types. 3. Develop a subject in to an A-V Script or a story into a screenplay for short diploma film. 	
CONTENT	Total Hours
UNIT 1: SCREENPLAY FORM MODULE <ul style="list-style-type: none"> ● Screenplay Form: Cinema is Literature + Drama +Visual Art ● Structural hierarchy: Plot > Act > Sequence > Scenes > Beat > Shot > Frame ● Plot-points, Complication, Suspense, Surprise, Sub-plots ● Storytelling styles: Point-of-view, Non-linear, Slice-of-life ● Character-II: Defining a person, their outer and inner life ● Tools of entertainment: Sympathy, Identification, Rooting, Tension, Climax ● Character exposition and character reversal 	25
UNIT 2: FORMAT & DRAFT MODULE <ul style="list-style-type: none"> ● The A-V format for Documentary films. ● Screenplay elements: From slug-lines to transitions ● Dialogue: A specialized writing skill, Defining essence; Story thrust ● Language: Present tense, Active voice, Direct speech , Consistency ● Master-scene script; Shooting script; Draft; Revision; Rewrites etc ● Screenplay formats: Orthodox Style and Hollywood (Industry) layout 	20
UNIT 3: WORKING MODULE <ul style="list-style-type: none"> ● Finding content: Themes, Ideas, Concepts ● Development: Synopsis, Step outline, Treatment, A-V Script / Screenplay ● Film genres, styles, pacing, and timing ● Copyrights, Script registration, Intellectual property , Royalty etc ● Short film / Documentary film 	15
Reference Books: Story: Style, Structure, Substance, and Principles of Screenwriting by Robert McKee Writing Short Film Scripts That Connect By Claudia Hunter Johnson Teach Yourself Screenwriting by Ray Frensham	

Subject 2.8: Film Editing	Credits: 4
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Total contact hours: 60	Theory Hours = 4 / week
Course Specific Learning Outcomes (The students will be able to -) <ol style="list-style-type: none"> 1. Learn the grammar of film language and editing. 2. Get confidence over editing hardware and software for time-bound delivery and rightly formatted output of films. 3. Sharpening sense of artistic values like rhythm, tempo, pacing, sustained emotion, and dramatic tension for entertainment. 	
CONTENT	Total Hours
UNIT 1: MASTER CUT <ul style="list-style-type: none"> • Editors cut – Director’s cut – Final cut – Methods of montage making - Editing Decision. 	12
UNIT 2: GRAMMAR <ul style="list-style-type: none"> • Creative editing, Using Video filters Keying, Mattes, Creating Titles • Psychological justification – smooth cut, constructing a lucid continuity – constructing physical continuity – matching consecutive actions – change in image size and camera angle – sense of screen direction, matching Tone – 180 degree rule – Establishing Shot, Eye line match – Master shot – point of view shot – sequence – sequence shot - shot Reverse shot. 	12
UNIT 3: TIME FACTOR <ul style="list-style-type: none"> • Definition of Timing – Factors governing timing – Basic qualities of a shot – Timing the shots, timing the cuts, real time and screen time. 	12
UNIT 4: RHYTHM <ul style="list-style-type: none"> • Definition of rhythm in story telling – Natural rhythm and artificial rhythm – rhythm in actions and dialogue usage – Contribution of master shot, Narrative scene. 	12
UNIT 5: PACE <ul style="list-style-type: none"> • Definition of pace – Variation in pace – slow, moderate and fast pace – pace and tempo – usage of audio with sync and without sync- creative usage of audio effects. 	12
Reference Books: <ol style="list-style-type: none"> 1. The Techniques of Film Editing: Karel Reiz& Gavin Miller 2. The Technique of Film and Video Editing: Ken Dancyger 3. Grammar of the Edit by Roy Thompson & Christopher Bowen 4. On Film Editing – Edward Dmytryk 	

5. In the blink of an eye – A perspective on film Editing- Walter Murch.

Subject 2.9: Cinematography	Credits: 2
Total contact hours: 30	Theory Hours = 4 / week
Course Specific Learning Outcomes (The students will be able to -) <ol style="list-style-type: none"> 1. Use natural and artificial lighting techniques and concepts of colour for desired result 2. Study cinematographic approaches of various masters. 3. Learning how to handle electrical equipment for caution and safety. 	
CONTENT	Total Hours
UNIT 1 - LIGHTING ADVANCED <ul style="list-style-type: none"> • Chroma screen lighting • Source lighting, Ratio lighting • Lighting for a purpose (mood lighting) 	15
UNIT 2: COLOUR THEORY <ul style="list-style-type: none"> • Additive and subtractive colour theory • Colours and their significance • Colour schemes and uses (tint, tone and shades) • Grayscale and tonal values • Use of gelatin 	5
UNIT 3: CINEMA / SHORT FILM STUDY <ul style="list-style-type: none"> • Contemporary cinematography and trends 	5
UNIT 4: ELECTRICITY <ul style="list-style-type: none"> • Elements of power generation • Voltage and power consumption • Safety measures on set • Task of assistant on set 	5
Reference Books: <ol style="list-style-type: none"> 1. Basic photography – Michael Langford 2. Digital photography – Dennis Kurtin 3. Digital photography – Scott Kelby 4. The five C's of cinematography – Joseph Mascelli 5. Practical cinematography – Paul Wheeler 6. High-definition cinematography – Paul Wheeler 	

7. Lighting for digital video and television – John Jackman

Subject 2.10: Sound Recording	Credits: 2
Total contact hours: 30	Theory Hours = 2 / week
Course Specific Learning Outcomes (The students will be able to -) <ol style="list-style-type: none"> 1. Learning audio recording techniques 2. Getting acquainted with sound production software 3. Studying equipment used at various stages of sound processing and output. 	
CONTENT	Total Hours
UNIT 1: MICROPHONES AND WORKING PRINCIPLES <ul style="list-style-type: none"> • Type of microphones: Handheld, Stand, Lovelier, Head worn, • Instrument mount, Mobile phone mount. • Polar pattern –directional characteristics – cardioid, hyper cardioid, super cardioid, sub cardioid, bi direction, omni direction, shot gun. 	5
UNIT 2: SOFTWARE <ul style="list-style-type: none"> • Introduction to PC & Mac - Intro to DAW – Plug-ins & Processors - Software's - DSP-PC & Mac Based Software's - Advantages/Disadvantages 	5
UNIT 3: LOUDSPEAKERS <ul style="list-style-type: none"> • Introduction to loud speaker – Working principles of loud speaker Components of loud speaker-cabinet, internal treatment of baffle, port hole, cone, spider, ring. • Full range speaker, woofer, midrange speaker, tweeter, horns Cross over network-Multi speaker system –series and parallel connections Active and passive speakers. 	5
UNIT 4: MIXING <ul style="list-style-type: none"> • Introduction to mono, stereo, 5.1,7.1 & Surround mixing • Introduction to Dolby Atmos 	5
UNIT 5: DUBBING AND EFFECTS <ul style="list-style-type: none"> • Dubbing-Dialogue cleaning & editing, Removing noise, Foley, Ambience, balancing and Mixing. 	5
UNIT 6 : EQUALISER <ul style="list-style-type: none"> • Equalisers-low, mid, high-composite equalization -Band pass filters - 	5

<ul style="list-style-type: none"> ● Graphic Equalisers- Definitions, Compressors, Limiters, Threshold -Gain reading 	
<p>Reference Books:</p> <ul style="list-style-type: none"> ● Recording Studio Handbook by John M. Woram ● Modern Recording Techniques 7th Edition by David Miles Huber, ● Robert E. Runstein ● Elements of Sound Recording by John J.C. Frayne and Wolfe ● The Technique of Sound Studio by Alec Nisbett. ● Principles of Digital Audio by Ken. C. Pohlmann 	

Subject 2.11: Direction (II)	Credits: 4
Total contact hours: 30	Theory Hours = 4 / week
<p>Course Specific Learning Outcomes (The students will be able to -)</p> <ol style="list-style-type: none"> 1 . Understanding production stages like scheduling and budgeting 2 . Developing a sense of space and time for effective cinematic experiences. 3 . Acquiring skills of leadership, team-working, communication, and management. 	

CONTENT	Total Hours
UNIT 1: DOCUMENTATION <ul style="list-style-type: none"> Production charts: One line screenplay, Shooting script, Location wise scenes, Actors wise scenes, Costumes and Property charts, shooting schedule chart, Coordination with dubbing, rerecording, graphics departments, Bollywood Hierarchy on Film set, Studios in Mumbai, Associations in Industry. 	10
UNIT 2: SONG STUDY / GREAT MASTERS <ul style="list-style-type: none"> Breakdown of script (Beats wise)-Song shooting Introduction of Indian Directors (Mainstream and Festival Films) 	10
UNIT 3: DUTIES & RESPONSIBILITIES <ul style="list-style-type: none"> Director's responsibilities as a captain, Technical and aesthetical blend as an administrator and coordinator, Location scouting, Production design, Casting the actors, Getting the performance 	10
Reference Books: <ul style="list-style-type: none"> Directing: Michael Rabiger, Film Directing Fundamentals: Nicholes T. Proferes, Stories worth telling: Mary Palmer, other related 'authentic' material. 	

Subject 2.12: Dance & Music Appreciation	Credits: 4
Total contact hours: 30	Theory Hours = 4 / week
Course Specific Learning Outcomes (The students will be able to -) <ul style="list-style-type: none"> Understand the role and use of music and dance in cinema. Recognise Indian and Western music and dance forms, and instruments, found in cinema. Identify masters of Indian film music and dance contributing to Indian cinema. 	
CONTENT	Total Hours
UNIT 1: INDIAN DANCES <ul style="list-style-type: none"> Brief introduction to Folk and tribal dance forms of India. Examples of folk dances in Hindi cinema. Indian Classical Dance forms: Kathak, Bharatanatyam, Odissi, Manipuri, Mohiniattam, Kuchipudi etc. Examples of classical dances in Hindi cinema. 	6
UNIT 2: WESTERN DANCE IN INDIAN CINEMA	

<ul style="list-style-type: none"> ● Impact of western dance in Indian Cinema since 1940. ● Hindi Cinema and modern dance forms-Hip Hop, Salsa etc. 	8
UNIT 3: INDIAN MUSIC & INSTRUMENTS <ul style="list-style-type: none"> ● A brief introduction to Indian Music. ● Hindustani Music : Amir Khan, Ghulam Ali Khan, Kumar Gandharva, Kishori Amonkar, Bhimsain Joshi, etc. ● Carnatic Music: M.S. Subbulakshmi, Balamurali Krishna etc. ● Instrumental music: Santoor, Shehnai, Sarangi, Sitar, Veena, Flute etc. ● Indian music maestros in recent times: Shivkumar Sharma, Hariprasad Chaurasia, Pt. Ravi Shankar, Amjad Ali Khan, Zakir Husein and more. ● Indian percussions: Dhol, Dholak, Dholki, Mridangam, Tabla, Khol, etc. 	8
UNIT 4: HINDI FILM MUSIC <ul style="list-style-type: none"> ● Examples of Hindi film music-Past to Present: Pankaj Mullick, Anil Biswas, Naushad, C. Ramchandra, O.P. Nayar, Shankar Jaikishan, S.D. Burman, R.D. Burman, Jatin Lalit, A.R. Rehman and others. ● Playback singers in Hindi film music. ● Fusion music in Hindi cinema, C. Ramchandra to A.R. Rehman 	8
Reference Books: <ul style="list-style-type: none"> ● Classical Indian Dance in Literature and the Arts – Prehistory to the Present – Frederick M. Asher, ● The History of Indian Film Music: Rajiv Vijaykar, ● Dancing Women: Usha Iyer, ● Encyclopedia of India: Ashish Rajadhyaksha – Britannica- Vol.1. 	
Subject 2.12: Dance & Music Appreciation	Credits: 4
Total contact hours: 30	Theory Hours = 4 / week

PASSING PERFORMANCE GRADING :

The Performance Grading of the learner shall be on ten point scale be adopted uniformly.

Letter Grades and Grade Point

Semester GPA/ Program CGPA Semester / Program	% 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 (Average)	6
5.00 - < 5.50	50.0 < 55.0	C (Pass)	5
Below 5.00	Below 50	F (Fail)	0
AB (Absent)		Absent	

NOTE : VC : Vocational Courses, SEC : Skill Enhancement Courses, AEC : Ability Enhancement Courses, VEC : Value Education Courses, VSC : Vocational Skill Course, IKS : Indian Knowledge System, OJT: On The Job Training, FP: Field Projects.

The performance grading shall be based on the aggregate performance of Internal Assessment and SemesterEnd Examination.

The Semester Grade Point Average (SGPA) will be calculated in the following manner: $SGPA = \sum CG / \sum C$ for a semester, where C is Credit Point and G is Grade Point for the Course/ Subject.

The Cumulative Grade Point Average (CGPA) will be calculated in the following manner: $CGPA = \sum CG / \sum C$ for all semesters taken together.

PASSING STANDARD:

Passing 50% in each subject /Course separate Progressive Evaluation (PE)/Internal Evaluation and Semester-End/Final Evaluation (FE) examination.

- Carry forward of marks in case of learner who fails in the Internal Assessments and/ or Semester-end examination in one or more subjects (whichever component the learner has failed although passing is on total marks).
- A learner who PASSES in the Internal Examination but FAILS in the Semester-end Examination of the Course shall reappear for the Semester-End Examination of that Course. However, his/her marks of internal examinations shall be carried over and he/she shall be entitled for grade obtained by him/her on passing.
- A learner who PASSES in the Semester-end Examination but FAILS in the Internal Assessment of the course shall reappear for the Internal Examination of that Course. However, his/her marks of Semester-End Examination shall be carried over and he/she shall be entitled for grade obtained by him/her on passing

ALLOWED TO KEEP TERMS (ATKT)

- A. A learner shall be allowed to keep term for Semester II irrespective of the number of heads/courses of failure in the Semester I.
- B. A learner shall be allowed to keep term for Semester III wherever applicable if he/she passes each of Semester I and Semester II.


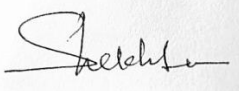
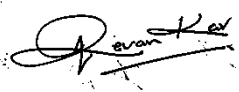

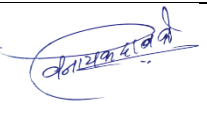
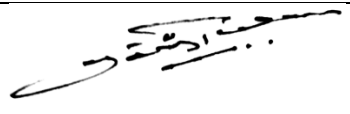

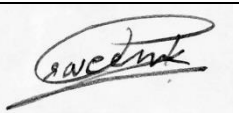

OR

- C. A learner shall be allowed to keep term for Semester III wherever applicable irrespective of the number of heads/courses of failure in the Semester I & Semester II.
- D. A learner shall be allowed to keep term for Semester IV wherever applicable if he/she passes each of Semester I, Semester II and Semester III.

OR

- E. A learner shall be allowed to keep term for Semester IV wherever applicable irrespective of number of heads/courses of failure in the Semester I, Semester II, and Semester III

**University of Mumbai's
Garware Institute of Career Education and Development
Board of Studies – Committee members
PG Diploma in Practical Film Making
Held on 11th July, 2023 at 11.00 a.m.**

Sr. No.	Name	Signature
1	Dr. Keyurkumar M. Nayak, Director, UM-GICED Chairman – BOS	
2	Mr. Shekhar Madhusudan Sartandel Course Coordinator Member Secretary – BOS	
3	Rajdutt Anant Revankar Industry Expert	
4	Milind Gurukumar Mahale Other University	
5	Vinayak Janardan Dabke Industry Expert	
6	Yatindra Ulhas Pradhan Subject Expert	
7	Sunil Ramkrishna Satawlekar Subject Expert	
8	Praveenkumar Madhavan Ayirattu Subject Expert	
9	Smt. Shilpa Borkar, Placement Officer, UM-GICED	



Dr. Keyurkumar M. Nayak,
Director,
UM-GICED



Prof.(Dr.) Anil Kumar Singh
Dean,
Faculty of Interdisciplinary Studies

Justification for (P.G Diploma in Practical Film Making)

1.	Necessity for starting the course	The University of Mumbai's Garware Institute of Career Education & Development plans to introduce a one year full time P.G Diploma in Practical Film Making. It will equip students with various functions, technology, trends, processes in films and in knowledge of management supported by training. To get in-depth knowledge and necessary skills for film and television sector.
2.	Whether the UGC has recommended the course:	Yes, UGC has recommended the course as per gazette no. DL(N)-04/0007/2003-05 dated 11th July 2014. UGC encourages the incorporation of skill oriented and value-added courses to develop skilled manpower.
3.	Whether all the courses have commenced from the academic year 2023-2024	Yes, it would be commencing from the Academic year 2023-24 as per NEP 2020. However, the course was launched in 2009.
4.	The courses started by the University are self-financed, whether adequate number of eligible permanent faculties are available?	Yes, this course is self-financed. The expert visiting faculty from industries come to teach this course.
5.	To give details regarding the duration of the Course and is it possible to compress the course?	The duration of the course is One year (Two Semesters). It cannot be further compressed.
6.	The intake capacity of each course and no. of admissions given in the current academic year:	The intake capacity of this course is 60 students. The admission procedure is still ongoing.
7.	Opportunities of Employability/ Employment available after undertaking these courses:	In film and TV production, music production. In writing, casting Marketing and Distribution. In functions like Project Planning, Finance, Project Finance, coordination with Banks and Insurance, Billing and Recovery, Project Management, Run-level Monitoring and Reporting to producers, Public Relations, Govt. Coordination, Organizing artists and Resources, Purchases and Logistics etc. Single person owned, or family business of films production, distribution, and theatre operations has been in existence for long and has excellent opportunities.

Km Nayak

Dr. Keyurkumar M. Nayak,
Director,
UM-GICED



Prof.(Dr.) Anil Kumar Singh
Dean,
Faculty of Interdisciplinary Studies