



HSNC University Mumbai

(2021-2022)

Ordinances and Regulations

For

Choice Based Credit System

(CBCS)

For the Program Under the Department of Mass Media

in

The Faculty of Humanities

For the subject

Bachelor of Arts in Film Television & New Media Production

(B.A.F.T.N.M.P)

With effect from the Academic year

2021-2022

Semester III & Semester IV

Section A

Outline of Choice Based Credit System as outlined by University Grants Commission:

R. 10001: The Definitions of The Key Terms used in the Choice Based Credit System introduced from The Academic Year 2020-2021 are as under:

1. **Core Course:** A course, which should compulsorily be studied by a candidate as a core requirement is termed as a Core course.

2. **Elective Course:** A course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the candidate's proficiency/skill is called an Elective Course.

2.1 **Discipline Specific Elective (DSE) Course:** Elective courses offered by the main discipline/subject of study is referred to as Discipline Specific Elective.

The University/Institute may also offer discipline related Elective courses of **interdisciplinary** in nature (to be offered by main discipline/subject of study).

2.2 **Dissertation/Project:** An elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work, and a candidate studies such a course on her/his own with an advisory support by a teacher/faculty member is called dissertation/project. A Project/Dissertation work would be of 6 credits. A Project/Dissertation work may be given in lieu of a discipline specific elective paper.

2.3 **Generic Elective (GE) Course:** An elective course chosen from an unrelated discipline/subject, with an intention to seek exposure is called a Generic Elective. P.S.: A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and vice versa and such electives may also be referred to as Generic Elective.

3. **Ability Enhancement Courses (AEC):** The Ability Enhancement

Courses may be of two kinds: Ability Enhancement Compulsory Courses (AECC) and Skill Enhancement Courses (SEC). "AECC" courses are the courses based upon the content that leads to Knowledge enhancement; SEC courses are value-based and/or skill-based and are aimed at providing hands-on-training, competencies, skills, etc.

Choice Base Credit System

CBCS allows students to choose inter-disciplinary, intra-disciplinary courses, skill-oriented papers (even from other disciplines according to their learning needs, interests and aptitude) and provides more flexibility for the students.

Program:

A Program is a set of course that are linked together in an academically meaningful way and generally ends with the award of a Degree Certificate depending on the level of knowledge attained and the total duration of study.

Course:

A 'course' is essentially a constituent of a 'program' and may be conceived of as a composite of several learning topics taken from a certain knowledge domain, at a certain level. All the learning topics included in a course must necessarily have academic coherence, i.e. there must be a common thread linking the various components of a course. A number of linked courses considered together are in practice, a 'program'.

Bridge Course:

Bridge course is visualized as Pre semester preparation by the learner before commencement of the regular lectures. For each semester the unit, whose knowledge is considered as essential for effective and seamless learning in the Semester, will be specified. The Bridge Course can be conducted in online mode. The Online content can be created for the Bridge Course Units.

Module and Unit:

A course which is generally an independent entity having its own separate identity, is also often referred to as a 'Module' in today's parlance, especially when we refer to a 'modular curricular structure'. A module may be studied in conjunction with other learning modules or studied independently. A topic within a course is treated as a Unit. Each course should have exactly 5 Units.

Self-Learning:

20% of the topics will be marked for Self-Learning. Topics for Self-Learning are to be learned independently by the student, in a time-bound manner, using online and offline resources including online lectures, videos, library, discussion forums, field work, internships etc.

Evaluative sessions (physical/online), equivalent to the credit allocation of the Self Learning topics, shall be conducted, preferably, every week for each course. Learners are to be evaluated real time during evaluative sessions. The purpose of evaluative sessions is to assess the level of the students' learning achieved in the topics earmarked for Self-Learning.

The teacher's role in these evaluative sessions will be that of a Moderator and Mentor, who will guide and navigate the discussions in the sessions, and offer concluding remarks, with proper reasoning on the aspects which may have been missed by the students, in the course of the Self-Learning process.

The modes to evaluate self-learning can be a combination of the various methods such as written reports, handouts with gaps and MCQs, objective tests, case studies and Peer learning. Groups can be formed to present self-learning topics to peer groups, followed by Question and Answer sessions and open discussion. The marking scheme for Self-Learning will be defined under Examination and Teaching.

The topics stipulated for self-learning can be increased or reduced as per the recommendations of the Board of Studies and Academic Council from time to time. All decisions regarding evaluation need to be taken and communicated to the stakeholders preferably before the commencement of a semester. Some exceptions may be made in exigencies, like the current situation arising from the lockdown, but such ad hoc decisions are to be kept to the minimum possible.

Credit Point:

Credit Point refers to the 'Workload' of a learner and is an index of the number of learning Lectures deemed for a certain segment of learning. These learning Lectures may include a variety of learning activities like reading, reflecting, discussing, attending lectures / counseling sessions, watching especially prepared videos, writing assignments, preparing for examinations, etc. Credits assigned for a single course always pay attention to how many Lectures it would take for a learner to complete a single course successfully. A single course should have, by and large a course may be assigned anywhere between 2 to 8 credit points wherein 1 credit is construed as corresponding to approximately 30 to 40 learning Lectures.

Credit Completion and Credit Accumulation:

Credit completion or Credit acquisition shall be considered to take place after the learner has successfully cleared all the evaluation criteria with respect to a single course. Thus, a learner who successfully completes a 4 CP (Credit Point) course may be considered to have collected or acquired 4 credits. learner level of performance above the minimum prescribed level (viz. grades / marks obtained) has no bearing on the number of credits collected or acquired. A learner keeps on adding more and more credits as he completes successfully more and more courses. Thus, the learner 'accumulates' course wise credits.

Credit Bank:

A Credit Bank in simple terms refers to stored and dynamically updated information regarding the number of Credits obtained by any given learner along with details regarding the course/s for which Credit has been given, the course-level, nature, etc. In addition, all the information regarding the number of Credits transferred to different programs or credit exemptions given may also be stored with the individual's history.

Credit Transfer:

(Performance transfer) When a learner successfully completes a program, he/she is allowed to transfer his/her past performance to another academic program having some common courses and Performance transfer is said to have taken place.

Course Exemption:

Occasionally, when two academic programs offered by a single university or by more than one university, may have some common or equivalent course-content, the learner who has already completed one of these academic programs is allowed to skip these 'equivalent' courses while registering for the new program. The Learner is 'exempted' from 'relearning' the common or equivalent content area and from re-appearing for the concerned examinations. It is thus taken for granted that the learner has already collected in the past the credits corresponding to the exempted courses.

Note: The Ordinances and Regulations given below are applicable to Program of Humanities under faculty of Mass Media, unless and otherwise specified.

O. 1

Minimum duration of the BAFTNMP programme will be of 3 years in the Semester pattern i.e. from Sem. I to Sem. VI.

The degree will be awarded to a learner who successfully completes 120 credits of the programme in period of 3 to 6 years from the year of enrolment to semester VI.

If a learner does not earn 120 credits in 12 semesters from the year of enrolment to semester I, he/she may at his/her option transfer his/her performance in the existing/new program after establishing equivalence between old and new syllabus. Such a performance transfer will be decided by the Board of Studies / Ad-hoc Board / Ad hoc Committee of the concerned subject. The admission to the program will be governed by the existing rules

O*** The fees for transfer of credits or performance will be based on number of credits that a learner has to complete for award of the degree.**

R 10002 Credits earned at one institution for one or more courses under a given program will be accepted under another program either by the same institution or another institution either through Direct Performance Transfer or Course exemption.

R 10003 The Scheme of Teaching and Examination:

The Scheme of Teaching and Examination shall be divided into THREE components, SELF LEARNING, Internal assessment and External assessment (semester end examination) for each course of the program.

1) **SELF LEARNING** Assessment. Some methodology has been described in Definition of Self Learning. However Subject Teacher is authorized to devise newer methods of evaluation, which must essentially be documented and circulated through mail or written circular to the learners at least 7 days prior to its implementation. 10% of the marks shall be allocated for Self-Learning assessment.

2) **Internal Assessment** includes Assignments, Seminars, Core Practical, Practical, Commutative Test, Practical Record, Unit Tests etc. Subject Teacher is authorized to devise newer methods of evaluation, which must essentially be documented and circulated through mail or written circular to the learners at least 7 days prior to its implementation. For each course, there is a passing minimum for internal Assessment as 40% (12 out of 30 marks).

3) **Semester End Examination** 60% (24 out of 60 will be passing marks) overall 40% (40 out of 100 will be passing marks).

Section B

R. 20001 Passing Standard and Performance Grading:

PASSING STANDARD:

The learners to pass a course shall have to obtain a minimum of 40% marks in aggregate for each course where the course consists of Internal Assessment & Semester End Examination. The learners shall obtain minimum of 30% marks (i.e. 12 out of 30) in the Internal Assessment and 70% marks in Semester End Examination (i.e. 24 Out of 60) separately, to pass the course and minimum of Grade E in each project, wherever applicable, to pass a particular semester. A learner will be said to have passed the course if the learner passes the Internal Assessment & Semester End Examination together.

PERFORMANCE GRADING:

The Performance Grading of the learners shall be on the TEN-point ranking system as under:

Grade	Marks Grade	Points
O+	90 & above	10
O	80 to 89.99	9
A+	70 to 79.99	8
A	65 to 69.99	7
B+	60 to 64.99	6
B	55 to 59.99	5
C	50 to 54.99	4
D	45 to 49.99	3
E	40 to 44.99	2
F	(Fail) 39.99 & below	1

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

R. 20002 Carry Forwards of Marks: In Case of A Learner Who Fails In The Internal Assessment And /Or Semester End Assessment In One Or More Subjects:

1) A learner who PASSES in the Internal Examination but FAILS in the Semester End Examination of the course shall re-appear for the Semester End Examination of that course. However, his/her marks of the Internal Examinations shall be carried over and he/she shall be entitled for grade obtained by him/her on passing.

2) A learner who PASSES in the Semester End Examination but FAILS in the Internal Assessment of the course shall re-appear for the Internal Examination of that course. However, his/her marks of the Semester End Examination shall be carried over and he/she shall be entitled for grade obtained by him/her on passing.

R. 20003 ALLOWED TO KEEP TERMS (ATKT):

a. A learner shall be allowed to keep term for Semester II irrespective of number of heads of failure in the Semester I.

b. A learner shall be allowed to keep term for Semester III if he/she passes each of Semester I and Semester II

OR

A learner who fails in not more than two courses of Semester I and Semester II taken together.

c. A learner shall be allowed to keep term for Semester IV irrespective of number of heads of failure in Semester III. However, the learner shall pass each course of Semester I and Semester II in order to appear for Semester IV.

d. A learner shall be allowed to keep term for Semester V if he/she passes Semester I, Semester II, Semester III and Semester IV

OR

Learner shall pass Semester I and Semester II and fails in not more than two courses of Semester III and Semester IV taken together.

e. A learner shall be allowed to keep term for Semester VI irrespective of number of heads of failure in the Semester V. However, the learner shall pass each course of Semester III and Semester IV in order to appear for Semester VI.

f. The result of Semester VI of a learner, in regular program, shall be kept in abeyance until the learner passes each of Semester I, Semester II, Semester III, Semester IV and Semester V.

g. The result of Semester VI of a learner, in Honours program, shall be kept in abeyance until the learner passes each of Semester I, Semester II, Semester III, Semester IV and Semester V and additional.

**R. 20004 ADDITIONAL EXAMINATION:
INTERNAL ASSESSMENT:**

Eligibility norms to appear for the additional class test or assignment or project for learners who remained absent:

a. The learner must apply to the Head of the Institution / School / Department giving the reason(s) for absence within 8 days of the conduct of the examination along with the necessary documents and testimonials.

b. If the learner is absent, on sanctioned leave from head of Institution / School / Department, for participation in Inter Collegiate events, State or National or International level events, Training camp or coaching camp organized by authorized university or state or national or international bodies, NSS / NCC Events / Camps / cultural activities / sports activities / research festival or any other activities authenticated by the head of the institution, the head of the Institution shall generally grant permission to the learner to appear for the additional class test or assignment.

c. The Head of the Institution, on scrutiny of the documents and testimonials, may grant the permission to the learner to appear for the additional examination.

Class test or assignment for Internal Assessment:

- a. A learner who is absent for the class test and for all the assignment/s will be declared fail in the Internal Assessment Scheme.
- b. A learner who is absent for the class test and has appeared for all the assignment/s will be allowed to appear for the additional class test
- c. A learner who has appeared for the class test but remains absent for all the assignment/s will be allowed to appear for only one additional assignment.

d. A learner who is absent for the class test or one assignment as the case may be the learner will be allowed to appear for the additional class test/assignment. The Additional Class Test (or viva examination) or Assignment must be conducted 15 days prior to the commencement of the Semester End Examination after following the necessary procedure and completing the formalities.

SEMESTER END EXAMINATIONS

Eligibility to Appear for Additional Semester End Examination:

a. A learner who does not appear i.e. remains absent in some or all the courses on medical grounds or for representing the college / university in sports, cultural activities, activities of NSS, NCC or sports training camps conducted by recognized bodies / competent authorities or for any other reason which is considered valid under exceptional circumstances and to the satisfaction of the Principal or the Head of the Institute OR fails in some or all the subjects is eligible to appear for the additional examination.

A learner who does not appear for both the Internal Assessment and Semester End Examination shall not be eligible to appear for the additional Semester End Examination.

The additional Semester End Examination shall be of two and half Lectures duration and of 70 marks. The learner shall appear for the course of the Semester End Examination for which he/she was absent or has failed.

MODE OF CONDUCT OF SEMESTER END ADDITIONAL EXAMINATION:

a) There will be one additional examination for semester I, II, III and IV for those who have failed or remained absent.

b) The absent learner will be allowed to appear for the examination by the head of the institution after following the necessary formalities subject to the reasons to the satisfaction of the head of the institution.

c) This examination will be held 20 days after the declaration of results but not later than 40 days.

PROJECT EVALUATION

1. A learner who PASSES IN ALL THE COURSES BUT DOES NOT secure minimum grade of E in project as applicable has to resubmit a fresh project till he/she secures a minimum of grade E.
2. The credits and grade points secured by him/her in the other courses will be carried forward and he/she shall be entitled for grade obtained by them on passing of all the courses.
3. The evaluation of project and viva/voce examination shall be done by marks only and then it will be converted into grade in the Ten-point scale and award the same to the learner.
4. A learner shall have to obtain minimum of grade E (or its equivalent marks) in project evaluation and viva/voce taken together to obtain 30% marks in project work.

R.**: Grade Cum Marks Cards:**

The result gazette and the format of the Grade Cards for the semesters conducted by colleges on behalf of the University will be uniform for all the Colleges / Institutions as indicated in the manual for the faculty.

R.*: Semester wise Credit allocation:**

Course	Sem-I	Sem-II	Sem-III	Sem-IV	Sem-V	Sem-VI	Total credit
BAFTNMP	20	20	20	20	20	20	120

R.*** GRACING:** The gracing shall be carried out as per existing ordinances of the University in force.

R.** Question Papers Setting, Assessment Pattern:**

1. The question papers shall be set and assessed by the teacher, teaching the course. If the course is taught by more than one teacher, the question paper shall preferably be set jointly and assessment of the sections / questions shall be done by the respective teacher.
2. The College authorities may request the teachers from other institutes teaching the course to set the question paper and/or assess the answer papers. However, for such actions the university authorities may seek proper reasons and justifications from the concerned Head of the Institute.
3. The question paper set by the college in different courses shall be forwarded to the University within 15 days of the declaration of the results for the semester for being placed before the respective Board of Studies, which shall report their observations to the Academic Council and inform the observations of the Board and the Academic Council to the concerned colleges.

R.** Centralized Assessment:**

The entire work of assessment of the answer papers at the Semester End Examinations shall be centralized within the premises of the concerned college as per the provisions of the University Act and shall be open to inspection by the University. The College can appoint a Committee of 5 members to plan and conduct the CAP Center to ensure smooth, efficient and effective conduct of CAP and Completion of the Assessment.

R.** Verification and Revaluation:**

Shall be as per the existing ordinances and regulation / & Vice Chancellor's Directive of the University.

R.** Ex-student:** Learners who are declared failed, on account of failure at the Internal Assessment and/or Semester End Examinations or who have been allowed to keep terms for the higher class shall appear as ex-student for the Internal Assessment and/or the Semester End Examination in the failed course at the examinations held by their respective college. Examination for the ex-students will be held at least 15 days prior to the Semester End Examination of the next Semester as per the pattern of the course in the respective (failed) semester examination. The examinations for the ex-students shall be held in every semester.

R.** College Examination Committee:** The College Examination Committee shall consist of not more than 10 members, nominated by the Principal / Head of the Institute. One of the members shall be the Chairman of the Committee. The Committee will act as the custodian and shall be In-charge of all the matters pertaining to the Internal Assessment, Semester End Examination of regular as well as ex-students for all the examination at Semester I to IV and for the Internal Assessment for Semester V and VI including preparation of time table, setting of the question paper, arrangement for assessment of the answer books, the declaration of the results, attending to and resolving the grievances/queries of the learners which are not part of Unfair Means Inquiry Committee, keeping records of the assessment of all the assessments and examinations, scrutiny of the student's eligible to appear for the additional examination and any other matter pertaining to the conduct of the additional and examination for the ex-students. The committee shall work as per the rules & regulation of the University and under the superintendent of the Principal/ Head of the Institution but as per direction of University Examination authority from time to time.

R.** College Unfair Means Inquiry Committee:** The College Unfair Means Inquiry Committee as per the prevailing ordinances of the University. The term of the committee shall be for five years subject to the provision of the Maharashtra Universities Act. The proceedings and working of the committee shall be maintained in the form of documents and minutes.

R.** Sets of Question papers:** Three different sets of question papers shall be drawn with the model answer paper and assessment scheme per course for every Semester End Examination one of which shall be used for the regular examination, the second set can be used for the additional examination and the third set can be used for the examination for the ex-student. Similarly, two sets of question papers shall be drawn for every test/assignment conducted per course one of which shall be used for the examination and the other for the additional examination.

R.** Remuneration to Paper Setters / Examiners / Teaching and Non-**

Teaching Staff: The remuneration payable to the paper setters and examiners will be as prescribed by the University Statute from time to time. The remuneration payable to the teaching and non-teaching staff appointed for the conduct of the examinations will be as per the rates prescribed by the University for the conduct of the Third Year Examinations by the University in the concerned faculty

R.*** GRACING:** The gracing shall be carried out as per existing ordinances of the University in force

O.***: - Grace Marks passing in each head of passing:** Grace Marks passing in each course/ head of passing (Theory/ Practical/ Oral/ Sessional/ TW/ External / Semester End Exam / Internal Assessment) The examinee shall be given the benefit of grace marks only for passing in each course / head of passing (Theory / Practical / Oral / Sessional/ TW) in External / Semester End Examination or Internal Examination Assessment as follows:

Head of Passing	Grace Marks Upto
Upto - 50	2
051 - 100	3
101 - 150	4
151 - 200	5
201 - 250	6
251 - 300	7
301 - 350	8
351 - 400	9
401and above	10

Provided that the benefit of such gracing marks given in FTNMP courses head of passing shall not exceed 1% of the aggregate marks in that examination. Provided further that the benefit of gracing of marks under this Ordinance, shall be applicable only if the candidate passes the entire examination of semester / year. Provided further that this gracing is concurrent with the rules and guidelines of the UGC.

O.***: - Grace Marks for getting Higher Class / Grade**

A candidate/learner who passes in all the subjects / courses and heads of passing in the examination without the benefit of either gracing or condonation rules and whose total number of marks falls short for securing Second Class / Higher Second Class/ First Class or next Higher Grade by marks not more 1% of the aggregate marks of that examination or up to 10 marks, whichever is less, shall be given the required marks to get the next higher or grade as the case may be.

Provided that benefits of above-mentioned grace marks shall not be given, if the candidate fails to secure necessary passing marks in the aggregate course / head of passing also, if prescribed, in the examination concerned.

Provided further those benefits of above-mentioned grace marks shall be given to the candidate for such examination/s only for which provision of award of Class / Grade has been prescribed.

Provided further that this gracing is concurrent with the rules and guidelines of the UGC.

O.**Grace Marks for getting distinction / Grade 'O' in the subject / course only.**

A candidate/learners who passes in all the Courses or Subjects/ Heads of passing in the examination without benefit of either gracing or condonation rules and whose total number of

marks in the courses/ subject/s falls short by not more than three marks for getting Grade 'O' / distinction in the courses / subject/s respected shall be given necessary grace marks up to three (03) in maximum two subjects, courses subject to maximum 1% of the total marks of that Head of Passing whichever is more, in a given examination.

Provided that benefits of above-mentioned grace marks shall not be given to the candidate only for such examination/s for which provision for distinction in a course /subject has been prescribed.

O. *** Condonation**

If a candidate/learner fails in only one course/ head of passing, having passed in all other courses/ heads of passing, his/her deficiency of marks in such head of passing may be condoned by not more than 1% of the aggregate marks of the examination or 10% of the total number of marks of that course / head of passing in which he/she is failing, whichever is less. However, condonation, whether in one head of passing or aggregate head of passing be restricted to maximum up to 10 marks only.

Condonation of deficiency of marks be shown in the Grade Card/ Statement of Marks in the form of asterisk and Ordinance number. Provided that this condonation of marks is concurrent with the rules and guidelines of UGC.

O.** Moderation**

1. The Moderation System shall be application to all the faculties for Under Graduate and Post Graduate Semester End Examination / External Theory Examination.
2. 100% moderation of the answer book shall be carried out in the case of candidates failing by 10% of marks of the aggregate marks of that course / paper.
3. In case of FMM course, 100% moderation shall be carried out in case of candidates obtaining 70% and above marks or Grade 'O'.
4. The moderation of answer books of at least 5% of total number of candidates obtaining marks between Grade 'E' / minimum passing marks and marks required for Grade 'A' and above First Class/ distinction shall be carried out on random sample basis.
5. One moderator shall be appointed per five examiners. However, Chairman, Board of paper setters will act as the moderator, where there are less than five examiners.
6. Moderation work shall be carried out simultaneously with the central assessment of answer books at CAPs.
7. Where marks awarded by the moderator vary from those awarded by original examiner, the marks awarded by the moderator shall be taken as final.
8. University shall formulate detailed scheme of moderation on the basis of guidelines given above.

O.***: Vigilance Squad**

1. The Vigilance Squad/s of not less than three and not more than four members shall be appointed by the Vice Chancellor to visit the Centers of University Examinations to:
 - i. Ensure that the University Examinations are conducted as per norms laid down.
 - ii. Observe whether the Senior Supervisors and Block Supervisors are following scrupulously instructions for conduct of the University Examinations.
 - iii. Check the students who try to resort to malpractices at the time of University Examinations and report such case to the University.
2. The Vigilance Squad is authorized to visit any Examination Centre without prior intimation and enter office of the In-charge of the Examination Centre to check the record and other material relating to the conduct of Examination. They can enter in any block of Examination for checking the candidates identify card, fee receipt, hall tickets etc. to ascertain the authenticity of the Candidate. The Vigilance Squad shall e authorized to detect use of malpractices and unfair means in the University Examination.
3. The Vice Chancellor shall appoint Vigilance Squad which may include: Senior Teachers of Affiliated College/Recognized Institution/ University Departments /Teachers and desirably one lady teacher; and any other person as the Vice Chancellor considers appropriate.

4. The Chairman of Vigilance Squad/s shall submit the report on surprise visit directly to the Vice Chancellor with a copy to the concerned Principal. The Vigilance Squad/s may make suggestions in the matter of proper conduct of examinations, if necessary.

5. The Principal of the College where the center of examination is located shall be responsible for the smooth conduct of examination. He/ She shall ensure strict vigilance against the use of unfair means by the students and shall be responsible for reporting such cases to the University as well as the law of enforcing authority.

O. ***Amendments of Results**

1)**Due to Errors** In any case where it is found that the result of an examination has been affected by errors, the Controller of Examinations shall have power to amend such result in such manner as shall be in accordance with the true position and to make such declaration as is necessary, with the necessary approval of Vice Chancellor, provided the errors are reported / detected within 6 months from the date declaration of results. Errors detected thereafter shall be placed before the Board of Examinations.

Error Means: -

i) Error in computer/data entry, printing or programming and the like.

ii) Clerical error, manual or machine, in totaling or entering of marks on ledger/register.

iii) Error due to negligence or oversight of examiner or any other person connected with evaluation, moderation and result preparation.

2. Due to fraud, malpractices etc.

In any case where the result of an examination has been ascertained and published and it is found that such result has been affected by any malpractices, fraud or any other improper conduct whereby an examinee has benefited and that such examinee, has in the opinion of the Board of Examination been party of privy to or connived at such malpractice, fraud or improper conduct, the Board of Examination shall have power at any time notwithstanding the issue of the Certificate or the award of a Prize or Scholarship, to amend the result of such examinee and to make such declaration as the Board of Examination considers necessary in that behalf.

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Section C

Bachelor of Arts in Film Television and New Media Production

Part 1 - Preamble

The Mass Media Department at KC College of the H(S) NC Cluster University has four integrated programs that have been designed to cater to students who wish to pursue a career in different media both at the undergraduate & Post graduate levels. Students will be trained in several disciplines as they progress in the different programs.

Program offered by the Department:

Two Undergraduate programs:

- a. BAMMC - Bachelor of Arts in Multi Media and Mass Communication
- b. BAFTNMP - Bachelor of Arts in Film, Television & New Media Production

Two Post graduate Programs:

- a. MACJ - Master of Arts in Communication & Journalism
- b. MAEMA - Master of Arts in Entertainment, Media & Advertising

Relevance of the Programs:

The programs are relevant in today's academic sphere as, the Media landscape has changed a lot in the last two decades and the program needs to keep up with the times.

1. Traditional media has changed both in presentation & content
2. Internet has become more accessible and more people are using it for accessing information, exchanging communication & entertainment.
3. Media convergence has grown and with it there is more integration across media:
 - a. Increased viewership of Films & TV content across platforms
 - b. Boom of radio and digital audio platforms.
 - c. Growth of Transmedia
4. International Relations is a relevant area of interdisciplinary study and today's time

Program Objectives

1. Encourage critical thinking, professional writing skills and effective oral communication.
2. Careers in Media- Advertising, Public Relations, Journalism, Film, New media, Radio & Television or for Post graduate studies.
3. Professional skills for careers in Entertainment & New media.
4. To understand the theory & practical application of communication research methods in Media texts, audiences & Transmedia production.
5. To appreciate the finer aspects of design & aesthetics in Media
6. The syllabi for the two undergraduate programs is for three years: **FYBAMMC and FYBAFTNMP**
7. The Syllabi for the two post graduate programs is for two years: **MACJ and MAEMA**

Learning Objectives

The programs enable students to learn:

1. Global awareness of political, social, Environmental and corporate issues.
2. To deal with issues- sensitively, cognitively & compassionately
3. The foundation, process, and practices of writing & be proficient in the same in different media.
4. The foundation, process and nuances of filmmaking across platforms & be proficient in the same.
5. To conceptualize, design, and produce content aesthetically.
6. To acquire the knowledge, skills, and values that prepare them for future careers.

Learning Outcomes:

The learning outcomes involve both understanding the theoretical perspectives and practical applications.

1. To equip the students to appreciate the interdisciplinary nature of the programs.
2. To develop a global awareness of political, social and environmental issues through different media.
3. To comprehend the economics of the media industry, regulatory constraints, Ethical concerns, The Indian & global role of Intellectual property Rights.
4. To prepare students for a variety of careers in Business & industry including - Print, Broadcast, Films, New Media, Media Research.
5. To groom the students to be responsible media professionals.

Course Objective: The main objectives of the course are:

- To think analytically, creatively and critically in developing robust, extensible and highly maintainable technological solutions to simple and complex problems related to human, technology and environmental factors.
- To work effectively as a part of a team to achieve a common stated goal.
- To adhere to the highest standards of ethics, including relevant industry and organizational codes of conduct.
- To develop an aptitude to engage in continuing educational and professional development.

The syllabus spanning three years covers the industry endorsed relevant courses. The students will be ready for the jobs available in different fields of media.

Process adopted for curriculum designing:

The process involved both Academia & Industry professionals & the methods adopted were:

- Brainstorming
- Deliberations
- Personal Interactions
- Studied syllabi of other Universities & colleges in India and custom-made the same to our programs.

Salient features, how it has been made more relevant:

The mass media course of Bombay university started in the year 2000. It is now two decades since the course came into force and the media course today needs to be made more relevant to suit the current times. The Media landscape has changed a lot in the last two decades. The programs are relevant in today's academic sphere as:

- Traditional media has changed - in presentation & content
- Internet has become more accessible and has penetrated far and wide making academia accessible.
- Media convergence has grown paving way for collaborations across geographical boundaries
- Increased viewership of Films & TV content across platforms
- Boom of radio and digital audio platforms
- Growth of Transmedia

Part 2 - The Scheme of Teaching and Examination

Semester - I

Sr. No.	Choice Based Credit System		Subject Code	Remarks
1	Core Course		UHFFT103 UHFFT104 UHFFT106	
2	Elective Course	Discipline Specific Elective (DSE) Course		
		2.1	Interdisciplinary Specific Elective (IDSE) Course	
		2.2	Dissertation/Project	
		2.3	Generic Elective (GE) Course	UHFFT101 UHFFT105
3	Ability Enhancement Compulsory Courses (AECC)		UHFFT102	
	Skill Enhancement Courses (SEC)			

UHFFT - Undergraduate Humanities Faculty of Film and Television

SL	Self-Learning
L	Lectures
P	Practical
CR	Credits
SLE	Self-Learning Elective
CT	Class Test
TA	Tutorial Assignment
SEE	Semester End Examination
PE	Practical Evaluation

First year Semester - III Internal and External Assessment Details

Sr No	Subject Code	Subject Title	Lectures Per Week (Lecture of 45min)					Credit	Evaluation Scheme					Total Marks
			Units	S. L.	L	T	P		S. L. E	TA	CT	SEE	PE	
1	UHFFT313	Documentary Research & Production	4	20%*	5	0	0	3	10	20	10	60	00	100
2	UHFFT314	Introduction to Television & New Media	8	20%*	5	0	0	2	10	20	10	60	00	100
3	UHFFT315	Writing for Visual Media (I)	5	20%*	5	0	0	4	10	20	10	60	00	100
4	UHFFT316	Visual Communication	4	20%*	5	0	0	4	10	20	10	60	00	100
5	UHFFT317	Media Theories	4	20%*	5	0	0	3	10	20	10	60	00	100
6	UHFFT318	Basic of Sound	5	20%*	5	0	0	4	10	20	10	60	00	100
Total Lectures/ Credit								20	Total Marks					600

***One to two lectures to be taken for CONTINUOUS self-learning evaluation**

S. N	Subject Code & Title	Subject Unit Title		Lectures (45 min)	Total Lectures	Credit	Total Marks
1	UHFFT313 Documentary Research & Production	1	Defining documentary	8	48	3	100 (60+40)
		2	Project Pitches	12			
		3	Documentary sound recording techniques	12			
		4	Documentary narrative	6			
		5	The Art of the Interview	10			
2	UHFFT314 Introduction to Television Studies	1	Understanding Television Culture & Semiotics.	8	48	2	100 (60+40)
		2	Writing For Television	12			
		3	Writing for Humour	12			
		4	Popular TV Discourse- Friends Principles of Affinity & Contrast Director's Role in Television	6			
		5	Inter-textuality& Role and Impression of Women	10			
3	UHFFT315 Writing for Visual Media – 1	1	Preparing to Think Visually	12	48	4	100 (60+40)
		2	Structure of Story & Screenplay	12			
		3	Dynamics of Characterization	12			
		4	Finalizing the Script	12			
4	UHFFT316 Visual Communication	1	Convergence and Basics of Web Designing	8	48	4	100 (60+40)
		2	Concepts of Post Production & Computer Graphics (including VFX)	12			
		3	Understanding Pipeline and integration	12			
		4	Introduction to Lighting and Rendering:	6			
		5	Introduction to compositing	10			
5	UHFFT317 Media Theories	1	Introduction to Media Studies	12	48	3	100 (60+40)
		2	Early Effects Theories, Limited Effects Theories	12			
		3	Cultural and Critical Theories Media and Society	12			
		4	Theories related to New Media	12			
		5					
6	UHFFT318 Basics of Sound	1	Basics of Sound	8	48	4	100 (60+40)
		2	Sound for Film and Video	6			
		3	Sync Sound	12			
		4	Mixing Console Basics	10			
		5	Film Showcase: Case studies of famous Indian as well as foreign films	12			
			TOTAL				

Part 3: Detail Scheme Theory

I Year Semester – I Units – Topics – Teaching Lectures

Curriculum Topics along with Self-Learning topics - to be covered, through self-learning mode along with the respective Unit. Evaluation of self-learning topics to be undertaken before the concluding lecture instructions of the respective UNIT

UHFFT313 Documentary Research & Production (48 Lectures)

Course Objectives:

- The objective of this course is to introduce students to the art of documentary filmmaking and to develop the professional skills used in the field.
- The class explores a variety of components of non-fiction filmmaking from the conceptualization of an idea through postproduction.
- Structured around hands-on assignments, where students practice visual storytelling and interview techniques, the course is supplemented with lectures and discussions about the different documentary traditions, genres and styles. In addition, the class covers basic technical aspects needed for professional documentary filmmaking such as camera operation, composition and framing, location sound, editing techniques, and postproduction workflow

Unit 1: Defining documentary (8 Lectures)

- 1.1 Idea conception & storytelling, Screening & Discussion
- 1.2 Preproduction process for documentary filmmaking

Unit 2: Project Pitches & Production Group Formation (12 Lectures)

- 2.1 Directing and producing documentary - Aesthetic principles and production coordination

Unit 3: Documentary sound recording techniques (12 Lectures)

- 3.1 Introduction to microphones and miking techniques
- 3.2 Cinematic space and composition
- 3.3 "Casting" a documentary: character/story

Unit 4: Documentary narrative (6 Lectures)

- 4.1 Choices of methodologies
- 4.2 Narration issues
- 4.3 Direct cinema, interviews etc.
- 4.4 Documentary shooting & methods of coverage
- 4.5 Shooting under available light & run and gun lighting techniques

Unit 5: The Art of the Interview (10 Lectures)

- 5.1 Methods of preparing for, and conducting, compelling informational exchanges
- 5.2 Filming Supplementary Footage & B Roll
- 5.3 Recording Supplementary Audio & Effects

Unit	Self-Learning Topics
1	To be discussed by the respective professor in the beginning of the semester

Online Sources

Sr. No.	Title Author/s Publisher
1	Bernard, Sheila Curran (2004) Documentary Storytelling for Film and Videomakers, Oxford: Focal Press.
2	Andrejevic, M. (2004) Reality TV: The Work of Being Watched, Lanham, MD: Rowman & Littlefield.
3	Armstrong, R. (2005) Understanding Realism (Understanding the Moving Image), London: BFI.
4	Aitken, I. (ed.) (2005) Encyclopedia of the Documentary Film, London: Routledge.
5	Eco, U. (1978) A Theory of Semiotics (Advances in Semiotics), Bloomington, IN: Indiana University Press.

UHFFT314 Introduction to Television & New Media (Total Lectures: 48)

Course Outcomes:

- Understanding of the process of Direction for Television
- Theoretical framework and practical approach to Direction
- Creating Ads for various categories

Unit - 1: [08 Lectures]

- 1.1 Understanding Television Culture & Semiotics.
- 1.2 Understanding Space & Time, Ideology, Aesthetics, Stylistics & Setting
- 1.3 Construction: mise-en-scene & technical codes

Unit - 2: [12 Lectures]

- 2.1 Writing for Television
- 2.2 Research, Ideation and Conceptualization, Understanding the IV Act Structure for TV, Elements of a TV Program
- 2.3 Constructing a plot w.r.t a family tree for serials.
- 2.4 Constructing Character biography

Unit - 3: [12 Lectures]

- 3.1 Writing for Humour
- 3.2 Popular Indian TV Discourse- eg.: Aahat (Horror), Daily Soap (any) & Tarak Mehta (comedy)
- 3.3 Syntagmatic & Paradigmatic analysis
- 3.4 Polysemy

Unit - 4: [06 Lectures]

- 4.1 Popular TV Discourse- Friends Principles of Affinity & Contrast Director's Role in Television

Unit -5: [10 Lectures]

- 5.1 Inter-textuality & Role and Impression of Women Exploring Non-fiction Reality TV
- 5.2 Exploring Non-fiction AD Filmmaking -1 Linear Motif in TV
- 5.3 Creating content for TV- Directing for a Webisode

Self-Learning	
Unit	Topics
	To be discussed by the respective professor in the beginning of the semester

Online Sources

Sr. No.	Title Author/s Publisher

UHFFT315 Writing for Visual Media – 1 (Total Lectures: 48)

Course Objectives

- A primary objective of the Writing for Interactive Media course is for students to master narrative principles by examining new ways of telling interactive, narrative stories for visual and digital media while learning through experience about the critical role that multimedia methods play in engaging audiences with complex information.
- Students establish habits for thinking comprehensively about the storytelling process by learning how to identify stories and engaging in the development of specific storytelling processes including voice, context, dialogue, character, time, and space. The course emphasizes how story structures change across different delivery systems and platforms.

Unit 1: Preparing to Think Visually (12 Lectures)

- 1.1 Diving into the Screenwriter's Mind
- 1.2 Approaching Screenwriting as a Craft
- 1.3 Breaking Down the Elements of a Story
- 1.4 Unpacking Your Idea

Unit 2: Structure of Story & Screenplay (12 Lectures)

- 2.1 Plot Part I: Beginnings
- 2.2 Plot Part II: Middles
- 2.3 Plot Part III: Endings

Unit 3: Dynamics of Characterization (12 Lectures)

- 3.1 Character Building
- 3.2 Constructing Dynamic Dialogues
- 3.3 Non - traditional Film

Unit 4: Finalizing the Script (12 Lectures)

- 4.1 Maintaining an Audience's Trust
- 4.2 Turning Your Story into a Script
- 4.3 Take Two: Rewriting Your Script
- 4.4 Adaptation and Collaboration: Two Alternate Ways to Work

Self-Learning	
Unit	Topics
	To be discussed by the respective professor in the beginning of the semester

Online Sources
http://ugcmoocs.inflibnet.ac.in/ugcmoocs/view_module_ug.php/125

Reference Books	
1	How not to write a screenplay: 101 common mistakes most screenwriters make by Denny Martin Flinn
2	Screen Adaptation: A Scriptwriting Handbook by Kenneth Portnoy
3	Screenplay: The Foundations of Screenwriting By Syd Field
4	The Screenwriter's Bible by David Trottier
5	The Bare Bones Book of Screenwriting: The Definitive Beginner's Guide to... By J.T. Clark
6	Screenwriting for a Global Market: Selling Your Scripts from Hollywood to... By Andrew Horton
7	Screenwriting For Dummies by Laura Schellhardt
8	Screenwriting: The Sequence Approach by Paul Joseph Gulino
9	The Tools of Screenwriting by David Howard, Edward Mabley
10	The Art of Screenwriting: An A-to-Z Guide to Writing a Successful Screenplay By William Packard
11	Writing the Character-Centered Screenplay By Andrew Horton

UHFFT316 Visual Communication (Total Lectures: 48)

Course Objectives:

To let students gain proficiency of the essentials of communicating visually and apply this in context; explore visual theories and key elements and principles of visual design, with an emphasis on color, typography, and layout; and learn how to analyze a visual design and will understand the role that visual communications play in today's society.

Aesthetics, Perception, Representation, Visual Rhetoric, Cognition, Semiotics, Reception Theory, Narrative, Media Aesthetics, Ethics, Visual Literacy, Cultural Studies.

Unit 1: Convergence and Basics of Web Designing (8 Lectures)

- 1.1 Concept of Convergence, Internet Key Terms, New Media. Web Designing, HTML programming, Basic Java Script
- 1.2 Designing your own website, uploading the website, links and navigation

Unit 2: Concepts of Post Production & Computer Graphics (including VFX) (12 Lectures)

- 2.1 Introduction to pre-production, production and post-production: Visual effects' a relatively new term describes what used to be more appropriately called 'special photographic effects. What makes an effect 'special'? The decision as to which medium and format VFX elements are going to be shot with is directly dependent on how they shall be employed and what the specifications are for their final resting place. Methods of creating visual effects, Implementation
- 2.2 Introduction to the User Interface (GUI): Introduction to 3D Space and the GUI, Introduction to Modelling, Introduction to Polygonal Box Modelling, Introduction to Shell Modelling
- 2.3 CG Basics: Animation Basics, Animation Hierarchies and Deformation, Joints Hierarchies and Constraints, Cameras, Rendering and Path Animation

Unit 3: Understanding Pipeline and integration: (12 Lectures)

- 3.1 Digital image manipulation, 2D digital image manipulation, Compositing software, New life into old methods, Perfecting the illusion, 3D computer-generated imaging (CGI), Digitizing (getting information into the computer)
- 3.2 Overview of Production Pipelines, Rendering Utility Nodes, Camera Tracking Foundation 2D and 3D, Overview of Dynamics, Rigid Body and Fluids, Introduction to Particles, Expressions, Introduction to Fields, Project Work

Unit 4: Introduction to Lighting and Rendering: (6 Lectures)

- 4.1 Light Properties, Defining Shadows, Defining Highlights and Specular, Diffuse Inter-reflection and Global Illumination, Render Layers, Rendering Engines and methods

Unit 5: Introduction to Compositing: (10 Lectures)

- 5.1 Camera Staging and Composition, Renderers and Algorithms Benefits/Disadvantages, Rendering Passes, Introduction to Specific Compositing Software, Compositing 3D, The Interface, Keying, Rotoscoping, Color Correction, Keying, Multi-Pass Compositing

Self-Learning	
Unit	Topics
	To be discussed by the respective professor in the beginning of the semester

Online Sources	
	https://swayam.gov.in/nd1_noc20_hs34/preview

Reference Books	
1.	Adobe Photoshop for VFX artists By Lopsie Schwartz
2.	Visual Effects for Film and Television By A. J. Mitchell

3.	The Visual Effects Producer: Understanding the Art and Business of VFX by Charles L. Finance, Susan Zwerman
4.	Compositing Visual Effects: Essentials for the Aspiring Artist By Steve Wright
5.	VFX Artistry by Spencer Drate, Judith Salavetz
6.	The Visual Effects Arsenal: VFX Solutions for the Independent Filmmaker By Bill Byrne
7.	Encyclopedia of Color Correction by Alexis Van Hurkman
8.	The Art and Science of Digital Compositing by Ronald Brinkman
9.	Creating Motion Graphics with After Effects, Vol. 2 by Chris Meye

UHFFT317 Media Theories (Total Lectures: 48)

Course Objectives:

- To understand the basic intricacies & aesthetics involved in taking a photograph.
- To understand what makes a good picture.

Unit 1: Introduction to Media Studies (8 Lectures)

- Definition
- Three questions of Media
- Four kinds of Media Theory
- Four Eras of Media Theory
- Media Theories based on: Effects, Content and Audience

Media Studies as an Interdisciplinary Approach

- Media Studies as a Social Science
- Karl Marx
- Juergen Habermas
- Stuart Hall
- Karl Lazarsfeld
- Michel Foucault- Power and Authority
- Marshall McLuhan

Unit 2: Theories (8 Lectures)

Early Effects Theories

- Mass society Theory
- Propagandistic theories
- Normative Theories

Limited Effects Theories

- Direct effects
- Lazarsfeld's Two step flow Theory
- Carl Hovland's Attitude Change Theory
- Lazarsfeld - Hovland Legacy
- Robert Merton's Middle range Theory
- Joseph Klapper's Phenoministic Theory

Unit 3: (10 Lectures)

Cultural and Critical Theories

- Emergence of Critical and Cultural theories
- Marxism
- The Frankfurt School
- Political Economy
- British Cultural School
- Raymond Williams' Technological Determinism

Media and Society

Relevance of Semiotics theory on Audience

Harold Innis' Bias of Communication

Bernard Cohen's Agenda Setting

Marshall McLuhan- Extension of man, Global village

Unit 4: (8 Lectures)

Theories related to New Media:

New Media theory

Media Convergence Theory

Henry Jenkins Participatory Culture

Marshall McLuhan- Extension of man, Global village

Self-Learning	
Unit	Topics
1	To be discussed by the respective professor in the beginning of the semester

Online Sources

Reference Books

UHFFT318 Basics of Sound (Total Lectures: 48)

Course Objectives:

- To learn about the basic of sound
- To understand the nature of sound and recording devices
- To learn the basics of sync sound, mixing console, analog v/s digital workflow
- To understand the need for sound and importance of sound in film
- To learn to record a song

Unit 1: Basics of Sound (8 Lectures)

- 1.1 Basics of Sound: Nature of acoustical waves; concepts of amplitude and frequency - wavelength and harmonics.
- 1.2 Psycho-acoustics: Nature of hearing and perception of sound, including concepts of pitch, loudness, and timbre; the precedence effect; localization in rooms; equal loudness contours; and other mysteries of hearing.
- 1.3 Principles of Stereophony

Unit 2: Sound for Film & Video (6 Lectures)

- 2.1 The sound track – its importance in an AV medium
- 2.2 Different elements of a sound track
- 2.3 Explanation of how sound is put to the film

Unit 3: Sync Sound (12 Lectures)

- 3.1 The size of the role sound should play in your film will vary depending on your professor's requests, but when it comes to the technical side of things, you are at least required to know how to achieve synchronized sound and picture with film.
- 3.2 Interconnectivity of Analog & Digital Equipment: Basic analog connectors, cabling, patch – bay, interconnectivity between various recording studio equipment. Various Digital interconnects and their sockets on the digital equipment. Microphones Types: Dynamic, Condenser, Ribbon, Polar Pattern, Sensitivity.
- 3.3 Microphone designs for special applications Acoustics I (Fundamentals): The behavior of sound in outdoors and in closed spaces; Absorption, reflection, diffraction, refraction, reverberation.

Unit 4: Mixing Console Basics (10 Lectures)

- 4.1 The signal flow and various auxiliary systems. Digital Audio: Analog to Digital to Analog conversion.
- 4.2 Sampling Frequency, Bit Rates. Problems in digital audio. Different digital media, Standard digital recording & mastering formats.
- 4.3 Audio file formats, storage mediums – optical, magnetic, Jitter etc.
- 4.4 Computers in Audio: Different platforms – different operating systems, Configuration of a PC for sound recording. Mother Boards, Processor, Sound Card, Graphic card, Monitors Recorders: Analog, Digital, Tape Based & Tapeless. Digital Audio Workstations (DAW's)

Unit 5: Film showcase (12 Lectures)

- 5.1 Case studies of famous Indian as well as foreign films
- 5.2 Mixing and Mastering. Processors: Theory of Tonal, Dynamic & Spatial processors. Equalizers – types and their application, Compressors & Limiters - theory and application, Effect's processors - Reverberation and Delay devices and their plug-in counterparts.

Self-Learning Topics	
Unit	Topics
	To be discussed by the respective professor in the beginning of the semester

Online Sources

Reference Books	
1	Pro Tools 9: Music Production, Recording, Editing and Mixing by Mike Collins
2	Pro Tools All-in-One Desk Reference for Dummies by Jeff Strong
3	Sound for Film and Television by Tomlinson Holman
4	Sound For Digital Video by Tomlinson Holman
5	Producing for TV and Video: A Real-world Approach by Cathrine Kellison
6	Sound for picture: an inside look at audio production for film and television By Jeff Forlenza, Terri Stone
7	Audio in Media by Stanley R. Alten
8	Master Handbook of Acoustics by F.Alton Everest
9	Modern Recording Techniques by David Miles Huber
10	Mastering Audio by Bob Katz
11	Mixing Audio by Roeylzhaki
12	Practical Recording Techniques by Jenny Bartlett
13	Critical Listening Skills for Audio Professionals by F. Alton Everest
14	The Audible Past by Jonathan Sterne

Part 5

**I Year Semester - IV
Summary**

Sr. No.			Sr. No. in Detail Course Scheme	Remarks
1	Core Course		UHFFT203 UHFFT204 UHFFT206	
2	Elective Course	Discipline Specific Elective (DSE) Course		
		2.1	Interdisciplinary Specific Elective (IDSE) Course	
		2.2	Dissertation/Project	
		2.3	Generic Elective (GE) Course	UHFFT201 UHFFT205
3	Ability Enhancement Compulsory Courses (AECC)		UHFFT202	
	Skill Enhancement Courses (SEC)			
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First year Semester -II Internal and External Assessment

Detail Scheme

S N.	Subject Code	Subject Title	Lectures Per Week (Lecture of 45 min)				Credit	Seasonal Evaluation Scheme					Total Marks
			Units	SL	L	P		SLE	CT	TA	SEE	PE	
1	UHFFT419	Advance Cinematography	4	20%*	4	-	4	10	10	20	60	-	100
2	UHFFT420	Introduction to Editing	4	20%*	4	-	4	10	10	20	60	-	100
3	UHFFT421	Writing for Visual Media (II)	4	20%*	4	-	4	10	10	20	60	-	100
4	UHFFT422	Basics of Animation	4	20%*	4	-	4	10	10	20	60	-	100
5	UHFFT423	Practical Filmmaking – Innovative Techniques	4	20%*	4	-	4	10	10	20	60	-	100
6	UHFFT424	Advance Sound & SFX	4	20%*	4	-	4	10	10	20	60	-	100

***One to two lectures to be taken for CONTINUOUS self -learning evaluation**

SL	Self-Learning
L	Lectures
P	Practical
CR	Credits
SLE	Self-Learning Elective
CT	Class Test
TA	Tutorial Assignment
SEE	Semester End Examination
PE	Practical Evaluation

Sr No	Subject Code & Title	Subject Unit Title	Lectures	Total Lectures	Credit	Total Marks	
1	UHFFT419 Advance Cinematography	1	Power of a picture	08	48	3	100 (60+40)
		2	Role of Light	12			
		3	Lenses	10			
		4	Camera	10			
		5	Digital Video Formats	08			
2	UHFFT420 Introduction to Editing	1	Introduction to Editing	08	48	3	100 (60+40)
		2	Introduction to NLE – Premier Pro	12			
		3	Effective Editing	10			
		4	Tools 1	10			
		5	Tools 2	08			
3	UHFFT421 Writing for Visual Media 2	1	Preparing to Think Visually	12	48	3	100 (60+40)
		2	Structure of Story & Screenplay	12			
		3	Dynamics of Characterization	12			
		4	Finalizing the script	12			
4	UHFFT422 Basics of Animation	1	Color Theory Texture Study	06	48	3	100 (60+40)
		2	Perspective Study Comic Books	08			
		3	Still Life Portrait Painting	08			
		4	Composition	06			
		5	Typography Photoshop	10			
5	UHFFT423 Practical Film making – Innovative Techniques	1	Streaming Platform & Film making	08	48	3	100 (60+40)
		2	Smartphone Film making	10			
		3	Smartphone Audio Recording	10			
		4	Recording Content Online	10			
		5	Practical assignments	10			
6	UHFFT424 Advance Sound & SFX	1	Microphone techniques	08	48	3	100 (60+40)
		2	Background Music & Score	06			
		3	Sound for Film	10			
		4	Sound Design	12			
		5	Mixing Console	12			
<p>▪ Lecture Duration – 50 Minutes (48 sessions)</p>							

Part 6: Detail Scheme Theory

Curriculum Topics along with Self-Learning topics - to be covered, through self-learning mode along with the respective Unit. Evaluation of self-learning topics to be undertaken before the concluding lecture instructions of the respective UNIT

Objectives:

To understand the importance of cinematography in film making | To enhance the basic knowledge about lighting and its use | To understand various equipment's required for various form of lighting | To understand the basics of various camera, lenses and digital cinematography

UHFFT419 Advance Cinematography (Total Lectures: 48)

Unit-1: Power of Picture [08 Lectures]

- 1.1 Power of a still picture, Shooting a good Still picture,
- 1.2 Composition-Framing, Understanding & Use of color, Capturing the Drama, Black and white Photography;

Unit-2: Role of Light [12 Lectures]

- 1.1 Lighting techniques, Concept of lighting various planes, Understanding Various types: Tungsten lamps, Cool Lights, HMI, Cyclorama/background lights, Soft Box lights.,
- 1.2 Use of cutter stand, black cloth and Camera filters, barn doors, use of reflectors, Three point lighting, Ratio lighting: 1:2, 1:3, 1:4, Creating various Background patterns and types,
- 1.3 Lighting – Situations, Studio lighting for three cameras set up: Talk Show, Game Show, Available day light situations,
- 1.4 Shooting for Documentary style, Face lighting. Key, fill, back light, Depth of field Exercise, High key lighting, Low key lighting;

Unit-3: Lenses [10 Lectures]

- 1.1 Type of Lenses
- 1.2 Power of Lenses
- 1.3 Understanding the shot requirement and usage of a lens
- 1.4 Idea of perspective: Depth Of Field, Depth of focus, Critical understanding of Fixed Lens Vs. Zoom Lens
- 1.5 Focus pulling
- 1.6 18% grey card
- 1.7 Metering
- 1.8 Color temperature meter

Unit-4: Camera [10 Lectures]

- 1.1 Camera Movements: Basic grammar of shots, Primary Camera Movement: Pan, Tilt, Zoom, Character Movement, Usage and need of Track and trolley, Crane, Jimmy jib, Poll Cam, Managing Movements,
- 1.2 Single camera Setup, Multi camera setup, Continuity Exercise, Do's and don'ts of camera movements,
- 1.3 Aesthetics and Psychological Impact of Moving Images, Various parts of Motion picture cameras,
- 1.4 Moving Image-Motion Picture, Impact of collective moving Images, Motion Picture Dynamics;

Unit-5: Digital Video Formats [08 Lectures]

- 1.1 Understanding digital video recording, Principle of video recording,
- 1.2 Digital Recording Formats, Editing and compression,
- 1.3 Digital sampling and storage, technical formats of video- PAL, NTSC, "Time Code" in Video Recording, Film Stock and Processing

Self-Learning topics (Unit wise)	
Unit	Topics
1	To be discussed by the respective professor in the beginning of the semester

Online Resources	
1	

Sr. No.	Title Author/s Publisher
1	Camera Terms and Concepts by David Elkins
2	The Camera Assistant by Doug Hart
3	Motion Picture Camera and Lighting Equipment by David Samuelson
4	Motion Picture Camera Techniques by David Samuelson
5	The 16mm Camera Book by Douglas Underdahl
6	The Hands On Manual for Cinematographers by David Samuelson
7	The Professional Lighting Handbook by Verne Carlson
8	The Filmmakers Pocket Reference by Blain Brown
9	American Cinematographer ASC Manual
10	The Zone System for Photographers by Carson Graves
11	Cinematography: Screencraft by Peter Ettedgui
12	Contemporary Cinematographers-On Their Art by Pauline Rodgers
13	Operating Cinematography for Film and Video by William Hines
14	Cinematography-A Guide for Filmmakers and Film Teachers by Kris Malkeiwicz
15	Film Lighting: Talks with Hollywood's Cinematographers and Gaffers by Kris Malkiewicz
16	The Five C's of Cinematography: Motion Picture Filming Techniques by Joseph V. Mascelli
17	The Art of the Cinematographer: A Survey and Interviews with Five Masters by Leonard Maltin
18	Anton Wilson's Cinema Workshop by Anton Wilson
19	Image Control-Motion Picture and Video Camera Filters and Lab Techniques by Gerald Hirschfeld
20	Lighting for Film and Electronic Cinematography by John David Viera and Dave Viera
21	Painting with Light by John Alton
22	Picture Composition for Film and Television by Peter Ward
23	Matters of Light and Depth-Creating Memorable Images for Video, Film and Stills Through Lighting by Ross Lowell
24	Lighting Technology by Fitt and Thornley Set Lighting Technician's Handbook by Harry C. Box
25	Digital Cinematography by Ben De Leeuw
26	If It's Purple, Someone's Gonna Die: The Power Of Color In Visual Storytelling By Patti Bellantoni
27	High-Definition Cinematography By Paul Wheeler

Unit-1: Introduction to Editing [08 Lectures]

- 1.1 Introduction to the history of film editing. Lumiere Brothers, Thomas Edison, Edwin Porter, DW Griffith); the manipulation of editing
- 1.2 Lev Kuleshov's experiment; the language of cinema; introduction to the editor as storyteller and understanding the narrative structure.

Unit-2: Introduction to NLE – Premier Pro [12 Lectures]

- 1.1 Screening of Examples. The Premiere Pro interface features and functions, how to import and organize footage, basic editing techniques
- 1.2 EDITING EXERCISE
Watch the work of a Master Editor, Basic Production techniques, Practicing/Reviewing skills
- 1.3 PROJECT: Interview and Film a classmate telling a story for 10 minutes or talking about something they're excited about. Edit together a two-minute version of this.

Unit-3: Effective Editing [10 Lectures]

- 1.1 Bird's-eye view of the modern process of editing,
- 1.2 Setting Up for Editing
- 1.3 Efficient editing habits to work faster, Thinking creatively. Efficient workflow,
- 1.4 Configure factory- standard systems,
- 1.5 Optimal media management from ingest through to final output. Non-Linear Editing Concepts
- 1.6 Interface of NLE system, The Three-Point Edit, Additional Edits

Unit-4: Tools 1 [10 Lectures]

- 1.1 Working in the Timeline, Transitions, Keyframing, Filters, Ingesting

Unit-5: Tools 2 [8 Lectures]

- 1.1 Compositing, Color Correction, Audio, Titling, Review and Look Forward

Self-Learning topics (Unit wise)	
Unit	Topics
1	To be discussed by the respective professor in the beginning of the semester

Online Resources	
1	

Sr. No.	Title Author/s Publisher
1	Film Art: An Introduction, David Bordwell and Kristin Thompson The Invisible Cut: How Editors Make Movie Magic, Bobbie O'Steen
2	Cut By Cut: Editing Your Film or Video, Gael Chandler
3	In the Blink of an Eye: A Perspective on Film Editing, Walter Murch The History of Film Editing, Karel Reisz, Gavin Miller
4	On Film Editing, Edward Dmytrk
5	Film Editing: Great Cuts Every Filmmaker Should Know, Gael Chandler First Cut: Conversations with Film Editors, Gabriella Oldham
6	Grammar of the Edit Roy Thompson, Christopher J. Bowen - Focal Press, 2013. ISBN: 978-0240526003

UHFFT421 Writing for Visual Media (II)**(Total Lectures: 48)**

Objectives:

- To understand the basic structure of screenplay
- To introduce to the basic skills for screen writing
- To understand the intricacies of screen writing
- To learn the build characters and write meaning full dialogues

Unit-1: [12 Lectures]

- 1.1 Preparing to Think Visually: Diving In to the Screenwriter's Mind, Approaching Screenwriting as a Craft, Breaking Down the Elements of a Story, Unpacking Your Idea

Unit-2: [12 Lectures]

- 2.1 Structure of Story & Screenplay: Plot Part I: Beginnings, Plot Part II: Middles, Plot Part III: Endings

Unit-3: [12 Lectures]

- 3.1 Dynamics of Characterization: Character Building, Constructing Dynamic Dialogues, Non – traditional Film

Unit-4: [12 Lectures]

- 4.1 Finalizing the Script: Maintaining an Audience's Trust, Turning Your Story into a Script
 4.2 Take Two: Rewriting Your Script
 4.3 Adaptation and Collaboration: Two Alternate Ways to Work

Self-Learning topics (Unit wise)	
Unit	Topics
1	To be discussed by the respective professor in the beginning of the semester

Online Resources	
1	

Sr. No.	Title Author/s Publisher
1	The Screenwriter's Bible by David Trottier
2	The Bare Bones Book of Screenwriting: The Definitive Beginner's Guide to ... By J. T. Clark
3	Screenwriting for a Global Market: Selling Your Scripts from Hollywood to ... By Andrew Horton
4	Screenwriting For Dummies by Laura Schell Hardt
5	Screenwriting: The Sequence Approach by Paul Joseph Gulino
6	The Tools of Screenwriting by David Howard, Edward Mabley
7	The Art of Screenwriting: An A-to-Z Guide to Writing a Successful Screenplay By William Packard
8	Writing the Character-Centered Screenplay by Andrew Horton

UHFFT422 Basics of Animation (48 Lectures)

Objectives:

- The learners are exposed to the industry of graphic design.
- The domain of skills and tools is largely devoted to learning graphic reproduction methods using both modern, that is electronic, as well as old school techniques.
- These inputs enable learners to solve simple problems of visual communication related to corporate identity or social communication.
- Learners use software like Adobe Photoshop and Adobe Illustrator.

Unit-1: [06 Lectures]

- 1.1.1 Colour Theory: Colour psychology, Colour schemes, Colour wheel, Colour combination, Hue.
1.2 Texture Study: Texture creation, mixed media, Water/Pastel painting

Unit-2: [08 Lectures]

- 2.1 Perspective Study :1-point perspective, 2-point perspective, 3-point perspective, Mixed perspective.
2.2 Comic Books: Understanding storyboards, Styles of contemporary comics, Colour tones.

Unit-3: [08 Lectures]

- 3.1 Still Life: Sketching & rendering, Light study, Photography
3.2 Portrait Painting: Portrait Caricature, Cartoon

Unit-4: [06 Lectures]

- 4.1 Composition: Basic composition skills, Rule of thirds, Understanding of subject and its relation to light and depth of field, Application in comic books.

Unit-5: [10 Lectures]

- 5.1 Typography: Understanding of typos & fonts, Application of appropriate typos on art works.
5.2 Photoshop: Basic tools in Photoshop, Photo editing, Colour correction.

Self-Learning topics (Unit wise)	
Unit	Topics
1	To be discussed by the respective professor in the beginning of the semester

Online Resources	
1	

Sr. No.	Title Author/s Publisher
1	Camera Terms and Concepts by David Elkins
2	The Camera Assistant by Doug Hart
3	Motion Picture Camera and Lighting Equipment by David Samuelson
4	Motion Picture Camera Techniques by David Samuelson
5	The 16mm Camera Book by Douglas Underdahl
6	The Hands On Manual for Cinematographers by David Samuelson
7	The Professional Lighting Handbook by Verne Carlson
8	The Filmmakers Pocket Reference by Blain Brown
9	American Cinematographer ASC Manual
10	The Zone System for Photographers by Carson Graves
11	Cinematography: Screencraft by Peter Ettegui
12	Contemporary Cinematographers-On Their Art by Pauline Rodgers

13	Operating Cinematography for Film and Video by William Hines
14	Cinematography-A Guide for Filmmakers and Film Teachers by Kr
15	Film Lighting: Talks with Hollywood's Cinematographers and Gaffers by Kris Malkiewicz
16	The Five C's of Cinematography: Motion Picture Filming Techniques by Joseph V. Mascelli
17	The Art of the Cinematographer: A Survey and Interviews with Five Masters by Leonard Maltin
18	Anton Wilson's Cinema Workshop by Anton Wilson
19	Image Control-Motion Picture and Video Camera Filters and Lab Techniques by Gerald Hirschfeld
20	Lighting for Film and Electronic Cinematography by John David Viera and Dave Viera
21	Painting with Light by John Alton
22	Picture Composition for Film and Television by Peter Ward
23	Matters of Light and Depth-Creating Memorable Images for Video, Film and Stills Through Lighting by Ross Lowell
24	Lighting Technology by Fitt and Thornley Set Lighting Technician's Handbook by Harry C. Box
25	Digital Cinematography by Ben De Leeuw
26	If It's Purple, Someone's Gonna Die: The Power Of Color In Visual Storytelling By Patti Bellantoni
27	High Definition Cinematography By Paul Wheeler

Course Objectives

- To understand the language and communication in relation to the dynamics of film.
- To allow students to explore and refine their conceptual, managerial and aesthetic styles as well as their practical & technical skills.
- To inculcate creative temperament and mindset for developing film.

Unit-1: Streaming Platform & Film making (08 Lectures)

1.1 Creating content for OTT platforms, Style guide, Tech requirements and acquisition teams

Unit-2: Smartphone Film making (10 Lectures)

2.1 Film and edit video on your smartphone, make short films and documentaries, Plan and produce short-form video, turn your phone into a pro video camera, substantially increase the quality of your mobile videos

Unit-3: Smartphone Audio Recording (10 Lectures)

3.1 **Audio recording:** Podcasting, Microphone types for Smartphones, Gear needed to get your audio recorded

Unit-4: Recording Content Online (10 Lectures)

4.1 How to set it all up for Online Courses, DIY's and lots more – the gear needed to get you onto various content platforms – lights, microphones, camera lenses, etc.

Unit-5: Practical assignments (10 Lectures)

5.1 Making your own smartphone video

Self-Learning topics (Unit wise)	
Unit	Topics
1	To be discussed by the respective professor in the beginning of the semester

Online Resources	
1	

Sr. No.	Title Author/s Publisher
1	Smartphone Video Storytelling, Robb Montgomery, Copyright Year 2018, ISBN 9781138635999 Published June 21, 2018 by Routledge
2	The Smartphone Filmmaking Handbook: Revealing the secrets of smartphone movie making Paperback – April 12, 2019, by Neil Philip Sheppard
3	Life. Camera. Action.: How to Turn Your Mobile Device Into a Filmmaking Powerhouse Paperback – December 22, 2016, by David Basulto

Unit 1: Microphone Techniques (8 Lectures)

- 1.1 Placement, Applications, Proximity effects etc. microphones and placement techniques for stereo recording.
- 1.2 Monitoring Systems: Active & Passive types, Domestic and professional listening environment, Stereo and surround monitoring.

Unit 2: Background Music & Score (6 Lectures)

- 2.1 The Production Process of a Song: Music Basics. – Types of Music, Concepts of Melody, Harmony, Rhythm & counter melody etc. Format of a song. Preproduction, Tracking, Overdubbing, Editing,

Unit 3: Sound for Film (12 Lectures)

- 3.1 Location sound, Radio mics - uses and potential difficulties. Boom operation for sync sound, Hands-on training in location sound recording for video.
- 3.2 Attending film sync shoots. Video File formats, acquiring picture for post-production from edit suite. Dubbing the dialogues wherever necessary, Selecting SFX and BG music from the library, recording Foley and music as per the demand of the script. Mixing the final track. Export it to the editor, supervise the final assembly of the film.

Unit 4: Sound Design (10 Lectures)

- 4.1 Principles of Mixing: The basic techniques of mixing and the fundamental approach. The Building Blocks of Mixing
- 4.2 Setting the sound stage, and the sonic implications of panning and of placing instruments at varying distances from the listener; Consideration of different approaches to getting desired results from EQ; A comprehensive review of the uses of dynamic processor; on Individual channels and Mix master. Finishing a mix with automation.

Unit 5: Mixing Console (12 Lectures)

- 5.1 "Mixing in the box." And "Mixing through the board." Production of the Sound Track for the student project film: Discussing sound design strategy with the director of the film at pre-production stage.
- 5.2 Nuendo Basic: Basic principles, understanding the process from initial set up to completion of a project. To set up for a vocal/instruments dub. Hands-on training - You will share a Nuendo workstation during the class.

Self-Learning topics (Unit wise)	
Unit	Topics
1	To be discussed by the respective professor in the beginning of the semester

Online Resources	
1	

Reference Books	
1	Pro Tools 9: Music Production, Recording, Editing and Mixing by Mike Collins
2	Pro Tools All-in-One Desk Reference for Dummies by Jeff Strong
3	Sound for Film and Television by Tomlinson Holman
4	Sound For Digital Video by Tomlinson Holman
5	Producing for TV and Video: A Real-world Approach by Cathrine Kellison
6	Sound for picture: an inside look at audio production for film and television By Jeff Forlenza, Terri Stone
7	Audio in Media by Stanley R. Alten
8	Master Handbook of Acoustics by F.Alton Everest
9	Modern Recording Techniques by David Miles Huber
10	Mastering Audio by Bob Katz
11	Mixing Audio by RoeyIzhaki
12	Practical Recording Techniques by Jenny Bartlett

13	Critical Listening Skills for Audio Professionals by F. Alton Everest
14	The Audible Past by Jonathan Sterne

Section D

The semester end examination (external component) of 60% will be as follows:

1) Duration – 2 Lectures

2) Theory Question Paper Pattern: -

a. There shall be five questions each of 12 marks. On each unit there will be one question and the fifth one will be based on entire syllabus.

b. All questions shall be compulsory with internal choice within the questions.

c. Question may be subdivided into sub-questions a, b, c... and the allocation of marks depend on the weightage of the topic.

d. The marks will be given for all examinations and they will be converted into grade (quality) points. The semester-end, final grade sheets and transcripts will have only credits, grades, grade points,

e. The assessment of Part 'A' i.e. Internal Assessment as mentioned above for the Semesters I & VI shall be processed by the Colleges / Institutions of their learners admitted for the programme while the University shall conduct the assessment of Part 'B' i.e. Semester End Examination for Semesters I & VI.

The Internal Assessment marks of learners appearing for Semesters I & VI shall be submitted to the University by the respective colleges/ Institutions before the commencement of respective Semester End Examinations. The Semester End Examinations for Semesters I & VI shall be conducted by the University and the results shall be declared after processing the internal assessment and the marks awarded to the learners. The grade card shall be issued by the University after converting the marks into grades.

f. The marks of the internal assessment should not be disclosed to the students till the results of the corresponding semester is declared.

Section E**Department of Mass Media****Board of Studies**

Sr. no.	Names of members	Name of Department	Name of Institution	Address	Contact no	Email id
1,	Ms. Manjula Srinivas Chairperson	Mass Media	Associate Professor and Head Dept of Mass Media K.C.College	124, Dinshaw Wachha Rd. Churchgate, Mumbai 400020	9324536999	manjulashrinivas@gmail.com
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3.	Ms. Nandini Sardesai	Senior Visiting faculty - Sociologist and former member of Central Board of Film Certification	Former Head, Department of Sociology, St. Xavier's College, Mumbai	D/1 Corinthian, opposite Fariyas hotel, Colaba, Mumbai- 400005	9324636906	ninasardesai@hotmail.com
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5.	Ms. Surya Gune	Mass Media	In house faculty, K.C.College	124, Dinshaw Wachha Rd. Churchgate, Mumbai 400020	9970524523	surya.gune@gmail.com
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7.	Dr.Mangesh Karandikar	Director	Director, Post graduate diploma in Mass media Mumbai Education Trust	Bhujbal Knowledge City, Reclamation, Bandra West, W, Maharashtra 400050	9869281084	mangesh.karandikar@gmail.com

8.	Dr. Mira Desai	Communication Technology	Professor in Communication Technology Department of Extension Education SNDT University	Juhu Rd, Daulat Nagar, Santacruz West, Mumbai, Maharashtra 400049	9819529129	drmiradesai@gmail.com
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10.	Ms Shobha Venkatesh	Advertising Faculty	Former Corporate Communication Head, Standard Chartered Bank,	EMP 44, Flat no 102, Above Satyam steel Thakur village Kandivili E Mumbai 400101	9167765222	shobha2258@gmail.com
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13.	Mr. Ranjith Phatak	Visiting faculty- Mass Media	National Programming Head, Red FM	Golden heights, Anant Patil Marg, Shivaji Park, Dadar (W) Mumbai-400028	9819600090	rnjtpatak@gmail.com

Student members on the Board of studies				
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