

Constituent college of Bareilly International University

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Bachelor of Fine Arts (BFA) in Filmmaking

CHAPTER 1

INTRODUCTION

1.1 About the Programme

The Bachelor of Fine Arts (BFA) in Filmmaking is a four-year undergraduate professional degree programme that provides comprehensive education in the art, craft, technology, and practice of cinematic storytelling. The programme is designed to develop creative, technically proficient, ethically responsible, and industry-ready filmmakers capable of contributing meaningfully to contemporary cinema, television, digital media, and emerging visual storytelling platforms.

Filmmaking is one of the most powerful forms of visual communication, integrating storytelling, cinematography, sound, editing, production design, performance, and technology to create compelling audio-visual narratives. As both an artistic discipline and a collaborative creative practice, filmmaking influences culture, documents history, preserves heritage, inspires social change, and drives the global media and entertainment industries. The programme therefore combines artistic creativity with technical excellence, critical thinking, research, innovation, and professional practice to prepare graduates for the evolving landscape of film and digital media.

The curriculum has been developed in accordance with the principles of the National Education Policy (NEP) 2020, the Undergraduate Curriculum Framework (UGCF), the Choice Based Credit System (CBCS), and Outcome Based Education (OBE). It promotes multidisciplinary learning, experiential education, academic flexibility, research, and lifelong learning while encouraging students to develop their own cinematic voice through observation, experimentation, collaboration, and reflective practice.

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The programme adopts a progressive learning approach that enables students to build knowledge and professional competence through carefully structured stages of development. Students begin by understanding the language of cinema, visual storytelling, screenwriting, photography, and digital filmmaking before progressing towards advanced production techniques, research, professional practice, and industry engagement. During the final year, students undertake research, internship, and a major capstone film project that reflects their artistic identity, technical proficiency, and readiness for professional practice. Throughout the programme, emphasis is placed on balancing conceptual understanding with practical production skills, ensuring that graduates are prepared for employment, entrepreneurship, higher education, and research in filmmaking and related creative disciplines.

1.2 Vision

To develop creative, socially responsible, and professionally competent filmmakers who contribute meaningfully to cinema, television, digital media, and contemporary visual culture through artistic excellence, innovation, research, ethical practice, and lifelong learning.

1.3 Mission

The programme seeks to:

- Provide comprehensive education in film theory, cinematic language, production techniques, digital technologies, and visual storytelling through intensive studio and production-based learning.
- Develop strong creative thinking, visual literacy, critical analysis, collaboration, and problem-solving abilities.
- Encourage experimentation with traditional, digital, and emerging filmmaking technologies while fostering originality and artistic integrity.
- Integrate research, documentation, and reflective practice into film education.

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- Promote awareness of Indian and international cinema, film history, media culture, and contemporary filmmaking practices.
- Foster ethical values, environmental consciousness, cultural sensitivity, inclusivity, and respect for intellectual property and professional standards.
- Prepare graduates for careers in filmmaking, television, OTT platforms, advertising, media production, higher education, research, entrepreneurship, and the wider creative industries.

1.4 Programme Philosophy

The Bachelor of Fine Arts in Filmmaking recognises cinema as both an artistic discipline and a collaborative medium for storytelling, communication, documentation, and cultural expression. The programme believes that meaningful filmmaking develops through observation, research, technical mastery, creative experimentation, collaboration, critical inquiry, and continuous reflection.

Learning extends beyond the classroom through studio productions, field exercises, workshops, film screenings, internships, industry interactions, film festival participation, production house visits, collaborative projects, and interdisciplinary learning experiences. Students are encouraged to cultivate originality, professional discipline, leadership, ethical responsibility, and an awareness of the social, cultural, technological, and environmental contexts within which cinema operates.

The curriculum emphasises that the creative process is as important as the final film. Students progressively develop production journals, research documentation, screenplay drafts, production files, working edits, and professional showreels that demonstrate their artistic growth, collaborative abilities, and reflective learning throughout the programme.

1.5 Objectives of the Programme

The programme aims to:

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1. Develop technical proficiency in cinematography, lighting, sound recording, editing, colour grading, production workflows, and emerging filmmaking technologies.
2. Build strong storytelling, screenwriting, visual communication, and cinematic language skills through practical production-based learning.
3. Encourage creativity, experimentation, collaboration, and the development of an individual filmmaking style.
4. Develop knowledge of film history, theory, aesthetics, ethics, media studies, and contemporary cinematic practices.
5. Integrate research methodologies and critical inquiry into creative filmmaking practice.
6. Develop professional competencies in production management, direction, post-production, portfolio development, pitching, entrepreneurship, and client collaboration.
7. Promote interdisciplinary learning through engagement with photography, theatre, animation, design, journalism, advertising, music, literature, and digital media.
8. Foster ethical, socially responsible, environmentally conscious, and inclusive filmmaking practices.
9. Prepare graduates for higher education, research, independent professional practice, entrepreneurship, and leadership within the global film, television, OTT, and digital media industries.

1.6 Nature of the Programme

The Bachelor of Fine Arts in Filmmaking is a professional undergraduate programme that combines theoretical instruction, studio production, practical filmmaking, research, industry engagement, and collaborative project-based learning.

The curriculum emphasises:

- Practice-based learning
- Studio and location-based film production



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- Experiential education
- Research-led creative practice
- Continuous assessment
- Portfolio and showreel development
- Jury evaluations
- Film screenings and public presentations
- Professional ethics
- Industry interaction
- Multidisciplinary learning
- Lifelong learning

The programme progressively develops students from foundational cinematic knowledge during the first year to advanced professional practice, research, independent creative inquiry, internship, and a major film project in the final year.

1.7 Graduate Profile

Upon successful completion of the programme, graduates will possess:

- Advanced technical and creative competence in filmmaking.
- Strong visual storytelling and cinematic communication abilities.
- Professional knowledge of direction, cinematography, screenwriting, sound, editing, production design, and digital production workflows.
- Research and critical analysis skills.

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- Professional production portfolio and showreel.
- Effective communication, collaboration, leadership, and presentation abilities.
- Ethical and socially responsible professional practice.
- Readiness for employment, entrepreneurship, research, and higher education.

1.8 Alignment with National Education Policy (NEP) 2020

The Bachelor of Fine Arts in Filmmaking has been designed in alignment with the principles of the National Education Policy (NEP) 2020 by promoting multidisciplinary learning, academic flexibility, creativity, research, innovation, critical thinking, experiential learning, and holistic development.

The programme follows the Undergraduate Curriculum Framework (UGCF) and incorporates Major Courses, Minor Courses, Multidisciplinary Courses, Ability Enhancement Courses, Skill Enhancement Courses, Value Added Courses, internships, research, and professional practice to ensure balanced academic and practical learning.

In accordance with NEP 2020, the programme also provides multiple entry and exit options. Students may exit after the successful completion of the first year with an **Undergraduate Certificate in Filmmaking**, after the second year with an **Undergraduate Diploma in Filmmaking**, after the third year with a **Bachelor of Fine Arts (BFA) in Filmmaking**, and after the fourth year with a **Bachelor of Fine Arts (Honours) in Filmmaking**. Students completing an approved research dissertation and practice-based research project shall be eligible for the award of **Bachelor of Fine Arts (Honours with Research)** in accordance with the applicable UGC regulations.

The programme is designed to prepare graduates who are adaptable, innovative, professionally competent, and capable of contributing meaningfully to the evolving global landscape of cinema, television, OTT platforms, and digital visual storytelling.

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CHAPTER 2

GRADUATE ATTRIBUTES, PROGRAMME OUTCOMES AND PROGRAMME SPECIFIC OUTCOMES

2.1 Graduate Attributes

The Bachelor of Fine Arts (BFA) in Filmmaking programme aims to develop graduates who possess artistic vision, technical competence, creative leadership, ethical responsibility, collaborative skills, and professional confidence. The programme prepares students to contribute meaningfully to cinema, television, OTT platforms, advertising, documentary filmmaking, digital media, research, and the creative industries while adapting to the evolving demands of contemporary filmmaking. This chapter follows the same structure and intent as the Photography ordinance while tailoring the content specifically to filmmaking.

Graduates of the programme shall possess the following attributes:

1. Cinematic Literacy

Demonstrate the ability to understand, analyse, interpret, and communicate ideas through moving images by applying the principles of cinematic language, composition, visual design, editing, sound, and storytelling.

2. Artistic Creativity

Develop originality, imagination, and personal expression through filmmaking while creating meaningful audio-visual narratives that reflect aesthetic sensitivity, conceptual clarity, and emotional depth.

3. Technical Competence

Apply professional knowledge of cinematography, camera systems, lighting, sound recording, editing, colour grading, production design, visual effects, digital workflows, and emerging filmmaking technologies to produce high-quality cinematic work.

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4. Critical Thinking

Evaluate films, media practices, and contemporary visual culture using historical, cultural, social, ethical, and aesthetic perspectives to make informed creative and production decisions.

5. Research and Inquiry

Employ systematic observation, documentation, research methodologies, experimentation, and reflective practice to support creative exploration, script development, production planning, and professional growth.

6. Communication and Collaboration

Communicate ideas effectively through visual, verbal, and written forms while working collaboratively with directors, producers, cinematographers, editors, actors, sound designers, production teams, clients, institutions, and multidisciplinary professionals.

7. Ethical and Professional Responsibility

Demonstrate integrity, respect for copyright, intellectual property, cultural diversity, inclusivity, environmental sustainability, professional conduct, and the responsible use of Artificial Intelligence and emerging technologies within filmmaking practice.

8. Adaptability and Lifelong Learning

Respond positively to technological advancements, evolving storytelling formats, industry practices, digital platforms, and emerging creative opportunities through continuous learning and professional development.

9. Entrepreneurship and Leadership

Demonstrate professional competence in project planning, budgeting, production management, client relations, pitching, marketing, entrepreneurship, and leadership required for successful independent practice and media organisations.

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10. Global Perspective

Develop an appreciation of Indian cinema alongside international film traditions while contributing meaningfully to local, national, and global cinematic culture.

2.2 Programme Outcomes (POs)

Upon successful completion of the programme, graduates shall be able to:

PO1. Cinematic Storytelling

Create compelling audio-visual narratives that communicate ideas, emotions, information, and experiences through effective cinematic storytelling.

PO2. Technical Proficiency

Demonstrate competence in cinematography, lighting, sound recording, editing, colour grading, production workflows, post-production, and emerging filmmaking technologies.

PO3. Creative Practice

Apply artistic principles, cinematic language, design thinking, and visual storytelling techniques to produce original films across fiction, documentary, experimental, commercial, and digital media formats.

PO4. Research and Critical Analysis

Conduct research, analyse cinematic practices, evaluate historical and contemporary films, and integrate research findings into creative filmmaking.

PO5. Problem Solving

Develop innovative solutions to creative, technical, production, and professional challenges through experimentation, observation, collaboration, and critical reflection.

PO6. Professional Communication

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Communicate effectively with collaborators, clients, institutions, funding agencies, and audiences through professional presentations, pitches, production documentation, showreels, and film screenings.

PO7. Ethical Practice

Apply ethical standards relating to copyright, intellectual property, cultural sensitivity, representation, sustainability, and the responsible use of Artificial Intelligence in filmmaking.

PO8. Professional Readiness

Plan, produce, direct, edit, distribute, and present professional film projects suitable for cinema, television, OTT platforms, digital media, academia, and independent practice.

PO9. Entrepreneurship

Develop entrepreneurial skills necessary for independent filmmaking, production houses, content creation, consultancy, media enterprises, and leadership within the film and entertainment industry.

PO10. Lifelong Learning

Demonstrate the ability to continuously update knowledge and skills in response to technological innovation, emerging storytelling practices, changing audience expectations, and evolving professional opportunities.

2.3 Programme Specific Outcomes (PSOs)

Upon successful completion of the programme, students shall be able to:

PSO1

Plan, develop, produce, direct, and complete professional-quality fiction, documentary, experimental, commercial, television, and digital media productions.

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PSO2

Demonstrate proficiency in screenwriting, cinematography, camera operation, lighting, sound recording, editing, colour grading, production design, and digital post-production workflows.

PSO3

Apply principles of cinematic language, visual communication, aesthetics, narrative structure, and collaborative production to create conceptually strong and visually engaging films.

PSO4

Research, script, budget, schedule, execute, edit, and present film projects using appropriate creative, technical, and production methodologies.

PSO5

Develop professional showreels, production portfolios, project proposals, pitch documents, research papers, and presentations suitable for employment, higher education, film festivals, and professional practice.

PSO6

Critically analyse the history of cinema, film theory, contemporary media culture, and emerging filmmaking technologies within Indian and international contexts.

PSO7

Demonstrate professional competence in production management, client interaction, entrepreneurship, copyright compliance, licensing, distribution strategies, budgeting, scheduling, and digital asset management.

PSO8

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Employ emerging technologies, including Artificial Intelligence, virtual production, immersive media, and digital filmmaking tools responsibly and ethically while maintaining originality, authorship, and artistic integrity.

2.4 Career Opportunities

Graduates of the programme may pursue careers as:

- Film Director
- Assistant Director
- Screenwriter
- Cinematographer
- Director of Photography
- Camera Operator
- Film Editor
- Colourist
- Sound Designer
- Production Sound Recordist
- Producer
- Line Producer
- Production Manager
- Production Designer
- Script Supervisor
- Documentary Filmmaker
- Television Producer
- OTT Content Creator
- Advertising Film Director
- Corporate Filmmaker
- Music Video Director
- Film Researcher
- Film Critic
- Film Festival Programmer
- Media Consultant
- Visual Storyteller



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- Content Creator
- Film Educator
- Entrepreneur in Film and Media Production
- Independent Filmmaker

2.5 Higher Education Pathways

Graduates may pursue advanced studies in:

- Master of Fine Arts (MFA) in Filmmaking
- Master of Fine Arts (MFA) in Cinematography
- Master of Fine Arts (MFA) in Film Direction
- Master of Fine Arts (MFA) in Screenwriting
- Master of Fine Arts (MFA) in Film Editing
- Master of Fine Arts (MFA) in Sound Design
- Master of Design (M.Des.)
- Master of Arts in Film Studies
- Master of Arts in Media Studies
- Master of Arts in Mass Communication
- Master of Arts in Digital Media
- Master of Visual Arts (MVA)
- Postgraduate Diploma programmes in Film Direction, Cinematography, Editing, Sound Design, Animation, Visual Effects, Screenwriting, Television Production, and Digital Media.
- Practice-Based Master's Programmes in Cinema and Contemporary Media.
- Doctoral Research (Ph.D.) in Film Studies, Cinema, Media Studies, Communication, Visual Arts, Cultural Studies, Digital Humanities, and related disciplines.

CHAPTER 3

ACADEMIC FRAMEWORK



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3.1 Programme Duration

The Bachelor of Fine Arts (BFA) in Filmmaking is a four-year full-time undergraduate programme comprising eight semesters. Each semester shall ordinarily consist of sixteen weeks of teaching, studio practice, production exercises, field-based learning, continuous internal assessment, portfolio reviews, jury evaluations, and end-semester examinations as prescribed by the University.

The programme follows the Choice Based Credit System (CBCS) and Outcome Based Education (OBE) framework in accordance with the University Grants Commission (UGC) regulations and the National Education Policy (NEP) 2020. The curriculum has been designed to progressively develop cinematic literacy, technical competence, creative thinking, research capability, collaborative production skills, and professional practice.

The programme consists of a total of **180 credits** distributed across eight semesters.

3.2 Programme Structure

The programme follows a progressive academic framework that enables students to build knowledge, technical skills, creative confidence, and professional competence through increasing levels of complexity.

Foundation Stage (Semester I and II)

Students develop the fundamentals of filmmaking through photography, screenwriting, film language, visual storytelling, cinematography, digital filmmaking, television production, editing, sound, and collaborative production practices. Emphasis is placed on understanding cinematic language, visual observation, and storytelling fundamentals.

Development Stage (Semester III and IV)

Students expand their understanding of filmmaking through advanced cinematography, documentary production, narrative filmmaking, sound design, film theory, film marketing,

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post-production, production planning, and collaborative film projects. Independent experimentation, research, and visual storytelling become central to learning.

Professional Practice Stage (Semester V and VI)

Students apply filmmaking within professional and commercial contexts through advanced cinematography, production management, digital production, television studies, film censorship, media studies, project-based learning, entrepreneurship, and guided creative practice. Students undertake increasingly complex productions that simulate professional industry workflows.

Research and Professional Development Stage (Semester VII and VIII)

Students integrate research, industry internship, professional practice, OTT and emerging media production, entrepreneurship, portfolio development, dissertation, and a major capstone film project. This stage prepares graduates for employment, entrepreneurship, research, higher education, and independent filmmaking practice.

3.3 Multiple Entry and Exit Framework

In accordance with the National Education Policy (NEP) 2020, the programme provides multiple academic entry and exit options based on the successful completion of prescribed credits.

After Year I (Semester I and II)

Undergraduate Certificate in Filmmaking

After Year II (Semester III and IV)

Undergraduate Diploma in Filmmaking

After Year III (Semester V and VI)

Bachelor of Fine Arts (BFA) in Filmmaking

After Year IV (Semester VII and VIII)

Bachelor of Fine Arts (Honours) in Filmmaking

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Research Track

Bachelor of Fine Arts (Honours with Research)

Students opting for the research pathway shall complete an approved dissertation and practice-based research project in accordance with applicable University and UGC regulations.

3.4 Progressive Learning Philosophy

The curriculum follows a structured learning philosophy in which every academic year represents a distinct stage of artistic and professional development.

Year One – Learning the Language of Cinema

Students develop observation, visual literacy, storytelling skills, technical foundations, and an understanding of cinematography, photography, screenwriting, editing, sound, and cinematic language.

Year Two – Learning to Create Films

Students progress from learning filmmaking techniques to producing structured documentary, fiction, and television projects. Emphasis is placed on collaboration, research, production planning, and creative execution.

Year Three – Learning Professional Filmmaking

Filmmaking is explored as both an artistic discipline and a professional practice. Students undertake advanced production projects, media studies, cinematography, production management, entrepreneurship, and industry-oriented filmmaking while developing professional competence across specialised areas.

Year Four – Learning to Become an Independent Filmmaker

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Students develop their individual creative voice through research, internship, professional practice, portfolio development, and the production of a major capstone film project demonstrating artistic maturity, technical excellence, and industry readiness.

3.5 Credit System

The programme follows a credit-based academic structure in which every course is assigned credits based on the expected student workload.

Credits include classroom instruction, practical sessions, studio production, location shoots, editing, sound recording, post-production, research, workshops, seminars, portfolio development, internships, project work, and assessment activities.

The curriculum maintains an appropriate balance between theoretical learning and practical production while recognising filmmaking as a collaborative, practice-oriented professional discipline.

3.6 Academic Calendar

The academic year shall ordinarily consist of two semesters.

Each semester shall include:

- Orientation and Course Registration
- Sixteen Weeks of Teaching and Practical Learning
- Continuous Internal Assessment
- Mid-Semester Production Review
- Faculty Critiques
- Jury Evaluations
- End-Semester Examinations

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- Practical Assessments
- Film Production Assignments
- Portfolio and Showreel Reviews
- Viva Voce, wherever applicable

The detailed academic calendar shall be notified separately by the University before the commencement of each academic session.

3.7 Weekly Academic Structure

The programme follows a structured thirty-hour academic week designed to balance theoretical learning, studio production, field exercises, editing, sound design, research, and independent creative development.

Working Days: Monday to Friday

Teaching Hours: 9:30 AM to 4:30 PM

Lunch Break: 1:00 PM to 2:00 PM

Weekly Contact Hours: Approximately 30 Hours

Morning sessions shall ordinarily focus on lectures, demonstrations, film theory, screenwriting, production planning, history of cinema, research, and film analysis.

Afternoon sessions shall primarily be devoted to studio productions, location shoots, editing, sound recording, post-production, practical exercises, workshops, project work, and faculty critiques.

Every Friday shall function as an interdisciplinary learning day across the Faculty of Fine Arts. Activities may include guest lectures, film screenings, workshops, production reviews, artist interactions, industry sessions, book reviews, research presentations, and portfolio discussions.

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The final Friday of every month may be reserved for Jury Evaluations, Production Reviews, Departmental Seminars, or Student Presentations.

3.8 Medium of Instruction

The primary medium of instruction shall be English.

Faculty members may use bilingual explanations, including Hindi, wherever necessary to facilitate effective learning while maintaining academic standards.

Assignments, reports, production files, dissertations, and examinations shall ordinarily be submitted in English unless otherwise permitted by the Department.

3.9 Teaching Methodology

The programme adopts a learner-centred, project-based, and practice-oriented approach to education.

Teaching methods shall include:

- Classroom Lectures
- Practical Demonstrations
- Studio Productions
- Location Shoots
- Workshops
- Tutorials
- Research Projects
- Screenwriting Exercises
- Storyboarding

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- Editing Laboratories
- Sound Recording Sessions
- Faculty Critiques
- Peer Reviews
- Seminars
- Film Screenings
- Industry Talks
- Production House Visits
- Independent Learning

The pedagogical framework follows the cycle:

Observe → Imagine → Write → Plan → Produce → Edit → Reflect → Present

This approach ensures that conceptual understanding is continually reinforced through practical production and reflective learning.

3.10 Experiential Learning and Industry Engagement

The programme bridges academic learning with professional filmmaking practice through regular engagement with industry and society.

Students shall be encouraged to participate in:

- Professional Workshops
- Masterclasses
- Film Festivals

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- Studio Visits
- Production House Visits
- Community Film Projects
- Industry Collaborations
- Film Competitions
- Portfolio and Showreel Reviews
- National and International Film Festivals
- Educational Tours
- Industry Internship

These experiences strengthen professional competence, creative confidence, and employability.

3.11 Learning Resources

Students shall have access to departmental learning resources including:

- Film Production Studios
- Television Studio
- Digital Cinematography Laboratory
- Sound Recording Studio
- Editing and Post Production Laboratory
- Colour Grading Suite

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- Screening Theatre
- Equipment Library
- Department Library
- Audio Visual Classrooms
- Computer Laboratory
- Production Design Workshop
- Online Learning Resources

The Department shall periodically upgrade its infrastructure in accordance with technological advancements and emerging professional practices.

3.12 Independent Practice

Recognising that creative growth extends beyond scheduled classroom hours, students shall be encouraged to maintain regular independent filmmaking practice throughout the programme.

Independent practice may include script development, visual research, storyboarding, cinematography exercises, editing practice, sound experimentation, film analysis, production planning, portfolio development, film festival participation, research, and personal creative projects.

Faculty mentors shall periodically review independent work as part of the student's overall academic and professional development, encouraging discipline, originality, collaboration, and lifelong learning.

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CHAPTER 4

ACADEMIC REGULATIONS

4.1 Introduction

Academic regulations provide the framework within which creative learning, professional discipline, and artistic freedom coexist. While filmmaking encourages experimentation, innovation, collaboration, and individual expression, professional film production also demands responsibility, integrity, ethical conduct, teamwork, and adherence to academic and industry standards.

The regulations outlined in this chapter establish the academic, administrative, and professional expectations for students enrolled in the Bachelor of Fine Arts (BFA) in Filmmaking programme. These regulations are intended not only to govern academic processes but also to cultivate the discipline, professionalism, leadership, and collaborative values expected of practicing filmmakers and media professionals.

Unless otherwise notified by the University, these regulations shall apply to all students admitted to the Bachelor of Fine Arts (BFA) in Filmmaking programme.

4.2 Eligibility for Admission

Admission to the Bachelor of Fine Arts (BFA) in Filmmaking programme shall be governed by the admission regulations of the University.

A candidate seeking admission shall ordinarily satisfy the following requirements:

- Successful completion of Higher Secondary (10+2) or an equivalent examination from a recognised Board.
- Fulfilment of the minimum eligibility criteria prescribed by the University from time to time.

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- Qualification in any entrance examination, aptitude test, interview, portfolio review, or counselling process prescribed by the University.

The intake capacity of the programme shall be determined by the University based on available infrastructure, faculty strength, studio facilities, laboratories, equipment, production resources, and statutory approvals.

4.3 Duration of the Programme

The Bachelor of Fine Arts in Filmmaking shall be a four-year full-time undergraduate programme consisting of eight semesters.

Each semester shall ordinarily comprise sixteen weeks of teaching, practical production, studio work, location-based learning, workshops, research activities, portfolio development, and continuous assessment followed by end-semester examinations and jury evaluations.

Students shall complete all academic requirements within the maximum period prescribed by the University.

4.4 Credit Requirements

The programme shall follow the Choice Based Credit System (CBCS) in accordance with University regulations and the guidelines issued by the University Grants Commission.

Successful completion of all prescribed credits, theory courses, practical courses, film productions, studio exercises, field assignments, internships, portfolio reviews, jury evaluations, dissertation, major film project, and other academic requirements shall be mandatory for the award of the respective qualification.

Semester-wise credit distribution shall be as prescribed in the approved curriculum.

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4.5 Multiple Entry and Exit

The programme provides multiple exit opportunities in accordance with the National Education Policy (NEP) 2020.

Students successfully completing the prescribed academic requirements shall be eligible for the following awards:

- Undergraduate Certificate in Filmmaking after successful completion of Semester I and Semester II.
- Undergraduate Diploma in Filmmaking after successful completion of Semester III and Semester IV.
- Bachelor of Fine Arts (BFA) in Filmmaking after successful completion of Semester V and Semester VI.
- Bachelor of Fine Arts (Honours) in Filmmaking after successful completion of Semester VII and Semester VIII.

Students completing the prescribed practice-based research dissertation shall be eligible for the award of Bachelor of Fine Arts (Honours with Research), subject to University regulations.

4.6 Attendance Requirements

Regular attendance is essential for practice-based education and professional development.

Students shall maintain a minimum attendance of seventy-five percent separately in theory and practical courses unless otherwise specified by the University.

Attendance shall include:

- Classroom Lectures

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- Studio Productions
- Practical Sessions
- Field Assignments
- Location Shoots
- Workshops
- Demonstrations
- Film Screenings
- Portfolio Reviews
- Guest Lectures
- Industry Visits
- Educational Tours
- Jury Presentations

Students failing to satisfy the prescribed attendance requirements shall not ordinarily be permitted to appear in the End Semester Examination unless condonation is granted under University regulations.

4.7 Course Registration

Students shall register for the courses prescribed for each semester within the schedule notified by the University.

Registration shall become valid only after completion of all prescribed academic and administrative formalities.

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Late registration, withdrawal, or modification of course registration shall be governed by University regulations.

4.8 Teaching and Learning Requirements

The programme follows a practice-oriented and production-based learning model.

Students are expected to actively participate in:

- Lectures
- Studio Productions
- Film Production Exercises
- Location Shoots
- Demonstrations
- Workshops
- Tutorials
- Seminars
- Screenings
- Production Reviews
- Research Activities
- Industry Interaction
- Independent Learning

Practical participation forms an integral part of the curriculum and shall not be treated as supplementary to classroom teaching.

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4.9 Continuous Internal Assessment (CIA)

Student performance shall be evaluated continuously throughout the semester.

Continuous assessment may include:

- Practical Assignments
- Film Production Exercises
- Screenwriting Assignments
- Storyboards
- Editing Exercises
- Research Work
- Presentations
- Production Journals
- Process Documentation
- Mid-Semester Production Reviews
- Faculty Critiques
- Attendance and Participation, wherever applicable.

The weightage of Continuous Internal Assessment shall be as prescribed in the curriculum.

4.10 End Semester Examination

Theory courses shall ordinarily conclude with an End Semester Examination conducted by the University.

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Practical courses shall be evaluated through one or more of the following:

- Practical Examination
- Studio Evaluation
- Film Production Assessment
- Project Submission
- Jury Assessment
- Public Screening
- Viva Voce

The examination pattern shall be notified separately by the University.

4.11 Portfolio and Showreel Review

Portfolio and showreel development form one of the most significant components of professional film education.

Students shall maintain production journals, screenplay drafts, research documentation, production files, working edits, semester portfolios, and professional showreels throughout the programme.

Portfolio reviews shall assess:

- Creative Development
- Technical Competence
- Storytelling Ability
- Research

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- Direction
- Cinematography
- Editing
- Sound Design
- Professional Presentation
- Reflection and Growth

Faculty feedback shall emphasise continuous improvement rather than only the final outcome.

4.12 Jury Evaluation

The Jury system constitutes an essential component of professional film education.

Students shall periodically present their work before a panel consisting of internal faculty members and, wherever applicable, external industry professionals.

The Jury shall evaluate:

- Concept Development
- Screenplay
- Visual Storytelling
- Technical Competence
- Research
- Creativity
- Originality

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- Direction
- Production Management
- Editing
- Sound Design
- Process Documentation
- Professional Presentation
- Critical Reflection

Jury observations shall contribute towards both academic assessment and the student's professional growth.

4.13 Promotion to the Next Semester

A student shall be eligible for promotion to the subsequent semester subject to fulfilling the academic requirements prescribed by the University.

Students having backlogs shall be governed by the University's examination and promotion regulations.

4.14 Academic Integrity

Academic honesty forms the foundation of creative and scholarly practice.

Students shall maintain the highest standards of academic and professional integrity.

The following shall constitute academic misconduct:

- Plagiarism
- Copyright infringement

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- Fabrication or falsification of research
- Submission of copied scripts, films, photographs, music, or creative work without acknowledgement
- Misrepresentation during assessment
- Submission of previously evaluated work without prior approval

Appropriate disciplinary action shall be taken in accordance with University regulations.

4.15 Ethical Use of Artificial Intelligence and Digital Technologies

The programme recognises the growing role of Artificial Intelligence and digital technologies in contemporary filmmaking.

Students may use AI-assisted tools for research, script development, workflow enhancement, transcription, subtitling, editing assistance, language refinement, production planning, and creative exploration, provided such use is transparent and ethically justified.

However:

- AI-generated content shall not replace original creative work where independent production is required.
- Students shall acknowledge the use of AI tools wherever appropriate.
- Copyright, authorship, privacy, and intellectual property rights shall be respected at all times.
- AI-generated content incorporated into academic submissions shall be clearly disclosed wherever required.

Faculty members may prescribe additional guidelines regarding the ethical use of Artificial Intelligence within individual courses.

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4.16 Equipment Usage and Studio Safety

Students shall use departmental cameras, lenses, lighting equipment, sound equipment, computers, editing systems, drones, and other facilities responsibly.

Students shall be accountable for:

- Proper handling of equipment.
- Responsible use of departmental resources.
- Timely return of issued equipment.
- Reporting damage immediately.
- Compliance with equipment borrowing policies.
- Observance of studio, electrical, and location safety procedures.

Loss or damage caused through negligence may attract penalties as prescribed by the University.

4.17 Field Studies and Educational Visits

Field-based learning forms an integral component of filmmaking education.

Students shall participate in educational visits including:

- Film Studios
- Production Houses
- Television Studios
- Film Festivals
- Museums

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- Heritage Sites
- Cultural Events
- Community Projects
- Educational Tours

Students shall comply with all academic, safety, ethical, and disciplinary guidelines during such activities.

4.18 Professional Engagement

The Department shall regularly organise:

- Film Festivals
- Student Film Screenings
- Annual Degree Showcase
- Workshops
- Masterclasses
- Portfolio and Showreel Reviews
- Industry Talks
- Film Competitions
- Community Engagement Projects
- National and International Collaborations wherever feasible.

Participation in these activities may form part of course requirements wherever specified.

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4.19 Graduation Requirements

A student shall be eligible for the award of the respective qualification upon:

- Successful completion of all prescribed credits.
- Fulfilment of attendance requirements.
- Successful completion of all theory and practical courses.
- Passing all examinations and jury evaluations.
- Successful completion of the Industry Internship.
- Successful completion of the Major Film Project.
- Participation in the Degree Film Screening and Showcase.
- Submission of a professional portfolio and showreel.
- Successful completion of Viva Voce, wherever applicable.
- Clearance of all academic and institutional dues.

CHAPTER 5

CREDIT DISTRIBUTION AND ASSESSMENT FRAMEWORK

5.1 Programme Credit Structure

The Bachelor of Fine Arts (BFA) in Filmmaking is a four-year undergraduate programme comprising eight semesters and a total of **180 credits**. The programme has been designed in accordance with the National Education Policy (NEP) 2020, the Undergraduate Curriculum Framework (UGCF), the Choice Based Credit System (CBCS), and Outcome Based Education (OBE).

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The curriculum integrates theoretical knowledge, practical training, studio production, research, professional development, multidisciplinary learning, industry engagement, and experiential learning to prepare students for careers in filmmaking, television, OTT platforms, advertising, digital media, and related creative industries.

The programme consists of the following credit distribution:

Category	Credits
Major/Core Courses	108
Minor / Portfolio Courses	16
Multidisciplinary Courses (MDC)	4
Ability Enhancement Courses (AEC)	4
Skill Enhancement Courses (SEC)	8
Value Added Courses (VAC)	2
Industry Internship	8
Major Film Project, Dissertation & Professional Showreel	30

Total Credits: 180

5.2 Semester-wise Credit Distribution

Semester	Credits
Semester I	22
Semester II	23
Semester III	22

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Semester IV	23
Semester V	22
Semester VI	22
Semester VII	23
Semester VIII	23

Total Credits: 180

The programme maintains an approximate **30:70 Theory to Practical ratio**, recognising filmmaking as a collaborative, production-oriented professional discipline.

5.3 Credit to Hours Equivalence

The programme follows the University norms for credit allocation.

Component	Weekly Contact Hours	Credits
Lecture	1 Hour	1 Credit
Tutorial	1 Hour	1 Credit
Practical / Studio / Production Work	2 Hours	1 Credit

Student learning extends beyond scheduled contact hours through screenplay writing, production planning, rehearsals, location scouting, film production, editing, sound design, portfolio development, research, independent practice, and project work.

5.4 Assessment Scheme for Theory Courses

Theory courses shall ordinarily be assessed as follows:

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Component	Marks
Continuous Internal Assessment (CIA)	40
End Semester Examination (ESE)	60

Total | 100

Continuous Internal Assessment may include assignments, presentations, quizzes, seminars, script analysis, research activities, classroom participation, and case studies.

5.5 Assessment Scheme for Practical Courses

Practical and production-based courses shall ordinarily be assessed as follows:

Component	Marks
Continuous Practical Assessment	40
Production File / Portfolio / Process Documentation	20
External Jury / Practical Examination	40

Total | 100

The practical assessment shall evaluate both the creative process and the completed production while encouraging innovation, collaboration, technical competence, and professional presentation.

5.6 Assessment Scheme for Industry Internship

The Industry Internship shall ordinarily be evaluated through the following components:

Component	Marks
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Internship Report	40
Industry Supervisor Evaluation	30
Viva Voce	30

Total | 100

Students shall maintain an internship diary documenting assignments undertaken, production responsibilities, technical learning, professional conduct, and reflective observations throughout the internship period.

5.7 Assessment Scheme for Major Film Project, Dissertation and Professional Showreel

The final semester shall culminate in the successful completion of a major film project demonstrating the student's creative, technical, collaborative, and research capabilities.

The assessment shall ordinarily be distributed as follows:

Component	Marks
Major Film Project	100
Professional Film Screening & Showcase	100
Dissertation / Research Project	50
Professional Portfolio & Showreel	25
Viva Voce	25

Total | 300

The final assessment shall evaluate originality, storytelling, direction, cinematography, editing, sound design, research quality, production management, technical competence,

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professional presentation, and overall readiness for employment, entrepreneurship, or higher education.

5.8 Minimum Passing Requirements

Students shall satisfy the following minimum requirements unless otherwise prescribed by the University.

Component	Minimum Requirement
Theory Internal Assessment	40%
Theory End Semester Examination	40%
Practical Internal Assessment	40%
Practical Examination / Jury	40%
Industry Internship	Satisfactory Completion
Major Film Project	40%
Dissertation	40%
Overall Course	50%

Students must successfully complete all theory courses, practical courses, production assignments, jury evaluations, internship, dissertation, major film project, and other academic requirements prescribed under the programme.

5.9 Continuous Evaluation Philosophy

The programme follows a continuous evaluation system that recognises filmmaking as a progressive and collaborative creative process. Assessment is therefore based not only on the final production but also on conceptual development, research, planning,

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teamwork, technical execution, creative decision-making, professional conduct, and reflective learning.

Students shall receive regular feedback through faculty critiques, production reviews, portfolio evaluations, jury assessments, peer discussions, and industry interaction, encouraging continuous improvement throughout the programme.

5.10 Theory and Practical Balance

Recognising filmmaking as a professional studio-based discipline, the curriculum maintains an appropriate balance between conceptual understanding and practical application.

Theory components provide the historical, aesthetic, technical, ethical, and managerial foundations necessary for filmmaking, while practical components enable students to apply this knowledge through scriptwriting, cinematography, sound recording, editing, direction, production management, collaborative filmmaking, research, and professional practice.

The curriculum progressively increases practical engagement in each semester, culminating in the Industry Internship and Major Film Project during the final year, ensuring graduates are equipped with the knowledge, skills, and professional experience required by the contemporary film and media industry.

CHAPTER 6

SEMESTER I

6.1 Semester Overview

The first semester introduces students to the foundations of filmmaking by developing their understanding of visual language, photography, screenwriting, and the history of cinema. Students begin to explore the relationship between image, narrative, sound,

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and composition while learning the fundamentals of camera operation and creative storytelling. Equal emphasis is placed on theoretical understanding and practical application, enabling students to build strong observational skills and technical confidence.

The semester encourages curiosity, creativity, discipline, and collaboration through lectures, practical exercises, studio work, film screenings, assignments, and guided production activities. By the end of the semester, students shall possess the fundamental knowledge and practical skills necessary to progress towards digital filmmaking and collaborative film production.

6.2 Semester Objectives

The Semester I curriculum aims to:

1. Introduce students to the language and history of cinema.
2. Develop an understanding of visual storytelling and photographic composition.
3. Build foundational knowledge of screenwriting and narrative construction.
4. Familiarise students with camera operations, exposure, lighting, and image creation.
5. Develop observation, creativity, and critical thinking through practical exercises.
6. Encourage teamwork and collaborative learning.
7. Introduce students to professional filmmaking workflows and production ethics.

6.3 Course Structure

Course Code	Course Title	Credits
BFFM-101	Still Photography (Theory and Practical)	5
BFFM-102	Introduction to Film Study	5
BFFM-103	Screen Writing	4
BFFM-104	Practical and Assignment	8

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	Total Credits	22
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6.4 Weekly Time Table

Working Days: Monday to Friday

Teaching Hours: 9:30 AM – 4:30 PM

Lunch Break: 1:00 PM – 2:00 PM

Time	Monday	Tuesday	Wednesday	Thursday	Friday
9:30 – 11:00	Still Photography	Introduction to Film Study	Still Photography	Screen Writing	Introduction to Film Study
11:00 – 12:30	Introduction to Film Study	Still Photography Practical	Screen Writing	Still Photography Practical	Practical & Assignment
12:30 – 1:00	Tutorial / Film Screening	Camera Demonstration	Script Discussion	Faculty Mentoring	Weekly Review
1:00 – 2:00	Lunch Break	Lunch Break	Lunch Break	Lunch Break	Lunch Break
2:00 – 3:30	Still Photography Practical	Practical & Assignment	Practical & Assignment	Still Photography Practical	Practical & Assignment
3:30 – 4:30	Practical & Assignment	Editing & Image Review	Portfolio Development	Practical & Assignment	Viva / Presentation / Guest Lecture

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6.5 Course Outcomes

Upon successful completion of Semester I, students shall be able to:

- CO1.** Demonstrate an understanding of the evolution, language, and grammar of cinema.
- CO2.** Apply the principles of composition, exposure, lighting, and visual storytelling through still photography.
- CO3.** Develop simple screenplays using narrative structure, character development, and visual thinking.
- CO4.** Operate DSLR and mirrorless cameras confidently while understanding basic photographic and cinematic techniques.
- CO5.** Analyse films critically using the principles of cinematic language and visual communication.
- CO6.** Collaborate effectively in practical assignments and production exercises.
- CO7.** Present creative work professionally through portfolios, assignments, and classroom presentations.

6.6 Teaching and Learning Methodology

The semester adopts a learner-centred and practice-oriented teaching approach comprising:

- Classroom Lectures
- Practical Demonstrations
- Studio Photography
- Camera Exercises

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- Screenwriting Workshops
- Film Screenings
- Classroom Discussions
- Faculty Critiques
- Group Assignments
- Portfolio Development
- Guided Practical Sessions
- Independent Practice

6.7 Assessment Pattern

Student performance shall be evaluated through Continuous Internal Assessment and End Semester Evaluation.

Continuous assessment may include:

- Written Assignments
- Photography Exercises
- Screenwriting Assignments
- Practical Demonstrations
- Presentations
- Class Participation
- Production Journals

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- Portfolio Review
- Mid-Semester Practical Assessment

End Semester Assessment shall consist of:

- Theory Examination
- Practical Examination
- Portfolio Submission
- Viva Voce

6.8 Practical Components

Students shall complete practical exercises including:

- Camera handling and operation
- Exposure control exercises
- Composition studies
- Light and shadow studies
- Perspective and framing exercises
- Basic portrait photography
- Motion and movement photography
- Screenwriting exercises
- Visual storytelling assignments
- Film analysis presentations



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- Individual portfolio development

6.9 Learning Resources

Students shall have access to:

- DSLR and Mirrorless Cameras
- Prime and Zoom Lenses
- Basic Lighting Equipment
- Computer Laboratory
- Editing Software
- Film Screening Room
- Department Library
- Online Learning Resources

6.10 Recommended Reading

Students shall refer to the prescribed reading lists provided under individual courses.

Additional reading is encouraged through books, research journals, film criticism, documentaries, and contemporary cinema to strengthen conceptual understanding and creative practice.

CHAPTER 7

SEMESTER II

7.1 Semester Overview



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The second semester builds upon the foundational knowledge acquired during the first semester by introducing students to digital filmmaking, television production, and advanced concepts of film appreciation. Students begin to understand the complete filmmaking process from pre-production to post-production while working collaboratively on structured production exercises.

Greater emphasis is placed on camera movement, shot design, production planning, continuity, editing workflows, and teamwork. Through practical assignments and supervised production activities, students develop the confidence to transform written narratives into short audio visual productions while strengthening their technical and creative abilities.

7.2 Semester Objectives

The Semester II curriculum aims to:

1. Develop an understanding of digital filmmaking techniques and workflows.
2. Introduce the fundamentals of television production and studio-based media.
3. Strengthen cinematic language through the study of films and visual analysis.
4. Develop practical skills in camera operation, lighting, editing, and production planning.
5. Encourage collaborative filmmaking through group production exercises.
6. Introduce students to production documentation and professional workflow.
7. Build confidence in planning and executing short film productions.

7.3 Course Structure

Course Code	Course Title	Credits
BFFM-201	Digital Filmmaking	6
BFFM-202	Television Production	4
BFFM-203	Film Studies II	5

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BFFM-204	Practical and Assignment	8
	Total Credits	23

7.4 Weekly Time Table

Working Days: Monday to Friday

Teaching Hours: 9:30 AM – 4:30 PM

Lunch Break: 1:00 PM – 2:00 PM

Time	Monday	Tuesday	Wednesday	Thursday	Friday
9:30 – 11:00	Digital Filmmaking	Film Studies II	Digital Filmmaking	Television Production	Film Studies II
11:00 – 12:30	Television Production	Digital Filmmaking Practical	Film Studies II	Digital Filmmaking Practical	Practical & Assignment
12:30 – 1:00	Storyboarding & Production Planning	Camera & Lighting Demonstration	Film Screening & Discussion	Production Meeting	Weekly Review & Feedback
1:00 – 2:00	Lunch Break	Lunch Break	Lunch Break	Lunch Break	Lunch Break
2:00 – 3:30	Digital Filmmaking Practical	Practical & Assignment	Television Studio Practical	Practical & Assignment	Short Film Production
3:30 – 4:30	Editing Lab	Television Studio Practical	Practical & Assignment	Editing & Sound Lab	Project Review / Viva / Guest Lecture

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7.5 Course Outcomes

Upon successful completion of Semester II, students shall be able to:

- CO1.** Demonstrate proficiency in digital camera systems and contemporary filmmaking workflows.
- CO2.** Understand the principles of television production, studio operations, and broadcast practices.
- CO3.** Apply cinematic language effectively while planning and producing short digital films.
- CO4.** Develop storyboards, production schedules, shot divisions, and production documentation.
- CO5.** Operate digital editing software for assembling, refining, and presenting film projects.
- CO6.** Work effectively as members of a production team by understanding individual production roles and responsibilities.
- CO7.** Present completed productions through professional screenings, presentations, and portfolio documentation.

7.6 Teaching and Learning Methodology

The semester adopts a project-based learning approach through:

- Classroom Lectures
- Digital Camera Demonstrations
- Television Studio Practice
- Practical Production Exercises

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- Storyboarding Workshops
- Editing Laboratory Sessions
- Film Screenings
- Faculty Critiques
- Group Productions
- Peer Learning
- Guided Practical Sessions
- Independent Creative Practice

7.7 Assessment Pattern

Student performance shall be evaluated through Continuous Internal Assessment and End Semester Evaluation.

Continuous assessment may include:

- Storyboarding Assignments
- Production Exercises
- Television Studio Assignments
- Editing Exercises
- Practical Demonstrations
- Presentations
- Production Journals

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- Mid-Semester Project Review
- Portfolio Assessment

End Semester Assessment shall consist of:

- Theory Examination
- Practical Examination
- Short Film Submission
- Viva Voce

7.8 Practical Components

Students shall complete practical exercises including:

- Digital camera operation
- Camera movement techniques
- Shot composition and continuity
- Storyboarding exercises
- Television studio production
- Multi-camera production exercises
- Basic sound recording
- Non-linear editing
- Short fiction and documentary exercises
- Production documentation



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- Team-based filmmaking projects

7.9 Learning Resources

Students shall have access to:

- Digital Cinema Cameras
- DSLR and Mirrorless Cameras
- Television Studio
- Professional Lighting Equipment
- Audio Recording Equipment
- Editing Laboratory
- Screening Theatre
- Department Library
- Online Learning Resources

7.10 Recommended Reading

Students shall refer to the prescribed reading lists under individual courses.

Additional learning through cinema studies, television production manuals, filmmaking journals, documentaries, industry publications, and classic as well as contemporary films is strongly encouraged to strengthen practical knowledge and creative development.

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CHAPTER 8

SEMESTER III

8.1 Semester Overview

Semester III marks the transition from foundational filmmaking to advanced visual storytelling and production. Students deepen their understanding of cinematography, documentary filmmaking, visual aesthetics, and narrative construction while developing greater confidence in handling professional production equipment and workflows.

The semester encourages students to move beyond technical execution towards creative interpretation, research-based filmmaking, and collaborative production. Through practical assignments, documentary exercises, and advanced camera techniques, students begin to establish their own visual style and storytelling approach.

8.2 Semester Objectives

The Semester III curriculum aims to:

1. Develop advanced skills in photography and visual composition for cinematic storytelling.
2. Strengthen knowledge of digital filmmaking techniques and production workflows.
3. Introduce documentary filmmaking and research-based visual narratives.
4. Enhance technical proficiency in cinematography, lighting, sound, and editing.
5. Encourage critical analysis of cinema through advanced film studies.
6. Foster independent creative thinking and collaborative production practices.
7. Prepare students for professional production environments through project-based learning.

8.3 Course Structure

Course Code	Course Title	Credits
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BFFM-301	Advanced Still Photography	7
BFFM-302	Advanced Digital Filmmaking	8
BFFM-303	Film Studies III	7
	Total Credits	22

8.4 Weekly Time Table

Working Days: Monday to Friday

Teaching Hours: 9:30 AM – 4:30 PM

Lunch Break: 1:00 PM – 2:00 PM

Time	Monday	Tuesday	Wednesday	Thursday	Friday
9:30 – 11:00	Advanced Still Photography	Advanced Digital Filmmaking	Film Studies III	Advanced Digital Filmmaking	Advanced Still Photography
11:00 – 12:30	Advanced Still Photography Practical	Film Studies III	Advanced Digital Filmmaking Practical	Film Studies III	Documentary Planning & Research
12:30 – 1:00	Story Development & Research	Film Screening & Analysis	Faculty Critique	Production Meeting	Weekly Review
1:00 – 2:00	Lunch Break	Lunch Break	Lunch Break	Lunch Break	Lunch Break

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2:00 – 3:30	Documentary Production	Advanced Digital Filmmaking Practical	Photography Studio Practical	Documentary Production	Practical Editing Lab
3:30 – 4:30	Editing & Sound Workflow	Practical Project Work	Portfolio Review	Practical Project Work	Project Presentation / Viva / Guest Lecture

8.5 Course Outcomes

Upon successful completion of Semester III, students shall be able to:

CO1. Apply advanced principles of cinematography, composition, and visual storytelling in professional filmmaking.

CO2. Plan and execute documentary and narrative film projects using appropriate research methodologies.

CO3. Demonstrate proficiency in advanced camera operation, lighting design, and digital filmmaking workflows.

CO4. Analyse cinematic works critically by applying concepts of film theory, aesthetics, and visual communication.

CO5. Integrate cinematography, sound, editing, and narrative techniques into cohesive film productions.

CO6. Collaborate effectively within production teams while assuming specialised filmmaking roles.

CO7. Present professionally executed film projects supported by research, production documentation, and reflective analysis.

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8.6 Teaching and Learning Methodology

The semester adopts an experiential and production-oriented learning approach through:

- Advanced Studio Demonstrations
- Documentary Production Exercises
- Camera and Lighting Workshops
- Film Screenings and Critical Discussions
- Practical Editing Sessions
- Faculty Critiques
- Group Productions
- Research-Based Assignments
- Production Planning Workshops
- Portfolio Development
- Peer Review Sessions
- Independent Creative Practice

8.7 Assessment Pattern

Student performance shall be evaluated through Continuous Internal Assessment and End Semester Evaluation.

Continuous assessment may include:

- Documentary Research Assignments

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- Camera and Lighting Exercises
- Film Analysis Presentations
- Production Planning Documents
- Editing Assignments
- Practical Demonstrations
- Production Journals
- Mid-Semester Film Review
- Portfolio Assessment

End Semester Assessment shall consist of:

- Theory Examination
- Practical Examination
- Documentary or Narrative Film Submission
- Viva Voce

8.8 Practical Components

Students shall complete practical exercises including:

- Advanced camera operation
- Cinematography and lighting techniques
- Documentary production
- Research-based filmmaking

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- Visual storytelling exercises
- Production planning and scheduling
- Advanced editing workflows
- Sound recording and synchronization
- Collaborative film production
- Portfolio and production documentation

8.9 Learning Resources

Students shall have access to:

- Professional Digital Cinema Cameras
- Advanced Lighting Equipment
- Camera Support Systems
- Professional Audio Recording Equipment
- Editing and Colour Grading Laboratory
- Screening Theatre
- Documentary Film Archive
- Department Library
- Online Learning Resources

8.10 Recommended Reading

Students shall refer to the prescribed reading lists under individual courses.



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Students are encouraged to study documentary cinema, cinematography, visual aesthetics, production techniques, and contemporary filmmaking through books, scholarly journals, documentaries, masterclasses, and films by renowned national and international filmmakers.

CHAPTER 9

SEMESTER IV

9.1 Semester Overview

Semester IV focuses on strengthening students' understanding of sound design, film theory, film marketing, and distribution while integrating these disciplines into practical filmmaking. Students develop a deeper appreciation of how sound, editing, audience engagement, and distribution strategies contribute to the overall cinematic experience.

The semester combines theoretical knowledge with practical production activities, enabling students to refine their technical skills and creative judgment through collaborative projects, post-production exercises, industry case studies, and portfolio development. Students are encouraged to critically evaluate their own productions while gaining insight into the commercial and cultural dimensions of the film industry.

9.2 Semester Objectives

The Semester IV curriculum aims to:

1. Develop an understanding of sound recording, sound design, and audio post-production.
2. Introduce students to film marketing, distribution, and audience engagement strategies.
3. Strengthen knowledge of film theory and cinematic analysis.
4. Enhance practical skills in post-production and collaborative filmmaking.
5. Encourage professional production planning and project management.

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6. Develop critical appreciation of contemporary cinema and media industries.
7. Prepare students for advanced filmmaking and professional practice.

9.3 Course Structure

Course Code	Course Title	Credits
BFFM-401	Film Marketing & Distribution	5
BFFM-402	Sound for Media	5
BFFM-403	Film Studies IV	8
BFFM-404	Viva & Practical Submission	5
	Total Credits	23

9.4 Weekly Time Table

Working Days: Monday to Friday

Teaching Hours: 9:30 AM – 4:30 PM

Lunch Break: 1:00 PM – 2:00 PM

Time	Monday	Tuesday	Wednesday	Thursday	Friday
9:30 – 11:00	Film Marketing & Distribution	Film Studies IV	Sound for Media	Film Studies IV	Film Marketing & Distribution
11:00 – 12:30	Sound for Media Practical	Film Studies IV	Film Marketing Workshop	Sound Recording Practical	Viva Preparation & Practical Work

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12:30 – 1:00	Case Study Discussion	Film Screening & Analysis	Industry Interaction / Seminar	Project Planning	Weekly Review
1:00 – 2:00	Lunch Break	Lunch Break	Lunch Break	Lunch Break	Lunch Break
2:00 – 3:30	Sound Recording & Editing Lab	Practical Film Project	Film Theory Discussion & Analysis	Practical Film Project	Practical Submission & Portfolio Review
3:30 – 4:30	Post Production Lab	Practical Film Project	Viva Guidance / Presentation	Editing & Sound Mixing	Guest Lecture / Project Presentation

9.5 Course Outcomes

Upon successful completion of Semester IV, students shall be able to:

CO1. Apply principles of sound recording, sound design, and audio post-production to enhance cinematic storytelling.

CO2. Analyse films using advanced concepts of film theory, aesthetics, and visual culture.

CO3. Understand the processes of film marketing, distribution, exhibition, and audience engagement across traditional and digital platforms.

CO4. Integrate sound, editing, cinematography, and narrative into cohesive film productions.

CO5. Demonstrate professional competence in post-production workflows and project management.

CO6. Present completed film projects supported by production documentation and critical reflection.

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CO7. Develop professional communication and presentation skills through portfolio reviews, viva voce, and project screenings.

9.6 Teaching and Learning Methodology

The semester adopts a production-oriented and industry-focused teaching approach through:

- Classroom Lectures
- Sound Recording Demonstrations
- Editing and Post-Production Workshops
- Film Screenings
- Industry Case Studies
- Faculty Critiques
- Practical Production Exercises
- Portfolio Reviews
- Seminars
- Guest Lectures
- Group Discussions
- Independent Learning

9.7 Assessment Pattern

Student performance shall be evaluated through Continuous Internal Assessment and End Semester Evaluation.

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Continuous assessment may include:

- Sound Recording Assignments
- Editing Exercises
- Film Analysis
- Marketing Case Studies
- Presentations
- Practical Demonstrations
- Production Documentation
- Portfolio Assessment
- Mid-Semester Project Review

End Semester Assessment shall consist of:

- Theory Examination
- Practical Examination
- Film Project Submission
- Portfolio Evaluation
- Viva Voce

9.8 Practical Components

Students shall complete practical exercises including:

- Location sound recording

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- Studio sound recording
- Foley and sound effects creation
- Audio editing and mixing
- Film marketing campaign design
- Film poster and promotional material development
- Distribution planning exercises
- Film analysis presentations
- Advanced post-production workflows
- Collaborative film production

9.9 Learning Resources

Students shall have access to:

- Professional Sound Recording Studio
- Audio Mixing Laboratory
- Editing and Colour Grading Suite
- Screening Theatre
- Film Archive
- Professional Camera Equipment
- Production Studio
- Department Library



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- Online Learning Resources

9.10 Recommended Reading

Students shall refer to the prescribed reading lists provided under individual courses.

Students are encouraged to study books and journals related to sound design, film marketing, film distribution, post-production, film theory, audience studies, and contemporary cinema to strengthen their academic understanding and professional practice.

CHAPTER 10

SEMESTER V

10.1 Semester Overview

Semester V marks the beginning of the advanced stage of the Bachelor of Fine Arts in Filmmaking programme. Students transition from structured learning exercises to professional filmmaking practices by undertaking larger production projects, advanced cinematography, and media research. Greater emphasis is placed on visual style, technical precision, creative leadership, and project management.

The semester encourages students to develop their individual cinematic voice while strengthening their understanding of visual aesthetics, production planning, and collaborative filmmaking. Students undertake increasingly complex projects that simulate real-world production environments and prepare them for industry engagement.

10.2 Semester Objectives

The Semester V curriculum aims to:

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1. Develop advanced knowledge of cinematography and visual storytelling.
2. Strengthen understanding of media, culture, and contemporary communication practices.
3. Enhance production planning and project management skills.
4. Develop professional competence in directing and collaborative filmmaking.
5. Encourage experimentation with cinematic style and visual language.
6. Prepare students for independent project execution.
7. Foster leadership and creative decision-making within production teams.

10.3 Course Structure

Course Code	Course Title	Credits
BFFM-501	Media & Cultural Studies	6
BFFM-502	Advanced Cinematography	8
BFFM-503	Project Making	8
	Total Credits	22

10.4 Weekly Time Table

Working Days: Monday to Friday

Teaching Hours: 9:30 AM – 4:30 PM

Lunch Break: 1:00 PM – 2:00 PM

Time	Monday	Tuesday	Wednesday	Thursday	Friday
9:30 – 11:00	Media & Cultural Studies	Advanced Cinematography	Media & Cultural Studies	Advanced Cinematography	Project Making

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11:00 – 12:30	Advanced Cinematography Practical	Project Planning & Pre-production	Advanced Cinematography Practical	Project Making	Media & Cultural Studies
12:30 – 1:00	Research & Proposal Discussion	Script Review	Faculty Critique	Production Meeting	Weekly Review
1:00 – 2:00	Lunch Break	Lunch Break	Lunch Break	Lunch Break	Lunch Break
2:00 – 3:30	Cinematography Studio Practical	Project Production	Lighting & Camera Workshop	Project Production	Editing & Colour Grading
3:30 – 4:30	Camera Equipment & Workflow Lab	Practical Project Work	Portfolio Development	Practical Project Work	Project Presentation / Guest Lecture

10.5 Course Outcomes

Upon successful completion of Semester V, students shall be able to:

CO1. Demonstrate advanced proficiency in cinematography, lighting, and visual composition for professional film production.

CO2. Analyse the relationship between media, culture, society, and contemporary visual communication.

CO3. Plan and execute medium-scale film productions using professional production workflows.

CO4. Apply advanced production planning, budgeting, scheduling, and resource management techniques.

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CO5. Demonstrate leadership, collaboration, and effective communication within multidisciplinary production teams.

CO6. Produce visually compelling films that integrate cinematography, direction, sound, editing, and production design.

CO7. Present professional production portfolios supported by technical documentation and reflective practice.

10.6 Teaching and Learning Methodology

The semester follows an advanced studio-based and project-oriented teaching approach comprising:

- Advanced Cinematography Workshops
- Studio and Location Productions
- Production Planning Sessions
- Camera and Lighting Demonstrations
- Faculty Critiques
- Film Screenings
- Media Research
- Group Productions
- Portfolio Development
- Industry Interaction
- Seminar Presentations
- Independent Practice

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10.7 Assessment Pattern

Student performance shall be evaluated through Continuous Internal Assessment and End Semester Evaluation.

Continuous assessment may include:

- Cinematography Assignments
- Lighting Exercises
- Media Research Papers
- Project Proposals
- Production Documentation
- Presentations
- Practical Demonstrations
- Portfolio Assessment
- Mid-Semester Production Review

End Semester Assessment shall consist of:

- Theory Examination
- Practical Examination
- Project Film Submission
- Portfolio Evaluation
- Viva Voce

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10.8 Practical Components

Students shall complete practical exercises including:

- Advanced cinematography techniques
- Creative lighting design
- Camera movement and stabilization
- Multi-location film production
- Production budgeting and scheduling
- Script breakdown and production management
- Colour grading
- Advanced editing workflows
- Collaborative film production
- Professional portfolio development

10.9 Learning Resources

Students shall have access to:

- Professional Cinema Cameras
- Advanced Camera Support Systems
- Professional Lighting Studio
- Grip Equipment
- Colour Grading Suite



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- Post-Production Laboratory
- Screening Theatre
- Department Library
- Online Learning Resources

10.10 Recommended Reading

Students shall refer to the prescribed reading lists under individual courses.

Students are encouraged to study advanced cinematography, directing, production management, media studies, visual aesthetics, and contemporary filmmaking through books, scholarly journals, industry publications, and masterclasses by leading filmmakers.

CHAPTER 11

SEMESTER VI

11.1 Semester Overview

Semester VI represents the culmination of the core professional filmmaking curriculum. Students integrate the knowledge and skills acquired throughout the programme into comprehensive film productions that reflect technical proficiency, creative maturity, and professional responsibility. The semester places significant emphasis on advanced production workflows, television studies, world cinema, post-production, and collaborative filmmaking.

Students are encouraged to critically engage with global cinematic practices while developing their own artistic identity through independent and group productions. The semester also prepares students for research, industry internship, and the major capstone project undertaken during the final year.

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11.2 Semester Objectives

The Semester VI curriculum aims to:

1. Develop an understanding of world cinema and contemporary filmmaking practices.
2. Introduce students to film censorship, media regulations, and ethical filmmaking.
3. Strengthen advanced production planning and project execution skills.
4. Enhance competencies in editing, sound design, visual effects, and post-production.
5. Encourage critical appreciation of global cinema and diverse storytelling traditions.
6. Prepare students for professional filmmaking, research, and industry engagement.
7. Develop independent creative thinking and professional leadership.

11.3 Course Structure

Course Code	Course Title	Credits
BFFM-601	Film Censorship & World Cinema	5
BFFM-602	Digital Filmmaking Arts Projects	8
BFFM-603	Viva & Final Practical	9
	Total Credits	22

11.4 Weekly Time Table

Working Days: Monday to Friday

Teaching Hours: 9:30 AM – 4:30 PM

Lunch Break: 1:00 PM – 2:00 PM

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Time	Monday	Tuesday	Wednesday	Thursday	Friday
9:30 – 11:00	Film Censorship & World Cinema	Digital Filmmaking Arts Projects	Film Censorship & World Cinema	Digital Filmmaking Arts Projects	Television Studies
11:00 – 12:30	Television Studies	Digital Production Workshop	Film Analysis & Discussion	Television Projects & Workflows	Final Project Planning
12:30 – 1:00	Research Seminar	Faculty Mentoring	Film Screening & Critique	Production Meeting	Weekly Review
1:00 – 2:00	Lunch Break	Lunch Break	Lunch Break	Lunch Break	Lunch Break
2:00 – 3:30	Digital Filmmaking Practical	Television Projects & Workflows	Final Film Production	Television Projects & Workflows	Post-production Lab
3:30 – 4:30	Editing, Sound & VFX Lab	Practical Project Work	Portfolio & Viva Preparation	Practical Project Work	Project Presentation / Guest Lecture

11.5 Course Outcomes

Upon successful completion of Semester VI, students shall be able to:

CO1. Critically analyse world cinema and evaluate diverse cinematic traditions, movements, and storytelling approaches.

CO2. Demonstrate an understanding of film censorship, media ethics, intellectual property rights, and legal aspects of film production.

CO3. Execute advanced film productions by integrating direction, cinematography, sound, editing, production design, and post-production techniques.

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CO4. Apply professional workflows in digital filmmaking, television production, and post-production environments.

CO5. Demonstrate leadership, collaboration, and project management skills while working within multidisciplinary production teams.

CO6. Produce technically accomplished and creatively engaging film projects suitable for professional presentation.

CO7. Develop a comprehensive production portfolio demonstrating readiness for research, internship, and advanced professional filmmaking.

11.6 Teaching and Learning Methodology

The semester adopts an industry-oriented teaching approach comprising:

- Advanced Production Workshops
- Film Screenings and Critical Analysis
- Television Production Exercises
- Research Seminars
- Faculty Mentoring
- Practical Film Production
- Editing and Post-production Sessions
- Sound Design Workshops
- Visual Effects Demonstrations
- Portfolio Development
- Industry Interaction



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- Independent Creative Practice

11.7 Assessment Pattern

Student performance shall be evaluated through Continuous Internal Assessment and End Semester Evaluation.

Continuous assessment may include:

- Research Papers
- Film Analysis
- Production Planning
- Digital Filmmaking Assignments
- Television Production Exercises
- Practical Demonstrations
- Production Documentation
- Portfolio Assessment
- Mid-Semester Production Review

End Semester Assessment shall consist of:

- Theory Examination
- Practical Examination
- Major Production Submission
- Portfolio Evaluation

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- Viva Voce

11.8 Practical Components

Students shall complete practical exercises including:

- Advanced digital filmmaking
- Television programme production
- Research-based filmmaking
- Multi-camera production
- Advanced editing and colour grading
- Sound design and audio post-production
- Visual effects integration
- Production management
- Collaborative film production
- Professional portfolio development

11.9 Learning Resources

Students shall have access to:

- Professional Cinema Cameras
- Television Production Studio
- Professional Audio Recording Studio
- Editing and Colour Grading Laboratory



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- Visual Effects and Motion Graphics Laboratory
- Screening Theatre
- Department Library
- Production Equipment Library
- Online Learning Resources

11.10 Recommended Reading

Students shall refer to the prescribed reading lists under individual courses.

Students are encouraged to study world cinema, media regulations, censorship, advanced directing, post-production, television production, digital media, and contemporary filmmaking practices through books, scholarly journals, film archives, masterclasses, and industry publications.

CHAPTER 12

SEMESTER VII

12.1 Semester Overview

Semester VII marks the beginning of the final phase of the Bachelor of Fine Arts in Filmmaking programme. The emphasis shifts from guided learning to independent professional practice, research, and specialised filmmaking. Students explore contemporary media platforms, entrepreneurship, intellectual property, and research methodologies while initiating the pre-production of their major capstone film project.

The semester encourages students to identify their individual creative interests, conduct systematic research, develop original screenplays, and prepare comprehensive production plans. Students also gain an understanding of emerging digital media

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ecosystems, OTT platforms, and the business aspects of filmmaking, enabling them to position themselves within the rapidly evolving creative industries.

12.2 Semester Objectives

The Semester VII curriculum aims to:

1. Introduce research methodologies applicable to filmmaking and media studies.
2. Develop an understanding of OTT platforms and emerging digital media.
3. Strengthen entrepreneurial skills and knowledge of film business practices.
4. Familiarise students with intellectual property rights and media law.
5. Prepare students for professional project planning and execution.
6. Develop comprehensive pre-production documentation for the major film project.
7. Encourage independent creative inquiry and research-led filmmaking.

12.3 Course Structure

Course Code	Course Title	Credits
BFFM-701	Research Methodology & Film Criticism	4
BFFM-702	OTT & Emerging Media Production	5
BFFM-703	Entrepreneurship, Film Business & Intellectual Property	4
BFFM-704	Major Film Project (Pre-production)	10
	Total Credits	23

12.4 Weekly Time Table

Working Days: Monday to Friday

Teaching Hours: 9:30 AM – 4:30 PM

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Lunch Break: 1:00 PM – 2:00 PM

Time	Monday	Tuesday	Wednesday	Thursday	Friday
9:30 – 11:00	Research Methodology & Film Criticism	OTT & Emerging Media Production	Entrepreneurship, Film Business & Intellectual Property	Research Methodology & Film Criticism	OTT & Emerging Media Production
11:00 – 12:30	Major Film Project (Pre-production)	OTT Production Workshop	Major Film Project (Pre-production)	Film Business Case Studies	Project Proposal Presentation
12:30 – 1:00	Faculty Mentoring	Production Meeting	Research Discussion	Industry Interaction	Weekly Review
1:00 – 2:00	Lunch Break	Lunch Break	Lunch Break	Lunch Break	Lunch Break
2:00 – 3:30	Major Film Project Production	Major Film Project Production	Location Recce / Casting Workshop	Major Film Project Production	Editing & Rough Cut Review
3:30 – 4:30	Screenplay Refinement & Pitching	Production Planning	Budgeting & Scheduling Lab	Post-production Workflow	Portfolio Development / Guest Lecture

12.5 Course Outcomes

Upon successful completion of Semester VII, students shall be able to:

CO1. Apply research methodologies to develop conceptually strong and academically informed film projects.

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CO2. Critically evaluate contemporary cinema, OTT platforms, and emerging digital media ecosystems.

CO3. Demonstrate knowledge of entrepreneurship, film financing, production management, intellectual property rights, and media business practices.

CO4. Develop complete pre-production documentation, including screenplay, script breakdown, budgeting, scheduling, casting plans, shot division, and production design for a major film project.

CO5. Integrate research, visual storytelling, and technical planning into professional filmmaking workflows.

CO6. Present and defend original film proposals through formal pitching, presentations, and faculty reviews.

CO7. Prepare professionally for the industry internship and final capstone film production.

12.6 Teaching and Learning Methodology

The semester follows a research-led and industry-oriented teaching approach comprising:

- Research Seminars
- Film Criticism Workshops
- Script Development Sessions
- Project Mentoring
- OTT Content Analysis
- Entrepreneurship Workshops

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- Industry Interaction
- Production Planning Exercises
- Pitching Sessions
- Faculty Critiques
- Independent Research
- Collaborative Project Development

12.7 Assessment Pattern

Student performance shall be evaluated through Continuous Internal Assessment and End Semester Evaluation.

Continuous assessment may include:

- Research Proposals
- Literature Reviews
- Film Criticism Assignments
- OTT Content Analysis
- Business Plan Preparation
- Script Development
- Project Pitch Presentations
- Production Documentation
- Portfolio Assessment

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- Mid-Semester Project Review

End Semester Assessment shall consist of:

- Theory Examination
- Research Presentation
- Major Project Proposal Submission
- Portfolio Evaluation
- Viva Voce

12.8 Practical Components

Students shall complete practical exercises including:

- Research proposal development
- Screenplay writing and revision
- Script breakdown
- Budget preparation
- Production scheduling
- Location scouting
- Casting workshops
- Storyboarding
- Pitch presentations
- Production file preparation



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- Portfolio and showreel development

12.9 Learning Resources

Students shall have access to:

- Research Library
- Digital Film Archive
- Professional Editing Laboratory
- Screening Theatre
- Seminar Hall
- Production Planning Studio
- Computer Laboratory
- Department Library
- Online Academic Databases and Learning Resources

12.10 Recommended Reading

Students shall refer to the prescribed reading lists under individual courses.

Students are encouraged to study research methodology, film criticism, media entrepreneurship, intellectual property, production management, OTT platforms, and emerging digital storytelling through scholarly books, academic journals, industry reports, and contemporary case studies.

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CHAPTER 13

SEMESTER VIII

13.1 Semester Overview

Semester VIII is the culminating semester of the Bachelor of Fine Arts in Filmmaking programme. It is designed to bridge academic learning with professional practice through industry internship, independent filmmaking, portfolio development, and the successful completion of a major capstone film project. During this semester, students work in professional production environments while simultaneously applying the knowledge, skills, and creative experience acquired throughout the programme.

The semester provides students with opportunities to engage directly with filmmakers, production houses, television studios, OTT platforms, advertising agencies, documentary organisations, media companies, and independent creative practitioners. Students are expected to demonstrate professional ethics, leadership, collaboration, creative independence, and technical excellence while completing their internship and final film project.

The programme concludes with the submission of a professional portfolio, internship report, dissertation, and the public screening and evaluation of the major film project.

13.2 Semester Objectives

The Semester VIII curriculum aims to:

1. Provide students with professional industry exposure through structured internships.
2. Strengthen practical understanding of contemporary film production workflows.
3. Enable students to independently plan, produce, direct, and complete a major film project.
4. Develop professional portfolios and showreels for employment and higher education.

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5. Encourage reflective learning through internship documentation and dissertation writing.
6. Demonstrate professional competence in production management, collaboration, and creative leadership.
7. Prepare graduates for careers in filmmaking, media production, entrepreneurship, and research.

13.3 Course Structure

Course Code	Course Title	Credits
BFFM-801	Industry Internship	12
BFFM-802	Major Film Project	8
BFFM-803	Portfolio, Dissertation & Viva Voce	3
	Total Credits	23

13.4 Weekly Time Table

Working Days: Monday to Friday

Teaching Hours: 9:30 AM – 4:30 PM

Lunch Break: 1:00 PM – 2:00 PM

Note: Since Semester VIII is primarily internship-based, students shall spend the majority of their academic hours at their assigned organisations. Faculty mentoring and academic review sessions shall be conducted periodically by the Department.

Time	Monday	Tuesday	Wednesday	Thursday	Friday
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9:30 – 11:00	Industry Internship	Industry Internship	Industry Internship	Industry Internship	Faculty Review & Seminar
11:00 – 12:30	Industry Internship	Industry Internship	Industry Internship	Industry Internship	Project Mentoring
12:30 – 1:00	Internship Logbook Update	Internship Logbook Update	Internship Logbook Update	Internship Logbook Update	Weekly Progress Discussion
1:00 – 2:00	Lunch Break	Lunch Break	Lunch Break	Lunch Break	Lunch Break
2:00 – 3:30	Major Film Project Production	Major Film Project Production	Major Film Project Editing	Major Film Project Production	Portfolio & Showreel Development
3:30 – 4:30	Post-production & Colour Grading	Sound Design & Final Mix	Dissertation & Documentation	Final Project Review	Viva Preparation / Industry Interaction

13.5 Course Outcomes

Upon successful completion of Semester VIII, students shall be able to:

CO1. Demonstrate professional competence while working in production houses, film studios, television channels, OTT platforms, advertising agencies, or other media organisations.

CO2. Apply advanced filmmaking skills independently to conceptualise, produce, direct, edit, and present a professional-quality major film project.

CO3. Integrate research, technical expertise, creative vision, and production management into complete film productions.

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CO4. Demonstrate professional ethics, leadership, teamwork, communication, and problem-solving skills in real-world production environments.

CO5. Develop a professional portfolio, showreel, and production documentation suitable for employment, entrepreneurship, film festivals, and higher education.

CO6. Critically evaluate personal creative practice through reflective writing, internship documentation, and dissertation preparation.

CO7. Present and defend creative work before an academic and professional jury through public screening and viva voce examination.

13.6 Teaching and Learning Methodology

The semester adopts an experiential learning approach through:

- Industry Internship
- Faculty Mentoring
- Professional Film Production
- Independent Research
- Dissertation Writing
- Production Meetings
- Portfolio Development
- Showreel Preparation
- Industry Reviews
- Film Screenings
- Viva Preparation

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- Reflective Learning

13.7 Assessment Pattern

Student performance shall be evaluated through continuous professional assessment and final evaluation.

Continuous assessment may include:

- Internship Performance
- Industry Supervisor Evaluation
- Internship Logbook
- Faculty Mentoring Reports
- Project Progress Reviews
- Production Documentation
- Dissertation Drafts
- Portfolio Assessment
- Showreel Review

End Semester Assessment shall consist of:

- Internship Evaluation
- Major Film Project
- Dissertation Submission
- Portfolio and Showreel Evaluation

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- Public Film Screening
- Viva Voce

13.8 Practical Components

Students shall successfully complete:

- Industry Internship
- Major Film Production
- Direction and Production Management
- Advanced Cinematography
- Sound Design and Final Audio Mix
- Editing and Colour Grading
- Visual Effects Integration, where applicable
- Production Documentation
- Dissertation
- Professional Portfolio
- Professional Showreel
- Public Screening and Jury Presentation

13.9 Learning Resources

Students shall have access to:

- Industry Partner Organisations

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- Film Production Studios
- Television Studios
- OTT Production Facilities
- Editing and Colour Grading Laboratory
- Sound Recording Studio
- Screening Theatre
- Department Library
- Research Resources
- Faculty Mentors

13.10 Recommended Reading

Students shall refer to the prescribed reading lists under individual courses.

Students are encouraged to continue engaging with contemporary cinema, research publications, production manuals, media industry reports, and professional case studies to support lifelong learning and continued professional development.

CHAPTER 14

TEACHING LEARNING METHODOLOGY

14.1 Introduction

The Bachelor of Fine Arts (BFA) in Filmmaking adopts a learner-centred, practice-oriented, and industry-relevant pedagogical framework that integrates theoretical understanding with intensive practical production. The programme

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recognises filmmaking as a collaborative art form requiring creativity, technical competence, critical inquiry, research, communication, and professional discipline.

Teaching and learning extend beyond the classroom through studio practice, field productions, workshops, screenings, research, internships, collaborative projects, and independent creative exploration. The curriculum encourages students to develop technical proficiency while cultivating originality, artistic expression, ethical responsibility, and lifelong learning.

14.2 Teaching Philosophy

The programme is guided by the following principles:

- Student-centred learning.
- Practice-based education.
- Outcome-based teaching.
- Experiential learning.
- Collaborative production.
- Interdisciplinary engagement.
- Research-informed creative practice.
- Continuous reflection and self-evaluation.
- Professional ethics and responsibility.
- Lifelong learning.

14.3 Teaching Methods

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Teaching shall be delivered through a combination of academic instruction, practical training, collaborative production, and industry engagement.

The teaching methods may include:

- Classroom Lectures
- Interactive Discussions
- Tutorials
- Studio Demonstrations
- Practical Production Sessions
- Camera and Lighting Workshops
- Screenwriting Workshops
- Storyboarding Sessions
- Editing Laboratory Practice
- Sound Recording Sessions
- Colour Grading Workshops
- Production Design Exercises
- Film Screenings
- Faculty Critiques
- Group Discussions
- Seminar Presentations
- Research Projects



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- Case Studies
- Industry Interaction
- Guest Lectures
- Masterclasses
- Independent Study
- Portfolio Development

14.4 Experiential Learning

Experiential learning forms the foundation of filmmaking education.

Students shall engage in:

- Studio Productions
- Location Shoots
- Documentary Projects
- Fiction Film Productions
- Television Productions
- Editing Projects
- Sound Recording Exercises
- Production Planning
- Script Development
- Collaborative Film Projects



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- Community-Based Productions
- Educational Visits
- Film Festival Participation
- Industry Internship

Learning through practical experience enables students to connect theoretical knowledge with professional filmmaking practice.

14.5 Project-Based Learning

Project-based learning is integrated throughout the programme.

Students progressively undertake:

- Individual Assignments
- Group Productions
- Documentary Films
- Fiction Films
- Experimental Films
- Television Programmes
- Promotional Videos
- Social Awareness Films
- Corporate Film Exercises
- Research-Based Film Projects

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- Major Capstone Film

Projects encourage creativity, teamwork, leadership, planning, technical competence, and professional responsibility.

14.6 Studio-Based Learning

The Department shall provide opportunities for structured learning within professional studio environments.

Studio learning may include:

- Camera Practice
- Lighting Design
- Sound Recording
- Editing
- Colour Grading
- Production Design
- Green Screen Production
- Television Studio Exercises
- Multi-Camera Production
- Visual Effects Demonstrations

Students are expected to observe professional workflows while developing technical confidence and creative problem-solving skills.

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14.7 Industry Interaction

To strengthen professional competence, the Department shall organise regular interaction with industry professionals.

Activities may include:

- Guest Lectures
- Workshops
- Masterclasses
- Production House Visits
- Television Studio Visits
- Film Festival Participation
- Industry Seminars
- Portfolio Reviews
- Networking Sessions
- Alumni Interaction
- Live Production Demonstrations

These interactions expose students to current industry practices, emerging technologies, and professional expectations.

14.8 Research and Reflective Learning

Research forms an integral part of filmmaking education.

Students shall be encouraged to undertake:

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- Visual Research
- Script Research
- Literature Review
- Film Analysis
- Audience Studies
- Cultural Research
- Production Documentation
- Reflective Journals
- Dissertation Writing
- Practice-Based Research

Research promotes critical thinking, informed decision-making, and meaningful storytelling.

14.9 Independent Learning

Students are encouraged to continue learning beyond scheduled classroom hours through independent creative practice.

Independent learning may include:

- Watching and analysing films.
- Reading books and research publications.
- Photography and visual observation.
- Screenwriting.

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- Storyboarding.
- Editing practice.
- Sound experimentation.
- Production planning.
- Portfolio development.
- Participation in filmmaking communities and festivals.

Faculty mentors shall periodically review independent work and provide constructive feedback.

14.10 Use of Digital Technologies

Digital technologies form an essential component of contemporary filmmaking education.

Students shall be trained in:

- Digital Cinema Cameras
- Non-Linear Editing Systems
- Colour Grading Software
- Audio Editing Software
- Motion Graphics
- Visual Effects
- Digital Asset Management
- Cloud Collaboration

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- Virtual Production Workflows
- Emerging AI-Assisted Production Tools

Technology shall be used to enhance creativity, efficiency, collaboration, and professional competence while maintaining originality and ethical practice.

14.11 Mentoring System

Each student shall receive academic guidance and professional mentoring throughout the programme.

Faculty mentors shall assist students in:

- Academic Planning
- Project Development
- Portfolio Building
- Career Guidance
- Research Activities
- Internship Preparation
- Major Film Project
- Higher Education Planning

Regular mentoring sessions shall support both academic progress and professional growth.

14.12 Collaborative Learning

Filmmaking is inherently collaborative.

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Students shall work in teams while performing various production roles including:

- Director
- Producer
- Screenwriter
- Cinematographer
- Camera Operator
- Editor
- Sound Recordist
- Production Designer
- Assistant Director
- Production Manager

Rotating responsibilities throughout the programme ensures comprehensive understanding of the filmmaking process and develops leadership, communication, and teamwork.

14.13 Outcome-Based Learning

Every course within the programme is aligned with clearly defined Course Outcomes (COs), Programme Outcomes (POs), and Programme Specific Outcomes (PSOs).

Teaching, learning activities, practical assignments, and assessments are designed to ensure progressive achievement of these outcomes through measurable academic and professional performance.

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14.14 Continuous Professional Development

Students shall be encouraged to continuously upgrade their knowledge and skills by participating in:

- National and International Film Festivals
- Workshops
- Competitions
- Film Markets
- Conferences
- Research Presentations
- Online Certification Programmes
- Industry Networking Events
- Professional Associations

The Department shall foster an environment that promotes curiosity, innovation, adaptability, and lifelong learning.

14.15 Learning Outcome

The teaching and learning framework aims to produce graduates who are technically proficient, creatively confident, ethically responsible, research-oriented, and professionally prepared for careers in filmmaking, television, OTT platforms, advertising, digital media, entrepreneurship, higher education, and research.

Through a balanced integration of theory, practice, research, collaboration, and industry engagement, the programme equips students with the knowledge, skills, attitudes, and

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professional competencies required to contribute meaningfully to the contemporary media and entertainment industry.

CHAPTER 15

INDUSTRY COLLABORATION, INTERNSHIP, RESEARCH AND PROFESSIONAL PRACTICE

15.1 Introduction

The Bachelor of Fine Arts (BFA) in Filmmaking recognises that professional education extends beyond the classroom and studio. Meaningful engagement with the film and media industry enables students to understand contemporary production practices, professional expectations, collaborative workflows, technological advancements, and ethical responsibilities. The programme therefore integrates industry interaction, research, internship, and professional practice as essential components of the curriculum.

Students are encouraged to engage with filmmakers, production houses, television studios, OTT platforms, advertising agencies, documentary organisations, media companies, and independent creative practitioners throughout the programme.

15.2 Industry Collaboration

The Department shall establish collaborations with organisations engaged in filmmaking, television production, digital media, advertising, broadcasting, documentary production, animation, visual effects, and related creative industries.

Industry collaboration may include:

- Guest Lectures
- Masterclasses

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- Workshops
- Production Demonstrations
- Portfolio Reviews
- Film Screenings
- Production House Visits
- Television Studio Visits
- Live Production Projects
- Collaborative Productions
- Research Projects
- Educational Tours
- Alumni Interaction

Such collaborations provide students with practical exposure to contemporary filmmaking practices while strengthening professional competence and employability.

15.3 Industry Internship

Industry Internship forms an integral component of the final semester of the programme.

Students shall undergo supervised professional training in approved organisations such as:

- Film Production Houses
- Television Channels
- OTT Platforms

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- Advertising Agencies
- Documentary Organisations
- Media Production Companies
- Government Media Organisations
- Educational Media Institutions
- Independent Production Studios
- Animation and Visual Effects Studios

The internship provides opportunities for students to apply classroom learning within professional environments while developing confidence, discipline, communication, teamwork, and technical competence.

15.4 Objectives of the Internship

The internship aims to:

1. Provide practical exposure to professional filmmaking environments.
2. Develop an understanding of production workflows and industry standards.
3. Enhance communication, leadership, and collaborative skills.
4. Encourage professional ethics and workplace discipline.
5. Strengthen technical competence through real production experience.
6. Develop problem-solving and decision-making abilities.
7. Prepare students for employment and independent professional practice.

15.5 Internship Requirements

Each student shall:

- Complete the prescribed internship duration.

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- Maintain regular attendance.
- Follow organisational rules and professional ethics.
- Maintain an Internship Logbook.
- Submit an Internship Report.
- Obtain evaluation from the Industry Supervisor.
- Successfully complete Viva Voce conducted by the Department.

Failure to complete the internship requirements may result in the student being required to repeat the internship as per University regulations.

15.6 Professional Practice

Professional practice is developed progressively throughout the programme through practical assignments, production exercises, collaborative projects, and independent filmmaking.

Students are encouraged to develop competencies in:

- Film Direction
- Screenwriting
- Cinematography
- Editing
- Sound Design
- Production Management
- Production Design

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- Television Production
- OTT Content Creation
- Documentary Filmmaking
- Client Communication
- Team Leadership
- Budgeting
- Scheduling
- Production Documentation

Professional practice prepares students for careers within the creative industries as well

15.7 Research in Filmmaking

Research forms an important component of professional filmmaking.

Students shall be encouraged to undertake:

- Visual Research
- Historical Research
- Cultural Research
- Script Research
- Literature Review
- Film Analysis

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- Audience Studies
- Production Research
- Practice-Based Research
- Dissertation

Research enables students to create informed, authentic, socially relevant, and intellectually rigorous cinematic works.

15.8 Major Film Project

The Major Film Project represents the culmination of the academic programme.

Students shall independently or collaboratively produce a professionally executed film demonstrating creative vision, technical competence, research capability, production planning, teamwork, and artistic maturity.

The project shall ordinarily include:

- Concept Development
- Research
- Screenplay
- Script Breakdown
- Budget
- Production Schedule
- Casting
- Storyboarding

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- Production
- Editing
- Sound Design
- Colour Grading
- Final Mastering
- Public Screening
- Production Documentation

The completed project shall be evaluated by an internal and external jury as prescribed by the University.

15.9 Portfolio and Professional Showreel

Students shall develop a professional portfolio throughout the programme documenting their academic progress and creative development.

The portfolio may include:

- Photography
- Screenplays
- Storyboards
- Production Stills
- Film Projects
- Research Work
- Production Documentation

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- Awards and Certificates
- Festival Participation
- Reflective Journals

Students shall also prepare a professional showreel showcasing their best work for employment, entrepreneurship, higher education, and film festival submissions.

15.10 Film Festivals and Competitions

Students are encouraged to actively participate in:

- National Film Festivals
- International Film Festivals
- Student Film Festivals
- Documentary Festivals
- Short Film Competitions
- Screenwriting Competitions
- Cinematography Competitions
- Media Festivals
- Government Film Competitions

Participation in such events provides opportunities for professional networking, creative recognition, and exposure to contemporary filmmaking practices.

15.11 Entrepreneurship

The programme encourages entrepreneurial thinking and independent creative practice.

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Students shall be introduced to:

- Film Production Companies
- Independent Filmmaking
- Content Creation
- Advertising Production
- Corporate Communication
- Digital Media Production
- Freelance Practice
- Intellectual Property
- Film Distribution
- OTT Platforms
- Creative Consultancy

Entrepreneurship enables graduates to create sustainable careers within the rapidly expanding creative economy.

15.12 Professional Ethics

Students shall maintain the highest standards of professional ethics during academic activities, internships, collaborative productions, and professional engagements.

Professional ethics include:

- Respect for Intellectual Property
- Copyright Compliance

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- Professional Conduct
- Respect for Diversity
- Inclusive Storytelling
- Responsible Representation
- Environmental Responsibility
- Honest Research Practices
- Respectful Collaboration
- Workplace Discipline
- Ethical Use of Artificial Intelligence and Digital Technologies

15.13 Career Development

The Department shall facilitate career development through:

- Career Guidance Sessions
- Portfolio Reviews
- Resume Building Workshops
- Showreel Reviews
- Interview Preparation
- Industry Networking
- Placement Assistance
- Entrepreneurship Development Programmes

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- Alumni Mentorship

These initiatives shall assist students in making informed career choices and transitioning successfully into professional practice.

15.14 Expected Graduate Competencies

Upon successful completion of the programme, graduates shall demonstrate:

- Creative Excellence
- Technical Proficiency
- Professional Ethics
- Research Capability
- Critical Thinking
- Communication Skills
- Leadership
- Teamwork
- Entrepreneurial Mindset
- Lifelong Learning
- Industry Readiness

15.15 Conclusion

Industry collaboration, internship, research, and professional practice collectively form the bridge between academic learning and professional filmmaking. Through sustained engagement with industry, research-led creative practice, and experiential learning, graduates of the Bachelor of Fine Arts in Filmmaking programme are prepared to

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contribute confidently and responsibly to the film, television, OTT, digital media, and creative industries while continuing to evolve as artists, researchers, entrepreneurs, and lifelong learners.

CHAPTER 16

RUBRICS FOR PRACTICAL COURSES, FILM PROJECTS AND PROFESSIONAL EVALUATION

16.1 Introduction

The Bachelor of Fine Arts (BFA) in Filmmaking follows an outcome-based assessment framework that evaluates students through continuous observation, practical performance, creative development, technical competence, research, collaboration, and professional presentation. The assessment process recognises filmmaking as both an artistic discipline and a collaborative professional practice. Accordingly, equal importance is given to the creative process, technical execution, originality, teamwork, and the quality of the final production.

The rubrics provided in this chapter are intended to ensure transparency, fairness, consistency, and objectivity in the evaluation of practical assignments, studio exercises, film productions, internships, portfolios, dissertations, and major projects.

16.2 General Practical Evaluation Rubric

Evaluation Criteria	Marks
Concept and Creativity	20
Technical Execution	20
Planning and Process Documentation	15

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Visual Storytelling	15
Professional Discipline and Teamwork	10
Presentation and Communication	10
Viva Voce	10
Total	100

16.3 Film Production Evaluation Rubric

Evaluation Criteria	Marks
Story and Screenplay	15
Direction	15
Cinematography	15
Editing	15
Sound Design and Music	10
Production Design	10
Creativity and Originality	10
Production Management	5
Technical Quality	5
Overall Presentation	100
Total	100

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16.4 Screenwriting Evaluation Rubric

Evaluation Criteria	Marks
Story Idea and Originality	20
Narrative Structure	20
Character Development	15
Dialogue Writing	15
Screenplay Formatting	10
Visual Storytelling	10
Overall Presentation	10
Total	100

16.5 Cinematography Evaluation Rubric

Evaluation Criteria	Marks
Composition and Framing	20
Camera Operation	15
Lighting	20
Exposure and Colour	10
Camera Movement	10
Creativity	15
Professional Workflow	10

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Total	100
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16.6 Editing Evaluation Rubric

Evaluation Criteria	Marks
Continuity	20
Rhythm and Pacing	15
Storytelling	20
Sound Synchronisation	10
Colour Correction	10
Technical Accuracy	15
Final Presentation	10
Total	100

16.7 Sound Design Evaluation Rubric

Evaluation Criteria	Marks
Recording Quality	20
Sound Editing	15
Mixing	15
Foley and Effects	10
Background Score Integration	10

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Dialogue Clarity	20
Overall Sound Experience	10
Total	100

16.8 Documentary Film Evaluation Rubric

Evaluation Criteria	Marks
Research	20
Storytelling	20
Camera Work	15
Editing	15
Sound	10
Ethical Representation	10
Overall Impact	10
Total	100

16.9 Portfolio Evaluation Rubric

Evaluation Criteria	Marks
Diversity of Work	20
Technical Quality	20
Creativity	20

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Professional Presentation	15
Research and Documentation	10
Reflective Learning	10
Growth During Programme	5
Total	100

16.10 Internship Evaluation Rubric

Evaluation Criteria	Marks
Professional Conduct	20
Technical Performance	20
Attendance and Discipline	10
Teamwork	15
Problem Solving	10
Internship Report	15
Viva Voce	10
Total	100

16.11 Dissertation Evaluation Rubric

Evaluation Criteria	Marks
Research Problem	15

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Literature Review	15
Research Methodology	15
Analysis and Interpretation	20
Academic Writing	15
References and Citation	10
Viva Voce	10
Total	100

16.12 Major Film Project Evaluation Rubric

Evaluation Criteria	Marks
Concept and Research	10
Screenplay	10
Direction	15
Cinematography	15
Editing	10
Sound Design	10
Production Design	5
Creativity and Innovation	10
Technical Excellence	5
Production Documentation	5

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Portfolio and Showreel	5
Viva Voce	100
Total	100

16.13 Performance Grade Descriptors

Outstanding (90–100%)

Demonstrates exceptional creativity, technical excellence, originality, research depth, leadership, and professional presentation. Work exceeds expected learning outcomes and reflects industry-standard quality.

Excellent (80–89%)

Demonstrates strong creative ability, technical proficiency, good research, effective collaboration, and high-quality presentation with only minor areas for improvement.

Very Good (70–79%)

Demonstrates sound conceptual understanding, competent technical execution, effective teamwork, and satisfactory professional presentation.

Good (60–69%)

Demonstrates adequate understanding of concepts and acceptable technical performance while meeting the essential learning outcomes.

Satisfactory (50–59%)

Demonstrates minimum competency with limited creativity, inconsistent technical execution, and scope for further improvement.

Below Expectations (Below 50%)

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Fails to demonstrate the minimum academic, technical, or professional competencies required for successful completion of the course.

16.14 Use of Rubrics

The rubrics prescribed in this chapter shall be used by faculty members, external examiners, jury panels, and industry mentors to ensure transparent, objective, and outcome-based evaluation across all practical courses. While maintaining academic consistency, departments may suitably adapt individual criteria to reflect the specific learning outcomes of particular courses, provided that the overall assessment framework approved by the University is maintained.

CHAPTER 17

EXAMINATION PATTERN, QUESTION PAPER TEMPLATE AND ASSESSMENT SCHEME

17.1 Introduction

The Bachelor of Fine Arts (BFA) in Filmmaking follows a comprehensive and outcome-based examination system designed to assess theoretical knowledge, technical competence, creative ability, research aptitude, professional ethics, and practical filmmaking skills. The examination framework combines continuous internal assessment with end-semester evaluation to encourage consistent learning, critical thinking, artistic development, and professional growth throughout the programme.

The assessment system recognises filmmaking as a practice-oriented discipline in which equal importance is given to conceptual understanding, technical execution, creative expression, collaborative learning, and reflective practice.

17.2 Components of Assessment

Student performance shall be assessed through the following components:



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- Continuous Internal Assessment (CIA)
- End Semester Theory Examination (ESE)
- Practical Examination
- Studio Evaluation
- Film Production Assessment
- Portfolio Evaluation
- Jury Assessment
- Internship Evaluation
- Dissertation Evaluation
- Major Film Project
- Viva Voce

17.3 Continuous Internal Assessment (CIA)

Continuous Internal Assessment shall be conducted throughout the semester and may include one or more of the following:

- Written Assignments
- Research Papers
- Screenwriting Exercises
- Storyboarding Assignments
- Film Analysis



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- Practical Exercises
- Production Planning
- Class Presentations
- Seminar Participation
- Portfolio Development
- Production Documentation
- Mid-Semester Reviews
- Attendance and Participation, wherever applicable

The Continuous Internal Assessment shall ordinarily carry **40%** of the total marks unless otherwise prescribed by the University.

17.4 End Semester Theory Examination

Theory courses shall ordinarily be evaluated through a written examination conducted at the end of each semester.

The examination shall assess:

- Conceptual Understanding
- Analytical Ability
- Critical Thinking
- Application of Knowledge
- Problem Solving
- Research Orientation



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- Professional Awareness

17.5 Practical Examination

Practical courses shall be evaluated through practical demonstrations and production-based assessments.

Practical evaluation may include:

- Camera Operation
- Lighting
- Screenwriting
- Storyboarding
- Direction
- Cinematography
- Sound Recording
- Editing
- Colour Grading
- Production Management
- Film Production
- Portfolio Presentation

The practical examination shall ordinarily be conducted before an Internal and/or External Jury.

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17.6 Jury Evaluation

The Jury System forms an integral component of filmmaking education.

Students shall periodically present their work before a panel comprising internal faculty members and external experts, wherever applicable.

The Jury shall evaluate:

- Creativity
- Research
- Storytelling
- Technical Competence
- Production Planning
- Direction
- Cinematography
- Editing
- Sound Design
- Professional Presentation
- Reflective Learning

Constructive feedback provided during Jury evaluations shall contribute to the student's academic and professional development.

17.7 Portfolio Evaluation

Students shall maintain a professional portfolio throughout the programme.

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The portfolio may include:

- Photography
- Screenplays
- Storyboards
- Production Stills
- Film Projects
- Research Work
- Production Documentation
- Reflective Journals
- Awards and Achievements
- Festival Participation

Portfolio evaluation shall assess both the quality of work and the student's creative progression throughout the programme.

17.8 Internship Evaluation

The Industry Internship shall be evaluated through:

- Industry Supervisor's Assessment
- Internship Logbook
- Internship Report
- Faculty Evaluation

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- Viva Voce

Students are expected to demonstrate professionalism, discipline, communication skills, teamwork, technical competence, and ethical conduct during the internship.

17.9 Major Film Project Evaluation

The Major Film Project shall represent the culmination of the student's learning during the programme.

Evaluation shall consider:

- Originality of Concept
- Research
- Screenplay
- Direction
- Cinematography
- Editing
- Sound Design
- Production Design
- Technical Quality
- Production Documentation
- Portfolio
- Public Screening
- Viva Voce

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The project shall ordinarily be evaluated by an Internal and External Jury.

17.10 Question Paper Pattern for Theory Courses

Unless otherwise notified by the University, the theory examination shall ordinarily follow the pattern given below.

Maximum Marks: 60

Duration: 3 Hours

Section A

Ten Multiple Choice Questions carrying one mark each.

10 × 1 = 10 Marks

Section B

Five Very Short Answer Questions carrying two marks each.

5 × 2 = 10 Marks

Section C

Answer any Four out of Six Short Answer Questions.

Each question carries five marks.

4 × 5 = 20 Marks

Section D

Answer any Two out of Three Long Answer Questions.

Each question carries ten marks.

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2 × 10 = 20 Marks

Total = 60 Marks

17.11 Passing Requirements

A student shall successfully complete all theory and practical components prescribed for each semester.

The minimum passing requirements shall be governed by the regulations of the University.

Students shall successfully complete:

- Continuous Internal Assessment
- End Semester Examination
- Practical Examination
- Jury Evaluation
- Internship
- Dissertation, wherever applicable
- Major Film Project
- Portfolio Submission
- Viva Voce

17.12 Academic Integrity During Examinations

Students shall maintain honesty, discipline, and professional ethics during all assessments.

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Any instance of:

- Plagiarism
- Copying
- Fabrication of Data
- Submission of Unoriginal Work
- Misrepresentation
- Examination Misconduct

shall be dealt with in accordance with the rules and regulations of the University.

17.13 Moderation and Quality Assurance

The Department shall periodically review question papers, assessment methods, evaluation criteria, and examination procedures to ensure fairness, transparency, consistency, and alignment with Programme Outcomes (POs), Programme Specific Outcomes (PSOs), and Course Outcomes (COs).

Wherever appropriate, external experts and industry professionals may be invited to participate in moderation, practical examinations, jury evaluations, and project assessments.

17.14 Declaration

The Bachelor of Fine Arts (BFA) in Filmmaking programme has been developed in accordance with the principles of the National Education Policy (NEP) 2020, the Undergraduate Curriculum Framework (UGCF), the Choice Based Credit System (CBCS), and Outcome Based Education (OBE). The curriculum integrates theoretical learning, practical training, research, innovation, industry engagement, and experiential education to prepare graduates for professional careers in filmmaking, television, OTT platforms, digital media, entrepreneurship, higher education, and research.



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