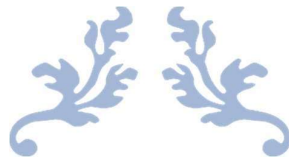




**SCHOOL OF MASS COMMUNICATION  
RANCHI UNIVERSITY, RANCHI**



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**CBCSCURRICULUMOF**

**M.A. IN FILM STUDIES&PRODUCTIONPROGRAMME**

**SUBJECTCODE=FSP**

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FORPOST-GRADUATE THREE-YEAR COURSEUNDERRANCHIUNIVERSITY



Implementedw.e.f.  
Academic Session2021-2023

## Members of Board of Studies of CBCS Post- Graduate Syllabus Asper Guidelines of the Ranchi University, Ranchi

2

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4. **Sri Jayram Mahto:** Associate Film Director and Line Producer, Vox Populi Entertainment and Endemol Shine India Pvt. Ltd.

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Dr. Neeraj: Assistant Prof., Department of Chemistry and OSD Examination, Ranchi University, Ranchi.

CHAIRPERSON

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## COURSESTRUCTURE FORPOSTGRADUATEPROGRAMME

**TableAI-1: Distributionof80Credits forP.G.Courses**

[\*wheretherereisapractical examinationtherewill beno tutorial andvice-versa.]

Course	Papers	Credits Theory+Practical	Credits Theory+Tutorial
<b>I. FoundationCourse (FC)</b>			
1. Foundation Course CompulsoryFoundation/ ElectiveFoundation	<b>(FC)</b> 1Paper	1X5=5	1X5=5
<b>II.Core Course (CC)</b>			
Theory	<b>(CC1 to 10/11)</b> 7Papers/11 Papers	7X5=35	11X5=55
Practical/Tutorial*	3Papers/-----	3X5=15	
Project	1Paper	1X5=5	1X5=5
<b>III. ElectiveCourse(EC)</b>			
A.AbilityEnhancementCourse of the Core Course opted	<b>(AE/EC1)</b> 1Paper	1X5=5	1X5=5
B.DisciplineCentricElective Theory+	<b>(DC/EC2&amp;3)</b> 2Papers	2X5=10	
Practical	1 Paper	1x5=5	
ORTheory/Practical/Tutorial*	1Paper+1Practical/Dissertation		2X5=10
<b>ORGenericElective/Interdisciplinary(GE/EC2&amp;3)</b>			
TheoryOR	2Papers		
Theory/Practical/Tutorial*	1Paper+1Practical/Dissertation		
<b>TotalCredit =80</b>			<b>=80</b>

**TableAI-1.1: CoursestructureforM.A./M.ComProgramme**

Semester	Subject (Core Courses)12Papers	Allied (Elective Courses)3 Papers	Foundation Course(Compulsory Course)1 Paper	TotalCredits
Sem-I	C-1,C-2,C-3 (5+5+5=15Credits)		Foundation CourseFC (05Credits)	<b>20 Credits</b>
Sem-II	C-4,C-5,C-6,C-7 (5+5+5+5=20 Credits)			<b>20 Credits</b>
Sem-III	C-8,C-9,C-10 (5+5+5=15Credits)	EC1 (05Credits)		<b>20 Credits</b>
Sem-IV	C-11, (05 Credits) C-12(Project) (05 Credits)	EC2, EC3 (5+5=10 Credits)		<b>20 Credits</b>
<b>Total = 80Credits</b>				

COURSES OF STUDY FOR POSTGRADUATE PROGRAMME  
INFILMSTUDIES&PRODUCTION

**TableAI-2SubjectCombinationsallowedforM.A.Programme (80Credits)**

FoundationCourse <b>FC</b> <b>1Paper</b>	Core Subject <b>CC</b> <b>12Papers</b>	AbilityEnhancement Course <b>AE</b> <b>1Paper</b>	Discipline Centric Elective/Generic Elective Course <b>DC/GE</b> <b>2Papers</b>
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**TableAI-2.1 Semester wiseExaminationStructurefor MidSem& EndSemExaminations:**

Sem	Core,AlliedSE/GE/DC&CompulsoryFCCourses			ExaminationStructure		
	Paper	PaperCode	Name ofPaper	MidSemesterEvaluation(F.M.)	EndSemesterEvaluation(F.M.)	EndSemesterPractical/Viva(F.M.)
<b>I</b>	Foundation Course	FCFSP101	HistoryofCinema	30	70	---
	CoreCourse	CCFSP102	FilmProduction Fundamentals	30	70	---
	CoreCourse	CCFSP103	RegionalCinema	30	70	---
	CoreCourse	CPFSP104	Cinematography(P)	30	50	20
<b>II</b>	CoreCourse	CCFSP201	Legal AspectofCinema	30	70	---
	CoreCourse	CCFSP202	Film Research	30	70	---
	CoreCourse	CCFSP203	Drama & Aesthetics	30	70	---
	CoreCourse	CPFSP204	Story, Scripting& StoryBoarding(P)	30	50	20
<b>III</b>	AbilityEnhancement Course	ECFSP301	Art of Film Direction <b>OR</b> Film Journalism	30	70	---
	CoreCourse	CCFSP302	Film Theory and Criticism	30	70	---
	CoreCourse	CCFSP303	Graphicsand Animation	30	70	---
	CoreCourse	CPFSP304	FilmEditing(P)	30	50	20
<b>IV</b>	Elective	ECFSP401	Screenplay Writing forCinema <b>OR</b> Advertisement Film Making	30	70	---
	Elective	ECFSP402	Literature & Cinema <b>OR</b> Film Management &Marketing	30	70	---
	CoreCourse	EPFSP403	Sound Productionand Design (P)	30	50	20
	PROJECT	PRFSP404	Dissertation/StudyTour/ Internship	---	---	100

**SEMESTER I****4 Papers****Total 100x 4 = 400 Marks****I. COMPULSORY FOUNDATION COURSE****[FCFSP101]:**

(Credits: Theory-04, Tutorial-01)

**Marks: 30 (MSE: 20Th. 1Hr+5Attd. +5Assign.)+70 (ESE: 3Hrs)=100****Pass Marks (MSE:17+ESE:28)=45****Instruction to Question Setter:****Mid Semester Examination (MSE):**

There will be **two** groups of questions in 20 marks written examinations. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type** five questions of five marks each, out of which any three are to be answered.

**End Semester Examination (ESE):**

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions. **Question No.1 will be very short answer type** consisting of five questions of 1 mark each. **Question No.2 will be short answer type** of 5 marks. **Group B will contain descriptive type** six questions of fifteen marks each, out of which any four are to be answered.

**Note:** There may be subdivisions in each question asked in Theory Examinations.

**HISTORY OF CINEMA****Theory: 60 Hours; Tutorial: 15 Hours**

**Course Objective:** To establish an introductory understanding of film history and development in world and India.

**Unit-1**

History and origin of cinema. The beginning and the experiments: Lumiere Brothers, Thomas Edison, Georges Méliès, Edwin S. Porter. W. K.L. Dickson, David Wark Griffith and Charlie Chaplin

**Unit-2**

Development of cinema- Silent cinema-

The birth of the Talkies, Great depression era, Second World War era, The western era, Cold war era, Box-office era.

**Unit-3**

World cinema- Different schools of world cinema; German expressionism- Style and characteristics- Fritz Lang- The golden age of German cinema, French impressionism, surrealism and new wave cinema; Soviet montage- Italian neo realism- Japanese Cinema-Iranian cinema; Third world cinema. Importance of Cinema and Role in Society. Types of cinema. Difference types of cinema, genre and its importance.

**Unit-4**

Indian Cinema- Arrival of the cinema; Pioneers of Indian cinema-

Dada Saheb Phalke; Talkie era, Studio system- Dynasty of actors and director- Mehboob, Raj Kapoor and Guru Dutt; Golden fifties of Indian cinema; New wave cinema- Satyajit Ray and Mrinal Sen. Globalization and Indian cinema: Effect of economic reforms, Advantages and disadvantages, Changes in film content and industry practices, Cross-over films and NR directors, Global Indian audience and growing market.

**Suggested Readings**

- Nasreen Munni Kabir, *Guru Dutt's Life in Cinema*, Oxford University Press, 2005
- Huda, Anwar. *The Art and Science of Cinema*. New Delhi. Atlantic Publishers and Distributors, 2004
- Geoffrey Nowell-Smith, *The History of Cinema: A Short Introduction*, OXFORD 2018
- Cook, David A., *A History of Narrative Film*, 4th ed. New York: Norton, 2004
- Braudy, Leo and Marshall Cohen, *Film Theory and Criticism*, 6th ed., Oxford University Press, 2004
- Yves Thoraval, *The Cinema of India*, MacMillan India, 2000

Session 2021-23 Onwards



**II. CORECOURSE [CCFSP102]:**

(Credits:Theory-04,Tutorial-01)

**Marks:30 (MSE: 20Th. 1Hr+5Attd. +5Assign.)+70 (ESE: 3Hrs)=100****PassMarks(MSE:17+ESE:28)=45*****InstructiontoQuestionSetter:******MidSemesterExamination(MSE):***

*There will be two groups of questions in 20 marks written examinations. Group A is compulsory and will contain five questions of very short answer type consisting of 1 mark each. Group B will contain descriptive type five questions of five mark each, out of which any three are to be answered.*

***End Semester Examination(ESE):***

*There will be two groups of questions. Group A is compulsory and will contain two questions. Question No.1 will be very short answer type consisting of five questions of 1 mark each. Question No.2 will be short answer type of 5 marks. Group B will contain descriptive type six questions of fifteen mark each, out of which any four are to be answered.*

*Note: There may be subdivisions in each question asked in Theory Examinations.*

**FILMPRODUCTION FUNDAMENTALS****Theory: 60 Hours; Tutorial: 15 Hours**

**Course Objective:** To introduce the students to the fundamentals of film production.

**Unit-1**

Overview of the film crew, Introduction to various departments of filmmaking, Collaborating and working with team. Introduction to stages of film production.

**Unit-2**

Introduction to film script; treatment, Screenplay- format and layout, Narrative structures, Protagonists and antagonists, Adoption, Genre, Loglines. Storyboards.

**Unit-3**

Production Planning; Proposals, Budgeting, Scheduling, Finding locations, Equipment, Role of production crew, Working with actors.

**Unit-4**

Shot sizes; meaning and motivation, Camera movements- methods and meaning, Master shots, cutaways, inserts, reaction shots, Parallel action, Shooting scripts. Picture composition and framing, working with lighting, color, lenses. Audio field production, microphones, music, sound effects, Shooting with knowledge of editing. Researching, Mini interviews, Essential resources.

**Suggested Readings**

- A. Goswami, Thin Film Fundamentals, New age international publishers, 1996
- Jane Barnwell, The Fundamentals of Film Making, AVA book publishing, SA, 2019
- Nicholas Proferes, Film Directing Fundamentals: See Your Film Before Shooting, Focal press, 2012
- Amy Villarejo, Film Studies: The Basics, Routledge, 2013
- Michael K. Hughes, Digital Filmmaking for Beginners A Practical Guide to Video Production, McGraw Hill, 2012.



**III. CORECOURSE [CCFSP103]:**

(Credits:Theory-04,Tutorial-01)

**Marks:30 (MSE: 20Th. 1Hr+5Attd. +5Assign.)+70 (ESE: 3Hrs)=100****PassMarks(MSE:17+ESE:28)=45*****InstructiontoQuestionSetter:******MidSemesterExamination(MSE):***

There will be **two** groups of questions in 20 marks written examinations. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type five** questions of five mark each, out of which any three are to be answered.

***End Semester Examination(ESE):***

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions. **Question No.1 will be very short answer type** consisting of five questions of 1 mark each. **Question No.2 will be short answer type** of 5 marks. **Group B will contain descriptive type six** questions of fifteen mark each, out of which any four are to be answered.

**Note:** There may be subdivisions in each question asked in Theory Examinations.

**REGIONAL CINEMA****Theory: 60 Hours; Tutorial: 15 Hours**

**Course Objective:** To understand the trends of Indian regional film industry.

**Unit – 1**

Origin and growth of Indian cinema. Indian Cinema: Past, Present and Future. Modern Indian cinema. Growth of Regional Films: Jharkhand cinema (Nagpuri, Santhali, Khortha, Bhojpuri, Bengali, Maithili).

**Unit – 2**

Beginning of Hindi film industry, Beginning of the Talkies, Birth of a New Era, Family Norms and Social Change, Gender Norms and Fantasy films, Legendry directors.

Regional Indian Cinema: History and trends in Tamil, Telugu, Malayalam, Marathi movies and their contributions to innovative film making, Legendry directors, Awards and Film festivals, Cinema business.

**Unit – 3**

Kannada Film Industry: History, legendry directors, Trends in movie making, Professional bodies, State government support to film making, Awards and Film festivals, Cinema business. Comparative study of movie making trends among south Indian cinemas, Hindi film industry.

**Unit– 4** Writing Exercises: Film appreciation of selected Regional Indian films.

**Suggested Readings**

- Athique, Adrian, and Douglas Hill. (2016). The Multiplex In India: A Cultural Economy of Urban Leisure. Routledge.
- Vasudevan, Ravi S. ed. Making Meaning in Indian Cinema, ed. Vasudevan. New Delhi: Oxford, 2000.
- Vasudev, Aruna. The New Indian Cinema. New Delhi: Macmillan, 1986
- Ashok Banker, Bollywood, 2002
- S. Ray, Our Films Their Films, 1994.
- Vinay Lal and Ashis Nandy, Fingerprinting Popular Culture: The Mythic and the Iconic in Indian Cinema, 2006.
- Kumar, Rajesh, Society, media, communication and development: The Indian experience. Saarbrücken: Lap Lambert Academic Publishing, 2012.

**IV. COREPRACTICAL [CCFSP104]:**

(Credits:Theory-03,Practical-02)

**Marks:30(MSE:1Hr)+50(ESE:3Hrs)+20(ESE:Pr3Hrs)=100****PassMarks=45*****Instruction to Question Setter:******Mid Semester Examination (MSE):***

There will be **two** groups of questions in 20 marks written examinations. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type five** questions of five marks each, out of which any three are to be answered.

***End Semester Examination (ESE):***

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions of **short answer type** carrying 5 marks each. **Group B will contain descriptive type three** questions of twenty marks each, out of which any two are to be answered.

There will be one **Project of 20 marks** in End Semester Examination.

**Note:** There may be subdivisions in each question asked in Theory Examinations.

**CINEMATOGRAPHY(P)****Theory: 45 Hours; Practical: 30**

**Hours Course Objective:** To understand the basics of various camera, lenses, lighting and digital cinematography.

**Unit-1**

The Camera; Types, Functions, Camera working, Exposure Triangle and accessories. Camera Mounts; Tripods, Dollies, Jibs, Handheld, crane and others. Camera stabilization systems and other considerations. Lenses- types and functions. Image Sensors- Tube, Single CMOS. Interlace and progressive scanning. PAL and NTSE Systems.

Camera Movement: Types of moves, Pan/Tilt, Crab, Ped Moving shots- Tracking, counter move, reveal with movement, Circle track moves, Crane moves, Rolling shot, Vehicle to vehicle shooting, Ariel shots, Data management and role of cinematographer from pre-production to post production.

**Unit-2**

Picture composition; Visual Elements- line and shape, forms, value, texture, color, measure, type, direction. Space and composition. Visual culture. Reading Pictures, Vocabulary of color, Drawings, Portraits. Landscapes, Photo-features, Visual thinking and Designing of Visual media. Illustrations

Framing, Centering, Screen direction, Head/Nose room, Fields of view, moving shot, 1800 Rule, Shot-Wideshot, Establishing shot, Establishing the geography. Character Shot- Full shot, two shot, MS, CU, OTS, Cutaways, Reaction, Connecting, Eye sweeps, Chase scenes. Continuity shots- Continuity of content, movement, position, time.

**Unit-3**

Lighting; Products and objects, Conventional, Soft and Diffused, Bounce, Source, Hard and creative lightings, Day effect, Universal/Categorical/Mood Lighting Night effect, Three-point lighting, Types of lights- Incandescent lamps, Tungsten Spot, Fresnel, LED, CFL Halogen, HMI, lights, Kinoflo etc. Lighting meters, Gel & Serims

**Unit-4**

Colours; Primary, Secondary and complementary colours, White and black balance, Standardization and colour reproduction. Filters- Contrast filters, Colour conversion filters, Polarized filters, Enhance filters, Colour filters, Graduated colour and ND filters, Effect filters, etc.

Session 2021-23 Onwards

**Practical-** Each student must do two exercises in each practical component and submit the same in class records for evaluation during practical evaluation.

- Screen Direction/Exposure setting
- Rule of Thirds/ 180°
- All types of shot Compositions
- Universal/Categorical/Mood Lighting
- Day and night effect lighting (Mode of Lighting)
- Natural and artificial lighting
- Colour grading
- Colour balanced shots
- All types of camera movements
- Aerial shots
- Continuity shots

### **Suggested Readings**

- Blain Brown, Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers, New York, Focal Press, 2016
  - David E. Elkins, The Camera Assistant's Manual, Focal Press, 1993
  - David Samuelson, Motion Picture Camera Techniques, Focal Press, 2014
  - Verne Carlson, The Professional Lighting Handbook, 1991
  - Peter Ettedgui, Cinematograph, Focal Press, 1998
  - William Hines, Operating Cinematography for Film and Video, 1997
  - Kris Malkeiwicz, Cinematography - A Guide for Filmmakers and Film Teacher, Prentice Hall Press, 1989
-

**SEMESTER II****4 Papers****Total 100x 4 = 400 Marks****I. CORE COURSE [CCFSP201]:**

(Credits: Theory-04, Tutorial-01)

**Marks: 30 (MSE: 20 Th. 1 Hr + 5 Attd. + 5 Assign.) + 70 (ESE: 3 Hrs) = 100****Pass Marks (MSE: 17 + ESE: 28) = 45****Instruction to Question Setter:****Mid Semester Examination (MSE):**

There will be **two** groups of questions in 20 marks written examinations. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type** five questions of five marks each, out of which any three are to be answered.

**End Semester Examination (ESE):**

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions. **Question No.1 will be very short answer type** consisting of five questions of 1 mark each. **Question No.2 will be short answer type** of 5 marks. **Group B will contain descriptive type** six questions of fifteen marks each, out of which any four are to be answered.

**Note:** There may be subdivisions in each question asked in Theory Examinations.

**LEGAL ASPECT OF CINEMA****Theory: 60 Hours; Tutorial: 15 Hours**

**Course Objective:** To provide students with an understanding of the laws and ethical issues in the filmmaking, distribution and exhibition.

**Unit-1**

Features of Indian constitution, Fundamental rights and duties, Freedom of speech and expression and reasonable restrictions. Contempt of court act, IPC with reference to Defamation, Sedition and Obscenity. P rogram and Advertising Codes, Self-regulation guidelines and broadcast of Films.

**Unit-2**

Intellectual property rights; Theft of idea, story and script, Adaptation and remaker rights, Protection of title, lyrics, music and recordings. Producer's rights on cinema.

**Unit-3**

Cinematograph act-1952 Film Censorship, Brief History of Censorship in India, Jharkhand Film Policy-2015 Movie theatre etiquette. Cinema Ethics, Foul Content & Languages restrictions, Ethical restrictions in Making Movies

**Unit-4**

Cine- workers and Cinema Theatre Workers (Regulation of Employment) Act, 1981. Information technology act 2000. Piracy.

**Suggested Readings:**

- Steve Greenfield, Guy Osborn, Peter Robson, Film and the Law- The Cinema of Justice, Hart Publishing 2018
- Cees J. Hamelin, *Ethics of Cyberspace*, Sage Publications, New Delhi, 2001.
- Karen Sanders, *Ethics and Journalism*, Sage Publications, New Delhi, 2003
- Arvind Sigal, *India's Communication Revolution*, Sage Publications, New Delhi, 2001
- B. Manna, Naya Prakash, *Mass Media and Laws in India*, Calcutta, 1998.

**II. CORECOURSE [CCFSP2021]:**

(Credits:Theory-04,Tutorial-01)

**Marks:30 (MSE: 20Th. 1Hr+5Attd. +5Assign.)+70 (ESE: 3Hrs)=100****PassMarks(MSE:17+ESE:28)=45*****InstructiontoQuestionSetter:******MidSemesterExamination(MSE):***

There will be **two** groups of questions in 20 marks written examinations. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type five** questions of five mark each, out of which any three are to be answered.

***End Semester Examination(ESE):***

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions. **Question No.1 will be very short answer type** consisting of five questions of 1 mark each. **Question No.2 will be short answer type** of 5 marks. **Group B will contain descriptive type** six questions of fifteen mark each, out of which any four are to be answered.

**Note:** There may be subdivisions in each question asked in Theory Examinations.

**FILM RESEARCH****Theory: 60 Hours; Tutorial: 15 Hours**

**COURSE OBJECTIVES :** Understand concepts of Research and its Methodologies, Develop an understanding of professional ethical principles and work ethically. Encouraging students to think independently for the development of skills required for Film Research. Compare and contrast Quantitative and Qualitative Research. Describe the diverse market places and demonstrate how research can bring deeper understanding and meaning to diverse groups.

**Unit-1**

**Concept of Research:** Meaning, definition and Nature of Research. Film Research Objectives: Understanding cinematic language, Understanding Audience. Scope of Film Research, Problem of objectivity in Research Various elements in Research process.

**Unit-2 Major Elements of Research :** Hypothesis: Concept and types. **Sampling** - Meaning, types And problems. Research Design- Descriptive, Analytical, Experimental. Research Types- Text mining in film Studies Survey Research, Experimental research, Field Research, Panel research, Audience research, Narrative analysis. Summative Research and Formative Research

**Unit -3** Tools and Methods of Research . Sources of data - Primary and secondary source, Research Tools- Questionnaire and Schedule . Research Method, Observation – a) Participatory b) Non-Participatory Survey Method- Descriptive and analytical survey. Interview Method- Structured and non-structured Case Study, Content analysis- Definition, Usage and unit of analysis. Cultural analysis of representation in society (Race, Class, Caste, Ethnicity, Gender, Stereotypes and Prejudice)

**Unit -4** Application of Statistics Tabulation, Coding and classification of data (Title, Column Heading, sub categories, footnotes) (classify and tabulate the data collected by survey) Pre-Production Research- Story development, Character development, writing and planning for production, Location hunting. (field exercise, literature review, scene analysis and group assignments) Production Research- Action research, Formative Research. production process and prepare group assignment. Post Production Research: Distribution and exhibition. Film Promotion and marketing Research, Legal issues during Film Production. Film Review- Cinematography, Sound, Character, Technical aspects of Film etc. Research Report Writing, Writing dissertation and Reports.

**III. CORECOURSE [CCFSP203]:**

(Credits:Theory-04,Tutorial-01)

**Marks:30 (MSE: 20Th. 1Hr+5Attd. +5Assign.)+70 (ESE: 3Hrs)=100****PassMarks(MSE:17+ESE:28)=45****InstructiontoQuestionSetter:****MidSemesterExamination(MSE):**

There will be **two** groups of questions in 20 marks written examinations. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type five** questions of five mark each, out of which any three are to be answered.

**End Semester Examination(ESE):**

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions. **Question No.1 will be very short answer type** consisting of five questions of 1 mark each. **Question No.2 will be short answer type** of 5 marks. **Group B will contain descriptive type six** questions of fifteen mark each, out of which any four are to be answered.

**Note:** There may be subdivisions in each question asked in Theory Examinations.

**DRAMA & AESTHETICS****Theory: 60 Hours; Tutorial: 15 Hours**

**Course Objective:** To understand the Concept of Early and Modern Theatre, To familiarize with Indian Concept of Drama, To understand the basic elements of Drama. Exhibit a Fundamental working knowledge of the basic areas of Theatre, To explore various facets of acting set by legends.

**Unit -1 Early and Modern Theatre**

Greek theatre – Emergence of tragedy, Catharsis and the three Act structure in contemporary narratives. (Lecture through video clips of related drama) Evolution of Indian Theatre: Parsi Theatre, Origin and Development of Sanskrit drama: Characteristics, Nature and Importance. Reference- Ramayana, Mahabharata, Abhigyan Shakuntalam (Lecture with PPT and group discussion). Folk Theatres of India. (Lecture & drama analysis based on folk culture and group discussion 1.5 Contemporary Indian Theater (Hindi, Punjabi, Bengali, Marathi, Assamese) (Lecture with individual assignment)

**Unit-2 Indian context of Drama**

Indian concept of Drama: Nature and utilization. (Street Plays, Puppet, Muppet, Skit etc) (Lecture with PPT, with practical approach and assignments), Special Qualities of Indian Theatre: Types of theatre, Characters, Abhinay, Music, theatre as an art etc. (Lecture with PPT and class activity) Indian concept of Aesthetics. (Theory of Rasa) Study of Aesthetics in Indian Epics: The Ramayana, The Mahabharata. Changing Trends of Aesthetics In Indian Theatre: Contemporary styles (Lecture through video, understand the theories applied on drama)

**Unit -3 Elements and Classification of drama**

Types of Drama: Tragedy, Comedy, Satire, Social, Political, Contemporary, Black comedy. (Lecture with PPT and individual assignment) The Playwright: Style and Genre. (Lecture with PPT and individual assignment) Conflict, Plot (Theme, Script, Dialogue, Narrations, Breakdown of Script) (Lecture with demonstration of script) Character (Different Shades of Characters E.G. Protagonist, Negative Shades, Supporting Characters Etc.) (Lecture with PPT and individual assignment along with video clips presentation) Understanding the Need and Importance of each scene of Drama. (Lecture through video clips and sharing drama scripts with group discussion)

**Unit-4 Drama Techniques**

The Concept of Back stage (Makeup, Lighting, Costume, Stage craft, Sound, Musical Support Etc.) (Lecture & PPT about studio PCR and audio equipments with practical approach, assigned group

*activity to control and understand the production with multiple studio arrangements.)* The Role of Director in Drama: Direction techniques of drama, Team work. The Role of Art Director: Visualization, Conceptualization, Schedule of work, Set design, Installation. *blocking of scene with practical approach, assigned group activity and different set visit)* The Role of Stage Manager: Stage Management, Props. (Lecture & PPT about set design and different set visit)Vocabulary of Rangmanch.

**Suggested Readings:**

- Bhatia, Nandi. (2009) Indian Modern Theatre. New Delhi: Oxford University Press.
- Morrison, Hugh. (2003) Acting skills New York: Routledge.
- Richard, Drain.(1995) Twentieth century theatre. London: Routledge.
- द्विवेदी, हजारीप्रसाद. (2015) नाट्य शास्त्र की भारतीय परंपराऔरदशरूपक,नईदिल्लीराजकमलप्रकाशन,
- अंकुरदेवेन्द्रराज(2011)रंगमंचकासौंदर्य शास्त्र
- शास्त्री, बाबूलाल. (1978) भरतमुनिकानाट्यशास्त्र शास्त्र नईदिल्ली, चौखम्भासंस्थान

**IV. COREPRACTICAL [CPFSP204]:**

(Credits:Theory-03,Practical-02)

**Marks:30(MSE:1Hr)+50(ESE:3Hrs)+20(ESE:Pr3Hrs)=100****PassMarks=45*****Instruction to Question Setter:******Mid Semester Examination (MSE):***

There will be **two** groups of questions in 20 marks written examinations. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type five** questions of five marks each, out of which any three are to be answered.

***End Semester Examination (ESE):***

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions of **short answer type** carrying 5 marks each. **Group B will contain descriptive type** three questions of twenty marks each, out of which any two are to be answered.

There will be one **Project** of 20 marks in End Semester Examination.

**Note:** There may be subdivisions in each question asked in Theory Examinations.

**STORY, SCRIPTING & STORYBOARDING (P)****Theory: 45 Hours, Practical: 30 Hours**

**Course Objective:** To teach students the skills of script writing, structure of screenplay and storyboard.

**Unit-1**

The Nature of Storytelling and Genres, Basic Terms and Structures, elements of story, Characters and Characterization, Themes, Motifs, Moods, The Mechanics of a Screenplay, Visual Storytelling and Setting.

**Unit-2**

Historical development of the storyboard, Visual Storyboards, Fundamentals of the Shot, difference between scenes and shots, visualizing scene in terms of framing, angles and movement, illustrate camera and character movement, dialogue, camera indication, storyboard panels, live action and animation storyboards.

**Unit-3**

Script and Screenwriting, Script development, writing dialogues, Shooting script, shot list, and overhead diagram, Camera and character movement, Psychological impact of camera angles, framing, and movement, Composition, shot arrangement, light and composition.

**Unit-4**

Composition, Basic rules of continuity, Perspective: one-point, two-point, and three-point perspective, bird's-eye, worm's-eye, high-angle, and low angle views, Combining shots, non-continuous shots: montage and jump cut, Drawing the Human Form, line of action in figure drawing, Drawing the figure in motion. Develop characters and location visually, Create one character sketch and thumbnails, write shooting script, create shot lists from selected movie, draw human figure; static and action



**Practical-** Each student must do two exercises in each practical component and submit the same in class records for evaluation

- Writing story
- Converting story to drama
- Characterization
- Writing dialogues
- Drawing different characters, props, and location
- Developing storyboard (manual and digital)
- Screenplay writing for different genres
- Shooting script
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### **Suggested Readings**

- William C Martell, *The Secrets of Action Screenwriting*, First Strike Productions 2018
  - David Trotter, *The Screenwriter's Bible*, Silman-James Press, 2014.
  - J.T. Clark, *The Bare, Bones Book of Screenwriting: The Definitive Beginner's Guide to Story, Format and Business*, Kindle edition, 2009.
  - Paul Joseph Gulino, *Screenwriting: The Sequence Approach*, Continuum, 2004.
  - William Packard, *The Art of Screenwriting: An A to Z Guide to Writing a Successful Screenplay*, Da Capo Press, 2001.
  - Sergio Paez, *Professional Storyboarding: Rules of Thumb*, Focal Press, 2012.
-

**SEMESTER III****4 Papers****Total 100 x 4 = 400 Marks****I. ABILITY ENHANCEMENT COURSE****[ECFSP301]:**

(Credits: Theory-04, Tutorial-01)

**Marks: 30 (MSE: 20 Th. 1 Hr + 5 Attd. + 5 Assign.) + 70 (ESE: 3 Hrs) = 100****Pass Marks (MSE: 17 + ESE: 28) = 45****Instruction to Question Setter:****Mid Semester Examination (MSE):**

There will be **two** groups of questions in 20 marks written examinations. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type five** questions of five marks each, out of which any three are to be answered.

**End Semester Examination (ESE):**

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions. **Question No.1 will be very short answer type** consisting of five questions of 1 mark each. **Question No.2 will be short answer type** of 5 marks. **Group B will contain descriptive type six** questions of fifteen marks each, out of which any four are to be answered.

**Note:** There may be subdivisions in each question asked in Theory Examinations.

**ART OF FILM DIRECTION****Theory: 60 Hours; Tutorial: 15 Hours**

**Course Objective:** To understand the need for direction in film. To understand the role played by a director. To understand the qualities required for a director. To understand the process of Visualization. To learn how to manage Creative through and Creative process.

**Unit -1**

**Introduction to Direction:** Director - The Director's Idea, The Unity of the Production, What Does the Director Do? Who Is the Director? Communication and Presentation skill of Director- Authority, Communication, Creativity, Decisiveness, Drive, Grace under Pressure, open minded, technologically savvy, Vision and Shooting Ration of Director. Director and Actor Relationship – Confidence, collaboration, and trust. Director's Signature Style – Raj Kapoor, Subhash Ghai, Sanjay leela Bhansali, Raj Kumar Hirani, Anurag Kashyap. Understanding emotional and technological aspect of Direction- Cinematography, Editing, Music and Role of continuity.

**Unit-2**

**Role of Directors :** Role of Casting Director – Organising interview and audition for each part, Negotiating the terms and condition to the agent. Role of Art Director and Set Designer and their crew – Art department, Set budget, Schedule of work, Creating overall set design and direct others to develop artwork or layout. Action and Dance Director – Arrange the casting & performance of the action with the Director's vision. Music and sound Director - Arrange the casting (Playback artist, musicians) & Recording of the music, Sound, Background score, SFX. Role of Associate and Assistant Director – Tracking daily progress, Arranging logistic, Prepare daily call sheet, Checking cast and crew and maintaining order on the set, Costumes design, Rehearsal and maintaining continuity.

**Unit-3**

**Production Management :** Role of Producer and Production Management– Selecting the script, coordinating the writing, Directing and editing, Arrange Finances and marketing and distribution, Perce, Permissions, Rules and regulation and handling logistics. Fundamentals of Production Organization- Action, Camera Viewpoint, Limitations/restriction. Understanding of Production Pressure – Project cost, Sufficient time, Overrun schedule, Skilled labor, Needed equipments availability, regulation and restriction, Significance. Production Emphasis - Maximum utilization of available resources. Production Tools and techniques – Characteristics of the medium (distorting space,

proportions, scale, etc.), Shot size, Camera viewpoint, moving subject and/or the camera, or by altering the subjects seen.

#### Unit-4

**Behind the Picture-** Visual and Verbal concept of Visualization, Gather facts and processing, Know the issue or problem, Brainstorm, Refine the ideas, Prepare visual presentation. Principles of Composition- Unity, Balance, Movement, Rhythm, Emphasis and Focal point, Contrast, Pattern, Proportions. Pictorial balance- Actual balance, Pictorial balance, Symmetrical balance, Asymmetrical balance, Horizontal vertical and Radial balance, and imbalance. Dynamic composition and its theory-

Asymmetry, Dynamic subject, Diagonals, Dutch angle, Dynamic motions, Golden triangle, Fibonacci spiral, Using Dynamic Composition- Curves to the Picture, Figure to ground, Variety of head height, Sitting versus Standing/ Direction of body, Depth.

**Shooting Schedule-** Breakdown of the scenes, Talent availability and requirement on the Set, Timeline, Cast, and Day breaks. Call Sheet- Contact information of crew members, the schedule for the day, Scenes and shot details according to script, Address of the shoot location, Cast transportation arrangements and safety notes. Reviewing the Week Days- Review the shooting plan using shooting schedule, Call sheet and Log sheet. Film Pre-Production, Production, Post Production, Promotion and

Marketing (Lecture with PPT, group assignment and field visit) Do's and Don'ts for a Successful Shooting- Do's (Good Lighting, Good Sound, Tripod Usage, A good Planning, Backup, Short and Concise, Attention to storytelling), Don't (rely on equipments and technology as a substitute for good technique, take audience for granted, too static, say everything, too restless, shoot from a million miles away)

#### Suggested Readings :

- *Viswamohan, Aysha Iqbal. & John, Vimalmohan (2017) Behind the scenes. New Delhi, SAGE Publication.*
- *Sikov, Ed. (2009) Film Studies. New York City: Columbia University Press.*
- *Silver. Alain, Ward. Elizabeth (1992) The film director's team. Silman-James.*
- *Weston. Judith, (1996) . Directing Actors: Creating Memorable Performances for Film and Television. Michael Wiese Production.*

**OR**

### FILM JOURNALISM

**Theory: 60 Hours; Tutorial: 15 Hours**

**COURSE OBJECTIVES :** *The student will acquire an understanding of a variety of cinematic styles. Develop an Understanding of Film Vocabulary and Elements of Film analysis. The Student will be able to learn about Film Journalism. To learn and Practice Review Writing, Article Writing and Feature Writing for Film. To know about various Film Institutions in India.*

#### Unit-1

**Basics of News :** Meaning, Definitions and Nature of News, What is News? How to decide News? Various Perspectives, Various Mediums, Presentation, Newsworthiness. Elements of News - Timeliness, Proximity, Size, Importance and Personal Benefit, Prominence, Conflict, Consequence, Human Interest, Types of News – Hard News and Soft News, Straight News, Descriptive News, News Vs Information. Writing a News - Inverted Pyramid Concept, Advantages of Inverted Pyramid, 5W's + 1H Formula, Writing Lead/Headline. Sources of News - External/ Identified/ Known/ Scheduled sources, Internal/ Confidential/ Personal Sources, Credibility & Protection of Source, Press Releases & News Agencies

**Unit-2**

**Introduction of Film Journalism** :History of Film Journalism ,Development of Film Journalism in India.Major/ Prominent Critics.Relationship between Cinema and Society; Portrayal of Society in Cinema.Various forms of Cinema (Fiction and Non-Fiction)

**Unit-3 Writing Aspects of Film Journalism I** :Principles of News writing - News Writing for Film and different aspects. Curtain Raiser,Feature writing for Film, Article writing, Key factors of Feature Writing ,Feature for Television, News Paper and Magazine .Interview for a Film.

**Unit -4 Writing Aspects of Film Journalism II:** Script writing for Film, Elements of Script writing. Script writing -Do's and Don'ts, Characteristics of Effective Script. Dialogue Writing for Cinema – Language and Style .Definition of Film Review, Principles and Characteristics of Review.Basic Elements of Film Review, Ethics of Film Critic towards Audience.

**Institutions, Awards and Business :** Institutions of Film: Film and Television Institute of India, Films Division of India, Children Film Society , National Film Development Corporation, Satyajit Ray Film & Television Institute, National Film Archive of India, Film Censor Board, Directorate of Film, Film Certification Appellate Tribunal.Important Film Festivals and Awards. Film Industry and Business . Important Magazines of Films and Major Websites for Films . New Trends in Film Journalism

**Suggested Readings:**

- Agrawal, V. B., & Gupta, V. S. (2001). Handbook of Journalism and mass Communication. New Delhi: Concept Publishing Company.
  - Jayapalan N.(2001) Journalism, Atlantic.
  - Flemming and Hemmingway(2005), An Introduction to Journalism, Vistaar Publications
  - Trikha, N.K, Reporting, Bhoapl: Makhanlal Chaturvedi National University of Journalism and Communication.
  - सुभाषधुलिया, आनंदप्रधान (2004); समाचार अवधारणा और लेखन प्रक्रिया, भारतीय जनसंचार संस्थान, नई दिल्ली
  - Shrivastava K.M (2003). News Reporting and Editing, Sterling Publishers, India.
  - Saxena Sunil (2006), Headline Writing, Sage.
  - Yadav Shyamlal (2017), Journalism through RTI: Information Investigation Impact, SAGE Publications Inc.
  - Hough George A. (2006), News Writing, Kanishk Publishers, New Delhi.
  - (Lecture with PPT)
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**II. CORE COURSE [CCFSP302]:**

(Credits:Theory-04,Tutorial-01)

**Marks:30 (MSE: 20Th. 1Hr+5Attd. +5Assign.)+70 (ESE: 3Hrs)=100****PassMarks(MSE:17+ESE:28)=45****Instruction to Question Setter:****Mid Semester Examination (MSE):**

There will be **two** groups of questions in 20 marks written examinations. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type five** questions of five marks each, out of which any three are to be answered.

**End Semester Examination (ESE):**

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions. **Question No.1 will be very short answer type** consisting of five questions of 1 mark each. **Question No.2 will be short answer type** of 5 marks. **Group B will contain descriptive type six** questions of fifteen marks each, out of which any four are to be answered.

**Note:** There may be subdivisions in each question asked in Theory Examinations.

**FILM THEORY AND CRITICISM****Theory: 60 Hours; Tutorial: 15 Hours**

**Course Objective:** To teach students film theories and movements and train them in writing film criticism and reviews

**Unit-1**

Contemporary theories of film, semiotics and structuralism, Psychoanalysis, Suture, and Apparatus Theory, Psychoanalysis, Feminism, Gender, Race, Post-Theory & Cognitive Film Theory, Deleuze and Film-Philosophy, Theories of Affect and Form.

**Unit-2**

Film Movements: Realism, expressionism, Avant-garde and Art cinema, surrealism, National cinema movement; France, Australia, USA, Germany, Japan, Mexico, Digital cinema and future.

**Unit-3**

Criticism: Etymology, classification, cognitive and emotional effect of criticism, criticizing techniques, constructive criticism, negative arguments, affirmative arguments.

**Unit-4**

Film Language, film criticism approaches and techniques, social function of criticism, film criticism in internet era, concerns about cinematic techniques, Considerations in writing film criticism; Audience, personal experience, plot, theme, tone, acting and characters, direction, cinematography, music, editing, pace, special effects, spoilers. Analyze and interpret films using various theoretical approaches, Write film reviews and criticism.

**Suggested reading**

- Shoma A Chatterji, *Filming Reality*, Sage Publications 2015
- Marshall Cohen, eds. *Film Theory & Criticism*, New York: Oxford University Press, 1999.
- Colman, Felicity, *Film Theory: Creating a Cinematic Grammar*, New York: Wallflower Press, 2014.
- Nichols, Bill, ed, *Movies and Methods*, Vol. II, University of California Press 1985.
- James, Clarke, *Moviemovements*, Kamera Books, 2011.
- Mattias Fray, *Film criticism in digital era*, Rutgers University Press, 2015.

**III. CORE COURSE [CCFSP303]:**

(Credits:Theory-04,Tutorial-01)

**Marks:30 (MSE: 20Th. 1Hr+5Attd. +5Assign.)+70 (ESE: 3Hrs)=100****PassMarks(MSE:17+ESE:28)=45****Instruction to Question Setter:****Mid Semester Examination (MSE):**

There will be **two** groups of questions in 20 marks written examinations. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type** five questions of five marks each, out of which any three are to be answered.

**End Semester Examination (ESE):**

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions. **Question No.1 will be very short answer type** consisting of five questions of 1 mark each. **Question No.2 will be short answer type** of 5 marks. **Group B will contain descriptive type** six questions of fifteen marks each, out of which any four are to be answered.

**Note:** There may be subdivisions in each question asked in Theory Examinations.

**GRAPHICS AND ANIMATION****Theory: 60 Hours; Tutorial: 15 Hours**

**Course Objective:** To develop the knowledge and skill of Graphics and Animation Techniques in Film Production.

**Unit- 1**

Graphics input/output devices: Direct input devices-Cursor devices-direct screen interaction-logical input. Line drawing displays - raster scan displays. Two dimensional graphics. Raster and vector graphics. File formats - GIF, JPEG, TIFF, Graphics Animation Files, Postscript/Encapsulated Postscript files

**Unit- 2**

Animation- definition and principles. Elements of animation. Preparation for animation projects. Recording animation, Animating with space to time. Segment manipulation options. Computer Graphics. Elements, principles of visual design, layout principles, Balance, contrast and harmony, perspective design & communication

**Unit- 3**

Animation, Gaming and VFX industries growth and opportunities: Animation Industry Growth and Challenges, VFX for Cinema: Impact of Hollywood, Gaming Industry Challenges and Conflicts; Multiplication of Gaming platforms, Evolution of Gaming technology from 8 bit to console gaming, Gaming as additional revenue stream for monetizing a franchise., Case Studies of Films.

**Unit- 4**

Lab Exercises: screening of video clips - analysis and discussion - presentations

**Suggested Readings:**

- Suzanne Weixel, Bryan Morse, Cheryl Beck Morse. *Graphics and Animation BASICS*. Course Technology, 2003.
- Gillian Rose, *Visual methodologies*, Sage publications, 2001
- Pradeep Mandav, *Visual Media Communication*, Authors Press, 2001
- Maitland E. Graves, *The Art of Color and Design*, McGraw-Hill, 1951
- James Alan Farrel, "From PIXELS to ANIMATION: An introduction to Graphics Programming", AP Professional, 1994
- Animation World Network. *On Animation- The Director's Perspective*. Course Technology PTR, 2011.

**IV. COREPRACTICAL [CPFSP304]:**

(Credits:Theory-03,Practical-02)

**Marks:30(MSE:1Hr)+50(ESE:3Hrs)+20(ESE:Pr3Hrs)=100****PassMarks=45*****Instruction to Question Setter:******Mid Semester Examination (MSE):***

There will be **two** groups of questions in 20 marks written examinations. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type five** questions of five marks each, out of which any three are to be answered.

***End Semester Examination (ESE):***

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions of **short answer type** carrying 5 marks each. **Group B will contain descriptive type three** questions of twenty marks each, out of which any two are to be answered.

There will be one **Project** of 20 marks in End Semester Examination.

**Note:** There may be subdivisions in each question asked in Theory Examinations.

**Film Editing (P)****Theory: 45 Hours; Practical: 30****Hours Course Objective:** To develop the knowledge and skill of Editing Techniques in Film Production.**Unit-I**

History of film editing; the manipulation of editing, Lev Kuleshov's experiment; the language of cinema; introduction to the editor as storyteller and understanding the narrative structure. Introduction to film editing – Necessity and principles of editing, The screen technique: Joining of shots and scenes, the imaginary line.

**Unit-II**

Video editing softwares, software interface, The Editing workflow - Basic movements and transitions, Effects control basics, Audio basics, Tilting - Styles and Templates. Principles of Continuity Editing, basic scene construction, Shot - the basic unit of editing.

**Unit-III**

Concepts of film editing, Types of Editing, Insert & Assemble editing sequence. Process of editing - Storage and folder management, Logging, First assembly, Rough cut, Final cut, Colour grading, inserting audio, Graphics, Titling etc and exporting.

**Unit-IV**

The cut and types of cut, Pace, time and rhythm of storytelling, Fiction and non-fiction editing, Offline and online editing, Montage editing.

**Unit-V**

Using sounds; Music and sound effects, controlling audio, effects and transitions, Matching audio with video, Chromakeying, Visual effects editing (VFX).

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

- Assembling of Shots
- Cut: Types of cuts
- Creating a scene/Sequence
- Basic movement

- Applying transitions
- Continuity editing
- Expression of emotion through different shots
- Colour grading
- Inserting music, audio effects, music, dialogues/Dubbing
- Audio and video synchronization
- Setting pace and Time
- Montage editing/Making
- Visual effects editing (VFX)

**Suggested Readings:**

- Karel Reisz, Gavin Miller, *The Technique of Film Editing*, 2017
  - Walter Murch, *In the Blink of an Eye: A Perspective on Film Editing*, 1992
  - Ken Dancyger, *The Technique of Film and Video Editing: History, Theory, and Practice*, 2007
  - Mark Cousins, *The Story of Film*, 2012
  - Jaime Fowler, *Editing Digital Film: Integrating Final Cut Pro, Avid, and Media 100*.
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**SEMESTERIV****4 Papers****Total100x 4 = 400Marks****I. GENERIC/DISCIPLINECENTRICELECTIVE [ECFSP401]:**  
(Credits:Theory-04,Tutorial-01)**Marks:30 (MSE: 20Th. 1Hr+5Attd. +5Assign.)+70 (ESE: 3Hrs)=100****PassMarks(MSE:17+ESE:28)=45*****InstructiontoQuestionSetter:******MidSemesterExamination(MSE):***

There will be **two** groups of questions in 20 marks written examinations. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type five** questions of five mark each, out of which any three are to be answered.

***End Semester Examination(ESE):***

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions. **Question No.1 will be very short answer type** consisting of five questions of 1 mark each. **Question No.2 will be short answer type** of 5 marks. **Group B will contain descriptive type six** questions of fifteen mark each, out of which any four are to be answered.

**Note:** There may be subdivisions in each question asked in Theory Examinations.

**SCREEN PLAY WRITING FOR CINEMA****Theory: 60 Hours; Tutorial: 15 Hours**

**Course Objective:** To learn the basics of Screen Writing. To know the ways of Storytelling and process of Story Building. To understand the Professional process of Screen Writing. To understand the technicalities of various formats of Scripts. To learn the different formats of Screenplay Writing.

**Unit-1**

**Basic Concepts :** Screen writing v/s Literary writing: The differences- Length, Genre, Dialogue, Action, Budget / Setting Concept of Research: Rules of Screenplay Research- Figure out what you want to write about First, Develop a system, Set aside a Block of time for Research, then write, Talk to people, Become a mini-expert but don't write a textbook/manual, But use creative license. Basics of Shot Composition, Shot sizes, Camera angles, Movements and their Associated Meaning. Glossary for Screen Writing: Feature film, Character, Action, Act, 1 – 2 Continuous, Contra zoom, Crawl, Cross Fade, Dialogue, Establishing shot, FLASHBACK, Intercutting, Lap Dissolve, Match Cut, Jump Cut, Montage, POV, OSS, Scene, Shooting Script, Slug Line, SpecScript / Screenplay, Commissioned Script, TIME CUT, Transition, Swish pan, V.O. , Wipe , Zoom, Plot, Sub Plot.

**Unit-2 Story Building :** Elements of Story: Idea, Character, Plot, Setting, Conflict, Theme, Style, Point of View, Tone. The Basic 3 Act Structure: Exposition, Mid-point / Rising Action, Denouement. Character Building/ Character Sketch: Physical Attributes- Height, Skin Tone, Build. Linguistic preferences of the character. Psychological attributes- Questions to be considered- 1. What would completely break your character? 2. What was the best thing in your character's life? 3. What was the worst thing in your character's life? 4. What is character afraid of? 5. What are your character's major flaws? 6. How many friends does your character have and want? Plotting the Story: 1. Planning Your Story. 2. Crafting your Story Arc. 3. Preparing a plot outline. Approaches of storytelling: A Six Fold Path – 1. Personify the narrative. 2. Go from audience problem to your solutions. 3. Use data to drive story telling. 4. Take your audience on a journey. 5. Gamify content and allow interactivity. 6. Break the rules.

**Unit -3 Writing Process :** Ideation- Fabric Tree, Synopsis- Synopsis Writing and its Significance. Research for Troubleshooting and Managing Authenticity; The concept of connecting the dots and their validation process. Scripting: Converting the Story into a Script. Scene Visualization Process/Finalizing treatment: The power of Previsualization, Creative process, Visual thinking, Perspective. Screenplay writing : Do's and Don'ts of Screen play writing

**Unit-4 Writing Formats :** Full page script: SWOT analysis of this format on basis of detailing, Complexity of format, Utility, Ease of understanding. Split page script: SWOT analysis of this format on basis of detailing, Complexity of format, Utility, Ease of understanding. Single Column v/s Double Column – Comparative study of both the formats on basis of detailing, Complexity of format, Utility, Ease of understanding. Screenplay: SWOT analysis of this format on the basis of detailing, complexity of format, utility, ease of understanding. Formatting, Scene and Shot division, Duration v/s Page. Shooting Script, Camera Script, Editing script, Story Board etc. SWOT analysis of this format.

**Art of Writing (exploring writing for various formats)** Fiction : Writing for Fictional-Workshop  
Non-fiction : Writing for Non-Fiction-Workshop. Commercial : Writing for a Commercial-Workshop  
Docu-drama : Writing a Docu-Drams-Workshop . Documentary : Writing a Documentary-Workshop

**Suggested Readings:**

- Field, S. (2005) Screenplay: The Foundations Of Screenwriting, Delta, Revised Edition.
- Field. S. (2003) The Definitive Guide to Screenwriting, Ebury Press.
- Field. S. (1994) Four Screenplays. Studies in American Screenplays, Delta
- Swain, D. and Swain, J. (1988). Film Scriptwriting: A Practical Manual. Focal Press.
- Reisz, Karel, Gavin Millar. (1968). The Technique of Film Editing. New York: Hastings House and British Film Academy.
- Blake, Snyder. (2005) *Save the Cat*. Michael Wiese.

## OR

### ADVERTISEMENT FILM MAKING

**Theory: 60 Hours; Tutorial: 15 Hours**

**OBJECTIVES:** *To understand the process of an Advertisement Film Making. To learn the essence of creating action demanding. To understand the Ad- Film Making. To understand the various elements of advertising like Copy Writing, Design and Technical Aspects. To understand the post production process of Ad-Film Making.*

#### Unit-1

**Introduction to Advertising :** The need For Advertising- In perspectives of Social Scenario.

Understanding the Customer/Consumer behaviour and Client Behaviour. Principles of Copy Writing and Advertising Design . Writing for Visuals -How to Use Words Effectively and Precisely. Balance between Words, Visuals and Power of silence.

#### Unit-2

**Being an Advertising Film maker :** Difference between General Films and ad Film Making. Various genres of Ad Films like Corporate Movies, Online Ad Campaign, Public Service Advertising, Promotional advertising. Understanding the specific needs of TV/Film/Web/Mobile audiences. Studying Popular/Famous ad Films Campaign. Deciding on the right pitch and thinking out of the box.

#### Unit -3

Session 2021-23 Onwards

**Art of Ad Film Making** : Importance and Power of Audio-Visual Communication, Process of Ad Film Making and Appeal in Ad. Basics of a Good Composition. Strength of a Good Composition its requisites and how to make a Good Composition. Appreciation of Image, B&W and Colour theory. Creation of drama, Role of characters and understanding the Life around us. (*Lecture and group discussion*)

#### **Unit-4**

**The Ad film pipe line and Overview-Creative** : Ideation, Brainstorming and Characterization – Client brief, Content need, Public Interest, Visualization, Treatment and structure for Advertising. Research – Content analysis, Location Research for Shooting, Collecting content data from Client and Subject Expert. Drafting script – Target audience, Time, First draft, Treatment and copy. Layout, Storyboarding of Advertisement. Planning and Budgeting – Team Building, Location Finalising and Schedule Finalising.

**The Ad film pipe line for Production and Post-production Process**: Shooting for Advertisement – Basics of Camera and Visual Grammar. Light techniques- Key light, Fill Light, Back Light and Set designing. Sound and music for Advertisement- Background Score, Voice over, Sound Effect, International track for sound. Graphics and Animation used in Advertisement. Special Effects and Visual Effects in Advertisement.

#### **Suggested Readings:**

- Altstiel, Tom & Grow, Jean. (2016) Advertising Creative Strategy, Copy & Design, 3rd edition. India: Sage.
- Chawala & Sethia. Foundations of Advertising, 8th edition. India: Himalaya Publishing.
- Dennison, Dell (2006). The Advertising Handbook. India: Jaico.
- Halve, Bhaskar Anand. Planning For Power Advertising. India: Response Books.
- Jones, Philip John. How To Use Advertising To Build Strong Brands. India: Sage.
- Jones, P J. How Advertising Works. India: Sage
- Sharma, Sangeeta and Singh, Raghuvir (2009): Advertising Planning and Implementation, PHI Learning Private Limited, New Delhi
- Tiwari, S (2003). Uncommon Sense of Advertising: Getting the Facts Right. India: Response.

## II. GENERIC/DISCIPLINECENTRICELECTIVE [ECFSP402]: (Credits:Theory-04,Tutorial-01)

Marks:30 (MSE: 20Th. 1Hr+5Attd. +5Assign.)+70 (ESE: 3Hrs)=100	PassMarks(MSE:17+ESE:28)=45
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### InstructiontoQuestionSetter:

#### MidSemesterExamination(MSE):

There will be **two** groups of questions in 20 marks written examinations. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type five** questions of five mark each, out of which any three are to be answered.

#### End Semester Examination(ESE):

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions. **Question No.1 will be very short answer type** consisting of five questions of 1 mark each. **Question No.2 will be short answer type** of 5 marks. **Group B will contain descriptive type six** questions of fifteen mark each, out of which any four are to be answered.

*Note: There may be subdivisions in each question asked in Theory Examinations.*

## LITERATURE AND CINEMA

**Theory: 60 Hours; Tutorial: 15 Hours**

**OBJECTIVES:** To familiarize students with the concept of Translation and Adaptation. To familiarize students with three translation modes. To analyze Film through literary modes and understanding their application. To analyze Film Critically on the basis of all aspects of Literary Translation. To instill an Appreciation of film as a cultural medium and an art form, not just Entertainment.

### Unit-1

Devdas-1936,1955,2002:Sharat Chandra Chattopadhyay's –Devdas,Parineeta-1953,2005:Sharat Chandra Chattopadhyay's –Parineeta&Sahib Bibi Aur Ghulam-1962:Bimal Mitra's – Saheb Bibi Gulam. Synopsis and trivia of the Film and it's Literature Counter part . Reading of literary text followed by screening of Film in the Light of three translational modes: literal, traditional, radical. Selecting one very Short passage (Ex: A scene, an exchange of dialogues) from the literature and locating that passage in the movie along with discussion about how the film managed it's translation.

Analysing the Film: 1. What was lost during translation of literature in to film? . What was gained during translation of Literature in to Film? What unique slant, if any, did the Film Assume? Report Writing: on the basis of Observation and Discussion.

### Unit-2

Guide-1965:R.K.Narayanan's–The Guide ,Kati Patang-1970:Gulshan Nand's-Kati Patang&Shatranj Ke Khiladi-1977:Munshi Premchand's-Shatranj ke Khiladi. Synopsis and trivia of the Film and it's Literature Counter part .Reading of literary text followed by screening of Film in the Light of three translational modes: literal, traditional, radical . Selecting one very Short passage (Ex: A scene, an exchange of dialogues) from the literature and locating that passage in the movie along with discussion about how the film managed it's translation.(Students are suggested to make notes of observation while screening )

Analysing the Film: 1. What was lost during translation of literature into film? 2. What was gained during translation of Literature in to Film?3. What unique slant, if any, did the Film Assume?Report Writing: on the basis of Observation and Discussion.

**Unit -3** Umraojaan-1981-Mirza HadiRuswa'sUmraojaan,SurajKaSatva Ghoda-1992 :Dharam Veer Bharti's-SurajKaSatwaGhoda&Pinjar-2003:Amrita Pritam'sPinjar . Synopsis and trivia of the Film and it's Literature Counter part . Reading of literary text followed by screening of Film in the Light of three translational modes: literal, traditional, radical . Selecting one very Short passage (Ex: A scene, an exchange of dialogues) from the literature and locating that passage in the movie along with discussion about how the film managed it's translation.(Students are suggested to make notes of observation while screening )Analysing the Film: 1. What was lost during translation of literature into film? 2. What was gained during translation of Literature in to Film?3. What unique slant, if any, did the Film Assume? Report Writing: on the basis of Observation and Discussion.

#### **Unit-4**

The Blue umbrella-2005:Ruskin Bond's– The Blue umbrella ,Omkara-2006:Shakespeare's-Othello & Maqbool-2004: Shakespeare's-Macbeth . Synopsis and trivia of the Film and it's Literature Counter part Reading of literary text followed by screening of Film in the Light of three translational modes: literal, traditional, radical . Selecting one very Short passage (Ex: A scene, an exchange of dialogues) from the literature and locating that passage in the movie along with discussion about how the film managed it's translation.

Synopsis and trivia of the Film and it's Literature Counter part . Reading of literary text followed by screening of Film in the Light of three translational modes: literal, traditional, radical . Selecting one very Short passage .Analysing the Film: 1. What was lost during translation of literature into film? 2. What was gained during translation of Literature in to Film?3. What unique slant, if any, did the Film Assume?Report Writing: on the basis of Observation and Discussion.

#### **Suggested Readings:**

- Bhagat, Chetan.(2004) -Five point someone. Rupa& Company.
- Bharti, Dharamveer.(2008)SoorajKaSatwaGhoda. BhartiyaGyanpith.
- Bond, Ruskin.(1980)The Blue Umbrella. Rupa Publications.
- Chattopadhyay, Sharat Chandra.(2002)Devdas. Penguin Books India.
- Chattopadhyay, Sharat Chandra.(2005)Parineeta. Penguin Books India.
- Dostoevsky, Fyodor.(2013)White Nights. Create Space Independent Publishing Platform.
- HadiRuswa, Mirza.(2017)Umraojaan. Rajpal and Sons.Mitra, Bimal.(2009)SahabBibiGulam. RajkamalPrakashan.
- Mitra, Amrita.(2019)Pinjar. Penguin Books India.
- Narayan, R.K.(2014)Guide. Rajpal and Sons.
- Nanda, Gulshan.(1970)Kati Patang. Abhinav Pocket Books.
- Premchand, Munshi.(2007)ShatranjKeKhiladi. PrabhatPrakashan.
- Shakespeare, William.(2004)Othello. Simon Schuster.
- Shakespeare, William.(2013)Macbeth. Simon Schuster.

OR

## FILM MANAGEMENT& MARKETING

**Theory: 60 Hours; Tutorial: 15 Hours**

**OBJECTIVES** :To impart a deep understanding of the Film as a Business.To understand the managerial aspect of Film Industry. To build up the capacity of students to take up individual Filmmaking Assignments as Entrepreneurs/ Freelancers. To use the available resources at its Optimum level.To analytically market the films in the Global Industry.

### Unit-1

**Basics of Management** 1.1 Management : Concept and Scope. Principles of Management.Theories of Management given by Fayol and Taylor . Human Resource Management : Specially for Films : Need and Process. Film Finance Management & New Trends In Film Management

### Unit -2

**Film Management** : Film Management: Challenges and Opportunities. Operations and structure of Film Production House . Film Business and New Technology New trends in film Business . Legal Issues of Film Business :Code of Conduct and Ethics

### Unit -3

**Segmentation, Targeting & Positioning For Film:** Bases and process of segmentation; Requirement for Effective Segmentation. Niche Marketing, Segmenting consumer and business markets .Targeting-Evaluating Market Segments and Selecting Targetmarkets for different Film Zona. Positioning-value, Mapping, Differentiation and Strategies . Promotion and Promotion mix strategies: Role and Importance

### Unit -4

#### Film Marketing L T P

4.1 Media Marketing : Concept, Need and Scope.Penetration, Reach, Access and Exposure to Media, MarketingStrategies.Revenue-Expenditure in media: Areas of Expenditure and Revenuemodels.Selling and buying Space & Time/Slot on media: Deals andNegotiations.TRP And Audience Profiles: Classification.

**Film Packaging And Distribution** :Art of developing Promos; Advertisement & In Serial Promotions .Package Design for various mediums . Public Relations, Planning and Managing Events Film Distribution & Revenue generation: Latest Trends of Nationaland global films .Case Studies of Established Production Houses like DharmaProductions, Eros International, Red Chillies Entertainment

#### Suggested Readings:

- Atanton William J et al (1989): Marketing Management. New York, USA: Mcgraw-Hill Book Co.New York.
- Brian Sheehan(2010). Online Marketing. Switzerland: An Ava Books
- Bird Drayton(2008). Common Sense Direct & Digital Marketing. India: Kogan Page India Ltd.
- Kotler& Armstrong (2018). Principles of Marketing. India: Pearson Education
- Koontz &Weihrich (1994). Management: A Global Perspective (10th Edition). Singapore: Mcgraw-hill International Editions
- Kotler Philip (1999). Marketing For Hospitality and Tourism. UK: Oxford Focal Press
- Kotler Philip (1989) Social Marketing. New York, USA: The Free Press
- Peter J Paul & Olson Jerry C (1987). Consumer Behavior- Marketing Strategy Perspective. Illinois, Chicago: Richard Irwin Inc.
- Rob Donovan (2010) Social Marketing: An International Perspective. UK: Cambridge University Press

**V. ELECTIVE PRACTICAL [ECFSP403]:** (Credits:Theory-03,Practical-02)

Marks:30(MSE:1Hr)+50(ESE:3Hrs)+20(ESE:Pr3Hrs)=100

PassMarks=45

***Instruction to Question Setter:******Mid Semester Examination (MSE):***

There will be **two** groups of questions in 20 marks written examinations. **Group A is compulsory** and will contain five questions of **very short answer type** consisting of 1 mark each. **Group B will contain descriptive type five** questions of five marks each, out of which any three are to be answered.

***End Semester Examination (ESE):***

There will be **two** groups of questions. **Group A is compulsory** and will contain two questions of **short answer type** carrying 5 marks each. **Group B will contain descriptive type three** questions of twenty marks each, out of which any two are to be answered.

There will be one **Project** of 20 marks in End Semester Examination.

**Note:** There may be subdivisions in each question asked in Theory Examinations.

**SOUND PRODUCTION AND DESIGN (P)****Theory:45 Hours; Practical:30 Hours**

**Course Objective:** To learn about the basics of sound production and to introduce workflow of sound recording for film production

**Unit-1**

Basics of Sound production: Nature of acoustical waves; concepts of amplitude and frequency wavelength and harmonics. Psycho-acoustics: Nature of hearing and perception of sound, hearing sensitivity, frequency, sound range, sound recordist's role.

**Unit-2**

What is Microphone? How does it work? Types of Mic-Dynamic, Condenser, Ribbon Mics. pickup pattern, unidirectional, bidirectional, Omni directional, cardioids-direction and, portable recorders, noise, choosing the right Mic, technique-sound reproduction devices, input Devices.

**Unit-3**

Location sound recording: Separate Audio vs In Camera Audio, Leads and Adapters, Microphone Accessories, Lavalier/Tie Clip Placement, Boom Mic Placement, Recording Gigs & Amplified Performances, Wildtrack & Roomtone, Syncing Audio. Basic setup of recording system-analog/digital cables, connectors, analog to digital conversion, Sound Format.

**Unit-4**

Sound for Film and Video: The sound track – its importance in AV medium, Different elements of a sound track, integration of sound to the film - Sync Sound: Dubbing- Achieving synchronized sound and picture with film. Sound editing fundamentals. Post production studio recording; Foley and ADR. Sound designing; Pro-tools, Principles of Mixing: techniques, Building Blocks of Mixing, special effects, Equalizers, Setting the soundstage, channels and Mix master - mix with automation. Mixing in the box and Mixing through the board.

**Practical Examination-** Each student must do two exercises in each practical component and submit the same in class records for evaluation during practical evaluation.

- Studio based recording with different types of microphone
- Microphone placement exercises
- Location Recording/Outdoor&Indoor
- Dubbing
- Dialogue replacement
- Music recording
- Sound mixing & Leveling
- Audio measurements
- Audio editing & Platforms & Editing
- Sound effects creation/Foley

**Suggested Readings:**

- Mike Collins, *Pro Tools 9: Music Production, Recording, Editing and Mixing*, Focal Press, 2017.
  - Tomlinson Holman, *Sound for Film and Television*, Routledge, 2012.
  - Tomlinson Holman, *Sound For Digital Video*, Focal Press, 2005.
  - F. Alton Everest, *Master Handbook of Acoustics*, McGraw Hill, 2009.
  - David Miles Huber, *Modern Recording Techniques*, Focal Press, 2013.
  - Jenny Bartlett, *Practical Recording Techniques*, Focal Press, 2012.
-



**III. CORECOURSE (PROJECT) [PRFSP404]:**

(Credits:Theory-03,Practical-02)

**Marks: 100 (ESE:3Hrs)=100****PassMarks=45****A. DISSERTATION***Guidelines to Examiners for**End Semester Examination (ESE):**Overall project dissertation may be evaluated under the following heads:*

- *Motivation for the choice of topic*
- *Project dissertation design*
- *Methodology and Content depth*
- *Results and Discussion*
- *Future Scope & References*
- *Presentation style*
- *Viva-voce*

*Introduction:*

Each student will undertake dissertation under the supervision of a teacher allotted by the department. She/he will decide the topic of his/her dissertation in consultation with the supervisor in the beginning of Semester.

*Evaluation of Marks:*

Thesis 70 Presentation &amp; Viva ----- 20

Marks given by Supervisor ----- 10

**TableB-1:Semester wisedistributionof 80 CreditsforSubjects withPracticalPapers.**

<b>Semester</b>	<b>CC</b>	<b>FC</b>	<b>GE/DC</b>	<b>AE</b>	<b>Totalcredits</b>
Semester I	15	05			20
Semester II	20				20
Semester III	15			05	20
SemesterIV	5		15		20
	<b>55</b>	<b>05</b>	<b>15</b>	<b>05</b>	<b>80</b>

**TableB-1:Semesterwise distributionof 80Credits forSubjectswithoutPracticalPapers.**

<b>Semester</b>	<b>CC</b>	<b>FC</b>	<b>GE/DC</b>	<b>AE</b>	<b>Totalcredits</b>
Semester I	15	05			20
Semester II	20				20
Semester III	15			05	20
SemesterIV	10		10		20
	<b>60</b>	<b>05</b>	<b>10</b>	<b>05</b>	<b>80</b>

CC=CoreCourse;FC=FoundationCompulsory/ElectiveCourse;GE=GenericElective;SE=SkillEnhancementCourse;DC=DisciplineCentric Elective

SAMPLE CALCULATION FOR SGPA & CGPA FOR POSTGRADUATE  
‘P.G.Voc./M.Sc./M.A./M.Com’PROGRAMME

**TableB-2:Sample calculationforSGPA forM.Sc./M.A./M.ComProgramme**

Course	Credit	Grade Letter	GradePoint	Credit Point(CreditXGrade)	SGPA (CreditPoint/Credit)
<b>SemesterI</b>					
FC	05	A	8	40	
C-1	05	B+	7	35	
C-2	05	B	6	30	
C-3/CP	05	B	6	30	
<b>Total</b>	<b>20</b>			<b>135</b>	<b>6.60(135/20)</b>
<b>SemesterII</b>					
C-4	05	B	6	30	
C-5	05	C	5	25	
C-6	05	B+	7	35	
C-7/CP	05	A+	9	45	
<b>Total</b>	<b>20</b>			<b>135</b>	<b>6.60(135/20)</b>
<b>SemesterIII</b>					
EC-1	05	A+	9	45	
C-8	05	O	10	50	
C-9	05	A	8	40	
C-10/CP	05	A	8	40	
<b>Total</b>	<b>20</b>			<b>175</b>	<b>8.75(175/20)</b>
<b>SemesterIV</b>					
EC-2/EC-2	05	B	6	30	
EC-3/EC-3	05	A+	9	45	
C11/EP	05	B	6	30	
Project	05	A+	9	45	
<b>Total</b>	<b>20</b>			<b>150</b>	<b>7.50(150/20)</b>
<b>CGPA</b>					
<b>Grand Total</b>	<b>80</b>			<b>595</b>	<b>7.44(595/80)</b>

**TableB-3:Samplecalculation forCGPA forP.G. Vocational M.Sc./M.A./M.ComProgramme**

SemesterI	SemesterII	SemesterIII	SemesterIV
Credit:20; SGPA:6.60	Credit:20;SGPA:6.60	Credit:20; SGPA: 8.75	Credit:20; SGPA: 7.50

**ThusCGPA=(20x6.60+20x6.60+20x8.75+20x7.50)/80=7.36**

## DISTRIBUTIONOFMARKSFOREXAMINATIONSANDFORMATOFQUESTIONPAPERS

**Distribution of MarksforMidSemesterEvaluation:****Table No.15:**Distributionof marksofTheoryExaminationsofMidSemester

Topic	Code	FullMarks	Pass Marks	Time	Group-A (Very short answer typeCompulsory Questions)No.ofQuestions xMarks= F.M.	Group- B(Descripti veQuestions ) No.ofQuestions x Marks= F.M.	Total No. ofQuestionstoSe t	
							Group A	Group B
Mid Sem*	T30*	30 (20+5+5)	17	1Hr	5x1=5	3 (outof5) x5 =15	05	5

**\*There shall be 20 marks theory examination for mid sem, 05 marks for attendance/regular interactions & 05 marks for seminar/ assignment/ term paper given by facultyconcernedinclassrooms.**

**Distribution ofMarksforEndSemesterTheoryExaminations:****Table No.16:**MarksdistributionofTheoryExaminationsofEndSemester

Topic	Code	FullMarks	Pass Marks	Time	Group-A <sup>#</sup> (Very short answer typeCompulsory Questions)No.ofQuestio nsxMarks = F.M.	Group- B(Descripti veQuestions ) No. of Questions xMarks= F.M.	Total No. ofQuestionstoSe t	
							Group A <sup>#</sup>	Group B
End Sem	T50	50	--	3Hrs	2x5 =10	2 (outof3) x20=40	2	3
	T70	70	28	3Hrs	Q.No.1 (5x1)+1x5=10	4 (outof6) x15=60	2	6

**# QuestionNo.1inGroup-Acarriesvery shortanswertype questionsof 1Mark**

**Note :** Theremaybe subdivisionsin each questionasked inTheoryExaminations.

**FORMAT OF QUESTION PAPER FOR MID SEM EXAMINATION  
OF  
SUBJECTS WITH/ WITHOUT PRACTICAL**



**Ranchi University, Ranchi**

Mid Sem No.

Exam Year

**Subject/ Code**

F.M. =20

Time=1Hr.

General Instructions:

समान्य निर्देश :

- i. **Group A** carries very short answer type compulsory questions.  
(Group Aमेंअत्यंतलघुउत्तरीय अनिवार्यप्रश्नहैं।)
- ii. **Answer 3 out of 5** subjective/ descriptive questions given in **Group B**.  
(Group B के पाँचमेंसेकिन्हींतीनविषयनिष्ठ/वर्णनात्मकप्रश्नों के उत्तरदे।)
- iii. Answer in your own words as far as practicable.  
(यासंभवअपनेशब्दोंमेंउत्तरदे।)
- iv. Answer all sub parts of a question at one place.  
(एकप्रश्न के सभीभागों के उत्तर एक साथलिखें।)
- v. Numbers in right indicate full marks of the question.  
(पूर्णांकदायींओरलिखेगयेहैं।)

**Group A**

1. .... [5x1=5]

2. ....

3. ....

4. ....

5. ....

**Group B**

6. .... [5]

7. .... [5]

8. .... [5]

9. .... [5]

10. .... [5]

**Note:** There may be subdivisions in each question asked in Theory Examination

**FORMAT OF QUESTION PAPER FOR END SEM EXAMINATION  
OF  
SUBJECTS WITH PRACTICAL**



**Ranchi University, Ranchi**

Mid Sem No.

Exam Year

**F.M.** =50

**Subject/ Code**  
PM=20

**Time**=1.5 Hr.

General Instructions:  
सामान्य निर्देश :

- i. **Group A** carries very short answer type compulsory questions.  
(Group A में अत्यंत लघु उत्तरीय अनिवार्य प्रश्न हैं।)
- ii. **Answer 2 out of 3** subjective/ descriptive questions given in **Group B**.  
(Group B के तीन में से किन्हीं दो विषयनिष्ठ/वर्णनात्मक प्रश्नों के उत्तर दें।)
- iii. Answer in your own words as far as practicable.  
(यथासंभव अपने शब्दों में उत्तर दें।)
- iv. Answer all sub parts of a question at one place.  
(एक प्रश्न के सभी भागों के उत्तर एक साथ लिखें।)
- v. Numbers in right indicate full marks of the question.  
(पूर्णांक दायीं ओर लिखे गये हैं।)

**Group A**

- |         |     |
|---------|-----|
| 1. .... | [5] |
| 2. .... | [5] |

**Group B**

- |         |      |
|---------|------|
| 3. .... | [20] |
| 4. .... | [20] |
| 5. .... | [20] |

**Note:** There may be subdivisions in each question asked in Theory Examination

**FORMAT OF QUESTION PAPER FOR END SEM EXAMINATION  
OF  
SUBJECTS WITHOUT PRACTICAL**



**Ranchi University, Ranchi**

Mid Sem No.

Exam Year

Subject/ Code

F.M. =70

PM=40

Time=3 Hr.

General Instructions:

समान्य निर्देश :

i. **Group A** carries very short answer type compulsory questions.

Group A में अत्यंत लघु उत्तरीय अनिवार्य प्रश्न हैं।

ii. **Answer 4 out of 6** subjective/ descriptive questions given in **Group B**.

(Group B के छह में से किन्हीं चार विषयनिष्ठ/वर्णनात्मक प्रश्नों के उत्तर दें।)

iii. Answer in your own words as far as practicable.

(यथासंभव अपने शब्दों में उत्तर दें।)

iv. Answer all sub parts of a question at one place.

(एक प्रश्न के सभी भागों के उत्तर एक साथ लिखें।)

v. Numbers in right indicate full marks of the question.

(पूर्णांक दायीं ओर लिखे गये हैं।)

**Group A**

1.

[5x1]

i .....

ii.....

iii .....

iv .....

v .....

2.

[5]

**Group B**

3. ....

[15]

4. ....

[15]

5. ....

[15]

6

[15]

7

[15]

8

[15]

**Note:** There may be subdivisions in each question asked in Theory Examination