UNIVERSITY 🛡 OF MYSORE

Estd.1916

——————————— (Re-accredited by NAAC at 'A') ———————————
——————— (NIRF-2022 Ranked 33 in University Category & 54 in Overall Category) ———————

No.: PMEB-1/Spl./27/2021-22   **Date: 13-10-2022**

NOTIFICATION

Sub.: Syllabus and Examination pattern of **BFA (Film Making)** course
under Specialized Programmes from the academic year 2022-23-reg.

Ref.: 1. Decision of the BOS Meeting held on 07-07-2022.
2. Decision of the Faculty of Arts meeting held on 08-09-2022.
3. Decision of the Academic Council meeting held on 23-09-2022.

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The Board of Studies in **BFA (Film Making) (UG)** at its meeting held on 07-07-2022 has recommended to approve the 1ˢᵗ year Syllabus of **BFA (Film Making)** course in University of Mysore under specialized/specified programs from the academic year 2022-23 as per NEP-2020.

The Faculty of Arts and the Academic Council at their meetings held on 08-09-2022 and 23-09-2022 respectively, are also approved the above said proposal and the same is hereby notified.

The syllabus of **BFA (Film Making)** course is uploaded in University website. The contents may be downloaded from the University website **https://uni-mysore.ac.in/PMEB/**.

REGISTRAR

REGISTRAR
University of Mysore
MYSURU - 570 005

To;
5. The Registrar (Evaluation), University of Mysore, Mysuru.
6. The Dean, Faculty of Arts, DOS in Political Science, Manasagangothri, Mysuru.
7. Prof. C. A. Sridhar, University College of Fine Arts, Manasagangothri, Mysuru.
8. The Principal, Marian Institute of Professional Studies (MIPS), MIT Campus, Belawadi, Srirangapatna Tq., Mandya Dist.
9. The Deputy Registrar/ Asst. Registrar/ Superintendent, Examination Branch, UOM, Mysuru.
10. The PA to Vice-Chancellor/Registrar/Registrar (Evaluation), University of Mysore, Mysuru.
11. Office Copy.

o/c

COURSE STRUCTURE – BFA (FILM MAKING)

| SEMESTER | CORE - DSC | | ELECTIVE | | | | ABILITY ENHANCEMENT COURSES | | | | TOTAL CREDIT |
| | | | DSE/VOC | | OE | | SEC/ VB | | AECC | | |
	COURSE	CREDIT	COURSE	CREDIT	COURSE	CREDIT	COURSE	CREDIT	COURSE	CREDIT	
SEM I	DSC 1 DSC 2 DSC 3	3 3 4			OEC 1	3	SEC1 SEC 2 VBC1 VBC2	2 2 1 1	AECC 1 AECC 2	3 3	25
SEM II	DSC 4 DSC 5 DSC 6	4 3 3			OEC 2	3	SEC 3 VBC3 VBC4	2 1 1	AECC 3 AECC 4 AECC 5	3 3 2	25
SEM III	DSC 7 DSC 8 DSC 9	3 3 4			OEC 3	3	SEC 4 SEC 5	2 2	AECC 6 AECC 7	3 3	23

Semester	Course	Credits	Course	Credits	Course	Credits	Course	Credits	Course	Credits	Total
SEM IV	DSC 10 DSC 11 DSC 12	3 4 3			OEC 4	3	SEC 6	2	AECC 8 AECC 9 AECC 10	3 3 2	**23**
SEM V	DSC 13 DSC 14 DSC 15	3 4 4	DSE 1 VOCC 1	4 4			SEC 7 SEC 8	2 2			**23**
SEM VI	DSC 16 DSC 17 DSC 18	4 4 4	DSE 2 VOCC 2	4 4			SEC 9 VBC 5	2 1			**23**
SEM VII	DSC 19 DSC 20 DSC 21 DSC 22	4 4 3 3	DSE 3 DSE 4	3 3							**20**
SEM VIII	DSC 23 DSC 24 DSC 25 DSC 26	4 3 4 3	DSE 5 DSE 6	3 3							**20**

DSC: Discipline Specified Courses
DSE: Discipline Specified Elective Courses
OEC: Open Elective Courses

SEC: Skill Enhancement Course, VBC= Value Based Courses
AECC: Ability Enhancement Compulsory Courses

UNIVERSITY OF MYSORE

BFA (FILM MAKING) DEGREE SYLLABUS

NEP 2020

IMPLEMENTED FROM THE

ACADEMIC YEAR 2022-23

SYLLABUS FOR (BFA FILM MAKING) AS PER NEP – 2020 REGULATIONS IMPLEMENTED FROM THE ACADEMIC YEAR 2022-23

OBJECTIVES:

1. To prepare students in the production aspects of Film, Television & New Media, as required by the present media environment all across globe.
2. To empower the students in the production & managerial aspects of the media business with due emphasis on latest production techniques, along with marketing and branding management of various media products and associated services.
3. To develop creative temperament and mindset needed in the content production segment of media industry.
4. To inculcate competencies thereby enabling to undertake professional work.
5. To provide an active industry interface by way of co-learning.
6. To take the students through the entire pipe line of production process with regards to the content creation for various media pads, providing the students an insight in to the correlation that exists between content creation and associated commercial aspects of media business.

I PREAMBLE

Education is crucial in the formation of a nation. In our country, there are numerous educational institutions that provide guidance and training to impart quality education. However, our current educational system produces youth who must compete locally, regionally, nationally, and globally. The twenty-first century has brought many new challenges to the field of higher education. The current perilous situation necessitates system transformation and/or redesign, not only by introducing innovations but also by developing a "learner-centric" approach. However, the majority of our higher education institutions have followed a system that restricts students' ability to study subjects/courses. It should be comprehensive in order to develop the student into an ideal human being and useful person in society. Higher education's goal is to develop good, well-rounded, and creative individuals. It must allow an individual to study one or more specialised areas of interest in greater depth, while also developing character, ethical and constitutional values, intellectual curiosity, a spirit of service, and capabilities across disciplines such as sciences, social sciences, arts, humanities, and professional, technical, and vocational crafts.

The National Education Policy (NEP) has introduced several reforms in Indian education, including broad-based multidisciplinary Undergraduate Education with 21st Century skills and the development of specialised knowledge with disciplinary intellectual rigour. Its goal is to improve the National Higher Education System's equity, efficiency, and academic excellence. The most important ones are course curriculum innovation and improvement, paradigm shifts in learning and teaching pedagogy, evaluation, and education system.

Hence the University of Mysore thought it fit to implement the multidisciplinary and holistic education in all the under-graduate programs and the consequential post-graduate programs, with multiple entry and exit options with multiple certificate/diploma/degrees in the Faculties of Arts, Science, Commerce and Management to replace the present undergraduate degree programs effective from the academicyear2021-22.So based on the initiative of MHRD, the Marian Institute of Professional Studies (MIPS) run by Godwins Institution Private Ltd, has decided to follow the Multi-Disciplinary Under graduate Program with multiple exit and entry options with certificate/Diploma/degrees at each of the existing programs. Undergraduate courses should emphasise creativity and innovation, critical thinking and higher order thinking skills, problem solving abilities, teamwork, communication skills, more in-depth learning, and mastery of curriculum content across fields.

The proposed four-year multidisciplinary undergraduate programme is a fundamental transformation of current undergraduate education that replaces the traditional undergraduate programmes of the state's universities while also attempting to empower students and assist them in their pursuit of overall excellence. Students will be able to graduate after one year with a certificate, two years with a diploma, and three years with a bachelor's degree. The completion of the four-year programme will result in the award of a bachelor's degree with honors in specific subjects. In colleges, continuation of the undergraduate programme for the fourth year is optional in subjects however, it is the preferred option.

Salient Features of four-year multidisciplinary undergraduate programme

➢ The program shall be structured in a semester mode with multiple exit options with Certification, Diploma and Basic Bachelor Degree at the completion of first, second and third years, respectively. The candidate who completes the four years Undergraduate Program, either in one stretch or through multiple exits and re-entries would get a Bachelor's degree with Honours.

➢ The four years undergraduate Honours degree holders with research component and a suitable grade are eligible to enter the 'Doctoral (Ph.D.) Program' in a relevant discipline or to enter 'Two Semester Master's Degree programme with project work'.

➢ Candidates who wish to enter the master's/doctoral programme in a discipline other than the major discipline studied at the undergraduate programmes, have to take additional courses in the new discipline to meet the requirement or to make up the gap between the requirement and the courses already studied.

➢ There may be parallel five year integrated masters degree programmes with exit options at the completion of third and fourth years, with the undergraduate degree and undergraduate degree with honours in a discipline, respectively.

➢ There may also be an integrated doctoral programme with exit option at the end of the first year with the Master's degree

➢ The students who exit with Certification, Diploma and Basic Bachelor Degree shall be eligible to re-enter the programme at the exit level to complete the programme or to complete the next level.

➢ The curriculum combines conceptual knowledge with practical engagement and

understanding that has relevant real-world application through practical laboratory work, field work, internships, workshops and research projects.

The Four-Year Choice Based Credit System Semester Scheme makes the product of a University at par with the global practices in terms of academic standards and evaluation strategies. In the emerging scenario of Internationalization of Indian Higher Education, it is imperative that the Universities in India should follow this system so that the mobility of theirproducts both within and across the geographical jurisdiction becomes possible.

2. NAME OF THE PROGRAMME

2.1 The name of the programme is BFA (Film Making)

2.2 The following Regulations are applicable to all the students who are taking admission for the first semester from 2022-23 Academic year as per the NEP Regulations 2020.

2.3 The duration of each semester is extended over a period of 16 weeks (90 working days) except training period (twenty-two weeks). The total duration of a semester is twenty weeks inclusive of semester end examination.

3. ELIGIBILITY FOR ADMISSION

Candidates who have passed the Two-Year Pre-University Course of Karnataka State in any discipline or its equivalent (viz., 10+2/HSE of other state or central government boards, CBSE, ICSE, NIOS etc.) are eligible for admission into this program.

4. LATERAL ENTRY

4.1 The students who have passed one year – Filmmaking; Direction or Cinematography Diploma/Certificate programmes in Filmmaking; Direction or Cinematography /Skill Enhancement programmes in Filmmaking; Direction or Cinematography of Recognized bodies (Regular/Distance/Open University mode) after Plus two /PUC /Equivalent will be allowed admission to the third semester BFA (Filmmaking).

4.2 The students who have passed Two year – Filmmaking; Direction or Cinematography Diploma/Certificate programmes in Filmmaking; Direction or Cinematography /Skill Enhancement programmes in Filmmaking; Direction or Cinematography of Recognized bodies (Regular/Distance/Open University mode) after Plus two /PUC /Equivalent will be allowed admission to the fifth semester of BFA (Filmmaking).

4.3 All compulsory subjects (Languages, Environmental studies, Constitution of India etc.) as required by UGC should be successfully completed in a bridge course if the student has not undergone the prescribed subjects in the diploma/Certificate Course.

5. FEATURES OF CREDIT BASED SEMESTER SCHEME

Each course shall carry certain number of credits. Credits normally represent the weightage of a course and are a function of teaching, learning and evaluation strategies such as the number of contact hours, the course content, teaching methodology, learning expectations, maximum marks etc. In the proposed programs, generally one hour of instructions per

week in a semester is assigned one credit. In terms of evaluation, one credit is generally equivalent to 25 marks in a semester. Thus a 3 or 4 credits course will be assessed for 100 marks, 2 credits courses are assessed for 50 marks and one credit course will be assessed for 25 marks. What matters for the calculation of Semester Grade Point Average (SGPA) or the Cumulative Grade Point Average (CGPA) is the percentage of marks secured in a course and the credits assigned to that course.

On this basis, generally, a three-year (six-semester)undergraduate program will have around 140 credits, and a four-year (eight-semester) honors degree program will have around 180 credits and a five year (ten semester) master's degree programme will have 220 credits.

5.1 DURATION OF PROGRAMMES, CREDITS REQIUREMENTS AND OPTIONS

The undergraduate degree should be of either a three- or four-year duration, with multiple entry and exit options within this period, The four years multi disciplinary Bachelor's programme is the preferred option as it allows the opportunity to experience the full range of holistic and multi disciplinary education with a focus on major and minor subjects as per the student's preference. The four-year programme may also lead to a degree with Research, if the student completes a rigorous research project in the major area(s) of study.

The undergraduate programmes shall extend over four academic years (Eight Semesters) with multiple entry and exit options. The students can exit after the completion of one academic year (Two semesters) with the Certificate in a discipline or a field; Diploma after the study of two academic years (Four Semesters) and Regular Bachelor Degree after the completion of three academic years (Six Semesters).The successful completion of Four Years undergraduate Programme would lead to Bachelor Degrees with Honours in a discipline/subject. Each semester shall consist of at least 16 weeks of study with a minimum of 90 working days (excluding the time spent for the conduct of final examination of each semester).

The candidates shall complete the courses equivalent to minimum credits requirements

Exit with	Min. Credits Requirement*	NSQF Level
Certificate at the Successful Completion of First Year (Two Semesters) of Four Years Multidisciplinary UG Degree Programme	48	5
A Diploma at the Successful Completion of the Second Year (Four Semesters) of Four Years Multidisciplinary UG Degree Programme	96	6
Basic Bachelor Degree at the Successful Completion of the Third Year (Six Semesters) of Four Years Multidisciplinary Undergraduate Degree Programme	140	7
Bachelor Degree with Honours in a **Discipline** at the Successful Completion of the Four Years(Eight Semesters) Multidisciplinary Undergraduate Degree Programme	180	8

Master's Degree Programmes will be of One Academic Year (Two Semesters) for the Four Years Honours Degree holders and it will be of Two Academic Years (Four Semesters) for the three years basic or three years Bachelors Degree holders.

Two Years Master's Degree Programmes will have exit option at the end of One Academic Year (Two Semesters) with the Post-graduate Diplomas in the respective disciplines/ subjects, provided they complete courses equal to a minimum of 44 credits:.

44 Credits after the Bachelor Degree to become eligible for the PG Diploma

88 Credits after the Bachelor Degree to become eligible for the Masters Degree

It is optional to the candidate to exit or not, after two, four and six semesters of the undergraduate programme with Certificate, Diploma and with Regular Bachelor Degree, respectively. He/she will be eligible to rejoin the programme at the exit level to complete either the diploma, degree or the honours degree. Further, all the candidates will be awarded Bachelor degrees on successful completion of three academic years (Six Semesters) of the undergraduate programmes.

A student will be allowed to enter/re-enter only at the Odd Semester and can only exit after the Even Semester. Re-entry at various levels as lateral entrants in academic programmes should be based on the earned credits and proficiency test records.

The students shall be required to earn **at least fifty per cent of the credits** from the Higher Education Institution (HEI) awarding the degree or diploma or certificate: Provided further that, the student shall be required to earn the required number of credits in the core subject area necessary for the award of the degree or Diploma or Certificate, as specified by the degree awarding HEI, in which the student is enrolled.

A candidate who successfully completes a three year Bachelor's degree, with a minimum CGPA of 7.5 and wishes to pursue the fourth year of the undergraduate programme by opting a research project, shall be allowed to continue the programme with Research to obtain the Bachelor's degree with honours by research, while other candidates may continue their studies in the fourth year of the undergraduate programme with or without a research project along with other courses as prescribed for the programme to complete their Bachelor's degree with honours.

Candidates who successfully complete their four years Bachelor's degree with honours, either by research or coursework with research component and a suitable grade are eligible to enter the 'Doctoral (Ph.D.) Programme' in a relevant discipline or to enter the 'Two Semester Master's Degree programme".

Candidates, who wish to complete the undergraduate and the postgraduate programmes faster, may do so by completing the different courses equal to the required number of credits and fulfilling all other requirements in N-1 semesters (where N is the number of semesters of an undergraduate/ postgraduate programme). This facility is available for

the programmes with a minimum duration of three years or six semesters. For example, a candidate may obtain his/her Six Semesters Bachelor's degree, after successfully completing five semesters of the programme, provided he/she has completed courses equal to the required/ prescribed number of credits and fulfills all other requirements for awarding the degree. Likewise, a candidate may obtain his/her Eight Semesters Bachelor's degree with honours, after successfully completing seven semesters of the programme, provided he/she has completed courses equal to the required number of Credits and fulfills all other requirements for awarding the Bachelor's degree with honours.

Similarly, candidates may complete both the undergraduate and the postgraduate programmes in slow track. They may pursue the three years or six semester programmes in 4 to 5 years (8 to 10 semesters) and four years or eight semester programmes in 5 to 6 years (10 to 12 semesters). As a result, the higher education institutions have to admit candidates not only for programmes, but also for subjects or courses. But the new admissions are generally made in the beginning of an academic year or the beginning of odd semesters.

5.2 NATIONAL SKILLS QUALIFICATIONS FRAMEWORK

The National Skills Qualifications Framework (NSQF) is a competency-based framework that organizes qualifications according to a series of knowledge, skills and aptitude. The NSQF levels, graded from one to ten, are defined in terms of learning outcomes which the learner must possess regardless of whether they are obtained through formal, non-formal or informal learning. National Occupational Standards (NOS) are statements of the skills; knowledge and understanding needed for effective performance in a job role and are expressed as outcomes of competent performance. They list down what an individual performing that task should know and also are able to do. These standards can form the requirements. Just as each job role may require the performance of a number of tasks, the combination of NOSs corresponding to these tasks form the Qualification Pack (QP) for that job role. The NOSs and QPs for each job role corresponding to each level of the NSQF are being formulated by the respective Sector Skill Councils (SSCs) set up by National Skill Development Corporation (NSDC) with industry leadership. The curriculum which is based on NOSs and QPs would thus automatically comply with NSQF.

General Education has to be synchronized/ aligned with skill and Vocational Education as per National Skills Qualifications Framework. The level descriptors are given below as described in UGC Guidelines on National Skills Qualifications Framework. The curriculum should be designed in a manner that at the end of year-1, year-2 and year-3, students are able to meet below mentioned level descriptors for level 5, 6 and 7 of NSQF, respectively: The progressive curriculum proposed shall position knowledge and skills required on the continuum of novice problem solvers (at entry level of the program) to expert problem solvers (by the time of graduation):

At the end of first year–Ability to solve well defined problems

At the end of second year– Ability to solve broadly defined problems

At the end of third year–Ability to solve complex problems that are ill-structured requiring multi-disciplinary skills to solve them

During fourth year-Experience of workplace problem solving in the form of

Internship or Research Experience preparing for Higher Education or Entrepreneurship Experience.**6.**

6 ACADEMIC BANK OF CREDITS (ABC)

The Academic Bank of Credits (ABC), a national-level facility will promote the flexibility of the curriculum framework and inter-disciplinary/multi-disciplinary academic mobility of students across the Higher Education Institutions (HEIs) in the country with appropriate "credit transfer" mechanism. It is a mechanism to facilitate the students to choose their own learning path to attain a Degree/Diploma/Certificate, working on the principle of multiple entries and exit as well as anytime, anywhere, and any level of learning. ABC will enable the integration of multiple disciplines of higher learning leading to the desired learning outcomes including increased creativity, innovation, higher order thinking skills and critical analysis. ABC will provide significant autonomy to the students by providing an extensive choice of courses for a programme of study, flexibility in curriculum, novel and engaging course options across a number of higher education disciplines/institutions.

The multiple entry and exit options for students is facilitated at the undergraduate and Master's levels. It would facilitate credit accumulation through the facility created by the ABC scheme in the "Academic Bank Account" opened for students across the country to transfer and consolidate the credits earned by them by undergoing courses in any of the eligible HEIs. The ABC allows for credit redemption through the process of commuting the accrued credits in the Academic Bank Account maintained in the ABC for the purpose of fulfilling the credits requirements for the award of certificate/ diploma/degree by the authorized HEIs. Upon collecting a certificate, diploma or degree, all the credits earned till then, in respect of that certificate, diploma or degree, shall stand debited and deleted from the account concerned. HEIs offering programmes with the multiple entry and exit system need to register in the ABC to enable acceptance of multidisciplinary courses, credit transfer, and credit acceptance.

The validity of credits earned will be for a maximum period of seven years or as specified by the Academic Bank of Credits (ABC). The procedure for depositing credit earned, its shelf life, redemption of credits, would be as per UGC (Establishment and Operationalization of ABC scheme in Higher Education) Regulations, 2021.

Study Webs of Active Learning for Young Aspiring Minds (SWAYAM) is India's national Massive Open Online Course (MOOC) platform (www.swayam.gov.in), designed to achieve the three cardinal principles of India's Education Policy: access, equity, and quality. The University Grants Commission (Credit Framework for Online Learning Courses through SWAYAM) Regulations, 2021 have been notified in the Gazette of India, which now facilitates an institution to allow up to 40 per cent of the total courses being offered in a particular programme in a semester through the online learning courses offered through the SWAYAM platform. Universities with approval of the competent authority may adopt SWAYAM Courses for the benefit of the students. A student will have the option to earn credit by completing quality-assured MOOC programmes offered on the SWAYAM portal or any other online educational platform approved by the UGC/ the regulatory body from time to time

7. APPLICATION AND APPROVAL

There will a form of application in the prescribed format that has to be filled by the candidate. The Application will scrutinize by the university with essential supporting documents prescribed by the University and will give the approval regarding the confirmation of admission.

8. ADMISSION PROCEDURE

8.1 During the time of admission the candidate must submit all the necessary documents in original that support the claim made in the application form.

8.2 The candidates will get the admissions only after getting approval regarding the eligibility of the certificates, as directed by the University guidelines.

8.3 All the decisions taken by the University of Mysore with regard to the course or any matter that is not mentioned over here, is up to the University and all the candidates are liable to follow those decisions.

9. SCHEME OF INSTRUCTION

9.1 Regarding the scheme of instructions, each course offered may have three components- Lecture (L), Tutorial (T) and Practical (P). Lectures are given by the faculties (Regular and Visiting) appointed by the institution both online and offline in blended learning mode. Tutorial session consists of group discussion/self-study /desk work/seminar presentation and other effective methods. Practical or Skill component consist of the applications of the theory content that has to be given either in lab, skill training centres or industry.

9.2 The medium of instruction shall be in English or Kannada as decided by the Board of Studies (BOS). However, the students have to write the exam in English only.

9.3 Credits: One hour session of lecture per week amount to one credit. Two-hour session of tutorial or practical per week amounts to one credit. For the purpose of a teacher, one hour of lecture session, one hour of tutorial session and one hour of practical session are all equal to one hour of workload.

10 BLENDED MODES (BL) AS A NEW MODE OF TEACHING-LEARNING

Blended learning (BL) mode is to be used to help learners develop 21st century skills along with the effective learning and skill development related to the subject-domains. Every institute should strive to be a model institute to demonstrate a successful implementation of BL in the higher education of our country.

UGC suggests implementing Blended Mode (BL) as a new mode of teaching-learning in higher education. BL is not a mere mix of online and face-to-face mode, but it refers to a well-planned combination of meaningful activities in both the modes. The blend demands consideration of several factors, mainly focusing on learning outcomes and the learner centered instructional environment.

Implementing BL requires a systematic, planned instructional process. An effective teaching learning process in a blended environment calls for understanding and skills of using appropriate pedagogies with suitable technologies. The UGC Concept Note provides guidelines for implementation of BL.

Pedagogies for Online and Face-to-face Modes

Learner-centered teaching-learning activities include several cognitive processes which enable learners to be communicative, confident, creative and cooperative. Learners in BL environments are not visualised as passive learners, but active learners generating ideas, assimilating knowledge individually and in teams. Once learning resources are provided on an online platform, students sitting in the classroom need not again listen to the instructor. The time, then, can be used for engaging them in activities. Even their online time can be used innovatively for making online sessions more effective and interesting. There are a few learning processes for both online and face-to-face mode.

Higher education learners are adult learners who come with their own world of experience, previous knowledge gained at schooling level and previous years of education, exposure to other sources of knowledge, etc. Even pre-session resources suggested by teachers help them some knowledge, information. Lecturing of teacher assuming the learners are empty boxes is no more a preferred pedagogy. Learners, instead, can contribute by sharing their knowledge, ideas, and views, either in the classroom or else on online platforms.

BL mode will provide this opportunity to learners to a great extent. Resources can be uploaded and external links can be posted on Learning Management systems prior to classroom sessions. These Out-of-class resources prove useful at least for acquiring information. Once the students study through the resources, classroom time can be utilized fruitfully in discussions. Online platforms such as discussion forums, shared documents, blogs, etc. may be used to help them share their ideas and knowledge on a common platform.

Innovative trends in Evaluation and Assessment

Out-of-box thinking about summative as well as formative evaluation is expected from the teacher implementing BL mode. The following paragraphs throw light on a few innovative strategies. The list is not exhaustive but mentions a few points with the expectation of continuous exploration of such strategies by the teachers.

Summative Evaluation Strategies

Open book examination:

It is a right way to move away from the conventional approach of examination where remembering and reproducing is prime concern. In real functioning beyond formal education, life is all about open book examination. Hence in Higher Education system, we must prepare students for work life by making them acquainted with open book examinations. It will also facilitate better understanding and application of the knowledge with a better potential for its positive impact.

Group examinations even for conventional theory papers:

Such an approach is followed some time for project and also practical lab assessments. But for theory type examinations it is generally not followed. The group examinations

once introduced for theory papers can improve the average performance of a class as students would be encouraged to share their knowledge with each other and also help them improve their general understanding.

Spoken / Speaking examinations:

These types different approached can be introduced now with the support of new generation of technologies. They can make examination faster and easier and also can be helpful to students with different abilities

On demand examinations:

In most cases students are forced to write examination in a single go and collectively. However, with advent of new methods which are technology based and also blending of teaching-learning and examinations in new form, it would be a good approach to offer examination on demand to offer more flexibility and student centricity.

Formative Evaluation StrategiesePortfolio

ePortfolio is not only a compilation of a few best assignments, activities of a learner throughout the programme, but his/her reflections about the assignments, experience and challenges faced during the process of working on these assignments, overall approach, attitude, philosophy towards life as a learner and also his/her academic resume. ePortfolio isa comprehensive tool which becomes a mirror to a learner for the world.

Creative Products

Innovative Pedagogies and relevant ICT tools enable learners to come out with creative products as an individual or group learning activities. These products are learning experiences in the beginning, but learners should always be given corrective feedback about their outputs. Once feedback is sought, learners need to be given chance to improve on their products and then can be considered for formative evaluation. E.g. preliminary concept-map can be revised after discussion of the topic, summarization and feedback. Revised concept- map can be assessed.

One creative/collaborative activity may then be led towards another product which can be an assessment activity. E.g. Group or individual presentations by self-learning would be a learning activity and not an assessment activity. Once teacher provided corrective feedback during such presentations, learners can be expected to revise the same presentations, add a small write-up/info graph/video to it and submit as an assignment.

Creative assignments such as digital stories, Cartoon strips, drama scripts, eNewsletter, eMagazine, Recorded interviews of stakeholders, Case studies, etc. can be used for formativeassessment.

Classroom/Online Quizzes

Though paper-pencil tests, over-use of question-answers may be discouraged for formative assessments, a few ICT tools for quizzes and games can be used eventually for formative assessment.

Use of AI tools for Proctoring as well as assessments:

During the Covid time, many exams were forced to be conducted in an online mode. These were supported by variety of tools which came into being in recent times and were based on proctoring through Artificial Intelligence tools. However, AI as

technology can be used for many more assessments like, attention levels, speed of learning, level of learning etc. Hence new tools should be experimented with for examinations and assessments

11. INDUSTRIAL EXPOSURE TRAINING

11.1 In the fifth semester every student may be required to undergo Industrial exposure training in respective industry or training and skill centres conveniently arranged during the course of fifth semester. The head of the institution and the authorized person of the training and skill centre shall issue a certificate to the effect that the student has satisfactorily undergone the industrial training for the prescribed period.

11.2 Industrial training will be evaluated by the University in the form of Training report, Log-book and Viva- voce.

11.3 Evaluation of the Industrial Exposure Training (IET) is for 100 marks and that has been divided into three components.

a) C1 -30 Marks (Log book & Training Report).
b) C2-20 Marks (Viva-voce conducted Internal Examiner).
c) C3- 50 Marks (Viva-voce conducted by External Examiners).

12. SKILL ENHANCEMENT PROGRAMME

12.1 In all the specified semesters there will be a Skill Enhancement Programme that is incorporated in the curriculum, with the aim of achieving appropriate platform and domain skill exposure related to each course and demanded by the industry.

12.2 The skill enhancement programs are evaluated by the University /Institute /Accreditation body. An authorized body will issue performance certificates to the students based on their involvements and efficiency. The students also have to submit a detailed report to the Institute. These Skill Enhancement programmes are devised, monitored and evaluated in keeping with the university guidelines.

12.3 The students can undergo Skill enhancement programmes either in the institute or other institutions /skill training centres /industries. The institute shall facilitate the students those who prefer to do skill enhancement programmes from other institutions /skill training centres /industries (across India and abroad), which are willing to associate with our institute signing MoU.

12.4 The students will have to complete their Skill enhancement programmes to get the skills which are indispensable regarding their career advancement.

12.5 Evaluation of the Skill Enhancement Programme is for 50 marks and that has been divided into three components.

a) C1 -10 Marks (Skill Enhancement Certificate).
b) C2 -15 Marks (Skill Enhancement Report evaluated by Internal Examiner).
c) C3- 25 Marks (Viva-voce conducted by Internal and External Examiners).

13. SCHEME OF ASSESSMENT

Total marks for each course shall be based on continuous assessments and semester end examinations. As per the decision taken at the Karnataka State Higher Education Council, it is necessary to have uniform pattern of 40: 60 for IA and Semester End theory examinations respectively and 50:50 for IA and Semester End practical examinations respectively.

Total Marks for each Theory course=100% Continuous assessment (C1) =20%marks Continuous assessment (C2) = 20% marks Semester End Examination (C3) = 60%marks

Total Marks for each Practical/Skill course=100% Continuous assessment (C1) =20%marks Continuous assessment (C2) = 30% marks [including 10% for Record/Work book] Semester End Examination (C3) = 50%marks

13.1   Evaluation process of IA marks shall be as follows.

➢ The first component (C1) of assessment is for 20% marks. This shall be based on test, seminar, case study, field work, project work etc. This assessment and score process should be completed after completing 50% of syllabus of the course/s and within 45 working days of semester program

➢ The second component (C2) of assessment is for 20% marks. This shall be based on test, assignment, seminar, case study, fieldwork, internship/industrial practicum/project work etc. This assessment and score process should be based on completion of remaining 50 percent of syllabus of the courses of the semester.

➢ During the 17th – 19th week of the semester, a semester end examination shall be conducted by the Institution for each Course. These forms the third and final component of assessment (C3) and the maximum marks for the final component will be 60% for theory and 50% for Practical/Skill Course.

➢ In case of a student who has failed to attend the C1 or C2 on a scheduled date, it shall be deemed that the student has dropped the test. However, in case of a student who could not take the test on scheduled date due to genuine reasons, such a candidate may appeal to the Program Coordinator / Principal. The Program Coordinator / Principal in consultation with the concerned teacher shall decide about the genuineness of the case and decide to conduct special test to such candidate on the date fixed by the concerned teacher but before commencement of the concerned semester end examinations.

➢ The outline for continuous assessment activities for Component-I (C1) and Component-II (C2) of a course shall be as under.

12.2**Outline for continuous assessment activities for C1 and C2**

Activities	C1	C2	Total Marks
Session Test	10marks	10marks	20
Seminars/ Presentations/ Activity	10marks		10
Case study/ Assignment/Field work/Record or Work Book/Project work etc.		10marks	10
Total	20marks	20marks	40

12.3**ComponentsofcontinuousassessmentactivitiesforC1andC2**

	C1			C2		
	Max marks	To be reduced to		Max marks	To be reduced to	
Session test	20	10		20	10	
Assignment		10		Quiz	05	
				Project	05	
				Role Play	05	
				Charts/Models	05	
				Case study	05	
				Group discussion	05	
				Crosswords	05	
				Presentation	05	
				Review–movie/Book	05	
				presentation	05	
				e–content preparation	05	
				Any two activities from the above list to be conducted, according to the convenience of teacher depending upon the number of students 5x2 =10marks		
Total		20marks		20 marks		

a) For practical/Skill course of full credits, Seminar shall not be compulsory. In its place, marks shall be awarded for Practical Record Maintenance. (The ratio is50%:50%)

b) Conduct of Seminar, Case study /Assignment, etc. can be either in C1or in C2 component at the convenience of the teacher concerned.

c) The teachers concerned shall conduct test / seminar / case study, etc. The students should be informed about the modalities well in advance.

d) The evaluated courses/assignments of component I (C1) and component II (C2) shall be provided to the candidates and the IA register has to be maintained by the department.

e) The evaluated courses/ assignments of component I (C1) and component II (C2) shall be maintained at the department till the announcement of the results of the examination of the semester concerned.

f) The marks of the internal assessment shall be published on the notice board/website of the College for the information of the students.

g) The Internal assessment marks shall be communicated to the Controller of Examinations at least 10 days before the commencement of the Semester End examination and the Controller of Examinations shall have the access to the records of such periodical assessments.

h) There shall be no minimum in respect of internal assessment marks.

i) Internal assessment marks may be recorded separately. A candidate, who has failed or rejected the result, shall retain the internal assessment marks.

14. SUBJECTIVE REGULATIONS:

14.1 Under AECC a candidate has to study English and additionally choose any ONE of the languages like Kannada, French, Malayalam and Hindi.

14.2 Change of languages once chosen will not be permitted during the period of the program.

14.3 In the case of foreign nationals, the requirement of an Indian language may be waived by the University of Mysore. In such an eventuality, the University may permit the foreign national student for private study of choice of any one foreign language. Such a student will not be evaluated for C1 and C2 marks. However, for the final grade calculation of 60 marks of C3 will be equated to 100 marks.

15. ATTENDANCE

15.1 Only those students who are scoring 75% of attendance shall be permitted to take C3 examination for that course.

15.2 A candidate who does not satisfy the minimum attendance percentage (75%) shall re-join the course unless producing medical certificates and paying required fees by obtaining prior permission from the University if needed.

16. BOARD OF EXAMINERS

16.1 There shall be a board of examiners for each course, constituted by the University for scrutinizing and approving the question paper and scheme of evaluation.

16.2 There will be only a single valuation for all the papers.

17 QUESTION PAPER PATTERN

The Semester End Examination for all the courses for which students who get registered during the semester shall be conducted. SEE of the course shall be conducted after fulfilling the minimum attendance requirement as per the University norms. The BOS of the University has prepared the SEE framework and the question paper pattern for SEE is presented below for 60 marks.

PATTERN OF QUESTION PAPER

TIME: 2 HOURS   **MARKS: 60**

PART – A

Answer any FIVE out of Eight questions. Each question carries 3 marks.   (5x3= 15)

1. --
2. --
3. --
4. --
5. --
6. --
7. --
8. --

PART – B

Answer any THREE out of Five questions. Each question carries 5 Marks. (3x5 =15)

8. --
9. --
10. ---
11. ---
12. ---

PART – C

Answer ONE of Two questions. Each question carries 15 Marks (1x15=15)

13. ---
14. ---

PART – D

Answer ONE of Two questions. Each question carries 15 Marks (1x15=15)

15. ---
16. ---

18. CONDUCT OF EXAMINATIONS

a) A candidate shall register for all the courses/papers of a semester for which he/she fulfills the requirements, when he/she appears for the examination of that semester for the first time.

b) There shall be Theory and Practical examinations at the end of each semester, ordinarily during November-December for odd semesters and during May-June for even semesters, as prescribed in the Scheme of Examinations.

c) Unless otherwise stated in the schemes of examination, practical examinations shall be conducted at the end of each semester. They shall be conducted by two examiners, one internal and one external. The statement of marks sheet of practical examinations shall be sent to the office of the Controller of Examinations by the respective departments immediately after the practical examinations.

d) The candidate shall submit the record book for practical examination duly certified by the course teacher and the H.O.D/staff in-charge. It shall be evaluated at the end of the Semester during the practical examination.

19. MINIMUM REQUIREMENTS FOR A PASS:

a) No candidate shall be declared to have passed the Semester Examination as the case may be under each course/paper unless he/she obtains not less than 35% marks in theory examination /practical examination and 40% marks in the aggregate of theory / practical examination and internal assessment put together in each of the courses and 40% marks (including IA) in Project work and viva wherever prescribed.

b) A candidate shall be declared to have passed the program if he/she secures at least 40% of marks or a CGPA of 4.0 (Course Alpha-Sign Grade P) in the aggregate of both internal assessment and semester end examination marks put together in each unit such as theory papers / practical / fieldwork / internship / project work / dissertation / viva-voce, provided the candidate has secured at least 40% of marks in the semester end examinations in each unit.

c) The candidates who pass all the semester examinations in the first attempt only are eligible for ranks, provided they secure at least CGPA of 6.00 (Alpha-Sign Grade B+)

d) A candidate who passes the semester examinations in parts (more than one attempt) is eligible only for a Class, CGPA and Alpha-Sign Grade but not for ranking.

e) The results of the candidates who have passed the last semester examination but not passed the lower semester examinations shall be declared as NCL (Not Completed the Lower Semester Examinations). Such candidates shall be eligible for the degree only after completion of all the lower semester examinations.

f) If a candidate fails in a subject, either in theory or in practical, he/she shall appear for that subject only at any subsequent regular examination, as prescribed for completing the programme. He/she must obtain the minimum marks for a pass in that subject (theory and practical, separately) as stated above.

g) Candidates who fail in lower semester examinations may go to the higher semesters and take the lower semester examinations

20. CLASSIFICATION OF SUCCESSFUL CANDIDATES

An alpha-sign grade, the eight-point grading system, as described below may be adopted. The declaration of result is based on the Semester Grade Point Average (SGPA) earned towards the end of each semester or the Cumulative Grade Point Average (CGPA) earned towards the completion of all the eight semesters of the programme and the corresponding overall alpha-sign grades. If some candidates exit at the completion of first, second or third year of the four years Undergraduate Programmes, with Certificate, Diploma or the Basic Degree, respectively, then the results of successful candidates at the end of second, fourth or sixth semesters shall also be classified on the basis of the Cumulative Grade Point Average (CGPA) obtained in the two, four, six or eight semesters, respectively, for the award of

- Certificate in Arts/ Science/ Commerce
- Diploma in Arts/ Science/ Commerce
- Bachelor's Degree in Arts/ Science/ Commerce
- Bachelor's Degree with Honors in a Discipline/Subject

In addition to the above, successful candidates at the end of tenth semester of the integrated Master's Degree Programmes, shall also be classified on the basis of CGPA obtained in the ten semesters of the Programmes. Likewise, the successful candidates of one year or two semester's Master's Degree Programmes are also classified on the basis of CGPA of two semesters of the Master's Degree Programmes.

Final Result / Grades Description

Semester GPA/ Program CGPA	Alpha-Sign / Letter Grade	Semester/Program % of Marks	Result / Class Description
9.00-10.00	**O** (Outstanding)	90.0-100	Outstanding
8.00-<9.00	**A+** (Excellent)	80.0-<90.0	First Class Exemplary
7.00-<8.00	**A** (Very Good)	70.0-<80.0	First Class Distinction
6.00-<7.00	**B+** (Good)	60.0-<70.0	First Class
5.50-<6.00	**B** (Above Average)	55.0-<60.0	High Second Class
5.00-<5.50	**C** (Average)	50.0-<55.0	Second Class
4.00-<5.00	**P** (Pass)	40.0-<50.0	**Pass Class**
Below 4.00	**F** (Fail)	Below 40	Fail/Reappear
Ab (Absent)	-	Absent	-

21. REJECTION OF RESULTS:

- A candidate may be permitted to reject result of the whole examination of any semester. Rejection of result course/paper wise or subject wise shall not be permitted.
- The candidate who has rejected the result shall appear for the immediately following examination.
- The rejection shall be exercised only once in each semester and the rejection once exercised shall not be revoked.
- Application for rejection of results along with the payment of the prescribed fee shall be submitted to the Registrar (Evaluation) through the College of study together with the original statement of marks within 30 days from the date of publication of the result.
- A candidate who rejects the result is eligible for only SGPA/CGPA or Class and not for ranking.

22. IMPROVEMENT OF RESULTS

- A candidate who has passed in all the papers of a semester may be permitted to improve the results by reappearing for the whole examination of that semester.
- The reappearance may be permitted during the period of N+2 years (where N refers to the duration of the programme) without restricting it to the subsequent examination.
- The student may be permitted to apply for improvement examination 45 days in advance of the pertinent semester examination whenever held.
- If a candidate passes in all the subjects in reappearance, higher of the two aggregate marks secured by the candidate shall be awarded for that semester. In case the candidate fails in the reappearance, candidate shall retain the earlier result.
- A candidate who has appeared for improvement examination is eligible for class/CGPA only and not for ranking.
- Internal assessment (IA) marks shall be shown separately. A candidate who wants to improve the result or who, having failed, takes the examination again or who has appeared for improvement shall retain the IA marks already obtained.
- A candidate who fails in any of the semester examinations may be permitted to take the examinations again at a subsequent appearance as per the syllabus and scheme of examination in vogue at the time the candidate took the examination for the first time. This facility shall be limited to the following two years.

23 SUBJECTS OF STUDY
23.1 ABILITY ENHANCEMENT COURSES

Ability Enhancement (AE) Courses can be divided into two categories:
   a) AE Compulsory Courses (AECC): The universities may have common curriculum forthese papers. There may be one paper each at least in the first four semesters viz.
      (i)   Environmental Studies and   (ii) Constitution of India.

      In addition to these, two languages shall be studied in the first four semesters of theUndergraduate Programmes.

   b) LANGUAGES:
      Two languages are to be studied out of which one shall be English and the other shallbe either Kannada or an Indian Language or other Foreign language:
      The language syllabus and curriculum is prepared by the institution and not mandatory to follow university syllabus and curriculum of the university as required

by specialized skill curriculum of respective courses

23.2 SKILL ENHANCEMENT COURSES (SEC): The colleges can offer from a common pool of papers listed by KSHEC/ National Regulatory Bodies such as UGC or GEC/ NHERC or the universities may frame some papers, in addition to the list suggested.

24 TRANSFER OF ADMISSION:

Transfer of admissions is permissible only for odd semesters for students of other universities and within the University.

24.1 Conditions for transfer of admission of students within the University.

A His/her transfer admission shall be within the intake permitted to the college.

B Availability of same combination of subjects studied in the previous college.

C He/she shall fulfill the attendance requirements as per the University Regulation.

D He/she shall complete the programme as per the regulation governing the maximum duration of completing the programme.

24.2 Conditions for transfer admission of students of other Universities.

a) A Candidate migrating from any other University may be permitted to join odd semester of the degree programme provided he/she has passed all the subjects of previous semesters / years as the case may be. Such candidates must satisfy all other conditions of eligibility stipulated in the regulations of the University.

b) His/her transfer admission shall be within the intake permitted to the college.

c) He/she shall fulfill the attendance requirements as per the University Regulation.

d) The candidate who is migrating from other Universities is eligible for overall SGPA/CGPA or Class and not for ranking.

He or she shall complete the programme as per the regulation governing the maximum duration of completing the programme as per this regulation

   i. **Any other regulations not mentioned above shall be resolved by the Vice – Chancellor in consultation with the designated authorities of the University of Mysore, which shall be final and firm.**

   ii. **Wherever the regulation is silent, the provisions of University regulations are applicable.**

BFA (Film making)

Proposed Scheme of Teaching & Evaluation for BFA Film making (Basic/Hons)

SEMESTER I

Sl. No	Course Code	Title of the Course	SEE		CIE		L+T+P	Total Marks	Credits
			Theory	Practical	C1	C1			
1	AECC1	Language I	60	-	20	20	3+0+0	100	3
2	AECC2	Language II	60	-	20	20	3+0+0	100	3
3	DSCC1	Script & Screenplay(T)	60	-	20	20	4+0+0	100	4
4	DSCC2P	Fundamentals of Filmmaking (P)	-	50	20	30	0+2+4	100	3
5	DSCC3P	Digital Photography (P)	-	50	20	30	0+2+4	100	3
6	OEC1	Open Elective I	60	-	20	20	3+0+0	100	3
7	VB1	Physical Education -Yoga	-	-	10	15	0+0+2	25	1
8	VB2	Health & Wellness	-	-	10	15	0+0+2	25	1
9	SEC1	SEC – Digital Fluency	-	25	10	15	0+2+2	50	2
10	SEC2	**Skill Enhancement Programme Script Writer**	-	25	10	15	0+2+2	50	2
Total Credit									**25**

SEMESTER II

Sl. No	Course Code	Title of the Course	SEE		CIE		L+T+P	Total Marks	Credits
			Theory	Practical	C1	C1			
1	AECC3	Language I	60	-	20	20	3+0+0	100	3
2	AECC4	Language 2	60	-	20	20	3+0+0	100	3
3	DSCC4	Basics of Film Direction (T)	60	-	20	20	4+0+0	100	4
4	DSCC5P	Basics of Cinematography(P)	-	50	20	30	0+2+4	100	3
5	DSCC6P	Digital Film Editing-I (P)	-	50	20	30	0+2+4	100	3
7	OEC2	Open Elective II	60	-	20	20	3+0+0	100	3
8	AECC5	Environmental Studies	30	-	10	10	2+0+0	50	2
9	VB3	Physical Education- Sports	-	-	10	15	0+0+2	25	1
10	VB4	NCC/NSS/R&R/CA	-	-	10	15	0+0+2	25	1
11	SEC3	**Skill Enhancement Programme**	-	25	10	15	0+2+2	50	2
Total Credit									**25**

SEMESTER III

Sl. No	Course Code	Title of the Course	SEE Theory	SEE Practical	CIE C1	CIE C1	L+T+P	Total Marks	Credits
1	AECC6	Language I	60	-	20	20	3+0+0	100	3
2	AECC7	Language 2	60	-	20	20	3+0+0	100	3
3	DSCC7P	Advanced Film Direction (P)	-	50	20	30	0+2+4	100	3
4	DSCC8P	Advanced Cinematography(P)	-	50	20	30	0+2+4	100	3
5	DSCC9	Sound Designing & Audio Post Production-I (T)	60	-	20	20	4+0+0	100	4
6	SEC4	Artificial Intelligence	-	25	10	15	0+2+2	50	2
7	OEC3	Open Elective II	60	-	20	20	3+0+0	100	3
8	SEC5	Skill Based Project	-	25	10	15	0+2+2	50	2
Total Credit									**23**

SEMESTER IV

Sl. No	Course Code	Title of the Course	SEE Theory	SEE Practical	CIE C1	CIE C1	L+T+P	Total Marks	Credits
1	AECC8	Language I	60	-	20	20	3+0+0	100	3
2	AECC9	Language 2	60	-	20	20	3+0+0	100	3
3	DSCC10	Introduction to Ad Filmmaking (P)	-	50	20	30	0+2+4	100	3
4	DSCC11	Visual Enhancement Technique (T)	60	-	20	20	4+0+0	100	4
5	DSCC12	Sound Designing & Audio Post Production-II(P)	-	50	20	30	0+2+4	100	3
6	AECC10	Constitution of India	30	-	10	10	2+0+0	50	2
7	OEC4	Open Elective IV	60	-	20	20	3+0+0	100	3
8	SEC6	Skill Based Project IV	-	25	10	15	0+2+2	50	2
Total Credit									**23**

SEMESTER V

Sl. No	Course Code	Title of the Course	SEE Theory	SEE Practical	CIE C1	CIE C1	L+T+P	Total Marks	Credits
1	DSCC13	Introduction to Radio Production (P)	-	50	20	30	0+2+4	100	3
2	DSCC14	Documentary Filmmaking (T)	60	-	20	20	4+0+0	100	4
3	DSCC15	Studio Floor Practice (P)	-	50	20	30	0+2+6	100	4
4	VOCC1	Actors & Acting (T)	60	-	20	20	3+0+0	100	4
5	DSEC1	Elective I	60	-	20	20	3+0+0	100	4
6	SEC7	Cyber Security	-	25	10	15	0+2+2	50	2
7	SEC8	Internship	-	25	10	15	0+2+2	50	2
Total Credit									**23**

SEMESTER VI

Sl. No	Course Code	Title of the Course	SEE Theory	SEE Practical	CIE C1	CIE C1	L+T+P	Total Marks	Credits
1	DSCC16	Film Production Management (T)	60	-	20	20	3+2+0	100	4
2	DSCC17	Television Production (T)	60	-	20	20	3+2+0	100	4
3	VOCC2	Marketing & Distribution (T)	60	-	20	20	3+2+0	100	4
4	DSEC2	Elective II	60	-	20	20	3+2+0	100	4
5	DSCC18	Short Film Project		50	20	30	0+2+6	100	4
6	VB5	Ethics & Self Awareness	-	-	10	15	0+0+2	25	1
7	SEC9	Comprehensive Viva	-	25	10	15	0+2+2	50	2
Total Credit									**23**

SEMESTER VII

Sl. No	Course Code	Title of the Course	SEE		CIE		L+T+P	Total Marks	Credits
			Theory	Practical	C1	C1			
1	DSCC19	Film Appreciation & Genres (T)	60	-	20	20	4+0+0	100	4
2	DSCC20	Regional Cinema (T)	60	-	20	20	4+0+0	100	4
3	DSEC3	Disciplines of Filmmaking (T)	60	-	20	20	3+0+0	100	3
4	DSCC21	Computer Application (P)	-	50	20	30	0+2+4	100	3
5	DSEC4	Research Methodology	60	-	20	20	3+0+0	100	3
6	DSCC22	Dissertation Project	-	50	20	30	0+2+4	100	3
Total Credit									**20**

SEMESTER VIII

Semester VIII									
Sl. No	Course Code	Title of the Course	SEE		CIE		L+T+P	Total Marks	Credits
			Theory	Practical	C1	C1			
1	DSCC23	Film Theory & Criticism(T)	60	-	20	20	4+0+0	100	4
2	DSCC24	Research Project	-	50	20	30	0+2+4	100	3
3	DSCC25	TV News Production (P)	-	50	20	30	0+2+6	100	4
3	DSEC5	Music computing & DAW	60	-	20	20	3+0+0	100	3
4	DSEC6	Legal Aspects of Cinema (T)	60	-	20	20	3+0+0	100	3
5	DSCC26	Internship	-	50	20	30	0+2+4	100	3
Total Credit									**20**

List of Elective Papers A		
Elective I	A	Advertising and Public Relations (T)
	B	Cinema and Society (T)
	C	Production Design (T)
Elective II	A	Graphics and Animation (T)
	B	Media laws & Ethics (T)
	C	Corporate Communication (T)

BFA (Film making)

SEMESTER I
ENGLISH I

UNIT I

SHORT STORIES

    A. A DAY'S WAIT

    B. THE TATTERED BLANKET

    C. THE EYES ARE NOT THERE

UNIT II

PROSE

    A. THE GOLDEN TOUCH (MIDAS TOUCH)

    B. THE SELFISH GIANT

    C. LALAJEE

    D. FACE OF JUDAS ISCARIOT

    E. CINDERELLA

UNIT III

POETRY

    A. LUCY GRAY

    B. MATILDA

    C. THE BALLAD OF FATHER GILLIGAN

    D. LAUGH AND BE MERRY

    E. INCIDENT OF THE FRENCH CAMP

UNIT IV

ONE ACT PLAYS

    A. THE INFORMER

    B. THE TRIAL SCENE FROM " THE MERCHANT OF VENICE"

UNIT V

    A. FUNCTION GRAMMAR AND FUNCTIONAL ENGLISH EXERCISES

SEMESTER I- LANGUAGE I

MALAYALAM I

UNIT I

A. CHERUKADHA ENNA SAHITHYA ROOPAM

B. VAIKKOM MUHAMMED BASHEER , BASHEERINDE KADHAKALUDE PRATHYEKATHAKAL

C. KADHAKALUDE VIVARANAM, JANMADINAM, TIGER

D. AISHUKUTTY , AMMA

E. VISHWAVIKYATHAYA MOOK , NEELAVELICHAM

UNIT II

A. NOVEL ENNA SAHITHYA ROOPAM

B. MALAYATTUR RAMAKRISHNAN , VERUKALILE SHAILIYUM GHADANAYUM

C. VERUKAL - ADHYAYAM ONN , ADHYAYAM REND

D. ADHYAYAM MOON ,   ADHYAYAM NAAL

E. ADHYAYAM FIVE , ADHYAYAM SIX

UNIT III

A. ORU MANUSHYAN ,   POOVAN PAZHAM

B. THENMAVU , THANKAMOTHIRAM

C. ETTUKALIMAMMOONJ , BHOOMIYUDE AVAKASHIKAL

D. MADHAVIKUTTY ENNA EZHUTHUKARI , BALYAKALA SMARANAKAL

E. BALYAKALASMARANAKAL

UNIT IV

   A.   UPANYASAM EZHUTHUMBOL SRADHIKENDAKARYANGAL , SHASTRAPUROGATHI
   B.   KERALATHILEKALAKAL ,   MADHYAMANGALUDE SWADHEENAM ADHUNIKA SAMUHATHIL
   C.   VIDHYARTHI RASHTREEYAM , DESHEEYODHGRANTHANAM
   D.   SAKSHARATHAYUDE AAVASHYAKATHA , VIDYALAYATHIL KAYIKA PARISHEELANATHINDE AAVASHYAKATHA
   E.   LOKHA SAMADHANAM , THOZHILADHISHTITHA VIDHYABHYASAM

UNIT V

A. ADHYAYAM SEVEN , ADHYAYAM EIGHT

B. ADHYAYAM NINE , ADHYAYAM TEN

C. ADHYAYAM ELEVEN , ADHYAYAM TWELVE

 D. KADHAPATHRANGAL , RAGHU , MANIYAN ATHIMBAR , YAGNESHWARAYYAR , ADHINARAYANAYYAR

 E. KADHAPATHRANGAL , AMMULU , LAKSHMI , GEETHA

SEMESTER I – LANGUAGE I

HINDI I

UNIT I

A. DR RAJENDRA PRASAD
B. PREMCHAND
C. RAMVRIKSH BENIPURI
D. YASHPAL
E. MAKREELA
F. SACHIDANAND HEERANAND VATHSYAYAN "AGNEYA"
G. BADTHA PANI NIRMALA
H. GAJANAN MADHAV MUKTHIBODH
I. HARISHANKAR PARSAYI
J. NINDA RAS

UNIT II
A. CHANDRADHAR SHARMA GULERI
B. PREMCHAND
C. JAYASHANKAR PRASAD
D. JAINENDRA KUMAR
E. BHEESHMA SAAHNI
F. AMARKANTH

UNIT III

A. AAPKA BANTI – SARANSH

UNIT IV

A. ANUVADH ABHYAS

UNIT V

A. PATHRALEKHAN , SHIKAYATHI PATHRA

B. VYAVASAYIK PATHRA

C.POSTMAN KI SHIKAYATH

D.MOOLYA SOOCHI MANGNE KA PATHRA

Name of the Program: BFA in Filmmaking
Semester 1
Name of the Subject: Script and Screenplay(T)

Pedagogy: Classrooms lecture, tutorials, Seminar, lab etc.

Course Outcomes: On successful completion of the course, the Students will have

   a) detailed idea on various methods of screen writing

   b) Initiate the student the importance of proper structuring of a Screenplay

   c) Learn to prepare script digitally

Syllabus	Hours
Module no.1 - BIRTH & PROGRESSION OF STORY	12
Understanding Script, Idea, Ideation and Concept, Story, Plot, difference between plot and story, Formal Structure of Drama Elements of Dramatic Writing	
Module no.2 – ESSENTIALS OF SCREENPLAY WRITING	14
Screenplay, Screenplay Terminology, Character and - Its Importance in Screenplay Writing, Conflicts & Types of Conflict, Plot base Screenplay Writing, 3-Act Structure, Premise, Themes and Motifs In Story/Screenplay, Audience Perspective.	
Module no.3 - SCREENPLAY FORMAT	12
Short Film Format, The Art of Adaptation along With Writing Exercises, Analyzing Films on Screenplay Perspective, Basic Software for Screenplay Writing (Celtx etc.)	
Module no.4 - NONLINEAR STRUCTURES	16
Flashback / Flash Forward, Multi Plots, Multi Protagonist Stories, Basics of Writing for Television (Fiction and Non Fiction), Episodes and Elements of Drama, Treatment for Non-fiction, Web Series	
Module no. 5 – SCRIPTING PRACTICE	12
Create a story and develop it to a screenplay for a 10 minute program.	

Skill Developments Activities:

   1. To do Scripting using scripting software

   2. Gain the ability to develop content for visual story telling

   3. Understand the various styles used in visual narration.

   4. Develop continuous narrative structure for visual narration.

Books for Reference:

1. William C Martell, The Secrets of Action Screenwriting, First strike Productions 2018

2. Paul Joseph Gulino, Screenwriting: The Sequence Approach, Continuum, 2004.

3. William Packard, The Art of Screenwriting: An A to Z Guide to Writing a Successful Screenplay,

   Da Capo Press, 2001.

4. Sergio Paez, Professional Storyboarding: Rules of Thumb, Focal Press, 2012.

Name of the Program: BFA in Filmmaking

Semester 1

Name of the Subject: Fundamentals of film making (P)

Pedagogy: Classroom lecture, tutorials, Seminar, lab etc.

Course Outcomes: On successful completion of the course, the Students will have

   a) Basic idea on various stages of Film Production

   b) Initiate the student the importance of proper structuring of a Screenplay

   c) Will be able to shoot short videos

Syllabus	Hours
Module no. 1 - SHORT HISTORY OF INDIAN CINEMA	10
Brief history and trends of foreign cinema – Film as a medium of communication and Social change .film appreciation and analysis.	
Module no. 2 - PLANNING, PRE-PRODUCTION	14
Concept ,plot, synopsis, story development – Scripting / Screenplay writing first draft dialogues writing, final draft, shooting script. Creating storyboard and its uses, short film script writing exercises.	
Module no. 3- PRODUCTION	10
Shooting direction. 180 degree rule.30 degree rule, screen direction, Mise-en-scene different types of shots, camera angles, continuity, framing, composition techniques,– space and time	
Module no. 4 -CAMERA PRODUCTION	14
Cinematography the shot, scene, sequence, different types of lenses and its uses, Lighting, creating mood and style with lighting character lighting primary and secondary movements.	
Module no. 5 – POST-PRODUCTION	12
Editing - film editing techniques and principles, grammar of edit, different types of film cuts, sound recording, sound studio , Acoustic and sound proof, importance of sound, background music, sound effects and foley recording.	

Skill Developments Activities:

1. Script writing assignments based on a given theme

2. Photography assignments based on the composition and framing rules

3. Editing exercises on given footage

4. Basic sound exercises for given footage

Practical Break up of marks for Examination

Record

Practical session 1

Practical session 2

Project

Reference:

· 5 C's of cinematography

· Grammar of shot by Roy thomson

· The filmmaker's handbook Steve Ascher

· Monoco, James. How to read a film, Routledge, London 2001

· Digital audio and video Techniques, Pearson

Name of the Program: BFA in Filmmaking	
Semester 1	
Name of the Subject: Digital Photography (Practical)	

Pedagogy: Classrooms lecture, tutorials, PPT, indoor & outdoor shoot etc.

Course Outcomes: On successful completion of the course, the Students will have

a) To achieve an overall idea of Photography
b) To achieve technical knowledge about photography
c) Imparting knowledge on visual composition and lighting.

Syllabus	Hours
Module no.1 - INTRODUCTION TO PHOTOGRAPHY	12
Meaning and Definition of Photography, History, Photography as a Medium of Mass Communication**,** Requirement and Utility of Photographs**,** Types of Photography	
Module no.2 – VISUAL COMPOSITION AND LIGHTING	14
Visual Grammar In Photography; Photographic Composition, Rule Of Thirds, Framing; Principles of Composition, Camera Angles Understanding Lighting: Artificial & Natural Photographic Lighting Equipment & Sources; One, Two And Three Point Lighting: Key, Fill And Back Light	
Module no.3 - CAMERA ANATOMY & FUNCTIONS	16
Functioning of DSLR cameras, Analog & Digital Camera, Image Sensors & Sizes (CCD and CMOS)**,** Aperture and Its Function**,** Shutter and Motion**,** Concept of Depth-Of-Field**,** Co-Relation between Aperture, Shutter Speed & ISO**,** White balance (Color Temperature); Lenses and Types of Lenses - (Super Wide, Wide Angle, Normal, Telephoto, Long-Telephoto, Zoom Lenses) Filters: All Types, Functions & Applications	
Module no.4 - MODES OF CAMERA	14
Shooting Modes**,** Focusing Mode**,** Metering Mode	
Module no. 5 – PRACTICAL & ASSIGNMENTS	16

- Familiarization with Photography Equipment

- Practice D SLR Camera with Various Lenses

- Study and Practice of Composition

- Shooting Exercises In Natural and Artificial Light

- Review and Analysis of Photographs

- Photo Editing on Photoshop

Skill Developments Activities:

1. Assignments given for taking photographs under given instructions
2. Record book with photos taken are prepared with the given composition guidelines
3. Different topics given for photo stories every week

Practical Break up of marks for Examination

Record

Practical session 1

Practical session 2

Project

Books for Reference:

1. Verne Carlson, *The Professional Lighting Handbook*, 1991

2. Michael Langford , *Basic photography*, focal press, 2003 private limited, 1999

3. Corbett, Bill ,*A simple guide to 35mm photography*; 4C Publishing ,2006

4. Sharma, OP , *Practical photography*, Hind pocket books, 2003

Name of the Program: BFA in Filmmaking

Semester 1

Name of the Subject: Skill Based Subject I –- Script Writer

Pedagogy: Classrooms lecture, tutorials, PPT, etc.

Course Outcomes: On successful completion of the course, the Students will have

a) A complete knowledge on scripting and storyboarding as per the requirement of the story
b) To tell a story visually
c) Importance of proper storyboard

- Each student is required to develop a shooting script for a random theme under the supervision of a faculty of the department. Story Board to be prepared based on the story.

- The story board should be a minimum of 20 numbers

- The illustrations should clearly convey the idea

SEMESTER II

ENGLISH II

UNIT I POETRY

A. THE PALANQUIN BEARERS   : SAROJINI NAIDU
B. NEXT , PLEASE   : PHILIP LARKIN
C. MIRROR   : SYLVIA PLATH
D. OZYMANDIAS   : R.B. SHELLEY
E. THE LAMENTATION OF THE OLD PENSIONER   : W.B. YEATS

UNIT II PROSE

A. MY EARLY DAYS   : APJ KALAM
B. HEADACHE   : R K NARAYAN
C. HOW TO ESCAPE FROM INTELLECTUAL RUBBISH   : BERTRAND RUSSEL
D. MARRIAGE IS A PRIVATE AFFAIR   : CHINUA ACHEBE
E. THE TOWN BY THE SEA   : AMITAV GHOSH

UNIT III ONE ACT PLAYS

A. THE NEVER NEVER NEST   : CEDRIC MOUNT
B. THE FORUM   : SHAKESPEARE

UNIT IV SHORT STORY

A. TWO GENTLEMEN OF VERONA   : A.J. CRONIN
B. TWO GIFT OF THE MAGI   : O. HENRY
C. THE MODEL MILLIONAIRE   : OSCAR WILDE
D. THE UNICORN IN THE GARDEN   : JAMES THURBER
E. THE PORTRAIT   : A. HUXLEY

UNIT V COMMUNICATING ACCURATELY, APPROPRIATELY AND FLUENTLY

A. AGREEING AND DISAGREEING
B. SEEKING AND GIVING PERMISSION
C. PERSUADING AND DEBATING
D. SOUNDS AND SYMBOLS IN ENGLISH
E. WORD AND SENTENCE STRESS
F. EFFECTIVE USE OF INTONATION

INTERPERSONAL COMMUNICATION

A. EFFECTIVE LISTENING
B. UNDERSTANDING THE AUDIENCE
C. PERCEPTUAL CLARITY
D. CHANNEL AWARENESS
E. ROLE OF NON VERBAL COMMUNICATION
F. PRAGMATICS

SEMESTER II- LANGUAGE II

MALAYALAM II

UNIT I

A. SHRI CHITHIRATHIRUNAAL
B. UTHSAVAMATATHILE KOCHUTHAMBURATTI
C. SETHUPARVATHIBHAIYUDE KOUMARAM
D. REGENCY BHARANAM
E. ORU SAHODARI PIRAKUNNU

UNIT II

A. SREE CHITHIRATHIRUNAAL AVASANATHE NADUVAZHI
B. RAJYABHARANAM
C. KSHETRA PRAVESHANA VILAMBARAM
D. SIR C P YUDE THIRODHANAM
E. SREE CHITHIRA YUGAM AVASANIKUNU

UNIT III

A. UROOB
B. THIRAKADHA ENNA SAHITYAROOPAM
C. NEELAKUYIL - ITHIVRITHAM
D. NEELAKUYILILE SREEDHARAN NAIR
E. SHANKARAN NAIR ENNA KADHAPATHRATHINDE SAVISHESHATHAKAL

UNIT IV

A. NEELAKUYIL
B. LAKSHMIYAMMA
C. NAMBOOTHIRI
D. CHATHAPPAN
E. MOITHU

UNIT V

A. EESHWARAN ARASTIL
B. N N PILLAYUDE NADAKATHINDE PRATHYEKATHAKAL
C. EESHWARAN ARASTIL - RANGAM ONN
D. EESHWARAN ARASTIL - RANGAM REND
E. KADHAPATHRANGAL - EINSTEIN , EESHWARAN , PISHACH

SEMESTER II- LANGUAGE II

HINDI II

- KABEER
- SURDAS
- THULASIDAS
- RAHEEM
- MEERABHAI
- SURYAKANTH THRIPATI 'NIRALA'
- SUMITHRANANDAN PANTH
- MAHADEVI VARMA
- RAMDHARISINGH DINKAR
- HARIVANSHRAI 'BACHAN'
- AAGNEYA
- BHAVANIPRASAD MISHRA
- GAJANAN MADHAV MUKTHIBODH
- NAGARJUNA
- KEDARNATH AGARWAL
- DHARMAVEER BHARATHI
- SARVESHWAR DAYAL SAKSENA
- KEDARNATH SINGH
- HINDI SAHITYA KA SARAL ITHIHAS –KAAL VIBHAJAN
- ARTHALANKAR

Name of the Program: BFA in Filmmaking

Semester 2

Name of the Subject: Basics of Film Direction (Practical)

Pedagogy: Classrooms lecture, tutorials, PPT, indoor & outdoor shoot etc.

Course Outcomes: On successful completion of the course, the Students will have

a) Proper awareness about film Direction

b) An in-depth knowledge about The role and responsibilities of a director

c) To train them to effectively manage a film production.

d) Basic idea of framing and composition

Syllabus	Hours
LIST OF PRACTICALS	

1.Preparing shooting script

 2. Screen Direction – Maintaining left, right,30 degree Rule, 180 Degree Rule

3. All types of shot Compositions – Importance of cinematic composition, Importance &

meaning of positive and negative space

4. Types of shots and its importance, meaning of shots, how to choose a short according to script

5. Mise-en-scene practicals

6. Continuity of Editing, Editing using transitions,

7. Basic sound design (Dubbing & Mixing etc)

(Note: Each student must do two exercises in each practical component and submit the same in

class records for evaluation during practical evaluation)

Practical Break up of marks for Examination : (Max Marks: 60)

Record

Practical session 1

Practical session 2

Project

Books for Reference:

1. Michael Rabiger, Mick Hurbis-Cherrier, *Directing: Film Techniques and Aesthetics*, Focal

press, 2017.

2. David Mamet, *On Directing Film,* Penguin publication. 1992.

3. Steven Ascher, Edward Pincus, *The Filmmaker's Handbook: A Comprehensive Guide for*

digital age, Penguin publication, 2012.

4. Sergei Eisenstein, *Problems of Film Direction,* University Press of the Pacific, 2004.

5. David K. Irving, *Fundamentals of Film Directing*, McFarland & Company, 2010.

Name of the Program: BFA in Filmmaking

Semester 2

Name of the Subject: Basics of Cinematography (Practical)

Pedagogy: Classrooms lecture, tutorials, PPT, indoor & outdoor shoot etc.

Course Outcomes: On successful completion of the course, the Students will have

a) Student will have knowledge on the basics of various camera, lenses, lighting and digital cinematography.

Syllabus	Hours
Module no.1 - VARIOUS FILM FORMATS	14
Film 8mm, 16mm, 35mm and 70 mm and IMAX Format; Various Digital Video Formats -HD, HD CAM, DVC Pro HD**;** Red Code**;** HDV**;** DV CAM, DV**;** 35mm Film**,** Various Video, Compressions CODEC**,** Workflow for Selecting and Converting format**,** Professional Digital Camera and Operations Image Sensors- Tube, Single CCD and 3CCDs. Interlace and progressive scanning. PAL and NTSE Systems.	
Module no.2 – PICTURE COMPOSITION	14
Framing, Centering, Screen direction, Head room, Fields of view, moving shot, Rule of thirds, Shot- Wide shot, Establishing shot, Establishing the geography. Character Shot- Full shot, two shot, MS, CU, OTS, Cutaways, Reaction, Connecting, Eye sweeps, Chase scenes. Continuity shots- Continuity of content, movement, position, time.	
Module no.3 - LIGHTING	14
Products and objects, Conventional, Soft and Diffused, Bounce, Source, Hard and creative lightings, Day effect, Night effect, Three-point lighting, Types of lights- Incandescent lamps, Tungsten halogen, HMI, PAR lights, Kinoflo etc. Lighting meters.	
Module no.4 – COLOURS	14
Primary, Secondary and complementary colours, White and black balance, Standardization and colour reproduction. Filters- Contrast filters, Colour conversion filters, Polarized filters, Enhance filters, Colour filters, Graduated colour and ND filters, Effect filters, etc.	
Module no. 5 – 5C'S OF CINEMATOGRAPHY	14
Camera Angles, continuity, cutting, close up, composition	

List of Practicals:

1. Screen Direction

2. Rule of Thirds

3. All types of shot Compositions

4. Three-point lighting

5. Day and night effect lighting

6. Natural and artificial lighting

7. Colour grading

8. Colour balanced shots

9. Ariel shots

10. Continuity shots

(Note: Each student must do two exercises in each practical component and submit the same in class records for evaluation during practical evaluation)

Practical Break up of marks for Examination : (Max Marks: 60)

Record

Practical session 1

Practical session 2

Project

Books for Reference:

1. Blain Brown, Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers, New York, Focal Press, 2016

2. David E. Elkins, The Camera Assistant's Manual, Focal Press, 1993

3. David Samuelson, Motion Picture Camera Techniques, Focal press, 2014

4. Verne Carlson, The Professional Lighting Handbook, 1991

5. Peter Ettedgui, Cinematograph, Focal press, 1998

6. William Hines, Operating Cinematography for Film and Video, 1997

7. Kris Malkeiwicz, Cinematography-A Guide for Filmmakers and Film Teacher, Prentice Hall Press, 1989

Name of the Program: BFA in Filmmaking	
Semester 2	
Name of the Subject: Digital Film Editing- I (Theory)	

Pedagogy: Classrooms lecture, tutorials, PPT, Lab etc.

Course Outcomes: On successful completion of the course, the Students will have

  a) The knowledge and skill of Editing Techniques in Film Production.

  b) To learn about Advance Techniques of Editing

  c) The student will grasp the various methods through which shots are juxtaposed so that the process of communication becomes meaningful and simple.

Syllabus	Hours
Module no.1 - HISTORY OF FILM EDITING	10
The manipulation of editing, Lev Kuleshov's experiment; the language of cinema; introduction to the editor as storyteller and understanding the narrative structure. Introduction to film editing – Necessity and principles of editing, The screen technique: Joining of shots and scenes, the imaginary line.	
Module no.2 – VIDEO EDITING SOFTWARES	14
Software interface, The Editing workflow- Basic movements and transitions, Effects control basics, Audio basics, Tilting- Styles and Templates. Principles of Continuity Editing, basic scene construction, Shot- the basic unit of editing.	
Module no.3 - CONCEPTS OF FILM EDITING	12
Process of editing- Storage and folder management, Logging, First assembly, Rough cut, Final cut, Colour grading, inserting audio, Graphics, Titling etc and exporting.	
Module no.4 – STORYTELLING	14
The cut and types of cut, Pace, time and rhythm of storytelling, Fiction and non-fiction editing, Offline and online editing, Montage editing.	
Module no. 5 – USING SOUNDS	16
Music and sound effects, controlling audio, effects and transitions, Matching audio with video, Chroma keying, Visual effects editing.	

Skill Developments Activities:

1.Editing exercises based on the various movements and transitions

2. Preview of Editing important movies and writing review

3. Sound editing assignments

Books for Reference:

1. Karel Reisz, Gavin Miller, The Technique of Film Editing, 2017

2. Walter Murch, In the Blink of an Eye: A Perspective on Film Editing, 1992

3. Ken Dancyger, The Technique of Film and Video Editing: History, Theory, and Practice, 2007

4. Mark Cousins, The Story of Film, 2012

5. Jaime fowler, Editing Digital Film: Integrating Final Cut Pro, Avid, and Media 100

Name of the Program: BFA in Filmmaking

Semester 2

Name of the Subject: Skill Based Subject II – Showcase Project 1I

Pedagogy: Classrooms lecture, planning, indoor & outdoor shoot etc.

Course Outcomes: On successful completion of the course, the Students will have

a) A complete knowledge on short film production
b) To tell a story visually using visual grammer
c) Will be able to know the various stages of production

•Each student is required to produce a short film of about 3 minutes duration under the supervision of a faculty of the department. The students have to present a proposal on the short film production for the approval of department Head. The approved proposal must be executed in the prescribed time by the department.

•Every student will be judged on the basis of his/her idea/presentation and on the basis of his participation during the production process.

Name of the Program: BFA in Filmmaking	
Semester 3	
Name of the Subject: Advanced Film Direction (Practical)	

Pedagogy: Classrooms lecture, tutorials, PPT, indoor & outdoor shoot etc.

Course Outcomes: On successful completion of the course, the Students will have

a) To train them to effectively manage a film production.

b) Implement the elements of cinematic grammar in their story telling

c) Plan and execute a visual program in any desired format

Syllabus	Hours
Module no.1 - ARTISTIC IDENTITY	14
The Job of the Director, Identifying Themes as a Director, Developing Story Ideas	
Module no.2 – UNDERSTANDING SCREEN CRAFT	14
A Director's Screen Grammar, Seeing with a Film-maker's Eye, Shooting Projects.	
Module no.3 - AESTHETICS AND AUTHORSHIP	14
Point of View; Genre, Conflict, and Dialectics; Structure, Plot, and Time, Space, Stylized Environments, and Performances; Form and Style	
Module no.4 – PRACTICAL	14
In this semester students will be making one short film of minimum 7 minutes and maximum 15 minutes. This will be director's original idea that will be turned into a short FICTION FILM which shall necessarily include one picturized song built into the story. The film should make the statement about the Director's style that he will follow in his career later.	

Practical Break up of marks for Examination : (Max Marks: 60)
Record
Practical session 1
Practical session 2
Project

Books for Reference:

1. Michael Rabiger, Mick Hurbis-Cherrier, Directing: Film Techniques and Aesthetics, Focal press, 2017.

2. David Mamet, On Directing Film, Penguin publication. 1992.

3. Steven Ascher, Edward Pincus, The Filmmaker's Handbook: A Comprehensive Guide for digital age, Penguin publication, 2012.

4. Sergei Eisenstein, Problems of Film Direction, University Press of the Pacific, 2004.

5. David K. Irving, Fundamentals of Film Directing, McFarland & Company, 2010.

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Semester 3
Name of the Subject: Advanced Cinematography (Practical)</td></tr>
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Name of the Program: BFA in Filmmaking	

Name of the Program: BFA in Filmmaking

Semester 3

Name of the Subject: Advanced Cinematography (Practical)

Pedagogy: Classrooms lecture, tutorials, PPT, indoor & outdoor shoot, shooting floor practice etc.

Course Outcomes: On successful completion of the course, the Students will have

  a) Will learn the role of a cinematographer in film production
  b) Learn to tackle crisis and work
  c) Student will have knowledge on the basics of various camera, lenses, lighting and digital cinematography.

Syllabus	Hours
Module no.1 - CAMERA MOVEMENT	14
Types of moves, Moving shots- Tracking, countermove, reveal with movement, Circle track moves, Crane moves, Rolling shot, Vehicle to vehicle shooting, Ariel shots, Data management and role of cinematographer from pre- production to post production.	
Module no.2 – STUDIO LIGHTING (STUDIO BASED EXERCISE)	14
Long Take, Long take Camera Practical, Focus pulling, Miniature Shooting (Demo) Chroma or Green/Blue key Lighting, Advanced Lighting Tips and Techniques	
Module no.3 - SPECIAL EFFECT AND COLOR CORRECTION	14
DCP (Digital Cinema Package), Image Manipulation, Non-Fiction Shooting	
Module no.4 – USES OF LENS	14
Anamorphic Lens, Filters and Gels	
Module no. 5 – CAMERA PRACTICAL	14
Shooting Projects, Exercises for Shooting in Different Light Conditions, Exercises for Creative Camera Usage.	
Practical Break up of marks for Examination : (Max Marks: 60) Record Practical session 1 Practical session 2 Project	

Books for Reference:

1. Freeman, John. Practical Photography: How to Get the Best Picture Everytime, NewYork: Smithmark Publishers, 1995

2. Hicks, Roger & Schultz, Frances, Still Life and Special Effects Photography, 2007

3. Galer, M. , Photography Foundations for Art and design. London: Focal Press, 2000

4. Sturken,M. & Cartwright, L. Practices of Looking: An Introduction to Visual Culture. London: Oxford University Press, 2001

5. Hall, S. Representation: Cultural Representations and Signifying Practices, London: Open University Press/Sage Publications, 1997

6. Barry, Ann M. , Visual Intelligence: Perception, Image, and Manipulation in Visual Communication. New York: State University New York Press, 1997

Name of the Program: BFA in Filmmaking	
Semester 3	
Name of the Subject: Sound Designing & Audio Post Production –I	

Pedagogy: Classrooms lecture, tutorials, PPT, indoor & outdoor shoot, sound studio sessions etc.

Course Outcomes: On successful completion of the course, the Students will know

    a) The place of audio as an important element in film production

    b) The methods of its application will be understood for effective communication

    c) Create sound structure for a visual content

Syllabus	Hours
Module no.1 - BASICS OF SOUND PRODUCTION	12
Nature of acoustical waves; concepts of amplitude and frequency wavelength and harmonics. Psycho-acoustics: Nature of hearing and perception of sound, hearing sensitivity, frequency, sound range, sound recordist's role.	
Module no.2 – MICROPHONE TYPES	12
A Director's Screen Grammar, Seeing with a Film-maker's Eye, Shooting Projects.	
Module no.3 - LOCATION SOUND RECORDING	14
Separate Audio vs In Camera Audio, Leads and Adapters, Microphone Accessories, Lavalier /Tie Clip Placement, Boom Mic Placement, Recording Gigs & Amplified Performances, Wild track & Room tone, Syncing Audio. Basic setup of recording system-analog/digital cables, connecters, analogue to digital conversion.	
Module no.4 – SOUND FOR FILM AND VIDEO	14
The sound track – its importance in AV medium, Different elements of a sound track, integration of sound to the film - Sync Sound: Dubbing - Achieving synchronized sound and picture with film. Sound editing fundamentals.	
Module no.5 – POST PRODUCTION STUDIO RECORDING	14
Foley and ADR. Sound designing; Pro-tools, Principles of Mixing: techniques, Building Blocks of Mixing, special effects, Equalizers, Setting the sound stage, channels and Mix master - mix with automation. Mixing in the box and Mixing through the board.	
Skill Developments Activities:	

    1. Soundscape assignments

    2. Radio ad assignments

3. Nature sound recording

4. Dubbing exercises

Books for Reference:

1. Mike Collins, Pro Tools 9: Music Production, Recording, Editing and Mixing, Focal Press, 2017.

2. Tomlinson Holman, Sound for Film and Television, Routledge, 2012.

3. Tomlinson Holman, Sound For Digital Video, Focal Press, 2005.

4. F.Alton Everest, Master Handbook of Acoustics, McGraw Hill, 2009.

5. David Miles Huber, Modern Recording Techniques, Focal Press, 2013.

6. Jenny Bartlett, Practical Recording Techniques, Focal Press, 2012.

Name of the Program: BFA in Filmmaking

Semester 3

Name of the Subject: Skill Based Subject III – Showcase Project 1II

Pedagogy: Classrooms lecture, planning, indoor & outdoor shoot etc.

Course Outcomes: On successful completion of the course, the Students will have

a) A complete knowledge on short film production
b) To tell a story visually using visual grammer
c) Will be able to know the various stages of production

•Each student is required to produce a short film of about 5-7 minutes duration under the supervision of a faculty of the department. The students have to present a proposal on the short film production for the approval of department Head. The approved proposal must be executed in the prescribed time by the department.

•Every student will be judged on the basis of his/her idea/presentation and on the basis of his participation during the production process.

Name of the Program: BFA in Filmmaking	
Semester 4	
Name of the Subject: Introduction to Ad Filmmaking (Practical)	

Pedagogy: Classrooms lecture, tutorials, PPT, indoor & outdoor shoot etc.

Course Outcomes: On successful completion of the course, the Students will know

   a) Get an insight into the concepts and practices of advertising

   b) Integrate the learning of various courses in conceptualizing, planning and producing
      advertising campaigns

   c) Manage a advertising agency with creative and strategic inputs

Syllabus	Hours
Module no.1 - INTRODUCTION TO ADVERTISING	14
Definition and types, structure and functioning of an advertising agency. Advertising agency relationship – advertising as a process of communication – social effects of advertising. Audience analysis, segmentation, targeting and positioning. Audience research – demographics, Psychographics.	
Module no.2 – TYPES OF ADVERTISING	14
Consumer, corporate industrial, retail, co-operative and public service advertising- tone and content reading the advertisement – review with current and campaigns. Diversification and competition – full service agencies – multinational clients – challenges and opportunities. Campaign Planning - Overview of Campaign Planning: Situation Analysis, Advertising Objectives, Budget, Media Types and Vehicles, Creation and Production of Message - Varying Strategies in Promoting Products/Brand and Social Products - Budget Plan and Execution.	
Module no.3 - CREATIVE ASPECTS OF ADVERTISING	14
Stages in the Creative Process, Brainstorming and Various Creative Thinking Modes like "Thinking Hats" Appreciation and Presentation of some of the Great and Failed Campaigns - Digital Media for Communication – The Concept of Advertising on the Net, Viral Advertising, Advertising beyond Print and the Small Screen, etc.	
Module no.4 – WRITING TECHNIQUES IN ADVERTISING	14
Audio-visual Scriptwriting and Narrative, Creation of Advertising Messages - Message Strategy: What to Say (Selection of Attributes, Benefits, Motives and Appeals - Laddering), How to Say (Selection of Verbal and Visual Elements, Execution Style, Source of Delivery, Arrangement of Arguments) - Media Planning, Advertising Production in Print, Radio, Television and Online Media **-** Pre-production, production and post-production of Advertising	

Measurement of Results: Criteria for Judging Campaign Results – Sales, Awareness, Purchase Intention, Emotional Impact, GRPs, etc. Research Techniques for Pre and Post Testing

Module no.5 – PRODUCE A CAMPAIGN ON A BRAND/SOCIAL ISSUE	14

This would be a group exercise. The individual groups would work like an ad agency with students representing various areas like Account Management, Media Planning Creative, Production etc. and which would be submitted for assessment.

Practical Break up of marks for Examination : (Max Marks: 100)

Record

Practical session 1

Practical session 2

Project

Books for Reference:

1. Kleppner Otto, Fundamentals of Advertising, 1937

2. Drewniany L Bonnie Creative Strategy in Advertising, Boston, MA, USA :

Thomson/Wadsworth,2008.

3. Felton George, Advertising: Concept and Copy, 1993

Name of the Program: BFA in Filmmaking	
Semester 4	
Name of the Subject: Visual Enhancement Technique (Theory)	

Pedagogy: Classrooms lecture, tutorials, PPT, indoor & outdoor shoot, shooting floor etc.

Course Outcomes: On successful completion of the course, the Students will know

   a) Get an insight into the concepts and practices of set designing and shooting using miniatures

   b) Integrate the learning of various courses in conceptualizing, planning and producing special effects for film production

Syllabus	Hours
Module no.1 - SET DESIGNING	12
Floor Plan-Concept, Measurements ;Practical aspect, Perspective drawing based on the plan ,Miniature Lighting ,Special Effects , Miniature Table Top Models, Designing and exposing for Special Effects like Fire, Earthquake, Floods, Blast etc. , Contrast and Harmony ,Tones and Colour.	
Module no.2 – BRIEF INTRODUCTION TO SET AND COSTUMES	12
Realism and Costumes , set designing for period cinema	
Module no.3 - BRIEF INTRODUCTION TO MOTION GRAPHICS	14
Exploring the VFX Softwares, Exploring Advantages of VFX , File Formats , Chroma keying , Using of Different keying Methods , Using of Mattes , Lighting Techniques (Shooting Techniques) ,Green Screens in Live Broadcasts etc.	
Module no.4 – COLOR CORRECTION	16
Primary and Secondary Color Correction ,Vignettes , Correcting and Matching Shots; Tracking, stabilization and Motion keying ,Usage of track points , Camera tracking with footages , Cloning , Changing backgrounds using mask and tracking , Usage of Rotoscoping Brush. Introduction to digital colour correction Effects like Ramping, Shutter Angle, High Speed shooting, Time lapse etc.	
Module no.5 – SET DESIGNING PRACTICALS	14
Prepare a miniature set (group work) for any chosen sequence and individually Light up the set for the shots assigned to each individual and shoot the specific shots and submit it for assessment.	

Skill Developments Activities:

   1. Assignments on lighting plan and set designing for a given theme

   2. Software based practical assignments

   3. Designing set , light up and shoot an idea

Books for Reference:

1. Nilsen, Vladimir, Cinema As A Graphic Art , HIll and Wang, 1959

2. Wolchonok Louis, The Art of Pictorial Composition, Harper & Bros, 1961

3. Michael K. Hughes, Digital Filmmaking for Beginners A Practical Guide to Video Production, McGrawHill, 2012

Name of the Program: BFA in Filmmaking	
Semester 4	
Name of the Subject: Sound Designing & Audio Postproduction –II (P)	

Pedagogy: Classrooms lecture, tutorials, Sound Studio practice etc.

Course Outcomes: On successful completion of the course, the Students will know

    a) Post production importance in filmmaking

    b) To do sound mixing and effects for videos

    c) Hands on training in sound production

Syllabus	Hours
MODULE NO.1 - AUDIO POST-PRODUCTION FOR FILM	12
Introduction Digital Audio Workstation (DAW's)**,** Defining Film Sound**,** The Audio Post-Production Process**,** ADR (Automated Dialogue Replacement)**,** Dubbing**,** Sound Effects Editing and Design**,** Foley Recording (Human Sound Effects Recorded in Sync with Picture)**,** Music Composition and Music Editing**,** Mixing	
Module no.2 – SOUND EFFECTS IN FILM	12
Introduction to Sound effects, Sound Effects Use in Cinema, Editing Tips and, Creative Sound Effects, Music Editing and Design	
Module no.3 - SOUND MIXING	14
Background Music**,** How to Mix Dialogue as it was recorded on Set**,** How to add Compression and a Limiter**,** How to create and work with an Ambience Tracks**,** Mixing Optical Sound Tracks**,** Difference between Analog and Digital Signal**,** THX-DOLBY-ULTRA**,** STEREO-DTS-SDDS Sound Mixer & Equalizer, Song Mixing	
Module no.4 – PRACTICAL	16
Nuendo and FL Studio Dubbing Exercise on given scene. Re-doing/mastering/mixing/ of a given scene.	
Practical Break up of marks for Examination : (Max Marks: 100) Record Practical session 1 Practical session 2 Project	
Books for Reference:	

1. Katz Bob, Mastering Audio, The art and the science, 2002

2. Gibson David, The Art of Mixing, artistpro.com LLC, 2nd edition, 2005

3. Senior Mike, Mixing Secrets, 2011

Name of the Program: BFA in Filmmaking

Semester 4

Name of the Subject: Skill Based Subject IV – Showcase Project 1V

Pedagogy: Classrooms lecture, planning, indoor & outdoor shoot, preview etc.

Course Outcomes: On successful completion of the course, the Students will have

a) Students will get an insight in different techniques of music video production.

b) They will learn to practice music film making in a different perspective as an aid for showcasing creativity as well as a story telling method.

Music Video Production

• A music video production of 3 to 5 minutes is a group project where each student's participation is mandatory at-least in one such production in any one department *viz*: Direction, Editing, Sound, Cinematography, story boarding etc.

All students must choose a song, poem, musical piece (In any language) on which they would like to base their music video. Each student will present their visualization / story concept to the faculty in-charge of production along with two other jury members will choose the best ideas in its opinion to green light for production. The responsibility of direction of the music video will be on the student whose idea is chosen. However if the chosen director declines the offer to direct the video, the faculty in-charge of production may assign the directorial responsibility to any other student who it deems fit.

Every student will be judged on two counts On the basis of his/her idea/presentation and

on the basis of his participation during the production process.

Name of the Program: BFA in Filmmaking	
Semester 5	
Name of the Subject: Introduction to Radio Production (Practical)	

Pedagogy: Classrooms lecture, tutorials, PPT, sound studio etc.

Course Outcomes: On successful completion of the course, the Students will know

a) Students will get an insight in different types radio programme production, editing and sound recording.

b) They will learn to use Radio in a different perspective as an effective communication tool and an aid beneficial for the betterment of society.

Syllabus	Hours
Module no.1 - RADIO AS A MEDIUM	12
Characteristics of Radio; Functions and role of radio communication; Evolution of radio as a mass medium; Development of Radio in India.	
Module no.2 – RADIO PROGRAMMING	14
Talks and Discussions; Commentary on public events; Radio drama; Interviews; Documentary; Comedy and light entertainment; Music; Educational programmes; Phone-in programmes; Quiz Demo etc. Radio News writing and presentation; structure of news bulletins	
Module no.3 - PROGRAMME RECORDING	14
Acoustics, quality of audio signal, Types and use of microphones, Recording of programs, selection of sound effects; dubbing; editing and mixing techniques, voice quality, modulation and pronunciation techniques; sound formats.	
Module no.4 – RADIO FOR DEVELOPMENT	14
Open broadcasting-unorganized audience; Instructional radio-organized learning group; Radio rural forums-decision group; Radio schools-the non-formal learning group; Radio and animation-participating group.	
Module no.5 – PRACTICAL	16
Prepare a Radio Programme of 10 minutes duration	

Practical Break up of marks for Examination : (Max Marks: 100)

Record

Practical session 1

Practical session 2

Project

Books for Reference:

1.Athawale Pankaj , Stay Tuned: The Story of Radio in India, 2017

2.McLeish Robert , Radio Production, Routledge,2015

3. Parameswaran K, Radio Broadcasting , Authorspress,2012

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Name of the Program: BFA in Filmmaking

Semester 5

Name of the Subject: Documentary Filmmaking (Theory)

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Pedagogy: Classrooms lecture, tutorials, PPT, indoor & outdoor shoot,lab etc.

Course Outcomes: On successful completion of the course, the Students will know

a) Students will get an insight in different genres of non-fiction film making.

b)They will learn to practice film making in a different perspective as an aid for showcasing actualities and those   beneficial for the betterment of society.

Syllabus	Hours
Module no.1 -INTRODUCTION TO NON FICTION FILM MAKING	12
Classification of Documentaries into different genres: - Actualities – Compilation Films – Educational Films – Propaganda Films – Sponsored Documentaries – Creative Documentaries	
Module no.2 – HISTORY	12
History and Important Milestone in Documentary Movement with relevant screening. Work of some important documentary film makers – Flaherty – Satyajith Ray etc.	
Module no.3 - TELEVISION DOCUMENTARIES	14
History and Important Milestone – National Geographic Channel – Discovery Channel – History Channel. Ethical issues in Documentary film making – Role in Social and Political issues	
Module no.4 – WRITING FOR NON-FICTION FILMS	16
Selecting a Topic – Methods in Content Research - Creative Elements in Documentary Script - Documentary Script Format Editing a non-fiction film – preparing the narration - choosing the right visuals – selection of music – techniques in visual compilation and subtitles - syncing with the topic.	
Module no.5 – PRACTICE	14
Prepare a 15 minute non-fiction program of any selected genre.	

Books for Reference:

1.Nichols Bill, Introduction to Documentary, Indiana University Press, 2001

2.Terry Bolas, Screen Education: From Film Appreciation to Media Studies, Intellect Ltd, 2009

3. Michael K. Hughes, Digital Filmmaking for Beginners A Practical Guide to Video Production, McGrawHill, 2012.

Name of the Program: BFA in Filmmaking

Semester 5

Name of the Subject: Studio Floor Practice (Practical)

Pedagogy: Classrooms lecture, tutorials, PPT, indoor & outdoor shoot, shooting floor practice etc.

Course Outcomes: On successful completion of the course, the Students will know

a) Prepare a studio floor according to various shooting needs.

b) Gain the ability to compose visually within a specific space.

Syllabus	Hours
Module no.1 - COMPONENTS OF A TV STUDIO	14
Studio Floor – Audio Control Room – Vision Mixer – Master Control – VTR – Telecine.	
Module no.2 – ELEMENTS OF SET DESIGNING	14
Prepare a Set for a TV Program – Preparing a Floor Plan	
Module no.3 - LIGHTING TECHNIQUES WITHIN A STUDIO FLOOR	16
Set Lighting Day/Night exterior's and interiors - Day for Night Shooting in various day light conditions - Set lighting for continuous shot with live sound recording - Back Projection – Front Projection – Chroma – Blue, Green - Lighting & Shading for Multicam TV Production (News based) – Lighting for reality shows	
Module no.4 – PRACTICAL EXERCISES	14
Prepare a Three Minute Fiction Scene in the studio. Shoot the entire scene in one continuous shot with single Camera and artists movement (Single shot mis-en-Scene). Break down the single shot into various shots and shoot as mis-en-shot. Edit the exercise and present.	
Module no.5 – PRACTICAL	16
Prepare a Script of 2 Minutes Duration for a Fiction Scene – Prepare a floor Chart – Use Multiple Cameras (three) – Prepare a Story Board for the same and shoot the project in the studio.	

Practical Break up of marks for Examination : (Max Marks: 100)

Record

Practical session 1

Practical session 2

Project

Books for Reference:

1. Zettl, Herbert , Television Production Handbook , Published 2005

2. Donald, Ralph & Spann , Fundamentals of Television Production:, Published 2000, Blackwell Publishing

3. Gerald Millerson , TV Production, Focal Press

Name of the Program: BFA in Filmmaking	
Semester 5	
Name of the Subject: Actors & Acting (Theory)	

Pedagogy: Classrooms lecture, tutorials, PPT, indoor & outdoor shoot, shooting floor practice etc.

Course Outcomes: On successful completion of the course, the Students will know

  a) Learn about the essential requirement for actors

  b) Learn technicalities of light and camera from actors' PoV

  c) To act in front of camera

Syllabus	Hours
Module no.1 - INTRODUCTION TO ACTING	14
History & Definition of acting – Natya Shastra and Navarasa, Performers' relationship with Director and other crew, Actors prepare differently for theatre and cinema - physical & mental, Styles of acting - Masters – Stanislavsky, Method acting, Meyer Hold etc, Imagination, concentration and observation, Movie acting in terms of acting within the restrictions camera and light, Coordinating with co artists	
Module no.2 – PERFORMING ARTS & FILMS	14
Elements of acting – Action, Diction & language, Voice culture, Pitch play**,** Voice modulation & variation**,** Making of a song, **,** Dance Choreography, Fights, Safety	
Module no.3 - ESSENTIALS FOR PERFORMERS	14
Modern concept of Actor training, Voice modulation and clarity, Speech, Dictation and Body language, Audition approach & practice	
Module no.4 – PERFORMING FOR CAMERA	14
Technical Knowledge for Actors**,** Blocking**,** Difference between theatre and Camera acting**,** Acting consistently for different takes**,** Acting scenes out of order, Auditions**,** Acting exercises**,** Art of Dubbing	
Module no.5 – EXERCISES	14
Exercises for Film & TV Acting – Movements, Speech and action reaction exercises, Dialogue and voice exercises	
Skill Development Activities:	
1. Dubbing exercises 2. Acting based on a selected script	
Books for Reference:	

1. Boleslavsky Richard , *Acting: the First Six Lessons*, New York: Theatre Arts, 1987

2. Hagen, Uta ,*Respect for Acting*. New York: Macmillan , 1973

3. Jeremiah Comey ,*The Art of Film Acting*, Focal Press 2002

4. Philips B Zarrilli, *Acting (Re) Considered*, Routeledge 2002

5. Cathy Hassey , *Acting for Film*, Allworth Press

Name of the Program: BFA in Filmmaking
Semester 5
Name of the Subject: Internship

Pedagogy: Industry visit

Course Outcomes: On successful completion of the course, the Students will

 a) Understand the actual working environment in a media firm

 b) Identify the different needs of the industry and get themselves industry ready

The students will have to undergo an Internship at a TV Studio/Channel/ Film Production Company for a month (30 days) during the 5th semester. The students would prepare individual reports after the Internship and the same should be attested by the organization under which the student did the internship. The students' comprehensive report will be submitted for evaluation. A faculty member will monitor the students during the internship.

Name of the Program: BFA in Filmmaking

Semester 6

Name of the Subject: Film Production Management (Theory)

Pedagogy: Classrooms lecture, tutorials, PPT, group discussions etc.

Course Outcomes: On successful completion of the course, the Students will know

- a) About Production process, production manager etc.
- b) About managing indoor and outdoor shoots
- c) Well acquainted with production process, copyright issues, child licensing

Syllabus	Hours
Module no.1 - PRODUCTION PROCESS	12
Key Personnel and Role of Production Manager, Role of Line Producer, Scheduling & Budgeting, Time Management, Difference in Managing Fiction and Non-Fiction Production	
Module no.2 – PRODUCTION RESEARCH	12
Location Management, , Production Management for Location and Studio Shoots**,** Shooting Abroad**,** Cash Flow Management and Cost Reporting**,** Post Production Routes & Delivery for Film & Television	
Module no.3 - LEGALITIES IN PRODUCTION PROCESS	12
Party Contracts**,** Copyright Issues**,** Child Licensing	
Module no.4 – SAFETY ISSUES	12
First Aid for Film & TV Production**,** Health & Safety	
Module no.5 – PRACTICAL	12
Preparing Budgets and Shoot Schedules	

Skill Developments Activities:

1. Assignments on budget plans and scheduling

2. Presentations on legal sides in production

Books for Reference:

1. Donald, Ralph & Spann ,*Fundamentals of Television Production*, Blackwell Publishing, 2000

2. Clevé Bastian ,*Film Production Management*, Focal Press 2003

Pedagogy: Classrooms lecture, tutorials, PPT, indoor shoot etc.

Course Outcomes: On successful completion of the course, the Students will know

   a) The students are provided with advanced hands-on training in diverse jobs and skills in television production

   b) Enabling them to pursue opportunities in the broadcast television industry and related areas of work

Syllabus	Hours
Module no.1 - THE CHANGING SCENARIO OF TV	14
The Industry today in relation to transmedia platforms, The convergence of studio and field production, The evolution of the box, Audience and Artistic Taste	
Module no.2–TV GENRES II & ALTERNATIVE PROGRAMMING	14
Advertising , Documentary series , Variety shows: Fusion of formats , Fiction Genres , Developing a format	
Module no.3 - WRITING FOR TELEVISION	14
Developing a concept for TV, Narrative structure in Television Series, Developing a character for a Television Series, Adapting fiction	
Module no.4 – PRODUCTION DESIGN	14
The importance of art direction/ production design in TV, Designing sets for different genres, Costume and Make-up for live program, Lab sessions.	
Module no.5 – ADVANCED CAMERA AND LIGHTING	14
Merging Single camera with multi camera, Lighting for different genres, Camera Movement, Working with rigs and accessories, Lab Sessions	
Module no.5 –IMMERSIVE MEDIA (COMBINED WITH DIGITAL MEDIA ARTS)	
Introduction to Immersive Media, 360 degree video, Virtual Reality, Feasibility of Immersive Media in Television	
Practical - 12 min episode with single camera inserts	
Practical Break up of marks for Examination : (Max Marks: 100)	
Record	
Practical session 1	

Practical session 2

Project

Books for Reference:

1. Millerson Gerald. *Basic TV staging*: Focal Press, London, 1974
2. Julian Friedmann and Chris Walker. *The Insiders Guide to Writing for TV*: Trotman 2012
3. Venita Coelho. *Soap - Writing & Surviving Television in India* : Harper Collins, 2010
4. Alan Wurtzel, John Rosenbaum. *Television Production*.: McGraw Hill, 1995
5. Andrew H. Utterback. *Studio – based television production and directing*: Focal press, 2007

Name of the Program: BFA in Filmmaking	
Semester 6	
Name of the Subject: Marketing & Distribution (Theory)	

Pedagogy: Classrooms lecture, tutorials, PPT, group discussions etc.

Course Outcomes: On successful completion of the course, the Students will know

a) Understand the need, and scope of film marketing

b) To understand the nature of Marketing Plan

c) To understand the tools, of marketing plan for films

Syllabus	Hours
Module no.1 - FILM BUSINESS	12
Key Personnel and Role of Production Manager, Role of Line Producer, Scheduling & Budgeting, Time Management, Difference in Managing Fiction and Non-Fiction Production	
Module no.2 – ORGANIZED & INDEPENDENT DISTRIBUTION	14
Studio Systems and Independents Distribution and Marketing, Marketing Overview and the Marketing Plan, Marketing Research, Major Strategy of Film Marketing, Marketing and Producing Partners, Domestic & Overseas (worldwide) Release	
Module no.3 - POSITIONING THE FILM	14
Target Audience, Publicity, National and Regional Strategy for Publicity, Media Plan Development (TV, Radio, Print, Online), Trailers and TV spots, Poster, Print / outdoor and online Publicity Strategy, Review and Features	
Module no.4 – RELEASE & DISTRIBUTION	14
Understanding Release Dates and Release Patterns, In-theater Distribution and Box Office Settlements,, Box Office Reporting, Exhibition and Promotions, Chains vs. Independents, Trailer Placement, Product Placement, Retail Partners, VOD Distribution and Marketing, DTV Options and, Marketing, Music / Soundtracks / Licensing	

Skill Developments Activities:

3. Assignments on budget plans and scheduling

4. Presentations on legal sides in production

Books for Reference:

1.Ruddock Andy , *Understanding Audiences*, Sage Publications, 2000

2. Punathambekar Aswin, *From Bombay to Bollywood: The Making of a Global Media Industry*, NYU Press,2013

3. Wimmer Roger ; Dominick Joseph , *Mass Media Research* , Thomson Wadsworth Publishers

Name of the Program: BFA in Filmmaking

Semester 6

Name of the Subject: Short Film Project

Pedagogy: location visit

Course Outcomes: On successful completion of the course, the Students will

   a) Develop and execute a creative idea in the form of a structured film

   b) Systematically arrange all the necessary elements to showcase his creativity

   c) Get hands on experience on all aspects of film making and media content production

The Student will work on an idea approved by the concerned faculty and will bring out detailed screenplay for a short fiction / nonfiction film of 20- 25 minutes duration. The pre-production, production and post-production works should be under the guidance of a faculty member. The final work should be accompanied by all the paper works, promotional materials and a detailed report of the work done. The student will get a maximum of 6 weeks for the pre-shooting, shooting and post-shooting stages.

Final project comprises of following elements:

1. Script – along with all stages

2. Shooting Script & Storyboard

3. Details of Budgeting and Production Plan

4. Shooting Schedules & Call Sheets

5. Production reports, Log Sheets & EDL

6. Promotional Materials

7. Detailed report of the work

8. Final Film

Name of the Program: BFA in Filmmaking

Semester 6

Name of the Subject: Comprehensive viva

Guidelines for Comprehensive Viva
  a) Comprehensive Viva will be a part of the programme and the external assessment will be held at the end of sixth semester.

  b) The viva shall cover all courses including electives chosen.

  c) The Internal Evaluation shall be done by the concerned faculty and shall cover courses of all semesters. The schedule of internal viva shall be announced sufficiently earlier and shall be concluded before the commencement of end semester examinations of sixth semester.

  d) The External Evaluation will be conducted by an expert /a panel of experts appointed by the University and as per the schedule issued by University.

  e) The examiner(s) will evaluate the knowledge level and skills acquired by the students during all semesters of BFA in Filmmaking programme.

  f) The grades shall be awarded based on the answers, communication skills and presentation skills.

Name of the Program: BFA in Filmmaking	
Semester 7	
Name of the Subject: Film Appreciation and Genres (Theory)	

Pedagogy: Classrooms lecture, tutorials, PPT, group discussions etc.

Course Outcomes: On successful completion of the course, the Students will know

    a)   To provide outlook on various genres of films and film appreciation.

Syllabus	Hours
Module no.1 - EVALUATING FILMS	12
Value of viewing film, value of film analysis, challenges of film analysis, Film viewing environment, Film Vocabulary, Film psychology, Elements of a Film, film viewing platforms from theatres to Netflix to smart phones, Home Video Revolution, The Current Film Landscape	
Module no.2 – THEMATIC ELEMENTS	14
Theme and focus, Focus on Plot, Focus on Emotional Effect or Mood, Focus on Character, Focus on Style or Texture or Structure, Focus on Ideas, identifying the theme, evaluating the theme, Analyzing Theme, Watching for Theme, Themes and Symbolism, Metaphor and Allegory, Irony.	
Module no.3 - FILM APPRECIATION	14
Analyzing the film from the point of view of story & Screen play, from the Direction point of view, from the cinematography point of view, from the Editing point of view, from the aesthetics point of view, from the acting point of view, literary analysis, dramatic structure, significance of title.	
Module no.4 – FILM GENRES	14
Basic genre conventions and their variations, Westerns and Gangster Films, Mysteries and Film Noir, Horror, Fantasy and Science Fiction, Romantic Comedy, Musicals and Documentaries	
Module no.4 – PREVIEWS	14
Watching movies from different genres and writing appreciation based on theoretical inputs.	

Skill Developments Activities:

    1.Assigments on watching movies and writing reviews

    2.Case studies on movie genres

Books for Reference:

1. Jim Piper, Film Appreciation Book: The Film course, All Worth Press, 2018
2. Petrie, Dennis & Boggs, Joseph, *The Art of Watching Films*, Mc Graw Hill Publication, 2011.
3. Sanders John, *The film genre book*, Auteur, 2009.
4. Leo Eubank & Marshall Cohen, *Film Theory and Criticism: Introductory Readings*, Oxford University Press, 2004.

5. Matilda Mroz, *Temporality and Film Analysis,* Edinburgh University Press, 2012.
6. Ian Garwood, *The Sense of Film Narration*, Edinburgh University Press, 2013.

Name of the Program: BFA in Filmmaking

Semester 7

Name of the Subject: Regional Cinema (Theory)

Pedagogy: Classrooms lecture, tutorials, PPT, group discussions etc.

Course Outcomes: On successful completion of the course, the Students will know

    a) To understand the trends of Indian regional film industry.

Syllabus	Hours
Module no.1 - INDIAN CINEMA	12
Origin and growth of in Indian cinema, Indian Cinema: Past, Present and Future, Modern Indian cinema, Growth of Regional Films, Assamese cinema, Bengali cinema, Bhojpuri cinema, Gujarati cinema.	
Module no.2 – HINDI CINEMA	14
Beginning of Hindi film industry, Beginning of the Talkies, Birth of a New Era, Family Norms and Social Change, Gender Norms and Fantasy films, Legendry directors.	
Module no.3 - SOUTH INDIAN CINEMA	14
History and trends in Tamil, Telugu, Malayalam, Marathi movies and their contributions to innovative film making, Legendry directors, Awards and Film festivals, Cinema business.	
Module no.4 – KANNADA FILM INDUSTRY	14
History, legendry directors, Trends in movie making, Professional bodies, State government support to film making, Awards and Film festivals, Cinema business. Comparative study of movie making trends among south Indian cinemas, Hindi film industry.	
Module no.5 – FILM APPRECIALTION	14
Writing Exercises: Film appreciation of selected south Indian films.	

Skill Developments Activities:

    5. Case Studies

    6. Assignments on film appreciation

    7. Preview of movies

Books for Reference:

1. Vasudev, Aruna. *The New Indian Cinema*. New Delhi: Macmillan, 1986
2. Ashok Banker, *Bollywood*, 2002
3. S. Ray*, Our Films Their Films,* 1994.
4. VinayLal and Ashis Nandy*, Fingerprinting Popular Culture: The Mythic and the Iconic in Indian Cinema*, 2006.
5. Kumar, Rajesh, *Society, media, communication and development: The Indian experience. Saarbrucken*: Lap Lambert Academic Publishing, 2012.

Name of the Program: BFA in Filmmaking	
Semester 7	
Name of the Subject: Diciplines of Film making(Theory)	

Pedagogy: Classrooms lecture, tutorials, group discussions etc.

Course Outcomes: On successful completion of the course, the Students will know

  a) Students will have a clear idea about the human resource requirements and their responsibilities in filmmaking

Syllabus	Hours
Module no.1 - DISCIPLINES OF FILMMAKING	12
Direction, cinematography, production design, screen writing, editing, distribution.	
Module no.2 – ROLES & RESPONSIBILITIES	14
Role and responsibilities of Producer, Director, Cinematographer, Stunt Director, Stunt Artists, Choreographer (Dance Director), Art Director, Music Director , Editor.	
Module no.3 - OTHER PERSONNEL	14
Role of Cine Artists, Dubbing Artists, Still Photographer, Movie Writers, Production Executive, Makeup man, Costume Designers.	
Module no.4 – ROLES	14
Publicity Designers (Poster designing), Audiographer (Dubbing, re-recording, Sound effects), Outdoor Lightmen, Studio Workers (moulders, carpenters, painters, etc), Production Assistants (set assistants), Cinema Drivers, Junior Artist Agent Outdoor Unit Technicians (Camera assistants, electricians, etc), Production Women (Cleaners), Jr. Artists.	
Module no.5 – Case Study	14
Writing case studies of film making team of different genres.	

Skill Developments Activities:

   1. IV visit

   2. Shooting location visit

   3. Case studies

Books for Reference:

1. Siegfried Kracauer, *Theory of Film: The Redemption of Physical Reality*, Princeton University Press, 1997.

2. Terry Bolas, *Screen Education: From Film Appreciation to Media Studies,* Intellect Ltd, 2009.

3. A. Goswami, *Thin Film Fundamentals*, New age international publishers, 1996

4. Amy Villarejo, *Film Studies: The Basics*, Routledge, 2013

5. Michael K. Hughes, *Digital Filmmaking for Beginners A Practical Guide to Video Production,* McGrawHill, 2012.

Name of the Program: BFA in Filmmaking

Semester 7

Name of the Subject: Computer application (P)

Pedagogy: Classrooms lecture, PPT, lab etc.

Course Outcomes: On successful completion of the course, the Students will have

   a) Knowledge on graphic designing

   b) Presentation skills and MS office knowledge

1. MS word page designing- Cover page, Resume, Application

2. PPT presentation- Video, Audio, Animation, Action Button

3. Creative Photo Editing- Greeting cards, Posters, Visiting cards, Collage

4. Excel- Charts, Marks cards, Calendar

(**Note:** Each student must do two exercises in each practical component and submit the same in class records for evaluation during practical evaluation)

Name of the Program: BFA in Filmmaking

Semester 7

Name of the Subject: Dissertation project

Pedagogy: Classrooms lecture, PPT, lab etc.

Course Outcomes: On successful completion of the course, the Students will have

    a) An in-depth knowledge on assessing the movies from a direction point of view

    b) They will learn to analyse a movie

    c) Will have a critical kind of approach to movies

Critical Study of Directors

As a dissertation project, students have to do a critical study of any two directors of regional, national and international films. The focus of the study need to be on their styles of direction in conveying the message(s) embodied in the story. The study should be carried out under the supervision of the assigned faculty of the department.

Name of the Program: BFA in Filmmaking
Semester 8
Name of the Subject: Film Theories and Criticism(Theory)

Pedagogy: Classrooms lecture, tutorials, group discussions etc.

Course Outcomes: On successful completion of the course, the Students will know

  b) To teach students film theories and movements and train them in writing film criticism and reviews.

Syllabus	Hours
Module no.1 - CONTEMPORARY THEORIES OF FILM	12
Semiotics and structuralism, Psychoanalysis, Suture, and Apparatus Theory, Psychoanalysis, Feminism, Gender, Race, Post-Theory & Cognitive Film Theory, Deleuze and Film-Philosophy, Theories of Affect and Form.	
Module no.2 – FILM MOVEMENTS	12
Realism, expressionism, Avant-garde and Art cinema, surrealism, National cinema movement; France, Australia, USA, Germany, Japan, Mexico, Digital cinema and future.	
Module no.3 - CRITICISM	12
Etymology, classification, cognitive and emotional effect of criticism, criticising techniques, constructive criticism, negative arguments, affirmative arguments.	
Module no.4 – FILM LANGUAGE	14
film criticism approaches and techniques, social function of criticism, film criticism in internet era, concerns about cinematic techniques, Considerations in writing film criticism; Audience, personal experience, plot, theme, tone, acting and characters, direction, cinematography, music, editing, pace, special effects, spoilers.	
Module no.5 – PRACTICAL	14
Analyze and interpret films using various theoretical approaches, Write film reviews and criticism.	

Skill Developments Activities:

  1. Film previewing and critically analyzing assignments are given
  2. Case studies

Books for Reference:

1. Colman, Felicity, *Film Theory: Creating a Cinematic Grammar*, New York: Wallflower Press, 2014.

2. Nichols, Bill, ed, *Movies and Methods*, Vol. II, University of California Press 1985.

3. James, Clarke, *Movie movements*, Kumera Books, 2011.

4. Mattias Fray, *Film criticism in digital era*, Rutgers University Press, 2015.

Name of the Program: BFA in Filmmaking
Semester 8
Name of the Subject: Research Project

Pedagogy: location visit

Course Outcomes: On successful completion of the course, the Students will

a) Develop and execute a creative idea in the form of a structured film

b) Systematically arrange all the necessary elements to showcase his creativity

c) Get hands on experience on all aspects of film making and media content production

The Student will work on an idea approved by the concerned faculty and will bring out detailed screenplay for a short fiction / nonfiction /Documentary film of 40 minutes duration. The pre-production, production and post-production works should be under the guidance of a faculty member. The final work should be accompanied by all the paper works, promotional materials and a detailed report of the work done. The student will get a maximum of 6 weeks for the pre-shooting, shooting and post-shooting stages.

Final project comprises of following elements:

1. Script – along with all stages

2. Shooting Script & Storyboard

3. Details of Budgeting and Production Plan

4. Shooting Schedules & Call Sheets

5. Production reports, Log Sheets & EDL

6. Promotional Materials

7. Detailed report of the work

8. Final Work

Name of the Program: BFA in Filmmaking	
Semester 8	
Name of the Subject: TV News Production (P)	

Pedagogy: Classrooms lecture, tutorials, group discussions etc.

Course Outcomes: On successful completion of the course, the Students will know

  c) To provide students with an understanding of the laws and ethical issues in the film making, distribution and exhibition

Syllabus	Hours
Module no.1 - INTRODUCTION TO TV JOURNALISM	12
Basic contours and characteristics of TV news Journalism, News Value, TV news room- hierarchy, role of each element in hierarchy, Editorial meetings, Terms and Jargon.	
Module no.2 – TELEVISION REPORTING	12
Television reporting- qualities and attributes of a broadcast reporter. Reporting from field, PTC delivery- types and techniques. Live reporting, TV Interview, Interview techniques.	
Module no.3 - NEWS PRODUCTION	12
TV News Bulletin, Producing a Running Order – Agenda Setting, Item selection and order, show openers, headlines, making the program fit- cutting, filling. Preparing a Package, Script Writing, various elements of a Broadcast News Script.	
Module no.4 – TV NEWS PRESENTATION	14
Basic principles of TV News presentation. The TV News Anchor—qualities, roles, skills, Studio and camera facing techniques; Doing Voice over, Breathing and reading techniques, Ethics and responsibilities.	
Module no.5 – PRACTICAL	14
News reading and Anchoring exercises.	
Practical Break up of marks for Examination : (Max Marks: 100)	
Record Practical session 1 Practical session 2 Project	

Books for Reference:

1. Reporting Live by Lesley Stahl (Hardcover- Jan 1999)

2. Broadcast Journalism, Brad Schultz, Published 2005 Sage Publications Inc

3. TV journalism, Boyd Andrew, Published 1997, Focal Press

4. Gormly, Eric K. Writing and Producing Television News. Second ed. Ames, Iowa: Blackwell Publishing,

2004.

Name of the Program: BFA in Filmmaking	
Semester 8	
Name of the Subject: MUSIC COMPUTING & DAW (Theory)	

Pedagogy: Classrooms lecture, tutorials, PPT, sound studio etc.

Course Outcomes: On successful completion of the course, the Students will know

    a) To use softwares for audio editing

    b) Learn the art of digital audio creation

Syllabus	Hours
Module no.1 - ADVANCED- MIDI	14
MIDI hardware and Pin connections; MIDI setup and Daisy chaining; MIDI message structure; Pitch Bend, Control Change, Running status Messages; Active sense; MIDI effects, Quantization, etc.; MIDI file formats.	
Module no.2– ADVANCED- SYNTHESIS & SAMPLING	14
History of synths; Moog synths; Fourier Analysis and synthesis; Types of Basic Waveforms; Types of synths; Concepts of on-location sound recording using hand-held recorder; Concept of noise cleaning; Advanced concept of ADSR curve; Advanced concept of filters used in sampling; Pitch shifting the sample.	
Module no.3 - NUENDO/CUBASE/ REASON	14
Software application for audio editing ; editing tools ; nuendo/cubase extensive training ;Reason fundamentals and signal flow; Overview of instruments, fx, eq, automation and mixing; Advanced routing for creative audio production and design; Creative production tricks and tips.	
Module no.4 – PROGRAMMING TECHNIQUE WITH LOGIC STUDIO	14
Navigating through logic ; Environment and arrange window ; Matrix, event, and hyper information ; Recording and editing audio ; Score window overview ; Rewire ; Automation ; Plug-ins and mixing.	
Module no.5 – OVERVIEW OF ABLETON LIVE	14
Introduction to ableton live concepts; Arrangement view ;Recording audio within live; Loop based arrangement; Groove pool, warping and clip automation; Programming beats using drum racks and impulse.	
Books for Reference:	
1. Principles of Digital Audio: Ken C. Pohlmann	
2. Art of Digital Audio; John Watkinson	

3. Digital Audio Explained: Nika Aldrich

4. Users' Guide to Sound Synthesis with VST Instruments: Simon Millward

5. MIDI Power: Hal Ceonard

Name of the Program: BFA in Filmmaking
Semester 8
Name of the Subject: Legal Aspects of Cinema(Theory)

Pedagogy: Classrooms lecture, tutorials, group discussions etc.

Course Outcomes: On successful completion of the course, the Students will know

 d) To provide students with an understanding of the laws and ethical issues in the film making, distribution and exhibition

Syllabus	Hours
Module no.1 - INDIAN CONSTITUTION	12
Features of Indian constitution, Fundamental rights and duties, Freedom of speech and expression and reasonable restrictions.	
Module no.2 – CONTEMPT OF COURT	12
Contempt of court act, IPC with reference to Defamation, Sedition and Obscenity. Program and Advertising Codes, Self- regulation guidelines and broadcast of Films.	
Module no.3 - INTELLECTUAL PROPERTY RIGHTS	12
Intellectual property rights; Theft of idea, story and script, Adaptation and remake rights, Protection of title, lyrics, music and recordings. Producer's rights on cinema.	
Module no.4 – CINEMATOGRAPH ACT	14
Film Censorship, Brief History of Censorship in India, Karnataka cinemas (Regulation) act-1964, Karnataka entertainment tax act- 1958, Movie theatre etiquette.	
Module no.5 – EMPLOYMENT ACT	14
Cine- workers and Cinema Theatre Workers (Regulation of Employment) Act, 1981. Information technology act 2000. Piracy.	

Skill Developments Activities:

 1. Case Studies
 2. Presentation

Books for Reference:

1. Steve Greenfield, Guy Osborn, Peter Robson, Film and the Law - The Cinema of Justice, Hart Publishing 2018

2. Cees J. Hamelin, *Ethics of Cyberspace*, Sage Publications, New Delhi, 2001.

3. Karen Sanders, *Ethics and Journalism*, Sage Publications, New Delhi,2003

4. ArvindSighal, *India's Communicatio revolution*, Sage Publications, New Delhi, 2001

5. B. Manna, Naya Prakash, *Mass Media and Laws in India*, Calcutta, 1998.

Name of the Program: BFA in Filmmaking

Semester 8

Name of the Subject: Internship

Pedagogy: Production Work

Course Outcomes: On successful completion of the course, the Students will

   a) Understand the actual working environment in a film set

   b) Identify the different needs of the industry and get themselves industry ready

The students will have to undergo an Internship at a shooting set for a month (30 days) during the 8th semester. The students would prepare individual reports after the Internship and the same should be attested by the organization under which the student did the internship. The students' comprehensive report will be submitted for evaluation. A faculty member will monitor the students during the internship.

Name of the Program: BFA in Filmmaking	
Course Code: Elcetive 1 – Option A	
Name of the Subject: Advertising and Public Relations(T)	

Pedagogy: Classrooms lecture, tutorials, group discussions etc.

Course Outcomes: On successful completion of the course, the Students will know

 a) To provide students an idea about the role of PR and advertising

 b) To develop a creative flair for writing for media

Syllabus	Hours
Module no.1 - INTRODUCTION TO ADVERTISING	12
Understanding advertising, functions of advertising, types of advertising, Evolution of Advertising in India and the world; Advertising media; Theories of Advertising –Stimulus Response Theory, Starch Model, AIDA, AIDCA, DAGMAR approach; Advertising agency.	
Module no.2 – CREATIVE STRATEGY AND MEDIA PLANNING	12
Appeals in advertising, Message strategy, Visualizing an Ad, Ad strategies for different stages of PLC, Copywriting: Idea generation, Copywriting Principles, Copy devices, Copy Jargon, Ad copy Layout-Formal and informal balance, Copywriting for different media Media Planning - Factors influencing media planning - media strategy, media scheduling, media mapping	
Module no.3 - ADVERTISING MANAGEMENT	12
Brand building and Advertising Management - Defining Brand, Brand Name, Concept and commodity brands, Power Brands, Life cycle of a brand, brand image and brand equity, Campaign Planning, Elements in a Marketing Plan- Marketing Objectives, Marketing Strategy, Planning an Advertising Campaign – Planning Cycle, Planning framework.	
Module no.4 – LEGAL AND ETHICAL ISSUES IN ADVERTISING	12
Legal aspects of Advertising, ASCI and Advertising Ethics; New trends, Digital and social media Advertising, mobile advertising, Consumer Behaviour and advertising research.	
Module no.5 – COPY WRITING	14
Writing ad copy for different media. Writing headlines and body copy, slogans; taglines. Translation of copy. Writing for brochures, mailers etc.	
Skill Developments Activities: 1. Copy writing exercises for ads 2. Case studies	

3. Presentations

Books for Reference:

1. Ray Dizazzo, Corporate Media presentation, Focal Press, 2003.

2. Simon Cottle, Media, Public Relations and Power, Sage Publications, New Delhi, 2003

3. David Croteau, The Business of Media, Sage Publications, New Delhi, 2001

4. Vilanilam and Varghese, Advertising Basics, Sage Publications, New Delhi, 2004.

5. Sean Nixon, Advertising Culture, Sage Publications, 2003.

Name of the Program: BFA in Filmmaking	
Course Code: Elcetive 1 – Option B	
Name of the Subject: Cinema and Society (T)	
Pedagogy: Classrooms lecture, tutorials, group discussions etc.	
Course Outcomes: On successful completion of the course, the Students will know a) To provide students with an understanding of the influence of cinema on society b) How social changes is possible through cinema	
Syllabus	**Hours**
Module no.1 - SOCIETY AND CULTURE	12
Characteristics, Dynamics Mass Society, Mass culture, Cultural imperialism, Hegemony, Cultural schools of thoughts, Culture as social institution, Value system, Impact of media on culture.	
MODULE NO.2 – MASS COMMUNICATION THEORIES	12
Hypodermic needle, Diffusion of innovation, Uses and gratification, Cultivation, agenda setting, Social learning, Gate Keeping and Spiral of Silence.	
Module no.3 - SOCIAL CHANGE	12
Definition, types and process, theories of social change, role of information, communication and media in social change.	
Module no.4 – IMPACT OF CINEMA	12
Cinema in Public opinion formation, Cinema as change agent, Political, Economic and social influence of cinema. Sensationalism, Violence and Obscenity in cinema.	
Module no.5 – PRACTICAL	14
Writing exercises: cinema and its impact- Case studies.	
Skill Developments Activities: 1. Case studies 2. Presentations	
Books for Reference: 1. Croteau, David. Media/society: Industries, images, and audiences. New Delhi: SAGE Publications. 2016. 2. Graeme, Burton. Media and Society, New York: McGraw-Hill Grossberg, Lawrence, 2006. 3. Herman, E S, and Chomsky, Noam. Manufacturing consent: The political economy of the mass media. London: Vintage, 1994.	

4. Jacobs, Norman, Mass media in modern society, New Burswick: Transaction, 1992.

5. Kumar, Rajesh, Society, media, communication and development: The Indian experience. Saarbrucken: Lap Lambert Academic Publishing, 2012.

6. McQuail, Denis, Mass Communication Theory, New Delhi: Sage, 2005.

Name of the Program: BFA in Filmmaking	
Course Code: Elcetive 1 – Option C	
Name of the Subject: Production Design(T)	

Pedagogy: Classrooms lecture, tutorials, group discussions etc.

Course Outcomes: On successful completion of the course, the Students will know

  a) To provide students with an understanding on designing a film production

Syllabus	Hours
Module no.1 - OVERVIEW OF FILM PRODUCTION DESIGN	12
Functions of film production manager. Working with assistants. Production manager as an architect of director's dream. Production management process. Stages of film production; Pre-production, Production Postproduction.	
MODULE NO.2 – PREPARING FOR PRODUCTION	12
Script breakdown, Shooting schedule, Production manager's job during pre-production. Techniques of managing low budget productions. Movie making deals- Influencing factors which makes movie expensive.	
Module no.3 - LOCATION SURVEY	12
Film commissions, Procedure of getting permission, Foreign shooting. Setting the location on shooting schedule.	
Module no.4 – CAST AND CREW	12
Hiring procedures, crew duties, Actors, Agents, contracts, agreements and working permits, immigration laws, production forms	
Module no.5 – WORKING WITH DIFFERENT UNIONS	14
Actors and co-actors' unions, Managing insurances, Film festivals and markets, Film schools.	

Skill Developments Activities:

  3. Case studies

  4. Presentations

Books for Reference:

1. Jane Barnwell, *Production Design for Screen Visual Storytelling in Film and Television*,

Bloomsbury Visual Arts, 2017.

2. Eve Light Honthaner. *The Complete Film Production Handbook,* Third Edition. 2001.

3. Steven Bernstein, *Film Production.* Focal Press, 1994.

4. Bastian Cleve, *Film Production Management,* Focal press, 2012.

5. C.S. Tashiro, C. S. Tashiro. *Pretty Pictures Production Design and the History Film*. University of Texas Press, 1998.

Name of the Program: BFA in Filmmaking
Course Code: Elcetive II – Option A
Name of the Subject: Graphics and Animation(T)

Pedagogy: Classrooms lecture, tutorials, group discussions etc.

Course Outcomes: On successful completion of the course, the Students will know

 b) Basics of graphic designing and animation

 c) Will have a knowledge on the scope of animation field

Syllabus	Hours
Module no.1 - VISUAL ELEMENTS	12
Line and shape, forms, value, texture, color, measure, type, direction. Space and composition. Visual culture. Reading Pictures, Vocabulary of color, Drawings, Portraits. Landscapes, Photo-features, Visual thinking and Designing of Visual media. Illustrations	
MODULE NO.2 – GRAPHICS INPUT OUTPUT DEVICES	12
Direct input devices - Cursor devices - direct screen interaction - logical input. Line drawing displays - raster scan displays. Two dimensional graphics. Raster and vector graphics. File formats –GIF , JPEG ,TIFF, Graphics Animation Files , Postscript/Encapsulated Postscript files	
Module no.3 - ANIMATION	12
Definition and principles. Elements of animation. Preparation for animation projects. recording animation, Animating with space to time. Segment manipulation options. Computer Graphics. Elements, principles of visual design, layout principles, Balance, contrast and harmony, perspective design & communication	
Module no.4 – INDUSTRIES GROWTH AND OPPORTUNITIES	12
Animation, Gaming and VFX industries growth and opportunities: Animation Industry Growth and Challenges, VFX for Cinema: Impact of Hollywood , Gaming Industry Challenges and Conflicts ; Multiplication of Gaming platforms, Evolution of Gaming technology from 8 bit to console gaming, Gaming as additional revenue stream for monetizing a franchise., Case Studies of Films.	
Module no.5 – LAB EXERCISES	14
Screening of video clips – analysis and discussion – presentations	

Skill Developments Activities:

1. Presentations
2. Designing exercises

Books for Reference:

1.Gillian Rose, Visual methodologies, Sage publications, 2001

2. Pradeep Mandav, Visual Media Communication, Authors Press, 2001

3. Maitland E. Graves, The Art of Color and Design, McGraw-Hill, 1951

4. Animation World Network. On Animation-The Director's Perspective. Course Technology PTR, 2011.

Name of the Program: BFA in Film & Television Production	
Course Code: Elcetive II – Option B	
Name of the Subject: Media laws & Ethics(T)	

Pedagogy: Classrooms lecture, tutorials, group discussions etc.

Course Outcomes: On successful completion of the course, the Students will know

d) Basics of graphic designing and animation

e) Will have a knowledge on the scope of animation field

Syllabus	Hours
Module no.1 - CONSTITUTION OF INDIA	12
Fundamental Rights, Duties and Directive Principles, Freedom of speech & expression: Main features, Scope and Importance of, Article 19, Interpretations of Article 19, Supreme Court Judgments related to Article 19, Election Commission, Law Relating to the Election Coverage	
MODULE NO.2 – CONTEMPT OF COURTS	12
ACT of 1971, Civil and Criminal Laws of Libel and Defamation, Rule of Court Reporting, Sub-Judice matter, Basic of IPC and Cr.PC, Right to information Act 2005, Indecent Representation of Women (Prohibition) Act 1986, Pressures on Media: Political, Corporate, Social, Religious, Advertisers and Lobbies, etc	
Module no.3 - PRESS LAWS & ACTS	12
Registration of Books Act 1867, Cinematograph Act 1953, Official Secrets Act, Prasar Bharti Act, Copyright Act, IPR, IT Act, Cable Network Act	
Module no.4 – MEDIA ETHICS	12
Introduction to Media Ethics, History of media ethics, role of conventions, Personal and group ethics, Global media ethics	
Module no.5 – NEW TECHNOLOGIES AND ETHICS	14
Investigative Journalism and Sting Operation (Legality and Ethics),Cheque book Journalism/Paid News/Embedded Journalism, Media Crisis & Global Issues, Future of Media Ethics	

Skill Developments Activities:

3. Presentations

4. Case Studies

Books for Reference:

1. Neelamalar. Media Law and Ethics.PHI Learning. Delhi, 2010.

2. Kashyap, S C. Our Constitution. NBT. Delhi. 2005.

3. G Clifford, Media Ethics Longman, New York, 2002.

4. Prasad, Kiran. Media Law and Ethics: Readings in Communication Regulation B R

   Publishing Delhi, 2009.

5. Folkerts & Lacy, The Media in Your life, Pearson Education. Delhi, 2004.

Name of the Program: BFA in Filmmaking	
Course Code: Elcetive II – Option C	
Name of the Subject: Corporate Communication (T)	
Pedagogy: Classrooms lecture, tutorials, group discussions etc.	
Course Outcomes: On successful completion of the course, the Students will know a) To introduce the students about Corporate Communication and its related areas	
Syllabus	**Hours**
Module no.1 - CORPORATE COMMUNICATION	12
Defining Corporate Communication, evolution of Corporate Communication, roots of Corporate Communication in India, Corporate Communication and Public Relations, Scope, functions of Corporate Communication.	
MODULE NO.2 – MEDIA RELATIONS	12
Understanding media relations, Benefits of media relations, Public Relations and Media, Media Relations tools and techniques, Essentials of Media Relations, Writing for media and media relations.	
Module no.3 - MANAGEMENT AND CRISIS COMMUNICATION	12
Corporate Reputation Management and Crisis Communication – Reputation, Imperatives of Reputation management, Image repair theory, Building corporate identity, Facing crisis, kinds of crises and the basics of crisis management. Crisis management - crisis vs. problem, typology of crisis phases, Guidelines for preparedness and planning, Crisis Response Strategy.	
Module no.4 – VARIOUS APPLICATIONS OF CORPORATE COMMUNICATION	12
Community Relations and CSR, Employee Communication, Investor Relations, Government Relations, Customer, dealer and vendor relations, Corporate Communication in Brand Promotion, IMC.	
Module no.5 – LEGAL, ETHICAL ISSUES AND EMERGING TRENDS	14
Corporate Communication and ethics, Legal aspects of Corporate Communication, Corporate laws, Professional bodies in PR/ Corporate Communication – PRSI, IPRA, Professional code of ethics; new trends in PR, digital platforms, Social Media.	

Skill Developments Activities:

5. Presentations
6. Case Studies

Books for Reference:

1. Robert L. Heath, Handbook of Public Relations, Sage Publications, New Delhi, 2000

2. Jethwaney, Jaishri, Corporate Communication – Principles and Practice, Oxford University Press, 2010

2. Sachdeva, Iqbal S. Public Relations – Principles and Practices, OUP, 2009.

4. Ries, Al & Reis, Laura, The Fall of Advertising and the Rise of PR, Focal press, 2002.

5. Smith D. Ronald, Strategic Planning for Public Relations, Routledge, 2013.

OPEN ELECTIVE I

Option 1

Name of the Program: BFA in Filmmaking

Course Code:

Name of the Subject: Photostory

Pedagogy: Classrooms lecture, tutorials, PPT, indoor & outdoor shoot etc.

Course Outcomes: On successful completion of the course, the Students will have

a) A complete knowledge on scripting for a photo story
b) To tell a story visually
c) Importance of photographs in telling a story

•Each student is required to develop a script for photo story on a random theme under the supervision of a faculty of the department.

The students have to present a proposal on the script for the approval of department Head. The approved proposal must be executed in the prescribed time by the department.

•Every student will be judged on the basis of his/her idea/presentation and on the basis of his participation during the production process.

Option 2

Name of the Program: BFA in Filmmaking

Course Code:

Name of the Subject: Photojournalism

Pedagogy: Classrooms lecture, tutorials, PPT, indoor & outdoor shoot etc.

Course Outcomes: On successful completion of the course, the Students will have

a) Knowledge on the importance of image in conveying a story
b) Know the impact of photographs

- Make a portfolio of Minimum 50 Photos which emphasize photojournalism principles. The photos should represent the diversity of your abilities: news, feature, sports, portraits, illustrations.
- The caption should be precise and describe what is not visible in the photograph.
- Adding value to understand the context of the photograph should be one of the primary tasks of the caption. For future reference, information like the date and place are also helpful in understanding the story of the photograph. Be specific about the information and not too excessive.
- The caption for a photojournalism photograph should be as short as possible while providing all the useful information that is really needed.

Option 3

Name of the Program: BFA in Filmmaking

Course Code:

Name of the Subject: Creative Photography

Pedagogy: Classrooms lecture, tutorials, PPT, indoor & outdoor shoot etc.

Course Outcomes: On successful completion of the course, the Students will have

   a) Students should learn to experiment in taking creative photographs
   b) Experimenting based on the photography rules

Students should design and produce a printed photo album with their own works of creative photography. (Dimensions and regulations will be specified) Submission of Creative album or portfolio with the following elements like Choose a Theme, Use Experimental Compositions, Use Light and Shadows, Striking Silhouettes, Contrasting Styles, Lighten the Mood, Experiment With Slower Shutter Speeds ,Look for the Decisive Moment, Make It a Portrait. At the end of the semester the portfolio created by the concern student should be exhibited in the public platform.

OPEN ELECTIVE II

Option 1

Name of the Program: BFA in Filmmaking

Course Code:

Name of the Subject: ART& AESTHETICS (T)

Pedagogy: Classrooms lecture, tutorials, group discussions etc.

Course Outcomes: On successful completion of the course, the Students will know

    a) Analyze and critique the artworks of others and their own creative process

    b) Develop a visual vocabulary through the process of discussion and critique

    c) Self-assess work, and the progression of individual output and growth

Syllabus	Hours
Module no.1 - INTRODUCTION TO ART	12
Art, artist and society Functions of Arts – Eastern and Western thoughts.	
MODULE NO.2 – TYPES OF AESTHETICS	12
Types of aesthetics, Western aesthetic categories – Beauty, Tragic, Comic, Sublime etc.	
Module no.3 - INDIAN AESTHETICS	12
Indian aesthetics – beauty and rasa; Dhvani theory, Tamil aesthetics. Agam/Puram and Thinai.	
Module no.4 – MODERN ART	12
Major modern art movements and concepts. The feeling and the form- The art experience.	
Module no.5 – ART IN DIGITAL AGE	12
Social responsibility of the artist - Contemporary aesthetics – Art in the digital era.	

Skill Developments Activities:

    7. Presentations

    8. Case Studies

Books for Reference:

1. Arnold Hanser, ―Social History of Art‖, Routledge and Kegan Paul Pub, London, 2002.

2. Ernst Fischer, ―The necessity of Art‖, Penguin Books, U.K. 2003

Option 2

Name of the Program: BFA in Filmmaking	
Course Code:	
Name of the Subject: DIGITAL INTERMEDIATE (T)	

Pedagogy: Classrooms lecture, tutorials, group discussions etc.

Course Outcomes: On successful completion of the course, the Students will know

a) Knowledge on colour grading importance

b) How a visual can be enhanced with DI

Syllabus	Hours
Module no.1 - UNDERSTANDING DATABASE	12
Building a Resolve System & Understanding Database, Users & Projects The DaVinci Resolve toolset: Overview, Building a Resolve system: Overview, Building a Resolve system: Hardware, Building a Resolve system: Monitors and calibration, Installing DaVinci Resolve for the first time.	
MODULE NO.2 – INTRODUCTION TO DAVINCI RESOLVE 11 & EDITING	12
Interface overview, Setting DaVince Resolve's preferences, The Media page, The Edit page, The Color page, The Deliver page, The music video: Analyzing and importing the source footage, The music video: Creating the timeline.	
Module no.3 - UNDERSTANDING NODES & PRIMARY COLOR CORRECTION TOOLS	12
shot matching, Building a correction when shot matching, Overview: The gallery, Gallery: The Reference Wipe, Gallery: Copying grades and nodes, The split-screen view, The Light box: An alternative timeline view, Matching exposure, color, skin tones.	
Module no.4 – SHOT MATCHING	12
Monitor and projector setup , monitor choice , procedure , the grading environment , the monitor , contrast, brightness and chroma match , out put look up table (LUT) set up , monitor calibration , digital data to celluloid , the process , the control of recording , lab and printer lights , printer light effect , printer lights and DI , printer lights and density , logarithmic & linear scale sampling , head room , log or lin recording ,DI work flow for cut or uncut negative , offline, online, time code and film , digital effects.	
Module no.5 – BUILDING LOOKS	14
Power grade presets: How to find and use them, Color grading at the track level, Blur and sharpen, The Mist controls, OpenFX: Using third-party plugins, Render cache, Smart mode, Key framing fundamentals, Temporal noise reduction.	

Skill Developments Activities:
1. Short videos are given to do DI exercises
2. Grading and output exercises

Books for Reference:
1. R. W. G. Hunt; The Reproduction of Colour
2. Digital Intermediates for Film & video by Jack James
3. The Quantel Guide to Digital Intermediate

Option 3

Name of the Program: BFA in Filmmaking Course Code: Name of the Subject: CONSERVATION OF BIODIVERSITY(T)	
Pedagogy: Classrooms lecture, tutorials, group discussions etc.	

Course Outcomes: On successful completion of the course, the Students will know
 	
    a). Explain the concept of biodiversity and its conservation.
 	
    b). Describe the policies that have been developed to conserve biodiversity.
 	
    c). Get the knowledge of biodiversity and causes for biodiversity depletion.
 	
    d). Understand different Acts for biodiversity conservation.	

Syllabus	**Hours**
Module no.1 - BIODIVERSITY	12
Definition, types, Genetic, Species, Ecosystem diversity; Alpha, Beta and Gamma diversity, values of Biodiversity , consumptive use value, optional values, productive use value, social value. Biowealth, endemism, significance of the endemism, hotspots of Biodiversity.	
MODULE NO.2 – ENDANGERED FLORA AND FAUNA OF INDIA	12
.Red data book and IUCN categories. Endangered, Vulnerable and Rare species. Man - Wildlife conflicts. Ecological consequences of reduction in biodiversity. Biodiversity issues – Deforestation and its impact. Two paradigms of Biodiversity, Convention on Biological diversity (CBD), Man and Biosphere programme (MAB).	
Module no.3 - CAUSES FOR DEPLETION OF BIODIVERSITY	12

Causes for depletion of biodiversity in India, Biodiversity in Karnataka. Conservation measures of biodiversity in Karnataka, Sacred grooves. Prospects and Perspectives of keystone species with special reference to Tiger.

Module no.4 - CONCEPT OF CONSERVATION	12

Objectives and management. Biosphere Reserves. Nilgiri Biosphere Reserve , Biosphere Reserves in India, In situ and ex situ conservation, Role of

Zoos, National Parks and Sanctuaries in conservation, Biological Diversity Act of India.

Skill Developments Activities

1. Case studies

Books for Reference:

1. Agarwal, S.K. 2002. Biodiversity and Environment, APH Publishers, New Delhi.

Open Elective III

Option 1

Name of the Program: BFA in Filmmaking
Course Code:
Name of the Subject: DISASTER MANAGEMENT   (T)

Pedagogy: Classrooms lecture, tutorials, group discussions etc.

Course Outcomes: On successful completion of the course, the Students will know

    a) Understand key concepts, theories and approaches of disaster management with specific reference to Indian context

    b) Develop skills to analyze factors contributing to disaster

    c) Develop an understanding of the process of disaster management

    d) Develop an understanding of the social worker's role in the team for disaster management.

Syllabus	**Hours**
Module no.1 - DISASTERS	12

 Meaning and Concept, definition, types and impact - Famine, floods, cyclones, hurricanes, warfare, earthquake, volcanoes; traditional and modern disaster threats and care factor, classification of disasters. Models of disaster - crunch model and release model.

MODULE NO.2 – DISASTER MANAGEMENT	12

Definition and concept; approaches to disaster management, importance and relevance of

disaster management in the present environmental scenario, cases studies of disaster management. Disaster Management and Phases: Pre-disaster: Prevention, Preparation, education vulnerability and preparedness. Actual disaster: Contingency, short-term and long term plans, search, relief, rescue, recovery and restoration. Post disaster: Rehabilitation and commemorations

Module no.3 - DISASTER AND SOCIAL WORK INTERVENTION	12

Scope of disaster related intervention, intervention

during disaster impact stage, trauma counseling and crisis intervention, post disaster

management, damage assessment and long term rehabilitation and reconstruction, networking and co-ordination between government, NGOs, donor agencies, local bodies, police, military etc.

Module no.4 - DISASTER PREVENTION AND PREPAREDNESS	12

Vulnerability analysis, hazard mapping ,community based disaster preparedness programmes, training for CBDP, preparedness for post-disaster emergency response and long term rehabilitation, organization and planning, logistics; resource utilization, specialized skills and training needs; public awareness and education; first-aid training, civil defence training.

Module no.4 - INSTRUMENTS IN DISASTER RESPONSE	12

Institutions and Instruments in Disaster Response: international decade for natural disaster reduction and UN resolutions, administration of relief in India -National, state, district and local levels; Disaster related legislations and policies; national and international donor agencies; NGOs, mental health institutions in disaster management and relief.

Skill Developments Activities

1. Case studies

2.Presentation

Books for Reference:

1.   Grossmann L 1973 "Train Crash: Social work and Disaster Services" Social work Volume 18

2. Vasta Krishna S 2001 The Bhuj Earthquake 2001, Identification of priority Issues: world

Institute of Disaster Risk Management U.S.A

 3. Blaufard . h & Levine .J 1972 : " Crisis intervention in an Earthquake" social work , Vol. 17

Option 2

Name of the Program: BFA in Filmmaking
Course Code:
Name of the Subject: SOCIETY AND SOCIAL WORK (T)

Pedagogy: Classrooms lecture, tutorials, group discussions etc.

Course Outcomes: On successful completion of the course, the Students will know

   a) Understanding of the basic structure of society, its institutions and the inequalities prevalent therein
   b) Familiarize the learner to the intervention strategies that may be adopted to deal with societal problems.
   c) Knowledge on basic concepts of Social work, its methods & interventions.
   d) Overall understanding of the principles of Human Behaviour, adjustment & mal adjustment

Syllabus	Hours
Module no.1 - SOCIETY & ITS INSTITUTIONS	12
Meaning and components of society, origin and development, characteristics of Indian society; Social Institutions: concept, forms - Family, Marriage, Kinship, Religion, Education, Media & Culture, Emerging trends.	
MODULE NO.2 – SOCIAL INEQUALITIES & PROBLEMS	12
Concept, causes and consequences, disadvantaged & marginalized groups : SC, ST & OBC, women, children, aged, unorganized labour, physically and mentally challenged, substance abuse, HIV / AIDS, sexual harassment, human trafficking, alienation – causes, consequences, preventive & remedial measures.	
Module no.3 - PSYCHOLOGY	12
Concept, scope & importance; Basic Human Needs : Physical, psychological, social and intellectual. Motivation, frustration and conflicts – their impact on behaviour; Stress – concept, coping and social support; Group psychology, attitudes, public opinion, mob behavior, leadership.	
Module no.4 - MENTAL HEALTH	12
Concept of mental health and mental illness, common misconceptions about mental illness; types of disorders - Neurosis, Psychosis, Psychosomatic disorders, Psychopathic personalities and perversions, Personality disorders, Delusional disorder, Epilepsy, Suicide, Organic psychotic conditions – signs, symptoms & intervention.	
Module no.4 - SOCIAL WORK INTERVENTIONS	12
Social Work: concept, definition, principles, values, ethics, methods and interventions of Social Work ; Different fields of Social Work, Social Service, Social Services, Social Welfare, Social Reform and Social Development; Welfare and developmental services in	

Indian Society, role of government, NGOs and the corporate sector.

Skill Developments Activities

1. Case studies

2.Presentation

Books for Reference:

1. Bhushan, Vidya and Sachdev, D.R. 1999 *An Introduction to Sociology*, Allahabad, Kitab Mahal.
2. Broom, Leonard, Charles M. Bonjean, *Sociology*, Wordsworth publication Co. Belmout.
3. Ely Chinoy. 1967 *Society - An Introduction to Sociology*, New York : Random House.

Option 3

Name of the Program: BFA in Filmmaking	
Course Code:	
Name of the Subject: A COURSE IN WRITTEN AND SPOKEN ENGLISH (T)	

Pedagogy: Classrooms lecture, tutorials, group discussions etc.

Course Outcomes: On successful completion of the course, the Students will know

  a) To have a basic knowledge in communicative English
  b) Letter writing and other basic communication

Syllabus	Hours
Module no.1 - BASIC GRAMMAR	12

Definition of Parts of Speech and correct usage

1. Noun 2. Pronoun 3. Adjectives: Degrees of comparison and correct usage.

4. Verb, Tenses: Present, Past and Future and their correct usage.

5. Adverb: Kinds of Adverbs and their correct usage

6. Conjunction 7. Preposition

8. Articles

9. Active and Passive voice

10. Direct and Indirect Speech

11. Punctuation

MODULE NO.2 – ORAL COMMUNICATION	12

Short and long conversation involving two or more people: Greeting, introducing, making an enquiry, casual/formal telephone conversation, Conversation at the bank, at the department store, at the post office, at the doctor's, at the travel agent, at the railway station/bus stop etc. Informal conversation between friends.

Reading Skills with a focus on Idioms, Phrases, Antonyms, Homophones, Homonyms and Figures of Speech	
Module no.3 - WRITTEN COMMUNICATION	12
The ability to write effectively in a range of contexts and for different audiences and purposes, with a good command of the English language is taught. 1. Letter Writing: Personal letters Leave note Application for a job Letter to the editor Letters of complaints Placing orders 2. Precise Writing 3. Short Essay writing	
Module no.4 - COMPREHENSION	12
Writing skills to be taught through: A. Guided Composition B. Expansion of an Idea/ Proverb C. Comprehension **Comprehension of Poetry/ Prose/ Short Story/ Essay of selected texts** **Comprehension of Poetry:** **1. Stopping by Woods on a Snowy Evening:** Robert Frost **2. Telephone Conversation**: Wole Soyinka **Comprehension of Prose:** **1. Humanities V/S Science:** Radhakrishnan **Comprehension of Short Story:** **1. One Autumn Night:** Maxim Gorky	
Skill Developments Activities 1. Reading Exercises 2.Writing Exercises	
Books for Reference: 1. Sidney Green Baum, The Oxford English Grammar, Oxford University Press 2. Cowie, A.P. & R. Macklin, Oxford Dictionary of Phrasal verbs, Oxford University Press 3. Cowie, A.P. & R. Macklin& I.R. Mc Caig, Oxford Dictionary of Phrasal English Idioms, Oxford University Press 4. Stuart Redman, English Vocabulary in Use pre-intermediate and intermediate; low price editions, Oxford University Press	

Open Elective IV

Option 1

Name of the Program: BFA in Filmmaking	
Course Code:	
Name of the Subject: HUMAN VALUES AND PROFESSIONAL ETHICS (T)	

Pedagogy: Classrooms lecture, tutorials, group discussions etc.

Course Outcomes: On successful completion of the course, the Students will know

    a) To have a basic knowledge on the ethics an individual should have as well as a professional

Syllabus	Hours
Module no.1 - ETHICS	12
Definitional aspects; relevance of ethics in society; scope of ethics	
MODULE NO.2 – PHILOSOPHICAL BASIS	12
The philosophical basis of ethics, considerations on moral philosophy personal and family ethics.	
Module no.3 - ETHICS IN PUBLICS AFFAIRS	12
Ethical standards for elected representatives of the people; ethics for the bureaucracy, police and other institutions of coercive authority; basic values in the civil services such as dispassion ,non –partisanship, moral integrity,objectivity,dedication to public service and empathy for weaker sections and groups in society, and non-corruptibility.	
Module no.4 - ETHICS AND PROFESSIONS	12
Ethical values, standard and practices concerning the legal profession, medicine, engineering, etc. Ethics at the workplace: - cybercrime, plagiarism, sexual misconduct, fraudulent use of institutional resources, etc.	

Skill Developments Activities

1. Presentation

2. Assignments

Books for Reference:

1. A Textbook on Professional Ethics and Human Values by R S Naagarazan.
2. A Foundation Course in Human Values and Professional Ethics by R.R. Gaur, R. Sangal, G.P. Bagaria.
3. Human Values And Professional Ethics by Vaishali R Khosla, Kavita Bhagat

Option 2

Name of the Program: BFA in Filmmaking
Course Code:
Name of the Subject: GENDER AND MEDIA(T)

Pedagogy: Classrooms lecture, tutorials, group discussions etc.

Course Outcomes: On successful completion of the course, the Students will know

- a) The status of women in current media industry
- b) Gets an outlook about media practices in media

Syllabus	Hours
MODULE NO.1 - STATUS OF WOMEN	12
Historical status of women in society and culture- Women's issues in India- Women Development, Women Empowerment, The Constitutional Provisions for women development and Women related laws.	
MODULE NO.2 – GENDER PRACTICES	12
Gender practices in the Contemporary media, Need for understanding women's issues in media- Representation of Women in Media- Media coverage of women and Women's Issues in News papers and their supplements, Magazines, TV, Radio and Cinema, Media and women empowerment.	
Module no.3 - WOMEN IMAGES IN MEDIA	12
Women's question in Media, Women images in media- Stereotyped portrayal of Women in the media. Gender bias, Roles and model images of women in media such as newspapers, magazines, television, Radio, Cinema, Advertising. Women Beauty and Body, Women as Sexual Objects, pornography and violence, commercialization of women's body, Indecent representation of women (prohibition) Act 1986. Images of Women created and reinforced by male dominated media-Impact on Society and individuals.	
Module no.4 - STATUS OF WOMEN JOURNALISTS IN INDIA	12
Status of women journalists in India- Women in print media, Radio, Television, Cinema, Advertising Agencies and online Journalism- Attitudes towards Women Journalists- Perceived obstacles- appropriate jobs- Advantages and disadvantages of women in media- Invisible barriers, Challenges and opportunities in Media for Women.	
Skill Developments Activities	
1. Presentation	
2.Assignments	

| 3.Case studies | |

Books for Reference:

1. Women and Society- Desai Neera and Krishnaraj

2. Indian Women- Change and challenges- Ptel V. and Desai Neera.

3. Indian Women in Media- A collections of Essays.

4. Whose news – Ammu Joseph and Kalpana Sharma.

5. Whose Media- A Women's Space- Manju Kak

Option 3

<table>
<tr><td colspan="2">Name of the Program: BFA in Filmmaking
Course Code:
Name of the Subject: VIRTUAL REALITY (T)</td></tr>
<tr><td colspan="2">Pedagogy: Classrooms lecture, tutorials, group discussions etc.</td></tr>
<tr><td colspan="2">Course Outcomes: On successful completion of the course, the Students will know

a) To develop a range of interpreting scenarios (e.g. a business meeting room, a court room, a tourist office, a community centre) that can be run in different modes (interpreting practice', exploration' and live')</td></tr>
<tr><td>Syllabus</td><td>Hours</td></tr>
<tr><td>MODULE NO.1 -   INTRODUCTION</td><td>12</td></tr>
<tr><td>The three I's of virtual reality, commercial VR technology and the five classic components of a VR system.</td><td></td></tr>
<tr><td>MODULE NO.2 –   INPUT DEVICES</td><td>12</td></tr>
<tr><td>(Trackers, Navigation, and Gesture Interfaces): Three-dimensional position trackers, navigation and manipulation, interfaces and gesture interfaces. Output Devices: Graphics displays, sound displays & haptic feedback.</td><td></td></tr>
<tr><td>Module no.3 -   MODELLING</td><td>12</td></tr>
<tr><td>Geometric modelling, kinematics modelling, physical modelling, behaviour modelling, model management. Human Factors: Methodology and terminology, user performance studies, VR health and safety issues.</td><td></td></tr>
<tr><td>Module no.4 -   APPLICATIONS</td><td>12</td></tr>
</table>

Medical applications, military applications, robotics applications.

Module no.4 - PROGRAMMING	

Introducing Java 3D, loading and manipulating external models, using a lathe to make shapes. VR Programming-II: 3D Sprites, animated 3D sprites, particle systems

Skill Developments Activities

1. Presentation

2.Assignments

3.Practical Exercises

Books for Reference:

1. Gregory C. Burdea & Philippe Coiffet, ―Virtual Reality Technology‖, John Wiley &Sons, Inc 2007

2. Andrew Davison, ―Killer Game Programming in Java‖, Oreilly-SPD, 2005.