# Ordinances and Regulations

## With Respect to

## Choice Based Credit System (CBCS)

## For the

## Programmes

## Under

## The Faculty of Arts

### Films, Television and New Media Production

## With effect from the

## Academic year 2020-21

# Board of Studies in Faculties of Humanities

Board of Studies of Mass Media Films, Television and New Media Production

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**Part I**

**R. \*\*\*\*** : **The Definitions Of The Key Terms Used In The Choice Based Credit System And Grading System Introduced From The Academic Year 2020-2021 Are As Under:**

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

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:** Generally, 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 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 may be 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** 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 project work, and a candidate studies such a course on his own with 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 place of a discipline-specific elective paper.

> 2.3 Generic **Elective (GE) Course**: An elective course chosen generally from an unrelated discipline/subject, 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 another discipline/subject and vice versa and such electives may also be referred to as Generic Elective.

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

**4. Choice Based Credit System (CBCS)**

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 more flexibility for students.

### 5. Honours Program

To enhance employability and entrepreneurship abilities among the learners, through aligning Inter-Disciplinary / Intra Disciplinary courses with Degree Program. Honours Program will have 40 additional credits to be undertaken by the learner across three years essentially in Inter / Intra Disciplinary course.

A learner who joins Regular Undergraduate Program will have to opt for the Honours Program in the first year of the Program. However, the credits for honours, though divided across three years can be completed within three years to become eligible for award of honours Degree.

### 6. 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 the study.

### 7. 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. Several linked courses considered together are in practice, a 'program'.

### 8. Bridge Course:

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

### 9. 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.

### 10. 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, fieldwork, 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 in 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.

## 11. Credit Point:
Credit Point refers to the 'Workload' of a learner and is an index of the number of learning hours deemed for a certain segment of learning. These learning hours may include a variety of learning activities like reading, reflecting, discussing, attending lectures/counselling sessions, watching especially prepared videos, writing assignments, preparing for examinations, etc. Credits assigned for a single course always pay attention to how many hours it would take for a learner to complete a single course successfully.

## 12. 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 concerning a single course. 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.

## 13. 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. Also, all the information regarding the number of Credits transferred to different programs or credit exemptions given may be stored with the individual's history.

## 14. Credit Transfer:
(Performance transfer) When a learner 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.

## 15. 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 apply to Under Graduate Programmes of the University**.

**O*****

The minimum duration of the Under Graduate 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 completes 120 credits of the programme in a 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 an 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 the transfer of credits or performance will be based on the number of credits that a learner has to complete for the award of the degree.**

**R ****** 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**** The Scheme of Teaching and Examination**:
The Scheme of Teaching and Examination shall be divided into **TWO** components, **internal assessment and External assessment** (semester-end examination) for each course of the program.

The performance of the learners shall be evaluated in two components: Internal Assessment with 40% marks by way of continuous evaluation and by Semester End Examination with 60% marks by conducting the theory examination.

Internal Assessment: - It is defined as the assessment of the learners based on continuous evaluation as envisaged in the credit-based system by way of participation of learners in various academic and correlated activities in the given semester of the programme.

**A). Internal Assessment – 40%**                                    **40 marks**

**1. For Theory Courses**

| Sr. No. | Particulars | Marks |
|---------|-------------|-------|
| 1 | **ONE** class test / online examination to be conducted in the given semester | 15 Marks |
| 2 | One assignment based on curriculum (to be assessed by the teacher Concerned | 10 Marks |
| 3 | Self-Learning Evaluation | 10 Marks |
| 4 | Active participation in routine class instructional deliveries | 05 Marks |

**2. For Practical Courses**

| Sr. No. | Particulars | | Marks |
|---------|-------------|--|-------|
| 1 | Semester End Practical Examination | | 15 Marks |
| | Journal | 05 Marks | |
| | Viva | 05 Marks | |
| | Laboratory Work | 05 Marks | |
| 2. | One assignment/project with the class presentation to be assessed by teacher concerned | | 10 Marks |
| | Presentation | 05 Marks | |
| | Written Document | 05 Marks | |
| 3 | Self-Learning Evaluation | | 10 Marks |
| 4 | Active participation in routine class / Laboratory instructional deliveries | | 05 Marks |

➤ **Project and Assignment:**

- Project or Assignment, which can in the following forms
    – Case Studies
    – Videos
    – Blogs

&ndash; Research paper (Presented in Seminar/Conference)
&ndash; Field Visit Report
&ndash; Presentations related to the subject (Moot Court, Youth Parliament, etc.)
&ndash; Internships (Exposition of theory into practice)
&ndash; Open Book Test
&ndash; Any other innovative methods

- ### Self-Learning Evaluation

  - 20% of the topics of the curriculum are learned by the student through self-learning using online/offline academic resource specified in the curriculum. Hence 20% of the lectures shall be allocated for evaluation of students on self-learning topics.

  - The identified topics in the syllabus shall be learnt independently by the students in a time-bound manner preferably from online resources. Evaluative sessions shall be conducted by the teachers and will carry 10 Marks.

  - club the self-learning topics into 3-4 groups of topics only for evaluation.

  - Prescribe time duration (in days) for completion of each group of the topic and earmark self-learning evaluation lectures in the timetable. Hence each group of the topic can be assigned 3 regular lectures for this evaluation for the entire class.

    **3 Sub Topics**
    Each evaluative session shall carry 3 Marks (3 x 3 Units = 9 Marks). Students who participate in all evaluative sessions shall be awarded 1 additional Mark.

    **4 Sub Topics**
    Each evaluative session shall carry 2.5 Marks (2.5 x 4 Units = 10 Marks).

  - Evaluation of self-learning topics can commence in regular lectures assigned for self-learning evaluation in the timetable

  - All students will actively participate in the presentation of each of the sub-topics.

  - SUGGESTIVE Methods for Evaluation of Self-learning topics IN LECTURES:
    &ndash; Seminars/presentation (PPT or poster), followed by Q&A
    &ndash; Objective questions /Quiz / Framing of MCQ questions.
    &ndash; Debates
    &ndash; Group discussion
    &ndash; You-Tube videos (Marks shall be based on the quality and viewership)
    &ndash; Improvisation of videos
    &ndash; Role Play followed by question-answers
    &ndash; Viva Voce

–   Any other innovative method

Student can be evaluated based on the quality of presentation, quality of q & a, the framing of the quiz, conduct of quiz, performance in debate etc

- Teachers can frame other methods of evaluation also provided that the method, duly approved by the college examination committee, is notified to the students at least 7 days before the commencement of the evaluation session and is forwarded for information and necessary action at least 3 days before the commencement of the evaluation session.

**SEMESTER END EXAMINATION: -** It is defined as the examination of the learners based on performance in the semester-end theory / written examinations.

**B.  Semester End Examination-  60 %**                    *60 Marks*

1)      Duration – These examinations shall be of 2 hours duration.
2)      Question Paper Pattern: -
   i.    There shall be four questions each of 15 marks.
   ii.   All questions shall be compulsory with internal choice within the questions.
   iii.  The question may be sub-divided into sub-questions a, b, c, d & e only and
         the allocation of marks depends on the weightage of the topic.

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

# Bachelor of Arts in Films, Television and New Media Production

## Part 1 - Preamble

The Bachelor of Arts in Films, Television and New Media Production program is started with an aim to make the students employable and impart industry-oriented training.

1. **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.

2. **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.

3. **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 Trans media

4. **Learning Objectives:**

The syllabi for the two undergraduate programs is for three years:

FYBAMMC and FYBAFTNMP

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

The programs enable students to learn:

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

5. **Learning Outcomes:**

- Be future ready for a variety of careers in the media industry including - Print, Broadcast, Films, New Media, Media Research.
- Appreciate the interdisciplinary nature of the programs & on graduation, apply it in their jobs effectively.
- Ensure that they have a global awareness of political, social, and environmental issues to incorporate the same in their field of work.
- To understand the nuances of the economics of the media industry, regulatory constraints, Ethical concern, and the role of Intellectual property Rights in India & around the world.
- To be groomed through various practices to be responsible media professionals.

**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** | | | | | |

**First year Semester -I Internal and External Assessment Details**

| SrNo | Subject Code | Subject Title | Lectures Per Week (Lecture of 45min) | | | | | | Evaluation Scheme | | | | | Total Marks |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | Units | S. L. | L | T | P | Credit | S. L. E | TA | CT | SEE | PE | 100 |
| 1 | UHFFT101 | Effective Communication | 4 | 20%* | 5 | 0 | 0 | 3 | 10 | 20 | 10 | 60 | 00 | 100 |
| 2 | UHFFT102 | Foundation Course I | 8 | 20%* | 5 | 0 | 0 | 2 | 10 | 20 | 10 | 60 | 00 | 100 |
| 3 | UHFFT103 | Fundamentals of Mass Communication | 5 | 20%* | 5 | 0 | 0 | 4 | 10 | 20 | 10 | 60 | 00 | 100 |
| 4 | UHFFT104 | History of Arts | 4 | 20%* | 5 | 0 | 0 | 4 | 10 | 20 | 10 | 60 | 00 | 100 |
| 5 | UHFFT105 | Basic Photography | 4 | 20%* | 5 | 0 | 0 | 3 | 10 | 20 | 10 | 60 | 00 | 100 |
| 6 | UHFFT106 | Technology in Media I | 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**

**Part 3: Detail Scheme Theory**

| S. N | Subject Code & Title | | Subject Unit Title | Lectures (45 min) | Total Lectures | Credit | Total Marks |
|---|---|---|---|---|---|---|---|
| 1 | UHFFT101 Effective Communication | 1 | Introduction to Communication | 16 | 48 | 3 | 100 (60+40) |
| | | 2 | Reading -English, Hindi OR Marathi | 14 | | | |
| | | 3 | Thinking and Presentation | 06 | | | |
| | | 4 | Translation | 12 | | | |
| 2 | UHFFT102 Foundation Course- I | 1 | Introduction to Sociology | 04 | 48 | 2 | 100 (60+40) |
| | | 2 | Society and Social Interaction Social Institution | 06 | | | |
| | | 3 | Social Stratification | 04 | | | |
| | | 4 | Media with Reference to Sociology of News Culture and Media | 04 | | | |
| | | 5 | Socialization, Social group & Social control | 04 | | | |
| 3 | UHFFT103 Fundamentals of Mass Communication | 1 | Introduction and Overview | 10 | 48 | 4 | 100 (60+40) |
| | | 2 | History of Mass Communication | 10 | | | |
| | | 3 | Major forms of mass media | 10 | | | |
| | | 4 | Impact of Mass Media on Society | 12 | | | |
| | | 5 | The New Media and media convergence | 06 | | | |
| 4 | UHFFT104 Overview of the Arts | 1 | Art | 12 | 48 | 4 | 100 (60+40) |
| | | 3 | Music | 12 | | | |
| | | 4 | Dance | 12 | | | |
| | | 5 | Theatre | 12 | | | |
| 5 | UHFFT105 Basic Photography | 1 | Development of Photography over the years | 10 | 48 | 3 | 100 (60+40) |
| | | 2 | Cameras and Techniques | 10 | | | |
| | | 3 | Lighting-Theory and Practice | 14 | | | |
| | | 4 | Post production of Photos, Digital Image Editing – Photoshop | 14 | | | |
| 6 | UHFFT106 Technology in Media- I | 1 | Basic of Visual Communication | 6 | 48 | 4 | 100 (60+40) |
| | | 2 | Perspective Study | 6 | | | |
| | | 3 | Composition | 6 | | | |
| | | 4 | Image Editing | 10 | | | |
| | | 5 | Vector Based Drawing | 20 | | | |
| | | | TOTAL | | | 20 | 750 |

**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

## UHFFT101 Effective Communication (Total Lectures: 48)

**Course Objectives:**

- To make the students aware of functional and operational use of language in media.
- To equip or enhance students with structural and analytical reading, writing and thinking skills.
- To introduce key concepts of communications.

**Unit 1: Introduction to Communication (16 Lectures)**

**1.1 The Concept of Communication:** Communication, its concepts, process Importance of Communication in Media; Differences between Technical and General Communication; Barriers to Communication; Measures to Overcome the Barriers to Communication.

**1.2 Types of Communication:** Types of Communication; Verbal Communication-Importance of verbal communication- Advantages of verbal communication- Advantages of written communication; Significance of Non-verbal Communication.

**1.3 Oral communication and media:** Storytelling, Anchoring, voice modulation, interview, public speaking, skits/ plays, panel discussions, voice over, debates and group discussion

**1.4 Listening Skills:** Listening Process; Classification of Listening; Purpose of Listening; Common Barriers to the Listening Process; Measures to Improve Listening; Listening as an Important Skill in Work Place.

**Unit 2: Reading -English, Hindi OR Marathi (14 lectures)**

**2.1 Types of Reading:** Types of reading - skimming and scanning Reading - examples Newspaper / Magazine article, TV, feature and documentary, radio bulletins, advertising copy, press release in English, Hindi OR Marathi. Recognizing aspects of language particularly in media. Importance of spelling

**2.2 Various Aspects of Language:** Recognizing various aspects of language particularly related to media, Vocabulary 100 media words

**2.3 Grammar and Usage:** Grammatical structure – spelling, structure of sentences, Active / Passive voice, tenses, Idioms, Phrases, proper usage of homophones, homonyms etc.

**Unit 3: Thinking and Presentation (6 Lectures)**

**3.1 Thinking:** Types of thinking (rational, logical, critical, lateral etc ) Errors in thinking , Partialism, Time scale , Egocentricity, Prejudices, Adversary Thinking

**3.2 Presentation:** Presentation, its importance, Steps in Making a Presentation; Delivering a Presentation

**Unit 4: Translation (12 Lectures)**

**4.1 Introduction to Translation:** Concept, Need and Importance of for translation, challenges in translation, problems and importance of Information and Technology in translation. Interpretation: Meaning, Difference between interpretation and translation

**4.2 Interpretation:** Interpretation: Meaning, Difference between interpretation and translation

**4.3 Role of a Translator:** Translator and his role in media, Qualities, Importance of Translator, Challenges faced by translator

## Self-Learning Topics

| Unit | Topics |
|------|--------|
| 1 | 1.1 Barriers to Communication |
| | 1.4 Listening Skills |

## Online Sources

| http://ugcmoocs.inflibnet.ac.in/ugcmoocs/view_module_pg.php/704 |
|---|
| |

| Reference Books | | |
|---|---|---|
| **Sr. No.** | **Title Author/s Publisher** | **Edition Year** |
| 1 | Norman Lewis, (1975), Word Power Made Easy, Pocket Books | |
| 2 | Edward de Bono (1999), Six Thinking Hats, Little, Brown & Company. | |
| 3 | Wren, P.C.; Martin, H.; Prasada Rao, N.D.V. (1973–2010). High School English Grammar & Composition. New Delhi: S. Chand. | |

**UHFFT102 Foundation Course I (Total Lectures: 48)**

**Course Objectives:**

- To introduce students to the overview of the Indian Society.
- To help them understand the constitution of India.
- To acquaint them with the socio-political problems of India

**Unit -1: [06 Lectures]**
**1.1** **Introduction to Sociology:** Definition, concept of social interaction and social relationships, scope and application/uses of sociology for media students-the Sociological Imagination as the main methodology/tool for media to understand the subject as a science
**1.2** **Society and Social Interaction:** Types-Rural, Urban, Tribal and Civil Society

**Unit -2: [12 Lectures]**
**2.1** **Social Institution:** Social Structure: Institutions- Family, Marriage, education, religion, economy (just definitions), social stratification
**2.2** **Social stratification:** gender, class, age and caste (focus should be on this).

**Unit -3: [12 Lectures]**
**3.1** **Culture and Media:** Aspects of culture- the elements of culture: Language, Norms and Values; Innovation, Diffusion and Lag; Variations and attitudes towards variation in culture-changes in values in India and the role of media
**3.2** **Socialization:** Importance-Anticipatory and Sex role socialization, Resocialization; Agencies with special reference to media and its impact
**3.3** **Sociology of news: Types, current trends -Digital and social media,**

**Unit -4: [10 Lectures]**
**4.1** **Social control:** Types- Informal and formal: the concepts of piracy, copyright, censorship, laws.
**4.2** **Groups:** Types: primary, secondary; reference groups**.**

**Unit -5: [08 Lectures]**
**5.1** **Collective behavior:** crowd, disaster, panic, rumour, fashion
**5.2** **Social change and social movements:** Concepts; the role of the media

| Self-Learning | |
|---|---|
| **Unit** | **Topics** |
| 3 | Social Institutions: Marriages, Family. |
| 5 | Concepts relating to culture |
| **Online Sources** | |
| http://ugcmoocs.inflibnet.ac.in/ugcmoocs/view_module_ug.php/4 | |

| Reference Books | | |
|---|---|---|
| **Sr. No.** | **Title Author/s Publisher** | **Edition Year** |
| | Giddens Anthony, 2009, Sociology, 6th Edition, Polity Press | |

## UHFFT103 Fundamentals of Mass Communication (Total Lectures: 48)

**Course Objectives:**

- To introduce students to the history, evolution, and the development of Mass
- Communication in the world with special reference to India.
- To study the evolution of Mass Media as an important social institution.
- To understand the development of Mass Communication models.
- To develop a critical understanding of Mass Media.
- To understand the concept of New Media and Media Convergence and its implications.

**Unit 1: Introduction and Overview (10 Lectures)**

Meaning and importance of Mass Communication, Forms of Communication: Intrapersonal Communication, Interpersonal Communication, Group Communication, Mass Communication: Electronic, Satellite, Interactive, Digital Communication etc.

Models of Communication: Gerber's Model, Sociological Model, Gatekeeping Model, Defleur's Model of the Taste- differentiated Audience Model, Hub Model, Sadharanikaran.

**Unit 2: History of Mass Communication (10 Lectures)**

From oral to communication (Kirtan, Davandi, Powada, Nagara) From Electric to Electronic communication, From electric to Digital communication, Contemporary scene in Indian communication landscape

**Unit 3: Major Forms of Mass Media (12 Lectures)**

Traditional & Folk Media: Print: Books, Newspapers, Magazines, Broadcast: Television, Radio, Films, Internet

**Unit 4: Impact of Mass Media on Society (06 Lectures)**

**A.**

**Social Impact** (With social reformers who have successfully used mass communication)

**Political Impact** (With political leaders who have successfully used mass communication)

**Economic Impact** (With how economic changes were brought about by mass communication)

**Developmental Impact** (With how the government has successfully used mass communication)

**B. Impact of mass media on** Education, Children, Women, Culture, Youth Development

**Unit 5: New Media and Media Convergence (4 Lectures)**

Elements and features of new media, Technologies used in new media, Major challenges to new media Acquisition-personal, social and national, Future prospects

| Self-Learning | |
|---|---|
| Unit | Topics |
| 1 | **Forms of Communication** |
| 4 | Political Impact of Mass Media |

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

| | Reference Books |
|---|---|
| 1 | Denis McQuail, Mark Deuze, (2020), McQuail's Media and Mass Communication Theory 7th Edition, Sage Publications Ltd. |
| 2 | Rowland Lorimer, Mike Gasher, David Skinner, (2007), Mass Communication, 6th Edition , Oxford University Press. |
| 3 | The Media in Your Life: An Introduction to Mass Communication: Jean Folkerts and Stephen Lacy (Pearson Education) |
| 4 | Joseph Klapper T, (1960) Effects of Mass Communication, Free Press |
| 5 | Dr. Baldev Raj Gupta, 1997, Mass Communication & Development, Vishwavidyalaya Prakashan |
| 6 | Keval J Kumar, (2000) Mass Communication in India, 4th Edition, Jaico Publishing |
| 7 | D S Mehta, 2006, Mass Communication Journalism in India, Allied Publishers Private Limited |
| 8 | The Story of Mass Communication: Gurmeet Singh |
| 9 | Aubrey B Fisher, (1978), Perspective Human Communication, Macmillan |
| 10 | Prof. I. P. Tewari, (2017) Communication Technology & Development, Publications Division |
| 11 | David K Berlo, (1960), The Process of Communication, Holt, Rinehart and Winston |
| 12 | Cinema & Television: Jacques Hermabon & Kumar Shahan. |
| 13 | Subir Ghosh, 1991, Mass Media Today: In the Indian Context, Profile Publishers |
| 14 | Mass Culture, Language & arts in India: Mahadev L Apte |
| 15 | Brown Leland, (1970) Communication Facts & Ideas in Business, 2nd Edition, (Prentice Hall). |
| 16 | Arvind Singhal and Everett Rogers, (2000), India's Communication Revolution: From Bullock Carts to Cyber Marts, SAGE India |
| 17 | Alan Swingewood, (1977), The Myth of Mass Culture, Palgrave Macmillan |
| 18 | C. S. Rayadu, (2010), Communication, Himalaya Publishing House |
| 19 | DeVito Joseph A., 1976, Communication: Concepts and Processes, Prentice Hall |
| 20 | Ganesh S, (1995), Lectures on Mass Communication, Indian Publishers Distributors |

## UHFFT104 History of Arts (Total Lectures: 48)

**Course Objectives:**

- To understand the basics and genres of Music, dance and theatre.
- To learn the basics of various acting schools and the art of drama.
- To learn the evolution of visual techniques from painting to cinema & the relationship between music and dance in relation to Filmmaking.
- Students should be exposed to the canonical text of Natyashastra from where all the traditional performing arts have emerged in India

**Unit 1: Art 128 Lectures)**

1.1      **European Paintings and Painters**: A brief overview starting from the renaissance to modern painters. Idea of Perspective coming into painting and changing the way we perceive the world

1.2      **Indian Paintings & Painters**: A look at the rich historical tradition of Indian Paintings- Miniature Paintings to Modern Painters. Difference between the formal aspects of Painting & Cinema. Exploring the idea of time and space in painting in relation to cinema, Important Movements-Analysing the important movements that have taken place in post- colonial India in painting to the contemporary scenario.

**Unit 2: Music (12 Lectures)**

Genres of Music, Introduction to Contemporary Music (Hindi, Regional & POP), Music Directors & Composers, Use of Folk music in Indian Cinema

**Unit 3: Dance (12 Lectures)**

Genres of Dance – Understanding storytelling through Folk Dance & Contemporary Dance, Role of Dance in Hindi Cinema

**Unit 4: Theatre (12 Lectures)**

The development of theatre, Acting Schools

| Self-Learning | |
|---|---|
| **Unit** | **Topics** |
| 3 | Theatre- History of Indian theatre |

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

| | Reference Books |
|---|---|
| 1. | Natya Shastra by Bharata Muni. |
| 2. | Melodrama and Popular Culture: Ira Bhaskar |
| 3. | History of Art – Bernard.S. Myers, Trawin Copplestone |
| 4. | Framing Film-Cinema and the Visual Arts, Edited by Steven Allen & Laura Hubner. |
| 5. | Dancing: The Pleasure, Power, and Art of Movement; byGerald Jonas. Harry N. Abrams in association with Thirteen/WNET1992 |
| 6. | History of Dance: An Interactive Arts Approach; by Gayle Kassing. |

## UH-FFT-105 Basic Photography (Total Lectures: 48)

**Course Objectives:**
- To learn the basics of art of Photography.
- To develop basic photographic sense and knowledge.
- To understand the basic intricacies & aesthetics involved in taking a photograph.

▪ To understand what makes a good picture.

## Unit 1: Development of Photography Throughout the Years (10 Lectures)

Brief History of Photography, early photography methods, switch from film to digital, difference between film and digital photography, formats of images in digital.

## Unit 2: Cameras and Techniques (10 Lectures)

Types of camera, film cameras v/s digital cameras, lenses and their importance, Story Design and Development, Laws of Composition, Gestalt Law and Visual Perception, Semiotic photography

## Unit 3: Lighting: Theory and Practice (14 Lectures)

Sources of Lighting, 2-point lighting, 3-point lighting, creating contrast, outdoor natural lighting, related accessories for lighting

## Unit 4: Postproduction of Photos, Digital Image Editing – Photoshop (14 Lectures)

Processing of Raw images, Introduction to Adobe Photoshop and image ready software, how to enhance the photo digitally taken place in post- colonial India in painting to the contemporary scenario.

| Self-Learning | |
| --- | --- |
| Unit | Topics |
| 1 | History of Photography |
| 3 | Lighting-Types of Lights |

| Online Sources |
| --- |
| https://swayam.gov.in/nd2_cec20_ge09/preview |

| Reference Books |
| --- |
| Bryan Peterson, (2016), Understanding Exposure, How to Shoot Great Photographs With Any Camera, 4th Edition, Amphoto Books |
| Marc Newton, (2018), Complete Guide to Photography, The School of Photography |

**UHFFT106 Technology in Media I (Total Lectures: 48)**

**Course Objectives:**

- To help learners understand basics of visual communication
- To aid learners understand the basics of graphic designing
- To prepare learners with introductory knowledge of design software used in media industry
- To help learners work on small scale projects with hands-on training of computer-aided technology\

**Unit 1: Basics of Visual Communication (6 Lectures)**

Objectives and Elements of Visual Communication, Colour Theory, Typography, Texture Theory

**Unit 2: Perspective Study (6 Lectures)**

**2.1** 1-point perspective, 2-point perspective, 3-point perspective, Mixed perspective

**Unit 3: Composition (6 Lectures)**

**3.1** Basic composition skills, Rule of thirds, Understanding of subject and its relation to light and depth of field, Application of composition

**Unit 4: Image Editing (10 Lectures)**

**4.1** Adobe Photoshop: Image Editing Theory, Bitmaps and Vectors, Basic Tools, working with images, Working with layers, Working with text

**Unit 5: Vector Based Drawing (20 Lectures)**

**5.1** **Adobe Illustrator:** Interface and Basic Tools, Vector Graphics, Text and Objects in Design, Logo making, Creating Simple Designs

**5.2** **Corel Draw:** Interface and Basic Tools, Creating Designs and Applying Effects, Text and Objects in Design, Creating Vector graphics

| Self-Learning Topics | |
|---|---|
| **Unit** | **Topics** |
| 4 | Image Editing |

| Online Sources |
|---|
| http://ugcmoocs.inflibnet.ac.in/ugcmoocs/view_module_ug.php/120 |

| | Reference Books |
|---|---|
| 1 | Lisa DaNae Dayley, Brad Dayley, (2013) Photoshop CC Bible, Wiley Publication |
| 2 | Satish Jain, (2018), CorelDRAW Training Guide, BPB Publication |
| 3 | Brian Wood, (2019), Adobe Illustrator CC Classroom In A Book, Adobe |
| 4 | Jens Müller, R. Roger Remington, (2015), LOGO Modernism, Taschen |
| 5 | Adams Sean, (2017), The Designer's Dictionary of Color, Harry N. Abrams |

**Part 5**

**I Year Semester – II**
**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) | | | | |
| **UHFFT – Undergraduate Humanities Faculty of Film and Television** | | | | | |

**First year Semester -II Internal and External Assessment**

**Detail Scheme**

| SN. | 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 | UHFFT201 | Introduction to Literature and Creative Writing 3 | 4 | 20%* | 4 | - | 4 | 10 | 10 | 20 | 60 | - | 100 |
| 2 | UHFFT202 | Foundation Course-2 | 4 | 20%* | 4 | - | 4 | 10 | 10 | 20 | 60 | - | 100 |
| 3 | UHFFT203 | Film Appreciation | 4 | 20%* | 4 | - | 4 | 10 | 10 | 20 | 60 | - | 100 |
| 4 | UHFFT204 | Basics of Cinematography | 4 | 20%* | 4 | - | 4 | 10 | 10 | 20 | 60 | - | 100 |
| 5 | UHFFT205 | Introduction to Non-fiction | 4 | 20%* | 4 | - | 4 | 10 | 10 | 20 | 60 | - | 100 |
| 6 | UHFFT206 | Technology in Media-II | 4 | 20%* | 4 | - | 4 | 10 | 10 | 20 | 60 | - | 100 |

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

| Sr No | Subject Code & Title | | Subject Unit Title | Lectures | Total Lectures | Credit | Total Marks |
|---|---|---|---|---|---|---|---|
| **1** | UHFFT201 Introduction to Literature and Creative Writing 3 | 1 | Introduction to Indian Writers | 08 | 48 | 3 | 100 (60+40) |
| | | 2 | Introduction to Creative Writing | 08 | | | |
| | | 3 | Formal Structure of a Short Story | 08 | | | |
| | | 4 | Formal Aspects of Poetry | 08 | | | |
| | | 5 | Formal Aspects of Drama | 08 | | | |
| | | 6 | Writing for Internet | 08 | | | |
| **2** | UHFFT202 Foundation Course-2 | 1 | Concepts | 06 | 48 | 3 | 100 (60+40) |
| | | 2 | Indian Constitution | 10 | | | |
| | | 3 | Political Dynamics in India | 10 | | | |
| | | 4 | Political Dynamics in Maharashtra | 08 | | | |
| | | 5 | Politics and Media | 08 | | | |
| | | 6 | Writing for the Internet | 06 | | | |
| **3** | UHFFT203 Film Appreciation | 1 | What is Cinema | 12 | 48 | 3 | 100 (60+40) |
| | | 2 | Auteur Theory | 12 | | | |
| | | 3 | Cinema and society | 12 | | | |
| | | 4 | Indian Cinema | 12 | | | |
| **4** | UHFFT204 Basics of Cinematography | 1 | Power of a Picture | 06 | 48 | 3 | 100 (60+40) |
| | | 2 | Light | 08 | | | |
| | | 3 | Lenses | 08 | | | |
| | | 4 | Indian Cinema | 06 | | | |
| | | 5 | Camera Movements | 10 | | | |
| | | 6 | Understanding Digital Video Recording | 10 | | | |
| **5** | UHFFT205 Introduction to Non-fiction | 1 | What is Non-Fiction Film | 12 | 48 | 3 | 100 (60+40) |
| | | 2 | History of Non-Fiction Films | 12 | | | |
| | | 3 | Ethics and Practices | 12 | | | |
| | | 4 | Appreciation of Non-Fiction Films | 12 | | | |
| **6** | UHFFT206 Technology in Media-II | 1 | Editing Theory | 08 | 48 | 3 | 100 (60+40) |
| | | 2 | Basics of Video Editing Software | 08 | | | |
| | | 3 | Advance Use of Video Editing Software | 08 | | | |
| | | 4 | Sound Theory | 04 | | | |
| | | 5 | Digital Audio | 08 | | | |
| | | 6 | Basics of Sound Effects | 12 | | | |

▪ **Lecture Duration – 50 Minutes (48 sessions)**

**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

**UHFFT201 Introduction to Literature and Creative Writing**
**(Total Lectures: 48)**

**Unit-1: Introduction to Indian Writers [08 Lectures]**
**1.1** History of Indian literature, prominent writes, important works, cultural significance.

**Unit-2: Introduction to Creative Writing [08 Lectures]**
**2.1** What is creative writing, various forms of writing, various form of writing styles, how to build creative writing skills.

**Unit-3: Formal Structure of a Short Story [08 Lectures]**
**3.1**     Various forms of writing styles, Genres of story, how to develop an engaging idea, Prominent writers, Pick your style.

**Unit-4: Formal Aspects of Poetry [08 Lectures]**
**4.1**     Elements of poetry, types of Poetry, Difference between various styles, Famous poets and their works, Study of the Epic Ballad - Mahabharata

**Unit-5: Formal Aspects of Drama [08 Lectures]**
**5.1**     Structure of drama, one act-two act-three act play, Characterization, Freytag's triangle, Subject specific drama

**Unit-6 : Writing for Internet   [08 Lectures]**
**6.1**     How internet writing is different from conventional writing, Blogging, Reputation management, Development of Blogs, writing for social media, writing for SEO & SMO.

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

| Online Resources | |
|---|---|
| 1 | http://ugcmoocs.inflibnet.ac.in/ugcmoocs/view_module_ug.php/94 |

| Reference Books | | |
|---|---|---|
| **Sr. No.** | **Title Author/s Publisher** | **Edition Year** |
| 1 | A Concise History of Indian Literature in English by Arvind Mehrotra. | |
| 2 | The Creative Writing Course book: Forty Authors Share Advice and Exercises for Fiction and Poetry. | |
| 3 | Creative Writing By Adele Ramet. | |
| 4 | Creative Writing for People Who Can't Not Write By Kathryn Lindskoog. | |
| 5 | Creative Writing: A Workbook with Readings By Linda Anderson. | |
| 6 | Teaching Creative Writing By Graeme Harper. | |
| 7 | The Everything Creative Writing Book By Wendy Burt-Thomas. | |
| 8 | The Soul of Creative Writing By Richard Goodman, Goodman, Chong | |

**UHFFT202 Foundation       Course - II                        (Total Lectures: 48)**

**Unit-1: Concepts       [06 Lectures]**
**1.1**     Interaction between State and Society, Definition and Elements of State and factors building a Nation, Democracy: Principles, Institutions and Challenges, Non-Democratic forms of government: Characteristics

**Unit-2: The Indian Constitution [10 Lectures]**
**2.1**     Features of the Constitution, Preamble and Philosophy of the Constitution, Fundamental Rights, Fundamental Duties, Directive Principles of State Policy, Federal structure

**Unit-3: The Political Dynamics in India [10 Lectures]**
**3.1**     Indian Party System: Evolution, Major National and Regional Parties, Caste and Reservation, Role of Religion in Indian Politics, Local Self Government, Electoral System and Reforms, Coalition governments

**Unit-4: Political Dynamics in Maharashtra [08 Lectures]**
**4.1**     The Political System in Maharashtra: Evolution, Maharashtra state formation, Major Regional Parties, Caste and Reservation, Role of Religion in Maharashtra, Local Self Government in Maharashtra, Coalition governments

**Unit-5: Politics and Media [08 Lectures]**
**5.1**     Role of Media in democracy, Media and formation of Public opinion, Political Campaigning and advertising in new media

**Unit-6: Writing for Internet [06 Lectures]**
**6.2**     How internet writing is different from conventional writing, Blogging, Reputation management, Development of Blogs, writing for social media, writing for SEO & SMO.

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

| Online Resources |
|---|
| 1 | http://ugcmoocs.inflibnet.ac.in/ugcmoocs/view_module_ug.php/63 |

| Reference Books | | |
|---|---|---|
| **Sr. No.** | **Title Author/s Publisher** | **Edition Year** |
| 1 | Oxford Concise Dictionary of Politics, Iain Mclean/Alistair McMillan, Oxford University Press | |
| 2 | Politics, 2nd Edition, Andrew Heywood, Ane Books. | |
| 3 | Dictionary of Politics, D.Robertson, Penguin Books India. | |
| 4 | An Introduction to Political Theory, Gauba, O.P., Macmillan | |
| 5 | Political ideas and concepts: An introduction, Heywood Andrew, Macmillan, Houndmills | |
| 6 | Political ideologies: An introduction, Heywood Andrew, Macmillan, Houndmills | |
| 7 | Oxford Companion to Politics of the World, Krieger Joel Joseph William A Kahler Miles Nzongola—Ntalaja Georges Stallings Barbara B. Weir Margaret, Oxford University Press New York. | |
| 8 | Political Theory, Das Hari Hara and Chaudhari B.C., National Publishing House. | |
| 9 | Introduction to the Indian Constitution, Basu D.D., Wadhwa Publications. | |

| | | |
|---|---|---|
| 10 | An Introduction to the Constitution of India, Pylee MV, Vikas Publishing House. | |
| 11 | Introduction to the Constitution of India, Sharma, Brij Kishore, Prentice-Hall of India. | |
| 12 | Our Constitution Kashyap Subhash, National Book Trust. | |
| 13 | Indian Policy for Preliminary Examination, Lakshmikant, Tata McGraw Hill. | |
| 14 | Indian Government and Politics, Narang A.S. ,Gitanjali Publishing House, New Delhi. | |
| 15 | Introduction to Media and Politics, Sarah Oates, Sage publishers. | |
| 16 | Principles of Modern Political Science, J.C. Johari, Sterling publishers. | |

## UHFFT203 Film Appreciation                    (Total Lectures: 48)

**Unit-1: [12 Lectures]**
**1.1**    **What is Cinema:** Film theory – form and function, Film analysis, Digital Aesthetics, Music and choreography, film genre.

**Unit-2: [12 Lectures]**
**2.1**    **Auteur Theory:** What is Auteur Theory? Effect of auteur, Contributions of D W, Griffith, Alfred Hitchcock, Jean Du Godard

**Unit-3: [12 Lectures]**
**3.1**    **Cinema and Society:** History of Cinema, Hollywood cinema, early cinema and film form the studio system, rise and decline of the studio system

**Unit-4: [12 Lectures]**
**4.1**    **Indian Cinema:** History of Indian cinema, history of regional cinema, legends of Indian cinema, Hindi film industry, the Hindi film industry, music and choreography in Indian cinema, contemporary cinema

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

| Online Resources | |
|---|---|
| 1 | https://swayam.gov.in/nd2_cec20_ge01/preview |

| Reference Books | | |
|---|---|---|
| **Sr. No.** | **Title Author/s Publisher** | **Edition Year** |
| 1 | The Oxford History of World Cinema. | |
| 2 | The Cinematic Imagination: Indian Popular Films as Social History by Jyotika Virdi. | |
| 3 | History of Indian Cinema by Renu Saran. | |

## UHFFT204 Basics of Cinematography        (Total Lectures: 36)

**Unit-1: Power of a Picture [06 Lectures]**
**1.1**    Power of a still picture, shooting a good Still picture, Composition-Framing, Understanding & Use of color, Capturing the Drama, Black and white Photography

**Unit-2: Light [08 Lectures]**

**2.1** Role of light, Lighting techniques, Concept of lighting various Planes, Understanding Various types: Tungsten lamps, Cool Lights, HMI, Cyclorama/background lights, Soft Box lights., 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, Lighting – Situation, Studio lighting for three cameras set up: Talk Show, Game Show, Available day light situations, Shooting for Documentary style, Face lighting. Key, fill, back light, Depth of field Exercise, High key lighting, Low key lighting;

**Unit-3: Lenses [08 Lectures]**

**3.1** Type of Lenses, Power of Lenses, Understanding the shot requirement and usage of a lens, Idea of perspective: Depth Of Field, Depth of focus, Critical understanding of Fixed Lens Vs. Zoom Lens, Focus pulling, 18% grey card, Metering, Color temperature meter

**Unit-4: Indian Cinema [06 Lectures]**

**4.1** History of Indian cinema, history of regional cinema, legends of Indian cinema, Hindi film industry, the Hindi film industry, music and choreography in Indian cinema, contemporary cinema

**Unit-5: Camera Movements [10 Lectures]**

**5.1** Basic grammar of shots, Primary Camera Movement: Pan, Tilt, Zoom, Character Movement, Usage and need of Track and trolly, Crane, jimygib, Poll Cam, Managing Movements, Single camera Setup, Multi camera setup, Continuity Exercise, Do's and don'ts of camera movements , Aesthetics and Psychological Impact of Moving Images, Various parts of Motion picture cameras, Moving Image-Motion Picture, Impact of 10 collective moving Images , Motion Picture Dynamics;

**Unit-6: Understanding Digital Video Recording [10 Lectures]**

**6.1** Principle of video recording, Digital Recording Formats, Editing and compression, 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 | |

| Reference Books | | |
|---|---|---|
| **Sr. No.** | **Title Author/s Publisher** | **Edition Year** |
| 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 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 | |

## UHFFT205 Introduction to Non-fiction Films        (Total Lectures: 48)

### Unit-1: What is Non-fiction film [12 Lectures]
**1.1**    Relation of documentary to narrative fiction filmmaking and to other non-fiction forms of television like reality TV or news reports Recognizing issues and representing through various forms and conventions of documentary storytelling, including the basic grammar of documentary moving images. Central questions surrounding the representation of reality and truth, including voice, authority, evidence and point of view. Responsibility of Documentary.

### Unit-2: History of Non-fiction Films [12 Lectures]
**2.1**    Key periods in the history of non-fiction film and video from 1895 to the present. Formal approaches of making documentary Changes in documentary image-making over time.

### Unit-3: Ethics and Practices [12 Lectures]
**3.1**    Ethics of documentary representation, including maker-subject relationships, informed consent, fairness, and evidence Creating more democratic systems of media production and distribution.

### Unit-4: Appreciation of Non-fiction Films [12 Lectures]
**4.1**    Watching earlier films both as an audience with understanding of the film's social, cultural, historical context and with understanding of your own future goals and with critical, analytical eyes to study history. Writing critically about non-fiction media. Impact of these films on the world they aim to represent.

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

| Online Resources | |
|---|---|
| 1 | http://ugcmoocs.inflibnet.ac.in/ugcmoocs/view_module_ug.php/60 |

| Reference Books | | |
|---|---|---|
| **Sr. No.** | **Title Author/s Publisher** | **Edition Year** |
| 1 | Documentary: A History of the Non-Fiction Film (2nd Edition) by Erik Barnouw | |
| 2 | Crafting Truth: Documentary Form and Meaning, by Louise Spence and Vinicius | |

## UHFFT206 Technology in Media-II                    (Total Lectures: 48)

### Unit-1: Editing Theory [08 Lectures]
**1.1**    History of editing and language of cinema, Need and importance of editing in narrative storytelling, Modern process of editing with examples, Linear and Non-linear editing concepts

### Unit-2: Basics of Video Editing Software        [08 Lectures]

**2.1** Introduction to Adobe Premiere Pro: Interface features and functions, Organising, Footage, Working on Timeline, Basic transitions, File Formats

**Unit-3: Advance use of Editing Software        [08 Lectures]**
**3.1** Adobe Premiere Pro: Understanding Cuts, Keyframing, Filters, Ingesting Colour Grading, Compositing, working with layers, Rendering and Exporting without disturbing the quality

**Unit-4: Sound Theory [04 Lectures]**
**4.1** The sound track – its importance in an AV medium, Different elements of a sound track, Concept of Sync Sound, The behaviour of sound in outdoors and in closed spaces

**Unit-5: Digital Audio [08 Lectures]**
**5.1** Audio band pitch volume, Interconnectivity and conversion of Analog and Digital Sound, Concept of Dolby Digital, Mono and Stereo, Recording Sound

**Unit-6: Basics of Sound [12 Lectures]**
**6.1** Mixing Console basics, Basic techniques of mixing and the fundamental approach Sound Forge/Sound Booth: Workspace, play bar, timeline, Transport tool bar, Basic editing, Sound processing techniques, Channel converter, Bit depth converter, Delay, Echo, Changing Pitch Production Process of a Song

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

| Online Resources | |
|---|---|
| 1 | http://ugcmoocs.inflibnet.ac.in/ugcmoocs/view_module_ug.php/121 |

| Reference Books | | |
|---|---|---|
| **Sr. No.** | **Title Author/s Publisher** | **Edition Year** |
| 1 | Grammar of the Edit: Roy Thompson, Christopher J. Bowen - Focal Press | |
| 2 | Film Art: An Introduction, David Bordwell and Kristin Thompson | |
| 3 | The Invisible Cut: How Editors Make Movie Magic, Bobbie O'Steen | |
| 4 | Cut By Cut: Editing Your Film or Video, Gael Chandler | |
| 5 | Pro Tools 9: Music Production, Recording, Editing and Mixing By Mike Collins | |
| 6 | Pro Tools All-in-One Desk Reference For Dummies By Jeff Strong | |
| 7 | Sound for Film and Television By Tomlinson Holman | |
| 8 | Sound For Digital Video By Tomlinson Holman | |
| 9 | Producing for TV And Video: A Real-world Approach by Cathrine Kellison | |
| 10 | Sound for picture: an inside look at audio production for film and television By Jeff Forlenza, Terri Stone | |
| 11 | Audio in Media By Stanley R. Alten | |