HSNC University Mumbai

(2024-2025)

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 Films Television and New Media Production

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

With effect from the Academic year

2024-2025

Semester III & Semester IV

Board of Studies

Mass Media

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Preamble

The BA in Films, Television, New Media & Production (BA-FTNMP) is an exceptional program that combines theoretical and practical elements in a dynamic manner. The objective is to introduce media and cinema literacy to undergraduate students, as they may not have much familiarity with these concepts throughout their time in school. While they may engage with cinema and media material in a casual manner, they lack the ability to actively create or critically analyze such content. This course seeks to cultivate film literacy in students, expanding their cognitive abilities to perceive cinema as an art form and as a catalyst for societal transformation. Additionally, immerse them in the intricacies of filmmaking and the film industry as a thriving and rapidly expanding company. Upon completing this course, students will have acquired advanced abilities in various aspects of filmmaking, including direction, cinematography, screenplay-writing, production, editing, and design communication. Additionally, I have experience in television production, content generation, and managing the broadcast business process. This course, designed to align with modern times, encompasses the study of new media, digital content creation, and OTT (over-the-top) platforms. It also focuses on understanding the production and commercial sides of these fields. This course is both demanding and active, as it continuously stays updated with the latest challenges in the film, TV, and new media sector.

Programme Objectives

1. The learner is expected to have a knowledge of advanced technical skills related to cinematography, sound recording, editing, and visual effects.
2. The learner will have the ability to operate professional-grade equipment and software used in film and television production
3. The learner shall be introduced to ethical considerations in media production, including issues related to representation, privacy, and cultural sensitivity.
4. The learner shall have the knowledge of copyright, licensing, and intellectual property rights.
5. The learner shall be updated with industry trends, technological advancements, and changing audience preferences.
6. The learner can adapt to evolving media landscapes and emerging platforms
7. The learner shall have the ability to collaborate effectively with professionals from diverse fields such as screenwriting, direction, and post-production

Semester – III

Sr. No.	Choice Based Credit System	Credits	Remarks
1	Major Courses- i) Fundamentals of Direction ii) Fundamentals of Screenwriting	4+4	
2	Minor Courses- Media and Entertainment Laws	4	
4	Skill Enhancement Courses- Fundamentals of Sound	3	
5	MIL - Localising and Adapting the Literature for Screen	2	

Sem III

Sr. No	Subject Code & Title	Lectures (60 min)	Total Lectures	Credit	Total Marks
1	Major Courses- i) Fundamentals of Direction ii) Fundamentals of Screenwriting	15*4	60	4	100
2	Minor Courses- Media and Entertainment Laws	15*4	60	4	100
3	Skill Enhancement Courses- Fundamentals of Sound	15*3	45	3	75
5	MIL - Localising and Adapting the Literature for Screen	15*2	30	2	50

MAJOR 1: FUNDAMENTALS OF DIRECTION

Course Objectives

1. Understanding the journey from script to screen
2. Importance of Blocking for everyone on set
3. Ways to effectively work with actors
4. Collaborating with all departments to achieve all creative goals

Learning Outcomes

1. Ability to understand the process of translating screenplay to actions
2. The skill to effectively block and stage scenes
3. Confidently dealing with actors of all senioritis
4. Effectively working with other departments to bring together their vision

Module 1: The Big Picture

Outlining the objectives of the narrative, working with an existing script and doctoring it to meet your narrative objectives, creative solutions to logistical loopholes in story, breaking down screenplay into smaller steps each with their arcs, screenplay homework before meeting the crew, organisation and presentation of ideas to the team. Storyboarding. Developing visual grammar. Colour palette. Mise-en-scene and applications. Montage. Experimental Cinema and their directors.

Module 2: Block - Light - Shoot

Importance of blocking, variables that affect blocking - working with different kinds of spaces/settings, number of characters, visual grammar of the narrative, live location vs sound stage etc. Impact of blocking on lighting, understanding the role lighting plays in effective storytelling, importance of planning and homework in smooth functioning of set, the thin line between limiting actors vs letting them free, camera movements vs static shots.

Module 3: Working with actors

Understanding different schools of acting, table reads and note taking, communicating the key objectives of scenes, arcs and the whole narrative to micro plan each emotion, rehearsals, course correcting, getting the most out of a moment, working with different genres like comedy, drama, action etc.

Module 4: Collaborating with other departments

Working with production department, cinematographer, production assistant directors, designer, costume stylist, hair and makeup, stunt coordinator, choreographer, VFX, editor, music director, foley and sound engineer and colourist.

References:

1. Bigun, J. (2006). Vision with Direction: A Systematic Introduction to Image Processing and Computer Vision. Germany: Springer.
2. Reich, J. T. (2017). Exploring Movie Construction & Production. (n.p.): Open Suny Textbooks.
3. DeKoven, L. (2006). Changing Direction: A Practical Approach to Directing Actors in Film and Theatre: Foreword by Ang Lee. United Kingdom: Taylor & Francis.
4. Directing. (2018). United States: Rutgers University Press.

Assessment:

60:40 Summative:Formative

Suggested Formative Assessment:

Provide students with on-the-spot assignments that challenge them to apply their knowledge in a practical setting, such as directing a short scene with given constraints

Conduct practical exercises in film continuity, live sound recording, and writing and filming a dialogue sequence, with relevant assignments.

Summative Assessment: 60 Marks

Question Paper Pattern:

- 4 Questions of 15 marks each with equal weightage to each module.
- Q. No.1 of 15 marks based on practical application and/or case study.
- Internal division of marks can be decided by the paper setting panel.

MAJOR II: FUNDAMENTALS OF SCREENWRITING

Course Objectives

1. Produce advanced screenplays demonstrating mastery.
2. Create compelling dialogue and characters.
3. Develop screenplays with innovative plots.
4. Subvert genre conventions creatively.
5. Collaborate effectively in screenplay adaptation

Learning Outcomes

1. Master advanced storytelling techniques.
2. Excel in crafting authentic dialogue and characters.
3. Develop innovative plot structures.
4. Subvert genre conventions creatively.
5. Collaborate effectively with industry professionals.

Module 1: Advanced Storytelling Techniques

Exploring non-linear narratives and layered storytelling, Analyzing complex character dynamics and thematic depth, Experimenting with innovative plot structures and narrative devices

Module 2: Characterization and Dialogue Mastery

Crafting authentic dialogue with subtext and nuance, Developing multi-dimensional characters with conflicting motivations, Creating compelling antagonists and antiheroes with depth and complexity

Module 3: Advanced Plot Development

Deconstructing traditional narrative structures and exploring unconventional approaches, Incorporating multiple perspectives and narrative voices to enhance storytelling, Perfecting pacing, rhythm, and suspense to captivate audiences

Module 4: Genre Innovation and Collaborative Excellence

Subverting genre conventions and pushing creative boundaries, Navigating collaborative partnerships with directors, producers, and fellow creatives, Implementing advanced feedback and revision strategies to refine your screenplay.

References:

1. Field, S. (1998). Screenplay: The Foundations of Screenwriting. United States: MJF Books.
2. Gulino, P. J. (2013). Screenwriting: The Sequence Approach. United Kingdom: Bloomsbury Publishing.
3. Wright, K. (2004). Screenwriting is Storytelling: Creating an A-List Screenplay that Sells!. United States: Penguin Publishing Group.

Assessment:

60:40 Summative:Formative

Suggested Formative Assessment:

Comprehension of Narrative Structure: Students must exhibit comprehension of the three-act structure, character arcs, and narrative development.

Character Development: Proficiency in crafting intricate characters with explicit motivations and notable evolutions throughout the screenplay

Genre Proficiency: Familiarity with many genres and the skill to write following genre norms while also experimenting with merging genres

Summative Assessment: 60 Marks

Question Paper Pattern:

- 4 Questions of 15 marks each with equal weightage to each module.
- Q. No.1 of 15 marks based on practical application and/or case study.
- Internal division of marks can be decided by the paper setting panel.

MINOR I- MEDIA AND ENTERTAINMENT LAWS

Course Objectives:

1. To introduce learners to laws related to film, broadcast and digital media
2. To help learners understand constitutional foundation of media law
3. To introduce the concept of intellectual property rights and laws related to the same
4. To discuss the laws pertaining to the field of media and entertainment

Learning Outcomes:

1. To read and interpret laws about film, broadcast and digital media
2. To outline constitutional foundation of media law
3. To learn the concepts and legal framework around intellectual property
4. To learn the laws related to media and entertainment industry

Module 1: Constitutional Foundation of Media Laws

Introduction, basic framework, fundamental rights, federalism, separation of powers, legal system in India

Freedom of speech and expression and its limitations under the constitution - evolution, scope, contempt of courts, defamation, decency morality, public order, sedition

Module 2: Laws governing Film, Broadcast & New Media

Censorship, Certification, Legal Compliances

Cable Television Networks Act, Advertising Laws, Telegraph Act, Content Regulation

IT Act, Content Regulation Laws for New Media in India & Around the world,

Legal Issues around emerging digital media like fantasy sports, metaverse, AI, deep fakes, etc.

Module 3: Intellectual Property Rights

IPR; copyright laws, Copyright Agreements : Short‑Term vs. Long‑Term Agreements, Media Law and Infringements : Case Studies

Menace of piracy and remedies to counter piracy, Statutory and non‑statutory bodies formed to fight piracy

Module 4: Other Laws Pertaining to Media and Entertainment

RTI Act, a official Secrets Act, Advertising regulations, Names and Emblems Act, Drugs and Magical Remedies Act

Indian Contract Act, 1872: Essentials of valid contract, discharge of contract, remedies for breach of contract, Contracts of Indemnity, Guarantee, Bailment, Pledge and Agency

Reference Books

1. Introduction to the Constitution of India by Durga Das Basu
2. Law of the Press by Durga Das Bas
3. The law of Intellectual Property Rights edited by Shiv Sahai Singh
4. Introduction to Media Laws and Ethics by Juhi P Pathak

Assessment:

60:40 Summative: Formative

Suggested Formative Assessment:

Analysis of the present legal framework pertaining to media and entertainment

Critique of the films/TV shows/OTT shows in context of the media law framework

Summative Assessment: 60 Marks

Question Paper Pattern:

- 4 Questions of 15 marks each with equal weightage to each module.
- Q. No.1 of 15 marks based on practical application and/or case study.
- Internal division of marks can be decided by the paper setting panel.

SEC: FUNDAMENTALS OF SOUND

Course Objectives

1. To understand the basics of sound in general, importance of sound and hearing.
2. Introduction to Sound and basic concepts.
3. Introduction to Mono-Stereo-Surround.
4. To understand basic Studio etiquettes.

Learning Outcomes

1. Students will be acquainted with the general concept of sound and hearing.
2. Students will be introduced to Sound and the basic concepts around it.
3. Students will be introduced to the difference between Mono-Stereo and Surround sounds.
4. Students will learn important Studio etiquettes and how to behave in a Recording Studio setup.

Module 1: Importance of Sound

Sound in an AV medium, Sound in Films

Module 2: Introduction to Sound

Introduction of Sound, Behaviour of Sound in closed space, Reverberation,   Nature of Sound and Noise, Types of audio disturbance

Module 3: Introduction to Mono-Stereo-Surround

Introduction to Mono Sound, Introduction to Stereo Sound, Surround Sound basics

 Module 4: Recording Studio

Studio etiquettes, Introduction to a Recording Studio

References:

1. Reich, J. T. (2017). Exploring Movie Construction & Production. (n.p.): Open Suny Textbooks.
2. Talbot-Smith, M. (1997). Audio Explained. United Kingdom: Focal Press.
3. Talbot-Smith, M. (1999). Sound Assistance. United Kingdom: Taylor & Francis.
4. Donnelly, K. (2019). The Spectre of Sound: Music in Film and Television. United Kingdom: Bloomsbury Publishing.

Assessment:

50:25 Summative: Formative

Suggested Formative Assessment:

Perform a comparative examination by demonstrating or presenting the spatial properties of mono, stereo, and surround sound systems.

Role-play activity in which students imitate a studio recording session to showcase appropriate studio etiquette and recording methods.

MIL: LOCALISING AND ADAPTING LITERATURE FOR SCREEN

Course Objectives:

1. To acquaint students with the tools and techniques of adaptation for different formats of content in local languages
2. To equip students with the skills of adaptation of different genres of literature from and into the local languages.

Learning Outcomes:

1. To develop the techniques of adaptation for longer and episodic formats of content in local languages.
2. To adapt various genres of literature for different genres of literature from and into local languages.

Module 1: Adaptation Theory

Interpretation, theories of adaptation, process of adaptation, transformation, techniques of adaptation for long format and episodic format content, understanding and interpretation of literature in regional languages

Module 2: Adaptation of Classical and Mythological Literature into Local Languages

Transformation in the storytelling of classical and mythological literature in the long and episodic format of content, literature of and related to Ramayana, Mahabharat, Amar Chitra Katha in Hindi and Marathi to be considered.

Historical adaptations of Hindi/Marathi literature depicting events in history including Shivaji Maharaj, Sambhaji Maharaj, Peshwa, India's freedom fight

Module 3: Adaptation of Modern Literature into local languages

Adaptation of fiction, non-fiction- similarities and differences

Adaptation for episodic format from authors: Hindi/Marathi into same languages: Jayvant Dalvi, Dilip Prabhavalkar, Premchand, Sharath Chandra Chattopadhyay, etc./ English into Hindi/Marathi: Arthur Conan Doyle, Ruskin Bond, RK Narayan, Rudyard Kipling, etc.

Adaptation for long format content from books: Kamala, Maqbool, Orange in the New Black, Pride and Prejudice

References:

1. Screen Adaptation: Beyond the Basics,Techniques for Adapting Books, Comics and Real-Life Stories into Screenplays by Eric R. Williams
2. AdaptationsFrom Text to Screen, Screen to Text by Deborah Cartmell and Imelda Whelehan

Assessment:

30:20 Summative:Formative

Suggested Formative Assessment:

1. Students can pick a book from mythology or classical literature and discuss the various perceptions for adaptation in episodic and long format content.
2. Students can pick a book from modern literature and discuss the various perceptions for adaptation in episodic and long format content.

Summative Assessment: 30 Marks

Question Paper Pattern:

● 3 Questions of 10 marks each with equal weightage to each module.

Sem IV

Sr. No.	Choice Based Credit System	Credits	Remarks		
1	MAJOR-I Fundamentals of Long- Format Cinematography	4+4			
2	MAJOR-II Fundamentals of Post Production	4			
3	MINOR Non Fiction Storytelling	4			
4	SEC Advanced Sound	3			
5	MIL Documentary Filmmaking in Regional Languages	2			

Sr. No	Subject Code & Title	Lectures (60 min)	Total Lectures	Credit	Total Marks
1	MAJOR-I Fundamentals of Long-Format Cinematography	15*4	60	4	100

2	MAJOR-II Fundamentals of Post Production	15*4	60	4	100
3	MINOR Non Fiction Storytelling	15*4	60	4	100
4	SEC Advanced Sound	15*3	45	3	75
5	MIL- Documentary Filmmaking in Regional Languages	15*2	30	2	50

MAJOR I: FUNDAMENTALS OF LONG-FORMAT CINEMATOGRAPHY

Course Objectives:

1. To understand the various techniques of lighting a scene
2. To learn about various cameras and their accessories,
3. To learn about operating cameras and framing shots
4. To confidently collaborate with a director and deliver their vision

Learning Outcomes:

1. Command over lighting different scenarios
2. In-depth knowledge about different cameras
3. Evolved aesthetic sense to frame shots and operate camera
4. Effective collaboration with directors

Module 1: Lighting

Working with gaffer and grip. Understanding the purpose of different kinds of lighting fixtures. Working at a soundstage vs live location. Lighting up a space without using a camera (only light meter). Contrast ratios. Lighting for different scenarios and narratives.

Module 2: Camera

Understanding the technicalities of different camera formats, RAW, SLog3, Blackmagic RAW and others. Different settings in a camera. Building and dismantling. Working with accessories. Signal workflows and monitoring on set. Working with LUTs.

Module 3: Operating and Framing

The importance of a good tripod and head. Framing static shots. Framing master shots. Operating a camera in moving shots. Anticipating the actor's movement and adapting. Headspace and look space. Working with focus pullers.

Module 4: Working with director

Communication - shot design, magnification, lighting look and feel and overall visual styling. Conflict resolution. Dos and Don'ts of working with a director. Understanding the director's interpretation of the screenplay. Importance of homework and note-taking. Creating floor plans and lighting layouts. Effective blocking and staging scenes.

References:

1. Lancaster, K. (2019). Basic Cinematography: A Creative Guide to Visual Storytelling. United Kingdom: Taylor & Francis.
2. Cinematography: A Visual Guide. (2020). (n.p.): Matthew Myers.
3. Nevill, A. (2022). Towards a Philosophy of Cinematography. Switzerland: Springer International Publishing.
4. Landau, D., Finn, B. (2023). Multi-Camera Cinematography and Production: Camera, Lighting, and Other Production Aspects for Multiple Camera Image Capture. United States: Bloomsbury Publishing.
5. Talbot, F. A. A. (2023). Practical Cinematography and Its Applications. Czechia: Good Press.

Assessment:

60:40 Summative:Formative

Suggested Formative Assessment:

Proficiency in collaborative work, adept communication skills, and the ability to effectively translate a director's creative vision through visual storytelling.

This is a group project in which students work together to create a brief film or scene, with each student assuming the responsibility of a cinematographer.

Summative Assessment: 60 Marks

Question Paper Pattern:

- 4 Questions of 15 marks each with equal weightage to each module.
- Q. No.1 of 15 marks based on practical application and/or case study.
- Internal division of marks can be decided by the paper setting panel.

MAJOR II: FUNDAMENTALS OF POST PRODUCTION

Course Objectives:

1. To understand the intricacies of digital workflows
2. To smooth collaboration with editor and easy exchange of timelines
3. To understand the possibilities of soundscape and the tech know how
4. To demystify the tech complexities of working with colour grading and VFX

Learning Outcomes:

1. Command over various workflows
2. Error free exchange of data between edit, colour grade and VFX department
3. In depth understanding of sound design
4. Understand the possibilities of colour grade, VFX and delivery of content

Module 1: Understanding the importance of workflow

Outline of different workflow scenarios based on content format, cameras used and end delivery platform. Importance of post production supervisor. Delivery formats and how it all comes together. Quality check. Data Management

Module 2: Editing and picture lock

Dailies for editing - formats, data burn ins and resolutions. Exchange formats for different departments. Exporting for reviews vs exporting for delivery. Working with titles. Preparing timeline for colour grading and VFX handover.

Module 3: Working with sound

Syncing sound from production mixer. Basics of dialogue cleanup, levelling and organisation. Coordinating with sound engineer, designers and music directors. Formats and their importance. Working with different mixes. Delivery formats. Dos and don'ts of ADR.Fixing lapels. Working with foley, BGM, Dubbing: recording and mixing. Final mix format. Levelling and dialogue cleanup.

Module 4: Working with colour grading and VFX

Understanding basic concepts of colour grading and the effect of camera format on colour grading. Room tone. Basic project organisation. Colour Space Transformation. Conforming XMLs and EDLs. Export formats. Sending files for VFX work. Importing files from VFX.

Working with alphas. Scope of work. Shot marking, organisation and nomenclature. Reviews and changes. Final delivery. Working with editors.

References:

1. Kindem, G., Musburger, PhD, R. B. (2012). Introduction to Media Production: The Path to Digital Media Production. Netherlands: Taylor & Francis.
2. Larkin, G. (2018). Post-Production and the Invisible Revolution of Filmmaking: From the Silent Era to Synchronized Sound. United States: Taylor & Francis.
3. Tierno, M. (2020). Location and Post Production Sound for Low-Budget Filmmakers. United Kingdom: Taylor & Francis.
4. Dancyger, K. (2019). Storytelling for Film and Television: From First Word to Last Frame. United Kingdom: Taylor & Francis.

Assessment:

60:40 Summative:Formative

Suggested Formative Assessment:

An applied activity in which students cooperate on a task, exchanging and incorporating schedules using post-production software.

Students engage in the process of colour correction and add fundamental visual effects to unprocessed material, while also recording their artistic choices.

Summative Assessment: 60 Marks

Question Paper Pattern:

- 4 Questions of 15 marks each with equal weightage to each module.
- Q. No.1 of 15 marks based on practical application and/or case study.
- Internal division of marks can be decided by the paper setting panel.

MINOR: NON-FICTION STORYTELLING

Course Objectives:

1. To introduce learners to the principles of non-fiction storytelling
2. To develop students' understanding of non-fiction narratives.
3. To explore the ethical considerations and responsibilities involved in non-fiction storytelling.
4. To foster creativity and innovation in the conceptualization and execution of non-fiction narratives for new media.

Learning Outcomes:

1. To learn the principles of non-fiction storytelling
2. To explore non-fiction narratives and techniques.
3. To evaluate and understand ethical considerations and responsibilities involved in non-fiction storytelling.
4. To explore non-fiction narratives, staples, formats and techniques for new media.

Module 1: Introduction to Non-fiction content

Definition and forms of nonfiction storytelling, Historical overview and evolution, Types of documentaries, Role of nonfiction narrative in society

Conventions of nonfiction storytelling, basic grammar of documentary, narrative structures

Difference between fiction and nonfiction films, Key periods in the history of nonfiction film and video from 1895 to the present, important/milestone documentaries in history

Module 2: Non-Fiction Narrative: Structures and Styles

Story structure and narrative arcs, Character and subject development and portrayal, Visual storytelling techniques, Understanding audience of nonfiction narrative

Docudramas, episodic nonfiction content, Reality television formats and production methods, News reportages, Real-time or live broadcast on TV, reenactment-based storytelling

Module 3: Non-Fiction Storytelling and New Media

Trends and innovations in non-fiction content, Emerging formats and platforms, Impact of technology on storytelling practices

Non-fiction content on YouTube and OTT Platforms, Advertisements and Branded content, journalistic stories on the new media

Interactive Storytelling Approaches, Audience Engagement strategies in the contemporary times

Module 4: Ethics in Non-fiction Storytelling

Representation of subject/s, Maker‑subject relationships, informed consent, fairness, and evidence, privacy

Central questions surrounding the representation of reality and truth, including voice, authority, evidence and point of view, Gatekeeping, Filmmaker's intentions

Responsibility of Documentary, Systems of production and distribution of documentary

References:

1. Introduction to Documentary, Bill Nichols, Indiana University Press; Third edition (2017)
2. Documentary Storytelling for Film and Videomakers, Bernard, Sheila Curran, Oxford: Focal Press. (2004)
3. Encyclopaedia of the Documentary Film, Aitken, I. (ed.), London: Routledge.(2005)

Assessment:

60:40 Summative:Formative

Suggested Formative Assessment:

- Critical review of documentaries
- Assessment of non-fiction content on new media platforms
- Group discussion on ethics of non fiction

Summative Assessment: 60 Marks

Question Paper Pattern:

- 4 Questions of 15 marks each with equal weightage to each module.
- Q. No.1 of 15 marks based on practical application and/or case study.

Internal division of marks can be decided by the paper setting panel.

SEC: ADVANCED SOUND

Course Objectives:

1. To understand the basics of sound and phenomena associated with the same.
2. To understand basic recording equipment, and the application of the same.
3. To understand further complexities related to sound.
4. To understand the practical aspect of Sound Design, Surround Sound, Recording, Mixing and Mastering of Audio.

Learning Outcomes:

1. Students will be able to learn and get acquainted with the basics of sound which will help them understand the further modules in a better and clear manner.
2. Students will learn about the various equipment and studio gear used in recording technology.
3. Students will learn the design and application for Sound Systems.
4. Students will learn to make use of the theory sessions to be put into application through practical studio sessions.

Module 1: Acoustics

Basics of Sound, Fundamentals of Audio and Acoustics, Psychoacoustics, Acoustical Noise Control, Acoustical Treatment for Indoor Areas, Small Room Acoustics, Acoustics for Auditoriums and Concert Halls, Stadiums and Outdoor Venues, Acoustical Modelling and Auralization, The Recording Studio, Audio Frequency Spectrum

Module 2: Electroacoustic Devices, Electronic Audio Circuits and Equipment

Microphones for on set use, operating a boom mic, Loudspeakers, Loudspeaker Cluster Design, Amplifier Design, Mic Preamplifiers, Mixers, Filters and Equalizers, Delay, Audio Production Consoles, VU Meters and Devices

Module 3: Design Application

DSP Technology, Sound System Design, Computer Aided Sound System Design, Designing for Speech Intelligibility, Personal Monitor Systems, Virtual Systems

Module 4: Practical Aspect

Monitoring, Surround Sound, Sound Design, Studio Sessions Procedures, Mixing/Mastering of Audio, Introduction to the Digital Audio Workstation (DAW) – Nuendo,

Practical Studio Sessions, What's the Ear For? How to Protect It, Fundamental and Units of Measurement

References:

1. Huber, D. M., Runstein, R. E. (2012). Modern Recording Techniques. Netherlands: Taylor & Francis.
2. Talbot-Smith, M. (1997). Audio Explained. United Kingdom: Focal Press.
3. Eargle, J. (2012). The Microphone Book: From Mono to Stereo to Surround - a Guide to Microphone Design and Application. Netherlands: Taylor & Francis.
4. Nathan, J. (1998). Back to Basics Audio. United Kingdom: Elsevier Science.
5. Nisbett, A. (2003). Sound Studio: Audio Techniques for Radio, Television, Film and Recording. Ukraine: Taylor & Francis.
6. Alden, R., D'Appolito, J. A. (1995). Advanced Speaker Designs for the Hobbyist and Technican. United Kingdom: Prompt Publications.

Assessment:

50:25 Summative: Formative

Suggested Formative Assessment:

A project can be given where it entails the development of a comprehensive soundscape for a specific visual media clip, which includes the tasks of recording, mixing, and mastering.

Involving students taking an active role in recording sounds using simple equipment and then generating a report that examines the quality and attributes of the recordings.

MIL: DOCUMENTARY FILMMAKING IN REGIONAL LANGUAGE

Course Objectives:

1. To acquaint learners with the research techniques for regional language documentary films.
2. To get equipped with crafting narratives in local languages
3. To discuss the documentary distribution process and publicity design for the local audience

Learning Outcomes:

1. To research and plan for a documentary in a regional language
2. To produce a documentary on a contemporary issue in the local language.
3. To study the distribution process and publicity design for documentary

Module 1: Research and Planning for Documentary

Research methods for documentaries: finding topics, identification of the subject and subjects, scouting for filming locations, sources, and experts

Developing a documentary concept and treatment in the local language, Identifying the 'angle', developing of narrative, deciding on the point-of-view; Budgeting and scheduling for documentary projects

Pre-production- scripting, understanding local language and communication in the same, interview questions, storyboarding, and logistics planning

Module 2: Documentary Production

Production- capturing compelling footage, On-location shooting, Working with subjects and location, conducting interviews, Mitigating risks and dangers

Post Production- Editing techniques for storytelling and pacing, Deciding final structure for the film, Selection and elimination of the footage, Recording narrations in local language, Incorporating sound and music in documentaries, adding visual effects and animations, translation and subtitling

Module 3: Documentary Distribution and Publicity

Publicity Design for Documentary, Marketing for local audiences, Local marketing channels, revenue streams for documentaries, association/collaboration with local and state Govt or non-govt organisations, Working on commissioned documentaries

funding options, pitch for producers/financers, distribution channels including Indian and International festivals, regional OTT platforms, etc.

References:

1. Documentary Storytelling for Film and Videomakers, Bernard, Sheila Curran, Oxford: Focal Press. (2004)
2. Encyclopaedia of the Documentary Film, Aitken, I. (ed.), London: Routledge.(2005)
3. Crafting Truth: Documentary Form and Meaning, by Louise Spence and Vinicius, Rutgers University Press; None ed. edition (2010)

Assessment:

30:20 Summative:Formative

Suggested Formative Assessment:

For this assignment, students will be required to create a documentary video in Hindi or Marathi, on a contemporary issue.

Summative Assessment: 30 Marks

Question Paper Pattern:

● 3 Questions of 10 marks each with equal weightage to each module.

GENERAL ELECTIVES

Semester – III

Sr. No.	Choice Based Credit System	Credits	Remarks
1	Advanced Mobile Photography	3	

Sr. No	Subject Code & Title	Course Unit Title	Lectures (60 min)	Total Lectures	Credit	Total Marks
1	**Advanced Mobile Photography**	Art and Science of Mobile Photography	15*3	45	3	75
		Composition and Visual Language				
		Editing and Sharing Your Mobile Masterpieces				

Advanced Mobile Photography

Course Objectives:
1. Master Smartphone Camera Techniques: Develop a deep understanding of smartphone camera features, settings, and controls to capture high-quality images.
2. Enhance Visual Storytelling Skills: Explore advanced composition principles, lighting techniques, and subject selection for compelling narratives.
3. Optimize Online Presence: Understand social media platforms, branding, and audience engagement strategies specific to mobile photography.

Learning Outcomes:
1. Analyze compositional elements to create visually impactful photographs.
2. Choose appropriate aspect ratios (landscape, portrait, square) based on storytelling needs.
3. Optimize social media profiles for mobile photography.
4. Craft engaging captions, use relevant hashtags, and interact with followers.

Module 1: The Art and Science of Mobile Photography

Introduction to Advanced Mobile Photography, Understanding the evolution of mobile photography, Recognizing the impact of smartphone cameras on visual storytelling. Evaluating mobile camera specifications: sensors, lenses, and computational photography features.

Module 2: Composition and Visual Language
The storytelling implications of different aspect ratios, When to choose landscape, portrait, or square formats, Macro photography, Case studies of famous mobile photographers and their preferred formats.

Module 3: Editing and Sharing Your Mobile Masterpieces
Editing on Your Phone, Exploring mobile editing apps (Snapseed, Lightroom Mobile, VSCO), Tailoring your content for different social media platforms, Crafting engaging captions and hashtags.

References

Adekile, W. (2020). Smartphone Photography: Shooting Like a Pro: A Concise Guide on Simple and Advanced Mobile Photography Techniques. United States: Amazon Digital Services LLC - KDP Print US.
Hemmings, M. (2021). Android Smartphone Photography For Dummies. United Kingdom: Wiley.
Bradford, J. (2018). Smart Phone Smart Photography: Simple Techniques for Taking Incredible Pictures with IPhone and Android. United Kingdom: CICO Books.

Suggested Formative Assessment:
Students will curate a portfolio of 10 to 15 mobile photographs and analyze specific photographs from their portfolio, explaining the thought process behind each shot.

Semester – IV

Sr. No.	Choice Based Credit System	Credits	Remarks
1	Advanced Mobile Filmmaking	3	

Sr. No	Subject Code & Title	Course Unit Title	Lectures (60 min)	Total Lectures	Credit	Total Marks
1	Advanced Mobile Filmmaking	Mobile Film making Outline	15*3	45	3	75
		Content Strategies				
		Online Distribution and Promotion				

Course Title: Advanced Mobile Filmmaking

Course Objectives:
1. Understand advanced camera techniques specific to mobile devices.
2. Develop narrative structures suitable for short films and online content.
3. Optimize content for social media channels.Understand audience engagement and analytics.

Learning Outcomes:
1. Develop short film concepts with clear themes and storytelling techniques
2. Tailor content for different platforms

3. Understand online audiences

Module 1: Mobile Filmmaking Outline
Understanding why mobile filmmaking matters in today's digital landscape, Evaluating different smartphone models for filmmaking, Navigating app ecosystems for mobile filmmaking, Adapting storytelling techniques to engage online audiences,

Module 2: Content Strategies
Writing for short-form content: webisodes, vlogs, and social media, Creating engaging scripts that fit mobile screens, Using digital tools for storyboarding, Planning shots specifically for online platforms.

Module 3: Online Distribution and Promotion
Platform-specific best practices, Building an online presence as a mobile filmmaker, Building an online presence as a mobile filmmaker, Interacting with viewers through comments and live sessions, Analyzing metrics: views, watch time, and engagement.

References
Mobile Filmmaking. 100 Steps to Making a Movie with Your Smartphone. (2019). Russia: ЛитРес.
Schleser, M. (2021). Smartphone Filmmaking: Theory and Practice. United States: Bloomsbury Publishing.
Sawicki, M., Moody, J. (2020). Filming the Fantastic with Virtual Technology: Filmmaking on the Digital Backlot. United Kingdom: Taylor & Francis.

Suggested Formative Assessment:

Students will create a short mobile film (3 to 5 minutes) based on a theme provided by the instructor. The students can discuss the creative process behind their film