No. AAMS_UGS/ICD/2024-25/437

Date : 24th March, 2025.

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

Sub : <u>B.A. (Multimedia Film Production & Management)</u>
<u>(Three year) (Sem I & II)</u>

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** <u>vide</u> Item No. **9.2** have been accepted by the **Academic Council** at its meeting held on **1st November, 2023** <u>vide</u> Item no. **9.3 (C)13 (N)** and subsequently approved by the **Management Council** at its meeting held on **14th August, 2024** <u>vide</u> 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 B.A. **(Multimedia Film Production & Management) (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 Program	Ordinance no. for Title	Ordinance no. for Eligibility	Duration
A	U.G. Certificate in Multimedia Film Production & Management	O.GUA – 539 A	O.GUA – 540 A	One year
B	U.G. Diploma in Multimedia Film Production & Management	O.GUA – 539 B	O.GUA – 540 B	Two year
C	B.A. (Multimedia Film Production & Management)	O.GUA – 539 C	O.GUA – 540 C	Three year
D	B.A. (Hons) (Multimedia Film Production & Management)	O.GUA – 539 D	O.GUA – 540 D	Four year

2/-

University of Mumbai

Website – mu.ac.in
Email id - dr.aams@fort.mu.ac.in
aams3@mu.ac.in

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/2024-25/437   Date: 24th March, 2025

: 2 :

Regulation No	
Duration	R.GUA – 596
Intake Capacity	R.GUA – 597
Scheme of examination	R.GUA – 598
Standard of Passing	R.GUA – 599
Credit Structure	R.GUA – 600 A
	R.GUA – 600 B
	R.GUA – 600 C
	R.GUA – 600 D
	R.GUA – 600 E
	R.GUA – 600 F
	R.GUA – 600 G
	R.GUA – 600 H

(Dr. Prasad Karande)
REGISTRAR

A.C/9.3(C)13(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
12	The Deputy Registrars, Finance & Accounts Section, fort draccounts@fort.mu.ac.in
13	The Deputy Registrar, Election Section, Fort drelection@election.mu.ac.in
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	**Faculty of Humanities,** **Dean** 1. Prof.Anil Singh Dranilsingh129@gmail.com **Associate Dean** 2. Dr.Suchitra Naik Naiksuchitra27@gmail.com 3.Prof.Manisha Karne mkarne@economics.mu.ac.in
	Faculty of Commerce & Management, **Dean** 1. Dr.Kavita Laghate kavitalaghate@jbims.mu.ac.in **Associate Dean** 2. Dr.Ravikant Balkrishna Sangurde Ravikant.s.@somaiya.edu 3. Prin.Kishori Bhagat kishoribhagat@rediffmail.com

	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.Chadrashekhar 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 direcotr@dsw.mu.ac.in
6	The Director, Department of Information & Communication Technology, director.dict@mu.ac.in

As Per NEP 2020

University of Mumbai

Title of the program

A- U.G. Certificate in Multimedia Film Production & Management

B- U.G. Diploma in Multimedia Film Production & Management

C- B.A. (Multimedia Film Production & Management)

D- B.A.(Hons.) (Multimedia Film Production & Management)

(Garware Institute of Career Education and Development)

Syllabus for
Semester- Semester I and II

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

(with effect from the academic year 2023-24 Progressively)

UNIVERSITY OF MUMBAI

(AS PER NEP 2020)

Sr. No.	Heading		Particulars
1	Title of program O: <u>GUA-539A</u>	A	U.G. Certificate in Multimedia Film Production & Management
	O: <u>GUA-539B</u>	B	U.G. Diploma in Multimedia Film Production & Management
	O: <u>GUA-539C</u>	C	B.A. (Multimedia Film Production & Management)
	O: <u>GUA-539D</u>	D	B.A.(Hons.) (Multimedia Film Production & Management)
2	Eligibility O: <u>GUA-540A</u>	A	1. HSC in any stream or equivalence. expected to have English as a compulsory subject at least up to XII th. **OR** Passed Equivalent Academic Level 4.0
	O: <u>GUA-540B</u>	B	1. The candidate who has successfully completed U.G. Certificate in Multimedia Film Production & Management. **OR** Passed Equivalent Academic Level 4.5 2. The candidate who's Under Graduate Certificate credits are 60% equivalent to U.G. Diploma in Multimedia Film Production & Management & he/she earns minimum 8 Credits from U.G. Certificate in Multimedia Film Production & Management. 3. As per NEP criteria on the basis of RPL-Recognition of Prior Learning, Candidate to be admitted to 2nd Year subject to He/she securing minimum 50% in the 1st Year assessment of U.G. Certificate in Multimedia Film Production & Management.
	O: <u>GUA-540C</u>	C	1. The candidate who has successfully completed U.G. Diploma in Multimedia Visual Effects. **OR** Passed Equivalent Academic Level 5.0 2. The candidate who's Under Graduate

8			Diploma credits are 60% equivalent to B.A. Multimedia Film Production & Management & he/she earns minimum 8 Credits from U.G. Diploma in Multimedia Film Production & Management. 3. As per NEP criteria on the basis of RPL-Recognition of Prior Learning, Candidate to be admitted to 3rd Year subject to He/she securing minimum 50% in the 2nd Year assessment of U.G. Diploma in Multimedia Film Production & Management.
	O: GUA-540D	D	The candidate who has successfully completed B.A. Multimedia Film Production & Management with minimum CGPA of 7.5 **OR** Passed Equivalent Academic Level 5.5
3	Duration of Program R: GUA-596	A	1 Year
		B	2 Years
		C	3 Years
		D	4 Years
4	R: GUA-597 Intake Capacity	30	
5	R: GUA-598 Scheme of Examination	NEP 50% Internal – Continuous Evaluation 50% External- Semester End Examination Individual Passing in Internal and External Examination	
6	Standards of Passing R: GUA-599	50% in each component	
7	Credit Structure R: GUA-600A R: GUA-600B R: GUA-600C R: GUA-600D R: GUA-600E R: GUA-600F R: GUA-600G R: GUA-600H	Attached herewith	
8	Semesters	A	Sem I & II
		B	Sem I, II, III, & IV
		C	Sem I, II, III, IV, V, & VI
		D	Sem I, II, III, IV, V, VI, VII & VIII

9	Program Academic Level	A	4.5
		B	5.0
		C	5.5
		D	6.0
10	Pattern	Semester	
11	Status	New	
12	To be implemented from Academic Year Progressively	From Academic Year 2023-24	

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

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

Preamble

B.A Multimedia Film Production & Management

Film Production & Management course is designed to provide you with a deep understanding of the film industry, equipping you with the knowledge and skills necessary to excel in various aspects of film production and management. It is an exciting journey into the heart of filmmaking, where you will explore the entire filmmaking process from concept to distribution. This course will not only focus on the creative aspects of filmmaking but also delve into the vital management techniques required to navigate the complexities of the industry successfully.

Program Objective:
The objective of the "Film Production & Management" program is to equip students with the knowledge, skills, and practical experience required to become proficient professionals in the field of film production and management. The program aims to foster a comprehensive understanding of the film industry, covering various aspects from creative ideation to the execution and distribution of films. It seeks to prepare students to handle the complexities and challenges of film production, while also instilling essential management and leadership abilities to effectively oversee projects and teams.

Program Outcomes:
- Film Production Expertise: Students will demonstrate a deep understanding of the entire film production process, including script development, pre-production planning, production techniques, and post-production editing.
- Technical Proficiency: Graduates will be proficient in using various filmmaking tools, equipment, and software commonly employed in the industry, enabling them to execute high-quality productions.
- Creative Expression: Students will develop the ability to think creatively and critically, fostering original storytelling approaches and innovative visual aesthetics in their film projects.
- Project Management: Graduates will possess effective project management skills, allowing them to organize, budget, and schedule film productions efficiently while adhering to timelines and constraints.
- Team Leadership: The program will equip students with leadership and communication skills necessary to lead and collaborate with diverse teams, ensuring smooth coordination during film projects.
- Industry Knowledge: Students will gain comprehensive knowledge of the film industry, including distribution channels, marketing strategies, and audience analysis, preparing them to navigate the complexities of the market successfully.
- Ethical Awareness: Graduates will be conscious of the ethical considerations surrounding film production and management, including issues related to representation, diversity, and cultural sensitivity.
- Problem Solving: Students will learn to identify and address challenges that may arise during the film production process, finding creative solutions to overcome obstacles effectively.
- Adaptability: The program will instill adaptability in students, enabling them to embrace evolving technologies and industry trends to stay relevant in a rapidly changing film landscape.
- Professional Ethics: Graduates will demonstrate professional integrity and ethical practices, upholding industry standards and legal obligations throughout their film careers.

5) Credit Structure of the program – (Parishisth-2)

R:_____A									
B. A. (Multimedia Film Production & Management)									
Year 1 – SEM I & SEM II									
Level	**Sem**	**Major**		**Minor**	**OE(Open Elective)- Choose any 2**	**VC,SEC**	**AEC,VEC,IKS**	**FP, CEP, RP, OJT, Co-Curricular**	**Cum. Cr/Sem.**	**Degree / Cum. Cr.**
		Mandatory	**Elective**							
4.5	I	Introduction to Filmmaking (4) Process of Thinking (2)	-	-	Personal development OR Team Building & Leadership OR Art and Drawing OR Basics of Acting	Practical Filmmaking (Silent Film)(VC)(2) Basics of Photography (SEC) (2)	English Language (2) Safety in Film Production (VEC) Indian Mythologies (IKS) (2)	Performing Arts (CC 2)		
	Cr.	6			4	4	6	2	22	
	II	-The Writer Within (4) -Creating & Building Character (2)		Film Appreciation (2)	1- Graphic Design OR 2- Introduction to VFX & Animation OR 3- Sound Editing Fundamentals	-Film Editing with Dialogue (VEC) (2) - 5 Min Film Making/ Demo Reel (SEC) (2)	- Relationship & Interpersonal Communication AEC ((2) - Public Speaking (VEC)(2)	Storytelling (CC)(2)		
	Cr.	6		2	4	4	4	2	22	
	Cum. Cr.	12		2	8	8	10	4	44	**UG Certificate**
Exit Option: Award of UG Certificate									

R:_____B

		with YEAR 2 – SEM III & SEM IV							

Level	Sem	Major		Minor	OE(Open Elective)- Choose any 1	VC,SEC	AEC,VEC,IKS	FP, CEP, RP, OJT, Co-Curricular	Cum. Cr/Sem.	Degree/ Cum. Cr.
		Mandatory	Elective							
5.0	III	Film Production (4) Pre-Production, Budgeting and Funding (2)		Fiction and Non-Fiction Production (4)	1-1-Line Producing (2) Or 2-Creative Producing (2)	Producing a 10 minutes Dialogue Project (VC) (2)	Personality Development (2)	1- Dance & Action (CC 2) 2 – Production Tools and Creating Reports (FP 2)		
	Cr.	6	0	4	2	2	2	4	20	
	IV	Television Production & Pitching (4) Study of Documentary (2)		Labor Management & Law(4)	Study of Masters (2) Or Indian Film Studies (2)	Documentary Film Production (2)	Interview Skills (2)	1 – Event management (CC 2) 2 - Video Blogging & Podcasting (CEP2)		
	Cr.	6	0	4	2	2	2	4	20	
	Cum. Cr.	24	0	10	12	12	14	12	84	UG Diploma

Exit Option: Award of UG Diploma

R:_____C

		Year 3 – SEM V & SEM VI								

Level	Sem	Major		Minor	OE(Open Elective)- Choose any 2	VC,SEC	AEC, VEC,IKS	FP, CEP, RP, OJT, Co-Curricular	Cum. Cr/Sem.	Degree / Cum. Cr.
		Mandatory	Elective							
5.5	V	National and International policies & Grants (4) / Advertisement Film Making(4) / Production Management(2)	1-Creating Projection and ROI reports (4) Or 2-Syndication and Localization (4	Production design & Art Direction (4)		Wrap Report (2		Project Ad Film FP:(2)		
	Cr.	10	4	4	0	2	0	2	22	
	VI	Planning Graduation Film (4) / Film Marketing & Monetization (4) / Digital Marketing (2)	Promotional Campaign and marketing of Film/ Series (4) OR Creating Pitch Bible (4)	Risk Analysis and Management (4)				Graduation Project Film OJT(4)		
	Cr.	10	4	4	0	0	0	4	22	
	Cum. Cr.	44	8	18	12	14	14	18	128	UG Degree

Exit Option: Award of UG Degree

R:_____D									

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<tr><td colspan="10" align="center">Year 4 – SEM VII & SEM VIII</td></tr>
<tr>
<td rowspan="3">Level</td>
<td rowspan="3">Sem</td>
<td colspan="2" align="center">Major</td>
<td rowspan="3">Minor</td>
<td rowspan="3">OE(Open Elective)- Choose any 2</td>
<td rowspan="3">VC ,SEC</td>
<td rowspan="3">AEC, VEC,IKS</td>
<td rowspan="3">FP, CEP, RP, OJT, Co-Curricular</td>
<td rowspan="3">Cum. Cr/ Sem.</td>
<td rowspan="3">Degree / Cum. Cr.</td>
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<tr><td rowspan="2">Mandatory</td><td rowspan="2">Elective</td></tr>
<tr></tr>
<tr>
<td rowspan="2">6.0</td>
<td>VII</td>
<td>Legal framework of the Indian Film Industries(4)
Basic statistics for quantitative research (4)
Recent Trade Analysis (4)
Trend Analysis (2)</td>
<td>Field work and research based (Choose one)
Biopic
1. Corporate Documentary
2. Audio-visual campaign
3. News-based programs</td>
<td>Research Methodology (4)</td>
<td></td><td></td><td></td><td></td><td></td><td></td>
</tr>
<tr>
<td>Cr.</td>
<td>14</td>
<td>4</td>
<td>4</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>VIII</td>
<td>Location recce and research (4)
Workflow of Executive Producer
Workflow of Line Producer
Production Report Writing and Project Analysis (2)</td>
<td>Creative Producing

OR
Virtual Production

OR
Independent Producing</td>
<td></td><td></td><td></td><td></td>
<td>OJT: 4 Credit</td>
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<tr>
<td>Cr.</td>
<td>14</td>
<td>4</td>
<td></td><td></td><td></td><td></td>
<td>4</td>
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<tr>
<td></td>
<td>Cum. Cr.</td>
<td>72</td>
<td>16</td>
<td>22</td>
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<td>14</td>
<td>14</td>
<td>22</td>
<td>172</td>
<td>UG Honors Degree</td>
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<tr><td colspan="11">Exit Option: Award of UG Degree with Honors</td></tr>
</table>

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

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

SEMESTER-WISE- Program Structure

		SEMESTER 1						
Sub Code	**Core Subjects**	**Assessment Pattern**			**Teaching Hours**			
		Internal Mark	**External Marks**	**Total Marks**	**Theory**	**Practical**	**Total Hrs.**	**Total Credits**
Major Mandatory								
BAMFPMS1MJP1	Introduction to Filmmaking	50	50	100	30	60	90	4
BAMFPMS1MJP2	Process of Thinking	25	25	50	15	30	45	2
Open Elective (Any2)								
BAMFPMS1P3A	Personal development	25	25	50	15	30	45	2
BAMFPMS1P3B	Team Building & Leadership	25	25	50	15	30	45	2
BAMFPMS1P3C	Art & Drawing	25	25	50	15	30	45	2
BAMFPMS1P3D	Basic of Acting	25	25	50	15	30	45	2
VC,SEC								
BAMFPMS1P4	Practical Filmmaking	25	25	50	0	60	60	2
BAMFPMS1P5	Basic of Photography	25	25	50	15	30	45	2
AEC,VEC,IKS								
BAMFPMS1P6	English Language	25	25	50	30	0	30	2
BAMFPMS1P7	Safety on Film Production Sets	25	25	50	15	30	45	2
BAMFPMS1P8	Indian Mythologies	25	25	50	15	30	45	2
FP, CEP, RP, OJT, Co-Curricular								
BAMFPMS1P9	Performing Arts	50	0	50	15	30	45	2
	TOTAL	**300**	**250**	**550**	**165**	**330**	**495**	**22**

SEMESTER 2								
Subject Code	**Core Subjects**	**Assessment Pattern**			**Teaching Hours**			
		Internal Mark	**External Marks**	**Total Marks**	**Theory**	**Practical**	**Total Hrs**	**Total Credits**
Major Mandatory								
BAMFPM S2MJP10	The Writer Within	50	50	100	15	90	105	4
BAMFPM S2MJP11	Creating & Building Character	25	25	50	15	30	45	2
Minor Mandatory								
BAMFPM S2MRP12	Film Appreciation	50	0	50	15	30	45	2
Open Elective (Any 2)								
BAMFPM S2P13A	Graphic Design	25	25	50	15	30	45	2
BAMFPM S2P13B	Introduction to VFX & Animation	25	25	50	15	30	45	2
BAMFPM S2P13C	Sound Editing Fundamentals	25	25	50	15	30	45	2
VC,SEC								
BAMFPM S2P14	Film Editing with Dialogues	25	25	50	15	30	45	2
BAMFPM S2P15	5 Min Film Making/ Demo Reel	50	0	50	0	60	60	2
AEC,VEC,IKS								
BAMFPM S2P16	Relationship & Interpersonal Communication	25	25	50	15	30	45	2
BAMFPM S2P17	Public Speaking	25	25	50	15	30	45	2
FP, CEP, RP, OJT, Co-Curricular								
BAMFPM S2P18	Storytelling	50	0	50	0	60	60	2
	TOTAL	350	**200**	**550**	**120**	**420**	**540**	**22**

			SEMESTER 3						
S	**Subject Code**	**Core Subjects**	**Assessment Pattern**			**Teaching Hours**			
			Internal Mark	**External Marks**	**Total Marks**	**Theory**	**Practical**	**Total Hrs**	**Total Credits**
			Major Mandatory						
	BAMFPMS3 MJP19	Film Production	50	50	100	15	90	105	4
	BAMFPMS2 MJP20	Pre-Production, Budgeting and Funding	25	25	50	0	60	60	2
			Minor						
	BAMFPMS3 MJP21	Fiction and Non-Fiction Production	50	50	100	15	90	105	4
			Open Elective (Any 1)						
	BAMFPMS3P 22A	Line Producing	25	25	50	15	30	45	2
	BAMFPMS3P 22B	Creative Producing	25	25	50	15	30	45	2
			VC,SEC						
	BAMFPMS3P 23	Producing a 10 min Dialogue Project	25	25	50	15	30	45	2
			AEC,VEC,IKS						
	BAMFPMS3P 24	Personality Development	25	25	50	15	30	45	2
			FP, CEP, RP, OJT, Co-Curricular						
	BAMFPMS3P 25	Dance & Action	50	0	50	0	60	60	2
	BAMFPMS3P 26	Working with Production Tools and Creating Production Reports	50	0	50	0	60	60	2
		TOTAL	**300**	**200**	**500**	**75**	**450**	**525**	**20**

			Semester 4						

S	Sub Code	Core Subjects	Assessment Pattern			Teaching Hours			
			Internal Mark	External Marks	Total Marks	The ory	Practical	Total Hrs.	Total Credits
			Major Mandatory						
	BAMFPMS 4MJP27	Television Production & Pitching	50	50	100	15	90	105	4
	BAMFPMS 4MJP28	Study of Documentary	25	25	50	15	30	45	2
			Minor						
	BAMFPMS 4MRP29	Labor Management and Laws	50	50	100	30	60	90	4
			Open Elective (Any 1)						
	BAMFPMS 4P30A	Study of Masters	25	25	50	15	30	45	2
	BAMFPMS 4P30B	Indian Film Studies	25	25	50	15	30	45	2
			VC,SEC						
	BAMFPMS 4P31	Documentary Film Product ion	50	0	50	0	60	60	2
			AEC,VEC,IKS						
	BAMFPMS 4P32	Interview Skills	25	25	50	30	0	30	2
			FP, CEP, RP, OJT, Co-Curricular						
	BAMFPMS 4P33	Event Management	50	0	50	15	30	45	2
	BAMFPMS 4P34	Video Blogging & Podcasting	50	0	50	15	30	45	2
		TOTAL	325	200	525	120	360	480	20

	Sub Code	Core Subjects	Assessment Pattern			Teaching Hours			
			Internal Mark	External Marks	Total Marks	Theory	Practical	Total Hrs.	Total Credits
S	**Semester 5**								
		**Major Mandatory**							
	BAMFPMS5MJP35	Co-productions, International Treaties, State policies & Grants	50	50	100	15	90	105	4
	BAMFPMS5MJP36	Advertisement Film Making	50	50	100	15	90	105	4
	BAMFPMS5MJP37	Production Management	25	25	50	15	30	45	2
		Elective (Any 1)							
	BAMFPMS5P38A	Creating Projection and ROI reports	50	50	100	15	90	105	4
	BAMFPMS5P38B	Syndication and Localization	50	50	100	15	90	105	4
		Minor							
	BAMFPMS5MRP39	Production Design & Art Direction	50	50	100	15	90	105	4
		VC,SEC							
	BAMFPMS5P40	Wrap Report	25	25	50	15	30	45	2
		FP, CEP, RP, OJT, Co-Curricular							
	BAMFPMS5P41	Project Ad Film	50	0	50	0	60	60	2
		TOTAL	**300**	**250**	**550**	**90**	**480**	**570**	**22**

		SEMESTER 6							
S	Subject Code	Core Subjects	Assessment Pattern			Teaching Hours			
			Internal Mark	External Marks	Total Marks	Theory	Practical	Total Hrs.	Total Credits
		Major Mandatory							
	BAMF PMS6 MJP42	Planning Graduation Film	50	50	100	15	90	105	4
	BAMF PMS6 MJP43	Film Marketing & Monetization	50	50	100	15	90	105	4
	BAMF PMS6 MJP44	Digital Marketing	25	25	50	15	30	45	2
		Elective (Any 1)							
	BAMF PMS6 P45A	Promotional Campaign and marketing of Film/ Series	50	50	100	15	90	105	4
	BAMF PMS6 P45B	Creating Pitch Bible	50	50	100	15	90	105	4
		Minor							
	BAMF PMS6 MRP4 6	Risk Analysis and Management	50	50	100	15	90	105	4
		FP, CEP, RP, OJT, Co-Curricular							
	BAMF PMS6 P47	Graduation Project	100	0	100	15	90	105	4
		TOTAL	325	225	550	90	480	570	22
		Final Year Total	675	450	1100	180	960	1140	44

				SEMESTER 7					

S	Subject Code	Core Subjects	Assessment Pattern			Teaching Hours			
			Internal Mark	External Marks	Total Marks	Theory	Practical	Total Hrs	Total Credits
		Major Mandatory							
	BAMFPMS7MJP48	Legal framework of the Indian Film Industries	50	50	100	30	60	90	4
	BAMFPMS7MJP49	Basic statistics for quantitative research	50	50	100	30	60	90	4
	BAMFPMS7MJP50	Trade analysis and dissertation on a recent film or web series for the target audience segment	50	50	100	30	60	90	4
	BAMFPMS7MJP51	Trend Analysis	25	25	50	15	30	45	2
		Elective (Any 1)							
	BAMFPMS7P52A	Biopic	50	50	100	30	60	90	4
	BAMFPMS7P52B	Corporate Documentary	50	50	100	30	60	90	4
	BAMFPMS7P52C	Audio-visual campaign	50	50	100	30	60	90	4
	BAMFPMS7P52D	News-based programs	50	50	100	30	60	90	4
		Minor							
	BAMFPMS7P53	Research Methodology	50	50	100	30	60	90	4
		TOTAL	**275**	**275**	**550**	**165**	**330**	**495**	**22**

		SEMESTER 8							
S	Subject Code	Core Subjects	Assessment Pattern			Teaching Hours			
			Internal Mark	External Marks	Total Marks	Theory	Practical	Total Hrs	Total Credits
		Major Mandatory							
	BAMFPMS 6MJP54	Location recce and research for - historical, speculative fiction or current socio-political genre	100	0	100	0	120	120	4
	BAMFPMS 6MJP55	Understand the workflow of Executive Producer	100	0	100	0	120	120	4
	BAMFPMS 6MJP56	Understand the workflow of Line Producer	100	0	100	0	120	120	4
	BAMFPMS 6MJP57	Production Report Writing and Project Analysis	50	0	50	0	60	60	2
		Major Elective (Any 1)							
	BAMFPMS 6P58A	Creative Producing	100	0	100	0	120	120	4
	BAMFPMS 6P58B	Virtual Production	100	0	100	0	120	120	4
	BAMFPMS 6P58C	Independent Producing	100	0	100	0	120	120	4
		OJT							
	BAMFPMS 6P59	OJT (With a final dissertation on a specific film/series production pipeline after a one-month internship)	100	0	100	0	120	120	4
		TOTAL	**550**	**0**	**550**	**0**	**660**	**660**	**22**

Sem.-I

Detailed Syllabus
B.A. (Multimedia Film Production & Management)

Unit	Topic Head
1.1	**Introduction to Film Making**
	Course Duration: 90 Hrs (30 Hr Theory & 60 Hr Practical)
	Total Credit: 4
	Learning Objectives:
	To understand the history and evolution of cinema as an art form and a medium of storytelling.
	To gain insight into the various roles and responsibilities of the film making process, including writing, directing, cinematography, editing, sound design, and more.
	To learn the basics of film theory and critical analysis to appreciate and interpret films effectively.
	To develop practical skills in scriptwriting, camera operation, lighting, sound recording, and film editing.
	To foster collaboration and teamwork through group projects and discussions.
	Course Outline:
	Unit 1: Introduction to Film
	History and evolution of cinema
	The importance of storytelling in film making
	Basic elements of film (camera, lighting, sound, editing)
	Unit 2: Film Genres and Styles
	Different film genres and their characteristics
	Understanding various visual styles and techniques
	Unit 3: Screenwriting and Story Development
	Basics of screenwriting: structure, format, and dialogue
	Developing a compelling story idea
	Unit 4: Pre-production Process
	Creating a film production plan
	Assembling a film crew and casting
	Unit 5: Directing and Cinematography
	The role of the director in shaping the film's vision
	Basics of cinematography: camera angles, movements, and composition
	Unit 6: Lighting and Sound Design
	Understanding the importance of lighting in setting the film's mood
	Sound recording and design techniques for creating immersive audio

	Unit 7: Film Production
	Practical exercises in shooting scenes and sequences
	Overcoming challenges during the production process
	Unit 8: Film Editing
	Introduction to film editing software
	Basics of assembling and manipulating footage
	Unit 9: Post-production and Visual Effects
	Introduction to post-production workflow
	Adding visual effects to enhance the film's storytelling
	Unit 10: Film Theory and Critical Analysis
	Understanding film theory and different approaches to analysis
	Analyzing and discussing classic and contemporary films
	Unit 11: Film Marketing and Distribution
	The role of marketing and distribution in reaching the audience
	Film festival strategies and online distribution platforms
	Reading Book References: While specific readings may vary depending on the instructor, the following are some recommended books that cover various aspects of film making:
	"The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age" by Steven Ascher and Edward Pincus.
	"In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch.
	"The Screenwriter's Bible: A Complete Guide to Writing, Formatting, and Selling Your Script" by David Trottier.
	"The Five C's of Cinematography: Motion Picture Filming Techniques" by Joseph V. Mascelli.
	"Audio Postproduction for Film and Video" by Jay Rose.
	"Rebel Without a Crew: Or How a 23-Year-Old Filmmaker with $7,000 Became a Hollywood Player" by Robert Rodriguez.

Unit	Topic Head
1.2	**Process of Thinking**
	Objective:
	The course "Design Thinking for Filmmakers" aims to equip aspiring filmmakers with the principles and practices of design thinking to enhance their creative process, storytelling, and overall filmmaking capabilities. Through this course, students will learn to approach film projects with a human-centered mindset, develop empathy for their audience, and leverage design methodologies to solve complex storytelling challenges effectively.
	Syllabus:

	Unit 1: Introduction to Design Thinking and Filmmaking
	Understanding the basics of design thinking and its relevance in filmmaking
	Exploring the film production process and identifying opportunities for design thinking application
	Unit 2: Thinking & design in Film (Writing , Shooting, Editing, Cinematography,Sound design Exercise.
	Deep understanding of process of thinking in Film making
	Unit 3: Defining the Storytelling Challenge
	Defining the problem areas in storytelling and identifying key objectives
	Framing a creative problem statement for the film project
	Unit 4: Ideation and Brainstorming Techniques
	Techniques for generating innovative ideas for the film
	Collaborative brainstorming sessions and ideation workshops
	Unit 5: Prototyping the Narrative
	Creating prototypes and mockups to visualize the narrative structure
	Iterative development and feedback gathering
	Unit 6: Designing the Cinematic Experience
	Exploring the visual and auditory elements of the film
	Leveraging design thinking to enhance the overall cinematic experience
	Unit 7: Construction of Novel & Epics
	Conducting user testing to validate the effectiveness of the film's storytelling
	Iterative improvements based on feedback
	Unit 8: Understanding of Drama, 3 act Structure and Epic Formats
	Preparing a compelling pitch for the film project
	Presenting the final design thinking approach to a panel
	Reading Book References:
	The Art of Dramatic Writing by Lajos Egri - This book explores the principles of dramatic writing and character development, providing valuable insights into crafting compelling narratives in films.

Design Thinking for Strategic Innovation by Idris Mootee - This book introduces the core concepts of design thinking and its applications in various industries, including filmmaking.	
Sprint: How to Solve Big Problems and Test New Ideas in Just Five Days by Jake Knapp, John Zeratsky, and Braden Kowitz - Although focused on product development, this book outlines a highly effective framework for rapid problem-solving and idea validation, which can be adapted for film projects.	
Story: Substance, Structure, Style, and the Principles of Screenwriting by Robert McKee - This classic screenwriting book offers essential guidance on crafting compelling stories and engaging characters for the screen.	
Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation by Tim Brown - While not directly related to filmmaking, this book delves into design thinking principles and their application in various contexts, inspiring filmmakers to think outside the box.	

Unit	Topic Head
1.3(OE 1)	**Personal Development**
	Course Overview:
	The Personal Development course is designed to help individuals enhance their personal and professional lives by developing essential skills, attitudes, and habits. Through a combination of theoretical knowledge, practical exercises, and self-reflection, students will gain insights into their strengths, weaknesses, and areas for growth. The course aims to empower participants to set meaningful goals, overcome obstacles, and achieve a fulfilling and successful life.
	Course Objectives:
	Develop self-awareness and a deep understanding of one's values, beliefs, and motivations.
	Cultivate emotional intelligence and enhance interpersonal skills for effective communication and relationship-building.
	Set clear and achievable goals, and create action plans to work towards personal and professional growth.
	Enhance time management and organizational skills to increase productivity and reduce stress.
	Develop resilience and learn how to cope with challenges and setbacks in a positive and constructive manner.
	Explore different strategies for self-motivation and building self-confidence.
	Understand the importance of lifelong learning and continuous personal development.
	Cultivate a positive mindset and practice gratitude for improved overall well-being.
	Learn techniques to manage stress and maintain a healthy work-life balance.
	Develop effective decision-making and problem-solving skills to make informed choices.

Course Outline:

Module 1: Self-Awareness and Personal Values

Introduction to self-awareness and its significance in personal development

Identifying personal values, beliefs, and motivations

Assessing strengths and weaknesses through self-assessment tools

Setting personal development objectives

Module 2: Emotional Intelligence and Interpersonal Skills

Understanding emotional intelligence and its impact on relationships

Developing active listening and empathetic communication skills

Building effective interpersonal relationships

Conflict resolution and assertiveness training

Module 3: Goal Setting and Action Planning

Setting SMART (Specific, Measurable, Achievable, Relevant, Time-bound) goals

Creating action plans and breaking down long-term goals into actionable steps

Tracking progress and making necessary adjustments

Module 4: Time Management and Productivity

Time management techniques and tools

Prioritizing tasks and managing distractions

Creating daily and Unitly schedules for improved productivity

Module 5: Resilience and Coping Strategies

Understanding resilience and its role in personal development

Coping with stress and adversity in a positive way

Developing a growth mindset and embracing challenges

Module 6: Self-Motivation and Building Confidence

Techniques for self-motivation and staying focused on goals

Overcoming self-doubt and building self-confidence

Celebrating achievements and acknowledging progress

Module 7: Lifelong Learning and Continuous Development

The importance of continuous learning and its benefits

Developing a personal learning plan and seeking opportunities for growth

Exploring various learning resources and educational platforms

	Module 8: Positive Mindset and Gratitude
	Cultivating a positive mindset and reframing negative thoughts
	Practicing gratitude and its impact on well-being
	Building resilience through a positive outlook on life
	Module 9: Stress Management and Work-Life Balance
	Identifying sources of stress and managing stress effectively
	Strategies for achieving a healthy work-life balance
	Practicing self-care and mindfulness
	Module 10: Decision Making and Problem Solving
	Rational decision-making techniques and critical thinking skills
	Problem-solving strategies and creative problem-solving techniques
	Evaluating outcomes and learning from decision-making experiences
	Assessment Methods:
	Assessment in the Personal Development course will be a combination of the following methods:
	Personal reflection journals and self-assessment exercises
	Group discussions and peer feedback sessions
	Case studies and real-life scenarios
	Goal progress tracking and action plan evaluations
	Final project
	Reading Book References:
	The 7 Habits of Highly Effective People by Stephen R. Covey - This classic book presents a holistic approach to personal and interpersonal effectiveness, focusing on timeless principles for success.
	Mindset: The New Psychology of Success by Carol S. Dweck - This book explores the power of a growth mindset and how it can transform one's approach to learning and personal development.
	Grit: The Power of Passion and Perseverance by Angela Duckworth - Duckworth delves into the importance of grit and resilience in achieving long-term success.
	Atomic Habits: An Easy & Proven Way to Build Good Habits & Break Bad Ones by James Clear - This book provides practical strategies to build and maintain positive habits while eliminating negative ones.

	How to Win Friends and Influence People by Dale Carnegie - A classic in communication and relationship-building, this book offers timeless advice for personal and professional interactions.
	Emotional Intelligence 2.0 by Travis Bradberry and Jean Greaves - This book explores the concept of emotional intelligence and how it impacts various aspects of life, including personal growth and relationships.
	The Power of Now: A Guide to Spiritual Enlightenment by Eckhart Tolle - Focused on mindfulness and living in the present moment, this book can help college students reduce stress and enhance self-awareness.
	Drive: The Surprising Truth About What Motivates Us by Daniel H. Pink - Pink examines the science of motivation and offers insights into what truly drives people to achieve their goals.
	The Four Agreements: A Practical Guide to Personal Freedom by Don Miguel Ruiz - This book presents four powerful agreements that can lead to personal transformation and freedom from self-limiting beliefs.
	Essentialism: The Disciplined Pursuit of Less by Greg McKeown - This book emphasizes the importance of focusing on what truly matters and eliminating distractions to achieve greater personal effectiveness.

Unit	Topic Head
1.3 (OE 2))	**Team Building & Leadership**
1	**Introduction to Team Building and Leadership**
	Course overview and expectations
	Understanding the importance of effective teams and leadership
	Characteristics of successful teams and leaders
2	**Leadership Theories and Styles**
	Overview of major leadership theories (trait, behavioral, contingency, transformational, etc.)
	Identifying personal leadership style and strengths
	Leadership assessments and exercises
3	**Communication in Teams**
	The role of communication in team dynamics
	Active listening and effective communication techniques
	Resolving conflicts in teams
4	**Building High-Performing Teams**
	Team formation and stages of team development

	Strategies for creating and maintaining high-performing teams
	Team diversity and its benefits
5	**Motivation and Empowerment**
	Understanding motivation and its impact on team performance
	Techniques for empowering team members
	Case studies of successful team motivation strategies
6	**Emotional Intelligence in Leadership**
	Importance of emotional intelligence in effective leadership
	Developing emotional intelligence skills
	Emotional intelligence and team dynamics
7	**Decision Making and Problem Solving**
	Decision-making models and approaches
	Problem-solving techniques in a team context
	Group decision-making exercises
8	**Leading Remote and Virtual Teams**
	Challenges and opportunities in leading remote teams
	Tools and strategies for managing virtual teams effectively
	Building trust in virtual team environments
9	**Leading Through Change and Uncertainty**
	Understanding change and its impact on teams
	Strategies for leading teams through transitions
	Building resilience in teams
10	**Ethical Leadership and Social Responsibility**
	Exploring ethical issues in leadership
	The role of leaders in promoting social responsibility
	Ethical decision-making scenarios
11	**Outdoor team-building activities**
	Problem-solving challenges in teams
	Reflecting on team dynamics and learnings
12	**Creating a personal leadership development plan**
	Identifying goals and actionable steps for growth
	Peer feedback and support
13	**Final Presentations and Reflections**
	Students present their leadership development plans
	Reading Book References:
	The Five Dysfunctions of a Team by Patrick Lencioni: This book explores the five common dysfunctions that can hinder team performance and offers actionable tips for building a cohesive and high-functioning team.

	Crucial Conversations: Tools for Talking When Stakes Are High by Kerry Patterson, Joseph Grenny, Ron McMillan, and Al Switzler: This book delves into communication skills and strategies for handling difficult conversations with empathy and understanding, crucial for building strong relationships.
	Drive: The Surprising Truth About What Motivates Us by Daniel H. Pink: While not directly about team building, this book explores the science of motivation, which is essential for understanding how to build motivated and engaged teams.
	The Culture Code: The Secrets of Highly Successful Groups by Daniel Coyle: This book examines the culture and dynamics of successful groups and teams, providing insights into building a positive and productive team culture.
	Leaders Eat Last: Why Some Teams Pull Together and Others Don't by Simon Sinek: Simon Sinek discusses leadership principles that can lead to a strong sense of trust and cooperation within a team, creating an environment where people feel valued and supported.
	Emotional Intelligence 2.0 by Travis Bradberry and Jean Greaves: Emotional intelligence is crucial for building strong relationships, both in professional and personal settings. This book offers practical advice for developing emotional intelligence skills.
	Radical Candor: Be a Kick-Ass Boss Without Losing Your Humanity by Kim Scott: This book provides guidance on how to offer honest feedback and foster a culture of open communication within a team.
	The Power of Positive Leadership: How and Why Positive Leaders Transform Teams and Organizations and Change the World by Jon Gordon: Jon Gordon explores the impact of positive leadership on team dynamics and performance.
	The Speed of Trust: The One Thing that Changes Everything by Stephen M.R. Covey: Covey discusses the importance of trust in building successful relationships and how it can accelerate team performance.
	Building the Best: 8 Proven Leadership Principles to Elevate Others to Success by John Eades: This book focuses on leadership principles that contribute to building strong teams and developing team members.

Unit	Topic Head
1.4(OE)	**Introduction to Art & Drawing**
	Objective:
	The objective of this course is to provide beginners with a solid foundation in art and drawing. Through a series of structured lessons and practical exercises, students will learn the fundamentals of drawing and develop essential artistic skills. By the end of the course, students should be able to confidently create their own artwork and have a deeper understanding of various art concepts.
	Course Outline:
	Introduction to Art:
	Understanding the importance of art in human history and culture
	Exploring different art styles and movements
	Basic art materials and their uses
	Drawing Basics:
	Introduction to line, shape, and form
	Understanding light and shadow
	Drawing exercises to improve hand-eye coordination
	Perspective Drawing:
	One-point and two-point perspective
	Creating depth and dimension in drawings
	Drawing objects and scenes in perspective
	Composition and Design:
	Understanding the principles of composition
	Balancing elements in a drawing
	Creating visually appealing artwork
	Introduction to Sketching:
	Sketching techniques and styles
	Sketching from life and reference photos
	Using sketchbooks as a creative tool
	Understanding Proportions:

	Drawing the human face and body in proportion
	Capturing gestures and expressions
	Introduction to anatomy for artists
	Color Theory:
	Basics of color mixing and color wheel
	Applying color in drawings
	Creating mood and atmosphere with color
	Incorporating Different Mediums:
	Introduction to various drawing materials (pencils, charcoal, ink, etc.)
	Exploring mixed media techniques
	Using digital tools for drawing
	Setting up and drawing still life compositions
	Capturing textures and surfaces
	Creating realistic still life drawings
	Drawing natural elements (trees, mountains, water, etc.)
	Creating depth and atmospheric perspective in landscapes
	Exploring Portraiture:
	Drawing portraits from reference and life
	Understanding facial features and expressions
	Final Art Project:
	Drawing on the Right Side of the Brain by Betty Edwards
	Keys to Drawing by Bert Dodson
	The Fundamentals of Drawing by Barrington Barber
	Perspective Made Easy by Ernest R. Norling
	Color and Light: A Guide for the Realist Painter by James Gurney
	The New Drawing on the Right Side of the Brain Workbook by Betty Edwards
	The Artist's Complete Guide to Drawing the Head by William Maughan
	How to Draw What You See by Rudy De Reyna
	The Natural Way to Draw: A Working Plan for Art Study by Kimon Nicolaides
	Creative Illustration by Andrew Loomis

Unit	Topic Head
1.4 (OE)	**Course Title: Basic to Acting**
	Objective:
	The Introduction to Acting for Beginners course aims to provide participants with fundamental acting techniques, skills, and knowledge to build a solid foundation in the art of acting. Through interactive exercises, practical activities, and theoretical discussions, students will gain confidence in their creative expression, develop strong communication skills, and understand the principles of effective acting. By the end of the course, participants should be able to demonstrate basic acting abilities and be better prepared to explore further acting studies if desired.
	Course Outline:
	Module 1: Introduction to Acting
	Understanding the art of acting and its importance in various fields
	The role of actors in theater, film, television, and other media
	Exploring different acting styles and approaches
	Module 2: Physical Expression and Body Language
	Developing body awareness and control
	Exercises to improve posture, movement, and gestures
	Embodying characters through physicality
	Module 3: Vocal Techniques
	Breathing exercises and vocal warm-ups
	Improving voice projection, clarity, and articulation
	Conveying emotions through vocal variation
	Module 4: Emotion and Characterization
	Understanding emotions and their role in acting
	Techniques for accessing and expressing different emotions
	Creating and portraying believable characters
	Module 5: Scene Study
	Analyzing scripts and understanding the structure of scenes
	Partner work and ensemble exercises
	Applying acting techniques to scenes and monologues

	Module 6: Improvisation
	Building spontaneity and creativity through improv exercises
	Reacting authentically in the moment
	Incorporating improv skills into scripted scenes
	Module 7: Performance and Confidence
	Overcoming stage fright and building self-assurance
	Preparing for auditions and public performances
	Applying learned skills to showcase scenes
	Recommended Reference Books:
	The Actor's Art and Craft: William Esper Teaches the Meisner Technique by William Esper and Damon DiMarco.
	Sanford Meisner on Acting by Sanford Meisner and Dennis Longwell.
	An Actor Prepares by Constantin Stanislavski.
	Respect for Acting by Uta Hagen.
	The Intent to Live: Achieving Your True Potential as an Actor by Larry Moss.
	A Challenge for the Actor by Uta Hagen.
	The Power of the Actor: The Chubbuck Technique by Ivana Chubbuck.
	Impro: Improvisation and the Theatre by Keith Johnstone.
	Audition by Michael Shurtleff.

Unit	Topic Head
1.5	**Practical Film Making**
	Objective: The objective of this Practical Film Making is to Give Hand on Experience to students to make their 1st Film after understanding concepts of Film making.
	Learning Outcomes: By completing this course, students should be able to:
	To gain insight into the various roles and responsibilities of the film making process, including writing, directing, cinematography, editing, sound design, and more.
	To learn the basics of film Practical and workflow to appreciate and interpret films effectively.
	To develop practical skills in camera operation, lighting, sound recording, and film editing.
	To foster collaboration and teamwork through group projects and discussions.

Unit 1 - Project Silent Film (2-5 min)	
Students will make a silent film without Dialogues of max 5 min length.	

Unit	Topic Head
1.6	**Basic of Photography**
	Objective: The objective of this basic photography course is to introduce beginners to the fundamental concepts, techniques, and principles of photography. By the end of the course, participants should have a solid foundation in photography, enabling them to take better pictures and understand the creative and technical aspects of the art form.
	Learning Outcomes: By completing this course, students should be able to:
	Understand the essential components of a camera and how to operate it effectively.
	Comprehend the exposure triangle (aperture, shutter speed, and ISO) and its impact on image quality.
	Master composition techniques to create visually appealing photographs.
	Learn to work with natural light and artificial lighting to enhance their images.
	Develop an understanding of the different types of lenses and their creative applications.
	Comprehend the basics of post-processing and photo editing.
	Explore various photography genres and styles, such as landscape, portrait, street, and macro photography.
	Develop an eye for creative storytelling through photography.
	Understand ethical considerations in photography, including privacy and consent.
1	**Introduction to Photography**
	History and evolution of photography
	Types of cameras and their functions
	Understanding camera settings and modes
	Exposure Triangle
2	**Aperture and depth of field**
	Shutter speed and motion blur

	ISO and noise control
	Composition and Framing
3	**Rule of thirds and other composition techniques**
	Leading lines and symmetry
	Balancing elements in a frame
	Lighting
4	**Natural light and its qualities**
	Using flash and artificial lighting
	Lenses and Focal Lengths
5	**Understanding different types of lenses**
	Creative applications of various focal lengths
	Post-processing and Editing
6	**Introduction to photo editing software**
	Basic adjustments and enhancements
	Photography Genres
7	Landscape photography, Portrait photography Street photography Macro photography Creative Storytelling
	Reading Books References:
	Understanding Exposure by Bryan Peterson
	The Photographer's Eye: Composition and Design for Better Digital Photos by Michael Freeman
	Light: Science and Magic: An Introduction to Photographic Lighting by Fil Hunter, Steven Biver, and Paul Fuqua
	The Digital Photography Book by Scott Kelby
	National Geographic Photography Field Guide: Secrets to Making Great Pictures by Peter K. Burian and Robert Caputo
	The Art of Photography by Bruce Barnbaum
	On Photography by Susan Sontag
	The Moment It Clicks: Photography Secrets from One of the World's Top Shooters by Joe McNally

These books cover a range of topics, from technical aspects to creative concepts and ethics, providing a well-rounded understanding of photography for beginners. Additionally, participants are encouraged to explore online tutorials, photography blogs, and community forums to further enhance their learning experience.

Unit	Topic Head
1.7	**English Language**
	Course Objective:
	The English Language Proficiency course aims to enhance students' proficiency in the English language, focusing on developing their communication skills, language fluency, and comprehension abilities. The course will cover key aspects of grammar, vocabulary, listening, speaking, reading, and writing, empowering students to use English effectively in various academic, professional, and everyday contexts.
	Course Outline:
1	**Introduction to English Language Proficiency**
	Importance of English language skills in modern communication
	Overview of the course structure and objectives
	Grammar Essentials
2	**Parts of speech and their usage**
	Sentence structure and syntax
	Tenses and verb conjugation
	Subject-verb agreement
	Articles and determiners
	Prepositions and phrasal verbs
	Vocabulary Building
3	**Expanding general and academic vocabulary**
	Synonyms, antonyms, and homonyms
	Idioms, expressions, and colloquialisms
	Word formation and word families
	Listening and Speaking Skills
4	**Listening comprehension exercises**
	Effective note-taking techniques

	Oral presentations and public speaking practice
	Group discussions and debates
	Reading Comprehension
5	**Strategies for reading comprehension**
	Identifying main ideas and supporting details
	Critical reading and inference skills
	Analyzing different types of texts
	Writing Skills
6	**Essay writing techniques**
	Formal and informal writing styles
	Paragraph development and coherence
	Grammar and punctuation in writing
	Interpersonal Communication
8	**Writing professional emails and reports**
	Business vocabulary and jargon
	Interview preparation and communication
	English in the Digital Age
9	**Online communication and social media language**
	Internet resources for language learning
	Netiquette and digital communication norms
	Review and Assessment
10	**Course review and reinforcement of key concepts**
11	**Final assessments, including speaking and writing tasks**
	Reference Book List:
	English Grammar in Use by Raymond Murphy
	Oxford English Vocabulary Trainer by Janet Hardy-Gould
	How to Teach Speaking by Scott Thornbury
	Reading in English for University Study by Tony Green
	Academic Writing: A Handbook for International Students by Stephen Bailey
	The Art of Public Speaking by Dale Carnegie
	Cross-Cultural Business Behavior: Marketing, Negotiating, Sourcing, and Managing Across Cultures by Richard R. Gesteland

	Business Vocabulary in Use: Advanced by Bill Mascull
	The Communication Book: 44 Ideas for Better Conversations Every Day by Mikael Krogerus and Roman Tschäppeler
	Writing That Works: How to Communicate Effectively in Business by Kenneth Roman and Joel Raphaelson

Unit	Topic Head
1.8	**Safety on Film Production Sets**
	Course Description:
	The Safety on Film Production Sets course is designed to provide students with a comprehensive understanding of the safety measures and protocols required for a film production set. Through a combination of theory and practical exercises, students will learn how to identify potential hazards, prevent accidents, and create a safe working environment for all crew members. The course will cover essential safety guidelines specific to film production, including equipment handling, location safety, stunts, and emergency procedures.
	Course Objectives:
	By the end of this course, students will be able to:
	Recognize potential safety hazards on film production sets and take proactive measures to prevent accidents.
	Understand the essential safety guidelines for handling film production equipment and tools.
	Implement safety protocols during location shoots, including risk assessments and safety briefings.
	Demonstrate knowledge of safe procedures for coordinating stunts and action sequences.
	Identify potential health risks associated with film production and adopt appropriate protective measures.
	Develop emergency response plans and know how to handle various on-set emergencies.
	Promote a safety culture on film sets by effectively communicating and collaborating with fellow crew members.
	Syllabus:
	Unit 1: Introduction to Film Production Safety
	Overview of film production sets and the importance of safety
	Understanding the legal and ethical responsibilities of crew members
	Key safety personnel on set and their roles

	Unit 2: Hazard Identification and Risk Assessment
	Identifying common hazards on film sets (e.g., electrical, trip and fall, fire hazards)
	Conducting risk assessments and creating safety plans
	Unit 3: Equipment Safety
	Safe handling of cameras, lights, and other production equipment
	Proper use and maintenance of electrical equipment
	Safety precautions for rigging and scaffolding
	Unit 4: Location Safety
	Assessing and securing shooting locations for potential hazards
	Handling safety concerns in public spaces and controlled environments
	Unit 5: Stunts and Action Sequences
	Safety guidelines for coordinating stunts and special effects
	Working with stunt performers and ensuring their safety
	Unit 6: Health and Wellness
	Identifying health risks on film sets (e.g., noise, chemicals, repetitive motion)
	Implementing measures to protect crew members' health and well-being
	Unit 7: Emergency Preparedness
	Creating emergency response plans for various on-set scenarios
	First aid and medical assistance on film sets
	Unit 8: Communication and Safety Culture
	Effective communication regarding safety on set
	Fostering a positive safety culture among the crew
	Reference Book List:
	The Safety on Set Handbook by Curtis Corlew
	Safety in the Entertainment Industry by Frederic Stroud
	Film Crew Safety Manual by Monona Rossol
	The Stunt Handbook by Annette Culp
	Occupational Health and Safety in the Film Industry by Rick Smith
	Film Production Technique: Creating a Safe Set by Bruce Mamer
	Safety and Survival on a Film or TV Set by Larry Wardlaw

	First Aid for the Film Industry by Hanno Hensel
	The Complete Guide to Creating a Successful Safety Program by Carl Potter
	Emergency Response Guidebook by United States Department of Transportation

Unit	Topic Head
1.9	Indian Mythologies
	Course Objective:
	The objective of this course is to provide students with a comprehensive understanding of Indian mythologies, exploring their rich cultural and religious significance. Through an interdisciplinary approach, students will delve into the ancient myths, legends, and religious narratives of India, examining their historical, philosophical, and social contexts. By the end of the course, students should be able to critically analyze Indian mythologies and comprehend their relevance in contemporary society.
	Syllabus:
	Unit 1: Introduction to Indian Mythologies
	Overview of Indian mythology: Definition, scope, and cultural significance.
	Historical and geographical context: Indus Valley Civilization, Vedic period, and subsequent developments.
	Major deities and pantheon in Indian mythologies.
	Unit 2: Hindu Mythology
	Introduction to Hinduism: Basic beliefs, concepts, and practices.
	Hindu creation myths: Purusha Sukta, Hiranyagarbha, and others.
	Gods and goddesses: Brahma, Vishnu, Shiva, Devi, and their avatars.
	Epics and legends: Ramayana and Mahabharata.
	Unit 3: Classical Indian Epics
	Ramayana: Valmiki's Ramayana, its characters, and narrative themes.
	Mahabharata: Vyasa's Mahabharata, its significance, and key episodes.
	Heroic figures: Rama, Sita, Krishna, Arjuna, and their moral dilemmas.
	Unit 4: Mythological Themes and Symbolism
	Karma, dharma, and moksha in Indian mythologies.
	The concept of divine incarnations (avatars) and their purpose.

	Symbolism and allegory in Indian myths: The use of animals, objects, and rituals.
	Unit 5: Indian Mythologies in Buddhism and Jainism
	Mythological narratives in Buddhist Jataka tales.
	Tirthankaras and their life stories in Jain mythology.
	Comparative analysis of mythological themes across different religious traditions.
	Unit 6: Folklore and Regional Mythologies
	Folktales and regional mythologies: Stories from different states and regions.
	The role of mythology in local traditions, rituals, and festivals.
	Folk heroes, supernatural beings, and oral traditions.
	Unit 7: Indian Mythologies in Art and Literature
	Depiction of Indian myths in sculpture, painting, and architecture.
	Influence of mythologies on Indian literature, poetry, and performing arts.
	Contemporary adaptations and reinterpretations of Indian myths.
	Unit 8: Contemporary Relevance of Indian Mythologies
	Reference Book List:
	Indian Mythology: Tales, Symbols, and Rituals from the Heart of the Subcontinent by Devdutt Pattanaik
	Myth = Mithya: A Handbook of Hindu Mythology by Devdutt Pattanaik
	The Mahabharata: A Modern Rendering by Ramesh Menon
	Ramayana by C. Rajagopalachari
	Hindu Myths: A Sourcebook Translated from the Sanskrit by Wendy Doniger
	Classical Hindu Mythology: A Reader in the Sanskrit Puranas by Cornelia Dimmitt and J. A. B. van Buitenen
	Indian Mythology: An Encyclopedia of Myth and Legend by Donald A. Mackenzie
	Indian Mythology: Tales, Symbols, and Rituals from the Heart of the Subcontinent by Devd

Unit	Topic Head
1.10	**Performing Arts**
	Objective:
	The objective of this course is to provide students with a comprehensive understanding of the performing arts, including theater, dance, and music. Through theoretical study, practical exercises, and hands-on experiences, students will develop critical thinking skills, creativity, and an appreciation for the performing arts. By the end of the course, students should be able to analyze and discuss different forms of performing arts, understand the role of performing arts in society, and demonstrate basic skills in at least one performing art discipline.
	Syllabus:
	Unit 1: Introduction to Performing Arts
	Overview of performing arts disciplines
	Historical development of performing arts
	Role of performing arts in different cultures
	Introduction to key theorists and practitioners
	Unit 2: Theater
	Elements of theater: plot, character, setting, and theme
	Dramatic structure and narrative
	Acting techniques and methods
	Theater production and stagecraft
	OR
	Unit 3: Dance
	Different dance forms and styles
	Dance techniques and vocabulary
	Choreography and composition
	Dance in contemporary society
	OR
	Unit 4: Music
	Elements of music: melody, harmony, rhythm, and form
	Musical genres and styles
	Music theory and notation

	Introduction to musical instruments
	Unit 5: Performance Analysis
	Approaches to analyzing performances
	Interpretation and evaluation of performances
	Critiquing performances through written and oral feedback
	Unit 8: Final Performance and Reflection
	Individual or group performance in the chosen discipline
	Reflection on the learning process and personal growth
	Sharing and discussion of final performances
	Reference Book List:
	Theater: A Brief History by Robert Cohen
	Dance Anatomy by Jacqui Greene Haas
	The Complete Idiot's Guide to Music Theory by Michael Miller
	The Art of Acting by Stella Adler
	The Cambridge Companion to Theatre Studies edited by Christopher Bigsby
	The Dance Experience: Insights into History, Culture, and Creativity by Myron Howard Nadel
	The Oxford Companion to Music edited by Alison Latham
	The Performing Arts: Music and Dance by Tamara L. Underiner
	An Actor Prepares by Constantin Stanislavski
	Dancing: The Pleasure, Power, and Art of Movement by Gerald Jonas

Sem.-II

Detailed Syllabus

Unit	Topic Head
2.1	The Writer Within
	Unit 1: Written communication, social media, correspondence
	Unit 2: Professionalism, Team building & Leadership workshop
	Unit 3: Dramatic, non- dramatic, Story, Plot, sub Plot, 3 act Structure
	Unit 4: Writing from concept to scene
	Unit 5: Preparing for end of term project

Unit	Topic Head
2.2	Creating & Building Character
	Unit 1: Developing oneself, getting one's design, dealing with issues, complaints, anger, low self - esteem, unworkability
	Unit 2: Learning to be & learning to be with other people (UNESCO)
	Unit 3: Study of human behaviour - Psychology & Behavioural science
	Unit 4: Study of characters from epics, literature and cinema
	Unit 5: Creating and building Character

Unit	Topic Head
2.3	Film Appreciation
	Unit 1: Contemporary Cinema

	Unit 2: Regional cinema
	Unit 3: Documentary
	Unit 4: Animation Films
	Unit 5: Video & digital formats - Aspects ratios - conversion

Unit	Topic Head
	Graphic Design
2.4 OE	
	Course Objective: The objective of this course is to provide students with a comprehensive understanding of graphic design principles, techniques, and applications. Students will develop the necessary skills and knowledge to effectively communicate visually through the creation of various design projects. By the end of the course, students should be able to demonstrate proficiency in graphic design software, understand the importance of visual communication, and apply design principles to create impactful and visually appealing designs.
	Unit 1: Introduction to Graphic Design
	Understanding the history and evolution of graphic design
	Exploring the role of graphic design in various industries
	Introduction to design software and tools
	Fundamentals of design principles and elements
	Analyzing and critiquing existing design work
	Unit 2: Typography and Layout Design
	Exploring the fundamentals of typography
	Understanding different typefaces and their usage
	Applying typography principles to enhance visual communication
	Introduction to layout design and composition techniques
	Creating balanced and aesthetically pleasing layouts
	Unit 3: Color Theory and Branding
	Understanding the psychology of color in design
	Exploring color harmony and contrast

	Using color effectively to convey messages and evoke emotions
	Introduction to branding and brand identity design
	Creating brand guidelines and visual systems
	Unit 4: Illustration and Image Editing
	Introduction to digital illustration techniques
	Understanding the principles of creating illustrations
	Exploring image editing software and techniques
	Enhancing and manipulating images for various design purposes
	Incorporating illustrations and edited images into design projects
	Unit 5: Designing for Print and Web
	Introduction to print design principles and practices
	Understanding print production processes and considerations
	Exploring web design principles and user experience (UX) design
	Designing for various digital platforms and devices
	Creating responsive and user-friendly designs

Unit	Topic Head
2.4 OE	**Introduction to VFX & Animation**
	This course provides an introductory overview of Visual Effects (VFX) and Animation, exploring the fundamental concepts, techniques, and applications in the field. Students will gain a solid foundation in the principles of VFX and animation, learning about various software tools, industry practices, and creative processes involved. Through a combination of theoretical knowledge and hands-on projects, students will develop essential skills to create visually stunning effects and animations.
	Course Objectives
	Understand the basic concepts and principles of VFX and animation.
	Identify and explain the different types and applications of VFX and animation.
	Utilize industry-standard software tools for VFX and animation.
	Apply key techniques and workflows to create visual effects and animations.
	Analyze and evaluate examples of VFX and animation in various media contexts.

	Collaborate effectively in teams to complete VFX and animation projects.
	Develop a critical eye for detail and aesthetics in VFX and animation production.
	Course Structure:
	Unit 1: Introduction to VFX and Animation
	Introduction to the course and its objectives
	Historical overview of VFX and animation
	Exploring the impact of VFX and animation in different industries
	Understanding the role of VFX and animation in storytelling
	Unit 2: Principles of VFX and Animation
	Fundamentals of visual effects and animation
	Key principles of motion, timing, and dynamics
	Introduction to 2D and 3D animation techniques
	Exploring storytelling through VFX and animation
	Unit 3: VFX and Animation Software Tools
	Overview of industry-standard VFX and animation software
	Introduction to 2D animation software (e.g., Adobe After Effects)
	Introduction to 3D animation software (e.g., Autodesk Maya)
	Hands-on exercises and projects using software tools
	Unit 4: Techniques and Workflows in VFX and Animation
	Understanding the VFX and animation production pipeline
	Compositing and layering techniques
	Special effects and particle systems
	Character animation and rigging
	Unit 5: Applications and Case Studies
	Exploring VFX and animation in film, television, and advertising
	Case studies of successful VFX and animation projects
	Ethical considerations and legal aspects in VFX and animation
	Final project: Collaborative VFX or animation project

Unit	Topic Head
2.4 OE	**Sound Editing Fundamentals**
	Course Description: This course is designed to introduce beginners to the basics of sound editing for various media productions. Participants will learn about the principles, techniques, and tools used in sound editing, with a focus on practical hands-on exercises.
	Course Duration: 8-10 weeks (can be adjusted based on available class time)
	Unit1: Introduction to Sound Editing
	What is sound editing?
	Importance of sound in audiovisual media
	Overview of sound editing software (e.g., Audacity, Adobe Audition)
	Unit2: Understanding Audio Formats and File Types
	Digital audio concepts (sample rate, bit depth, etc.)
	Common audio file formats (MP3, WAV, etc.)
	Selecting appropriate file types for different media projects
	Unit3: Sound Recording Techniques
	Microphone types and applications
	Recording environments and acoustics
	Capturing clean audio and minimizing noise
	Unit4: Audio Editing Tools and Techniques
	Importing and organizing audio clips
	Basic editing functions (cut, copy, paste, etc.)
	Creating smooth transitions and fades
	Unit5: Working with Dialogue
	Dialogue editing and clean-up
	Adding room tone and ambiance

	Techniques for improving dialogue clarity
	Unit8: Basic Mixing and Mastering
	Balancing audio levels (volume, panning, etc.)
	Adding effects and filters
	Preparing the final audio mix for different platforms
	Unit10: Final Assignment
	Students work on a sound editing project of their choice, applying the concepts learned throughout the course.
	Recommended Books:
	"The Practical Art of Motion Picture Sound" by David Lewis Yewdall
	"Dialogue Editing for Motion Pictures: A Guide to the Invisible Art" by John Purcell
	"Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects" by Ric Viers
	"Mixing Audio: Concepts, Practices, and Tools" by Roey Izhaki
	"The Foley Grail: The Art of Performing Sound for Film, Games, and Animation" by Vanessa Ament
	"Audio Postproduction for Film and Video" by Jay Rose

Unit	Topic
2.6	**Course Title: Film Editing with Dialogue**
	Course Objective: The objective of this course is to provide students with a comprehensive understanding of the art and techniques of film editing, specifically focusing on the role of dialogue in shaping the narrative and emotional impact of a film. By the end of the course, students should be able to:
	Unit 1: Introduction to Film Editing and Dialogue
	Overview of film editing and its significance in storytelling
	Understanding the role of dialogue in film narrative
	Analysis of key films showcasing effective dialogue editing techniques
	Unit 2: Fundamentals of Dialogue Editing
	Importance of good dialogue recording and sound design

	Techniques for cleaning and enhancing dialogue tracks
	Syncing dialogue with visual elements
	Managing overlapping dialogue and maintaining clarity
	Unit 3: Emotion and Character Development through Dialogue Editing
	Analyzing the impact of dialogue on character development
	Exploring techniques to enhance emotional resonance in dialogue scenes
	Examining pacing and rhythm in dialogue editing
	Case studies of films known for powerful dialogue-driven moments
	Unit 4: Plot Progression and Narrative Structure in Dialogue Editing
	Understanding the relationship between dialogue and plot progression
	Strategies for building tension and suspense through dialogue editing
	Exploring non-linear narrative structures and their impact on dialogue editing
	Analysis of films with complex narrative structures and effective dialogue editing
	Unit 5: Advanced Techniques and Critique
	Advanced dialogue editing techniques such as ADR and Foley
	Examining the role of sound design and music in dialogue editing
	Peer critique and feedback sessions to improve editing skills
	Final project: Editing a dialogue-driven scene and receiving constructive feedback

Unit	Topic Head
2.70	**5 min Film /Demo Reel**
	Unit 1: Finalising the writing 2-5 mins film
	Unit 2: Pre-Production & planning, budgetting Etc.
	Unit 3: Finalsing Locations & Actors, Reharsals
	Unit 4: Shooting & editing
	Unit 5: Additional editing & Sound work with basic Miaxing(2 Tracks)
	Practical Subject - No Books

Unit	Topic Head
2.8	**Relationship & Interpersonal Communication in Film Making**
	Course Objective: The objective of this course is to provide students with a comprehensive understanding of the significance of relationship dynamics and interpersonal communication in the context of film making. Students will explore various aspects of building and portraying authentic relationships on screen, enhancing their ability to create compelling narratives and evoke emotional responses from audiences. By the end of the course, students will have developed a nuanced understanding of how interpersonal communication impacts the storytelling process and will be equipped with practical skills to effectively manage relationships on and off the set.
	Unit 1: Introduction to Relationship & Interpersonal Communication in Film Making
	Understanding the role of relationships in storytelling
	Exploring the impact of interpersonal communication on film narratives
	Analyzing notable examples of successful relationship portrayals in films
	Examining the challenges and opportunities in building relationships on set
	Unit 2: Character Development and Relationship Building
	The art of creating believable characters and their relationships
	Developing backstories and motivations to enhance relationship dynamics
	Exploring different character archetypes and their impact on relationships
	Collaborative exercises for building rapport and chemistry among actors
	Unit 3: Non-Verbal Communication and Visual Storytelling
	The power of non-verbal communication in film
	Understanding body language, gestures, and facial expressions
	Visual storytelling techniques to convey emotions and relationship dynamics
	Practical exercises in utilizing non-verbal cues to enhance relationships on screen
	Unit 4: Conflict and Resolution in Relationship Storylines
	Exploring conflict as a driving force in relationship narratives
	Understanding different types of conflicts and their effects on relationships
	Techniques for portraying conflict and resolution convincingly on screen

	Case studies of films with strong conflict-driven relationship storylines
	Unit 5: Collaborative Communication on Set
	Effective communication strategies among cast and crew members
	Managing interpersonal dynamics on set for a smooth production process
	Techniques for providing constructive feedback and resolving conflicts
	Real-life scenarios and role-playing exercises to develop communication skills

Unit	Topic Head
2.9	**Public Speaking in Film Making**
	Course Objective: The objective of this course is to equip students with the necessary knowledge and skills to effectively engage in public speaking within the context of film making. By the end of the course, students should be able to:
	Understand the importance of public speaking in film making and its impact on storytelling.
	Develop confidence and proficiency in delivering speeches and presentations related to film making.
	Apply public speaking techniques to effectively communicate ideas, concepts, and narratives in the film industry.
	Analyze and critique public speaking performances in film to identify effective communication strategies.
	Collaborate with others in the film-making process through effective verbal communication.
	Unit 1: Introduction to Public Speaking in Film Making
	Overview of the course objectives and structure
	Importance of public speaking in the film industry
	Exploring the role of public speaking in storytelling
	Understanding different types of public speaking in film making
	Unit 2: Fundamentals of Effective Communication in Film Making
	Developing effective verbal communication skills
	Nonverbal communication techniques for on-screen presence
	Enhancing voice projection and modulation
	Engaging with an audience and building rapport

Unit 3: Speech and Presentation Development for Film Making	
Crafting compelling speeches and presentations	
Structuring ideas for clarity and impact	
Incorporating visual aids and multimedia elements effectively	
Rehearsal techniques and overcoming stage fright	
Unit 4: Analyzing and Critiquing Public Speaking in Film	
Studying influential public speaking performances in film	
Evaluating the effectiveness of communication techniques	
Identifying successful examples of persuasion and emotional connection	
Applying lessons learned to improve personal public speaking skills	
Unit 5: Collaborative Public Speaking in Film Making	
Teamwork and effective communication in film production	
Presenting ideas to a group in brainstorming and pitching sessions	
Facilitating productive discussions and resolving conflicts	
Adapting public speaking skills to different roles in the film-making process	

Unit	Topic Head
2.10	**Storytelling**
	Course Objective: The objective of this course is to provide students with a comprehensive understanding of storytelling in film making. Through theoretical analysis, practical exercises, and case studies, students will learn how to effectively construct narratives that engage and captivate audiences in the medium of film. By the end of the course, students will have developed a strong foundation in the principles and techniques of storytelling, enabling them to create compelling stories for their own film projects.
	Unit 1: Introduction to Storytelling
	Understanding the role of storytelling in film making
	The elements of a compelling narrative
	Introduction to story structure and its importance
	Analysis of storytelling techniques in classic and contemporary films
	Exercise: Analyzing and discussing short film examples
	Unit 2: Developing Characters and Conflict

	Creating memorable and relatable characters
	Exploring character arcs and development
	Establishing and escalating conflict in storytelling
	Techniques for building tension and suspense
	Exercise: Creating character profiles and designing conflicts
	Unit 3: Plot Development and Structure
	Understanding the three-act structure and its variations
	Plot points, turning points, and key story beats
	Crafting effective beginnings and endings
	Techniques for pacing and maintaining audience engagement
	Exercise: Developing a story outline using the three-act structure
	Unit 4: Visual Storytelling and Cinematic Language
	The power of visual storytelling in film
	Composition, framing, and camera angles
	Effective use of lighting and color palettes
	Visual motifs and symbolism
	Exercise: Analyzing and creating visual storytelling sequences
	Unit 5: Narrative Techniques and Film Genres
	Exploring different film genres and their storytelling conventions
	Non-linear storytelling and narrative experimentation
	Subtext, foreshadowing, and dramatic irony
	Incorporating themes and messages into storytelling
	Exercise: Creating a short film project within a specific genre

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 Semester End Examination.

The Semester Grade Point Average (SGPA) will be calculated in the following manner: SGPA = ∑CG / ∑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 = ∑CG / ∑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.   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

R   ALLOWED TO KEEP TERMS (ATKT)

A. A learner shall be allowed to keep term for Semester II irrespective of 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.

<div align="center">OR</div>

C. A learner shall be allowed to keep term for Semester III wherever applicable irrespective of 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.

<div align="center">OR</div>

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

F. A learner shall be allowed to keep term for Semester V wherever applicable if he/she passes each of Semester I, Semester II, Semester III and Semester IV.

<div align="center">OR</div>

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

H. The result of Semester VI wherever applicable OR final semester shall be kept in abeyance until the learner passes each of Semester I, Semester II, Semester III, Semester IV, Semester V wherever applicable.

<div align="center">OR</div>

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

<div align="center">***</div>

University of Mumbai's
Garware Institute of Career education & Development
Board of Studies - committee Members
Course Name : B.A. (Multimedia Film Production & Management)
Date - 14th June, 2023 & Time - 11:00 AM

Sr. No.	Name	
1	Dr. Keyurkumar M. Nayak Director, UM- GICED& Chairman -BOS	Director, GICED
2	Ms Shilpa Borkar Placement Officer, UM-GICED	Member
3	Mr. Ramesh Sippy	Member Secretary - BOS Chairman, RSACE
4	Mrs. Kiran Joneja Sippy	MD, RSACE
5	Mr. Anirban Lehri	Film Industry Experts & Senior Faculty, RSACE
6	Mr. Ryan Demello	Film Industry Expert & Senior Faculty, RSACE
7	Surbhit Manocha	Course Coordinator, RSACE & Sound & Music Industry Expert

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

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

Justification for B. A. (Multimedia Film Production & Management)

1.	Necessity for starting the course	The University of Mumbai's Garware Institute of Career Education & Development plans to introduce a four years full time B.A. Honors in Multimedia Film Production & Management. The program aims to foster a comprehensive understanding of the film industry, covering various aspects from creative ideation to the execution and distribution of films. It seeks to prepare students to handle the complexities and challenges of film production, while also instilling essential management and leadership abilities to effectively oversee projects and teams.
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 the year 2017.
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 four years (Eight 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 30 students. The admission procedure is still ongoing.
7.	Opportunities of Employability/ Employment available after undertaking these courses:	One can become a fully-fledged producer and produce content for Cinema, TV & Digital platforms. The production houses in turn will provide job opportunities to several technicians & creative people of the film & media industry. Upon completing the course, the students can also work as Director, Producer, Editor, Cinematographer, Lighting and Technician.

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

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