

## माखनलाल चतुर्वेदी राष्ट्रीय पत्रकारिता एवं संचार विश्वविद्यालय

### विज्ञापन एवं जनसम्पर्क विभाग

#### अध्ययन मण्डल (बोर्ड ऑफ स्टडीज) की बैठक का कार्यवाही विवरण

बैठक दिनांक शनिवार, 8 जून, 2019


विश्वविद्यालय के विज्ञापन एवं जनसम्पर्क विभाग में संचालित पाठ्यक्रमों के लिए अध्ययन मण्डल (बोर्ड ऑफ स्टडीज) की बैठक शनिवार, 8 जून, 2019 को सम्पन्न हुई। बैठक में निम्न सदस्य उपस्थित थे—

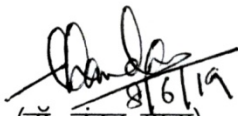
1. डॉ. पवित्र श्रीवास्तव — विभागाध्यक्ष, विज्ञापन एवं जनसम्पर्क विभाग, मा.च.रा.प.सं.वि., भोपाल (अध्यक्ष, अध्ययन मण्डल)।
2. डॉ. चंदन गुप्ता — प्रोड्यूसर, ई.एम.आर.सी, डी.ए.वि.वि., इंदौर।
3. डॉ. मनोज लोढ़ा — एसोसिएट प्रोफेसर, राजस्थान विश्वविद्यालय, जयपुर।
4. डॉ. अवधेश सिंह — विभागाध्यक्ष, एस.वी. पॉलिटेक्निक, श्यामला हिल्स, भोपाल।
5. डॉ. गजेन्द्र सिंह अवास्या — सहायक प्राध्यापक, विज्ञापन एवं जनसम्पर्क विभाग, मा.च.रा.प.सं.वि., भोपाल।

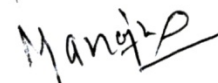
बैठक में विभाग में संचालित निम्नलिखित पाठ्यक्रमों के लिए Choice Based Credit System (CBCS) के अनुसार सिलेबस पर चर्चा की गई।

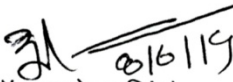
1. एम.ए. विज्ञापन एवं जनसम्पर्क, दो वर्षीय, चार सेमेस्टर पूर्णकालिक स्नातकोत्तर पाठ्यक्रम।
2. एम.एससी. फिल्म प्रोडक्शन, दो वर्षीय, चार सेमेस्टर पूर्णकालिक स्नातकोत्तर पाठ्यक्रम।

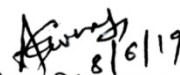
सिलेबस पर विस्तृत चर्चा एवं विमर्श के उपरांत Choice Based Credit System (CBCS) के अनुसार उपरोक्त पाठ्यक्रमों में सिलेबस का अनुमोदन अध्ययन मण्डल द्वारा किया गया। अध्ययन मण्डल द्वारा अनुमोदित सिलेबस साथ संलग्न है।

  
(डॉ. पवित्र श्रीवास्तव)  
विभागाध्यक्ष, विज्ञापन एवं  
जनसम्पर्क विभाग,  
मा.च.रा.प.सं.वि., भोपाल

  
(डॉ. चंदन गुप्ता)  
प्रोड्यूसर, ई.एम.आर.सी,  
डी.ए.वि.वि., इंदौर

  
(डॉ. मनोज लोढ़ा)  
एसोसिएट प्रोफेसर,  
राजस्थान विश्वविद्यालय,  
जयपुर

  
(डॉ. अवधेश सिंह)  
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एस.वी. पॉलिटेक्निक,  
श्यामला हिल्स, भोपाल

  
(डॉ. गजेन्द्र सिंह अवास्या)  
सहायक प्राध्यापक,  
विज्ञापन एवं जनसम्पर्क विभाग,  
मा.च.रा.प.सं.वि., भोपाल

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# **Detailed Syllabus for Master of Science (Film Production)**

(Effective from July 2019)

**Department of Advertising & Public Relations**



**Makhanlal Chaturvedi National University of Journalism and Communication**  
B-38, Press Complex, M.P. Nagar, Zone-I, Bhopal (M.P.) 462 011

**MAKHANLAL CHATURVEDI NATIONAL UNIVERSITY OF JOURNALISM AND  
COMMUNICATION**

**(DEPARTMENT OF ADVERTISING AND PUBLIC RELATIONS)**

**Master of Science (Film Production)**

(Effective from July 2019)

**Marks Distribution**

		Subject	Theory	Practical	Internal	Total	Credit
<b>Sem - I</b>	<b>CCC-1</b>	Evolution of Cinema	80	00	20	<b>100</b>	6
	<b>CCC-2</b>	Origin and Growth of Media	80	00	20	<b>100</b>	6
	<b>CCC-3</b>	Introduction to Socio Economic Polity	80	00	20	<b>100</b>	6
	<b>CCE-1 OR CCE-2</b>	Art of Cinematography OR Storyboarding	50 50	30 30	20 20	<b>100</b>	6
	<b>OE-1</b>	Understanding Cinema	25	15	10	<b>50</b>	3
<b>Sem - II</b>	<b>CCC-4</b>	Drama & Aesthetics	50	30	20	<b>100</b>	6
	<b>CCC-5</b>	Lighting for Cinema	50	30	20	<b>100</b>	6
	<b>CCC-6</b>	Audiography	50	30	20	<b>100</b>	6
	<b>CCE-3 OR CCE-4</b>	Art of Film Direction OR Film Journalism	50 50	30 30	20 20	<b>100</b>	6
	<b>OE-2</b>	Ideation and Visualization	25	15	10	<b>50</b>	3
<b>Sem - III</b>	<b>CCC-7</b>	Multimedia Platform	50	30	20	<b>100</b>	6
	<b>CCC-8</b>	Editing Techniques & Practice	50	30	20	<b>100</b>	6
	<b>CCC-9</b>	Film Research	50	30	20	<b>100</b>	6
	<b>CCE-5 OR CCE-6</b>	Screenplay Writing for Cinema OR Advertisement Film Making	50 50	30 30	20 20	<b>100</b>	6
	<b>OE-3</b>	Film Society & Culture	40	00	10	<b>50</b>	3
<b>Sem - IV</b>	<b>CCC-10</b>	Film Business & Regulations	80	00	20	<b>100</b>	6
	<b>CCC-11</b>	Cinematics	50	30	20	<b>100</b>	6
	<b>CCC-12</b>	Project Work on Film Making	00	80	20	<b>100</b>	6
	<b>CCE-7 OR CCE-8</b>	Literature & Cinema OR Film Management & Marketing	80 80	00 00	20 20	<b>100</b>	6
	<b>OE-4</b>	Documentary Film Making	25	15	10	<b>50</b>	3

**MAKHANLAL CHATURVEDI NATIONAL UNIVERSITY OF JOURNALISM AND  
COMMUNICATION  
(DEPARTMENT OF ADVERTISING AND PUBLIC RELATIONS)**

**Master of Science (Film Production)**

(Effective from July 2019)

		<b>Core Course (Compulsory) (CCC) 6 Credit- All</b>	<b>Core Course (Elective): (CCE) 6 Credit- Any One</b>	<b>Open Elective (OE) 3 Credit- Any One in Each Semester</b>
<b>SEM I</b>	<b>CCC-1</b>	Evolution of Cinema	<b>CCE-1</b> Art of Cinematography  <b>or</b> <b>CCE-2</b> Storyboarding	<b>OE-1</b> Understanding Cinema
	<b>CCC-2</b>	Origin and Growth of Media		
	<b>CCC-3</b>	Introduction to Socio Economic Polity		
<b>SEM II</b>	<b>CCC-4</b>	Drama & Aesthetics	<b>CCE-3</b> Art of Film Direction  <b>or</b> <b>CCE-4</b> Film Journalism	<b>OE-2</b> Ideation & Visualization
	<b>CCC-5</b>	Lighting for Cinema		
	<b>CCC-6</b>	Audiography		
<b>SEM III</b>	<b>CCC-7</b>	Multimedia Platform	<b>CCE-5</b> Screenplay Writing for Cinema  <b>or</b> <b>CCE-6</b> Advertisement Film Making	<b>OE-3</b> Film Society & Culture
	<b>CCC-8</b>	Editing Techniques & Practice		
	<b>CCC-9</b>	Film Research		
<b>SEM IV</b>	<b>CCC-10</b>	Film Business & Regulations	<b>CCE-7</b> Literature & Cinema  <b>or</b> <b>CCE-8</b> Film Management & Marketing	<b>OE-4</b> Documentary Film Making
	<b>CCC-11</b>	Cinematics		
	<b>CCC-12</b>	Project Work on Film Making		

## PROGRAMME OBJECTIVES:

- To understand the language and communication in relation to the dynamics of film.
- To allow students to explore and refine their conceptual, managerial and aesthetic styles as well as their practical & technical skills.
- To emphasize the learning of Pre-Production, Production and Post-Production techniques through latest tools.
- To provide an active industry interface for gaining deep insight of the practice.
- To inculcate creative temperament and mindset for developing film.

## PROGRAMME OUTCOMES:

- Good Understanding of Subjects including Communication, Film appreciation, Film's tools and technique, Relation between Film, Society & Culture and Film Research Methodology.
- Able to present film Ideas, Realization concepts and work in a clear and cohesive manner.
- Apply key skills to the Pre production, Production and Post production of an original Short film.
- Demonstrate key skills of Digital film making through hands on exercises.
- Develop leadership and clear communication to manage a film crew.

M.Sc. (FP) Programme Mapping															
PEO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
PEO1	3	2	2	-	1	1	2	-	-	2	2	2	1	-	2
PEO2	3	2	2	2	1	1	-	-	2	2	-	3	1	-	2
PEO3	3	1	-	1	-	2	-	-	2	2	3	-	1	2	2
PEO4	3	2	2	1	1	1	-	-	2	2	2	-	1	-	2
PEO5	3	2	-	3	-	-	3	-	-	2	1	-	1	3	2

### 3- High, 2-Significant, 1-Low

1. Disciplinary Knowledge; 2. Communication Skills; 3. Critical thinking; 4. Problem Solving; 5. Analytical Reasoning; 6. Research related skills; 7. Cooperation /Team work; 8. Scientific reasoning; 9. Reflective thinking; 10. Information/Digital literacy; 11. Self-directed learning; 12. Multicultural competence; 13. Moral and ethical awareness/ reasoning; 14. Leadership readiness/qualities; 15. Lifelong learning.

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**M.Sc. FILM PRODUCTION**

**M.Sc.(FP)**

**SEMESTER – I**

**MAKHANLAL CHATURVEDI NATIONAL UNIVERSITY OF JOURNALISM AND  
COMMUNICATION  
(DEPARTMENT OF ADVERTISING AND PUBLIC RELATIONS)**

**M.Sc.: FP**

	S.No.	Core Course (Compulsory) (CCC) 6 Credit- All Compulsory	Core Course (Elective) : (CCE) 6 Credit- Any One	Open Elective (OE) 3 Credit- Any One in Each Semester
<b>SEM I</b>	<b>CCC-1</b>	Evolution of Cinema	<b>CCE-1</b> Art of Cinematography <b>CCE-2</b> Storyboarding	<b>OE-1</b> Understanding Cinema
	<b>CCC-2</b>	Origin and Growth of Media		
	<b>CCC-3</b>	Introduction to Socio Economic Polity		

**Marks Distribution**

No.	Name of Subject	Credits	Total
<b>CCC</b>	Core Course (Compulsory)	<b>6</b>	<b>100</b>
<b>CCC</b>	Core Course (Compulsory)	<b>6</b>	<b>100</b>
<b>CCC</b>	Core Course (Compulsory)	<b>6</b>	<b>100</b>
<b>CCE</b>	Core Course (Elective) : (CCE) (Any One)	<b>6</b>	<b>100</b>
<b>OE</b>	Open Elective (Any One)	<b>3</b>	<b>50</b>
	<b>Total</b>	<b>27</b>	<b>450</b>

	S. No.	Subject	Theory	Practical	Internal	Total	Credit
<b>Sem - I</b>	<b>CCC-1</b>	Evolution of Cinema	80	00	20	<b>100</b>	6
	<b>CCC-2</b>	Origin and Growth of Media	80	00	20	<b>100</b>	6
	<b>CCC-3</b>	Introduction to Socio Economic Polity	80	00	20	<b>100</b>	6
	<b>CCE-1</b> <b>OR</b> <b>CCE-2</b>	Art of Cinematography <b>OR</b> Storyboarding	50 50	30 30	20 20	<b>100</b>	6
	<b>OE-1</b>	Understanding Cinema	25	15	10	<b>50</b>	3

# M.Sc. Film Production: Semester - I

## CCC – 1: Evolution of Cinema

**Total Marks : Theory-80 Practical-00 Internal-20 Credit-6**

### COURSE OBJECTIVES

- Develop film scholarly vocabulary, Precision in textual film analysis and refine understanding of the cultural dynamics of cinema.
- To understand history of cinema and a variety of cinematic styles.
- The students will be able to form and articulate a critical analysis and evaluation of a cinematic work.
- Film screening of different genres and reviewing them.
- To learn about world cinema and their prominent masters.

### LEARNING OUTCOMES

- Able to express attributes of various Film genres.
- Identify significant movements, innovations, and figures in film history.
- Demonstrate a basic knowledge of film making and be able to place a Film in its Historical context.
- Analyze various kinds of film making principles.
- Understanding of the Word Cinema.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3	-	2	-	-	-	-	-	-	-	1	-	-	-	1
CO2	3	-	2	-	-	-	-	-	-	-	1	-	-	-	1
CO3	3	-	2	-	-	-	-	-	-	-	1	-	-	-	1
CO4	3	-	2	-	-	-	-	-	-	-	1	-	-	-	1
CO5	3	-	2	-	-	-	-	-	-	-	1	-	-	-	1

### 3- High, 2-Significant, 1-Low

Unit-1	Development of Cinema	L	T	P
1.1	Brief History of World Cinema: Illusion of Movement, Pre-cinema machines, Development of photography, Silent era to early talkies, Big studios (Paramount, Disney, Warner bros, 20 <sup>th</sup> century fox etc & independent studios), Changes occurred in Cinema. (Lecture and Movie Review along with group discussion)	3	-	-
1.2	Early Indian Cinema: Hiralal Sen, Dhundi.G. Phalke, Ardeshri Irani. Silent: Primitive and Pioneers. Reference films: Raja Harishchandra, Alam Ara,	3	-	-

	Harishchandrachhi Factory. (Lecture with PPT and video clips of movies)			
1.3	Emergence of Film Studios: New Theatres, Bombay Talkies, Imperial theatre, R.K. Studio etc. (Lecture with PPT and video clips of movies)	2	1	-
1.4	Art Cinema of India: Bhuvan Shome, Uski Roti, Mirch Masala, Neecha Nagar, Mother India, Apu Trilogy, Pather Panchali, Do Beegha Zameen. (Lecture with PPT and video clips of movies, group discussion)	3	-	-
1.5	Cinema in Digital era: Changes of theme in Cinema. (Lecture with PPT and group assignment) Reference Films: Ra.one, krish 3, Bahubali.	2	1	1

Unit-2	Cinema Comprehension	L	T	P
2.1	Grammar of Cinema: Semiotics, Narratives, Inter-textuality, Mise-en-scene aspects, Shots, Light, Sound and Composition of Cinema. (Lecture & video clips of film along with studio practice)	3	-	2
2.2	Genres of Films: Action, Thriller, Comedy, Epic, Series, Noir, Crime, Melodrama, Tragedy, Horror, Scientific Fiction (Sci-fi) and Social Reform. (Lecture with PPT and video clips of movies)	3	-	-
2.3	Fundamental of Film Narrative: Structural Analysis-Exposition, Rising action, Falling action, Denouement. Types- Linear narrative non Linear narrative. (Lecture with PPT along with studio practice)	3	-	-
2.4	Ideology and Issues representation- Gender, Race and caste. (Lecture with video clips)	2	-	2
2.5	Cultural significance in relation to Film: Cross cultural characteristic, Portrayal of various culture. (Lecture and Power Point Presentation)	3	-	-

Unit -3	Introduction to various theories of Films & Important Movements	L	T	P
3.1	Auteur Theory, Andre Bazin's theory of Realism, Eisenstein Montage theory. Reference Film- Battleship Potemkin. (Lecture with PPT and video clips of movies and movie reviews)	3	1	1
3.2	Christian Metz's theory of Film Language. (Semiotics) (Lecture with PPT and video clips of movies)	2	1	-
3.3	Western concept of Art-Aristotle, Hagel. (Lecture with PPT)	2	-	1
3.4	German expressionism, French new wave. The Cabinet of Dr. Caligari, Breath less, 400 Blows, Breathless, Shoeshine etc.)	2	1	-

	<i>(Lecture with PPT and video clips of movies)</i>			
3.5	Italian Neo Realism (Roberto Rossellini & Vitoria De Sica) Reference Film- (Rome, Open city, Paisa, Bicycle thieves, Shoeshine.) <i>(Lecture with PPT and video clips of movies)</i>	3	1	2

Unit-4	Pioneer Film Makers (Indian & World)	L	T	P
4.1	Silent Era: D.W. Griffith, Charlie Chaplin. Reference Films- The birth of nation, Modern times, Great dictator, City Lights. <i>(Lecture with video clips of films and group discussion)</i>	2	1	-
4.2	Classical: J.L.Godard, Fredrico Fellini, Bergman, Akira Kurosawa, Alfred Hitchcock. Reference Films- Breath less, Seven samurai, Rashomon, Yojimbo, La Strada, 81/2, Wild Strawberries (1957) <i>(Lecture with video clips of films and group discussion)</i>	4	-	-
4.3	Modern age: Mike Nicholas, Arthur Penn, Francis Ford Coppola, Orson Welles. Reference films- Who's Afraid of Virginia Woolf, Citizen Kane, The Miracle Worker. <i>(Lecture with video clips of films and group discussion)</i>	3	-	1
4.4	Independent Film Makers: Jane Campion, James Foley; Reference Films - The Piano <i>(Lecture with video clips of films and group discussion)</i>	4	-	-
4.5	Indian Film Makers : Dada Saheb Phalke, V.Shantaram, Guru Dutt, Bimal Roy, Ritwik Ghatak, Satyajit Ray, Hrishikesh Mukherjee, Mahaboob, K. Asif Raj Kapoor, Shyam Benegal, Sai Paranjape, Sanjay Leela Bansali, Rajkumar Hirani. <i>(Lecture with individual assignment and presentation)</i>	2	-	1

Unit-5	Regional Cinema	L	T	P
5.1	Regional Cinema: Northern and Western India. (Punjab, Gujarat, Haryana, Marathi) <i>(lecture through PPT and visuals)</i>	3	1	-
5.2	Eastern Region Cinema (Bengali, Assamese, Manipuri) <i>(lecture through PPT and visuals)</i>	2	1	-
5.3	Central Region Cinema (Bhojpuri cinema, Chhattisgarhi) <i>(lecture through PPT and visuals)</i>	2	1	-
5.4	Southern Region Cinema (Tamil, Telugu, Malayalam, Kannada) <i>(lecture through PPT and visuals)</i>	2	1	-
5.5	Regional Film Makers and their Contributions. <i>(Lecture with individual assignment and presentation)</i>	3	1	1

### Practical/Projects/Assignments:

- To study the language of film and famous film directors.
- Prepare an assignment on selected Indian and foreign filmmaker's films and style.
- Review cinema theories applied on films.
- Review the film technicality for production.
- Review special qualities and development of regional cinema.

### Suggested Readings:

- Belavad, Vasuki.(2013)Video Production, India: Oxford university Press.
- Edgar, Robert.(2015)The language of Film. Bloomsbury: London.
- Hayward, Susan. (2018) Cinema Studies The Key Concepts. London and New York: Routledge.
- Monaco, James.(1977)How to Read a Film. Oxford University Press.
- Sikov,ed. (2010) Film studies and production. New York: Columbia university press.

**e-Resource:**

- [https://books.google.co.in/books?id=4cEmBQAAQBAJ&printsec=frontcover&source=gbs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.co.in/books?id=4cEmBQAAQBAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false)
- [http://www.adambrothanek.com/wp-content/uploads/2014/09/Arnheim\\_Rudolf\\_Film\\_as\\_Art.pdf](http://www.adambrothanek.com/wp-content/uploads/2014/09/Arnheim_Rudolf_Film_as_Art.pdf)
- e- journal –Scope: An online journal of film and television studies: ISSN 1465-9166
- <https://www.nottingham.ac.uk/scope/issues/index.aspx>
- [https://shodhganga.inflibnet.ac.in/bitstream/10603/20681/8/08\\_chapter.2.pdf](https://shodhganga.inflibnet.ac.in/bitstream/10603/20681/8/08_chapter.2.pdf)

# M.Sc. Film Production: Semester - I

## CCC – 2: Origin and Growth of Media

**Total Marks: Theory-80 Practical-00 Internal-20 Credit-6**

### COURSE OBJECTIVES

- To make students aware of the rich and diverse history of Indian Press, Television and Radio.
- To highlight the role of government in the press.
- To educate students about role of newspapers in Indian freedom struggle.
- To make students aware of growth of one Hindi and English newspapers particularly.
- To give an introduction of different forms of traditional media.

### LEARNING OUTCOME

- Students will able to explain birth and growth of India Press.
- They will develop thorough understanding of contribution of Indian press in the freedom struggle and able to share it.
- Students will have knowledge about growth of National and Vernacular press, Television and Radio.
- They will understand different forms of Traditional media.
- Understand the problems faced by various Media business.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3	-	-	-	-	-	1	-	-	-	-	-	3	-	2
CO2	2	2	2	-	-	-	-	-	2	-	2	-	-	2	2
CO3	2	-	1	-	2	2	-	-	2	-	-	-	2	-	2
CO4	3	-	2	-	2	-	-	-	-	-	-	2	3	-	2
Co5	3	-	2	-	2	-	-	-	-	-	-	-	3	-	3

**3- High, 2-Significant, 1-Low**

Unit-1	Early History of Press in India (1780-1915)	L	T	P
1.1	Origin of Indian Press in Colonial period, Newspaper: Characteristics and their effect in the society; Hickey's Bengal Gazette, The Madras Courier, the Bombay Herald, Bombay Courier, UdantMartand, Samachar Sudhavarshan. (lecture, expert session)	3	1	-
1.2	Brief history of prominent Newspapers: The Hindu, Hindustan Times, Times of India, Amrit Bazar Patrika(Lecture and Case reading)	3	1	-
1.3	Brief introduction and contribution of Eminent Journalists - Raja	3	1	-

	Rammohan Roy, Ishwarchand Vidyasagar, Balgangadhar Tilak, Jyotiba Phule, Bharatendu, Babu Harish Chandra, Mahatma Gandhi (Lecture and Case reading)			
1.4	Contribution of Jugal Kishore Shukla. (Lecture and Case reading)	2	1	-
1.5	Contribution of Indian Media in Social Awakening (Renaissance)/Social Reforms. (Lecture and Case reading)	3	1	-

<b>Unit-2</b>	<b>Press and Freedom Struggle (1915-1947)</b>	<b>L</b>	<b>T</b>	<b>P</b>
2.1	Role of Press in Freedom Movement (Lecture and Case reading)	2	1	-
2.2	Brief introduction of newspapers who contributed in freedom struggle: Young India, Navjeevan, National Herald, Kesri, The Forward (Lecture and Case reading)	3	1	-
2.3	Contribution of Eminent Journalists: Baburao Vishnu Paradkar, Ganesh Shankar Vidyarthi, Makhanlal Chaturvedi, Madhavrao Sapre, (Lecture and Case reading)	3	1	-
2.4	Press and Non-cooperation movement, Civil Disobedience; Satyagrah (Lecture and Case reading)	3	1	-
2.5	Press during Quit India Movement (Lecture and Discussion)	2	1	-

<b>Unit -3</b>	<b>Media in Independent India</b>	<b>L</b>	<b>T</b>	<b>P</b>
3.1	Role of Vernacular press in National Development (Lecture and Case reading)	2	1	-
3.2	History of Vernacular press: Hindi, Urdu, Bangla, Malayalam, Tamil, Marathi; Eminent journalists of post independence period: Prabhash Joshi, Rajendra Mathur, Dharmveer Bharati, Kuldeep Nayyar, Sham Lal, HK Dua, Rahul Barpute (Lecture and Case reading)	3	1	-
3.3	Radio: History of AIR, Evolution of programming, Privatization of Radio Broadcasting, FM, Community Radio (Lecture and Case reading, Demonstration)	3	-	-
3.4	Television: History of Doordarshan, SITE, Privatization of TV, Regulatory Mechanism, Prasar Bharati, Joshi, Verghese & Chanda Committees (Lecture and Case reading)	3	-	-

3.5	Press Commissions and Press Council of India, Press during Emergency (1975-77) (Lecture and Case reading)	3	-	-
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Unit-4	Introduction to Global Media	L	T	P
4.1	Role of News Agencies in Global Media, Reuters, AP, AFP, TAAS, DPA, Xinhua (Lecture and Case reading)	3	1	-
4.2	A Short History of Political Propaganda, Nazi Propaganda, Radio and International Communication, Media during World War-II (Lecture and Case reading)	3	1	-
4.3	The Cold War, Diplomacy and Media, Media Hegemony and Homogenization (Lecture and Case reading)	3	-	-
4.4	Radio Liberty, Voice of America, Television Origin and Technological evolution; BBC and CNN (Lecture and Case reading)	3	-	-
4.5	Role of UNESCO, New World Information and Communication Order; The Mac Bride Round Table (Lecture and Case reading)	3	1	-

Unit-5	Media Ownership and News Agencies	L	T	P
5.1	Ownership Pattern in India: Types and Patterns, Cross Media Ownership (Lecture and Case reading)	3	1	-
5.2	Ownership of newspapers, NewsChannels and DigitalMedia in India. (Lecture and Case reading with discussion)	3	1	-
5.3	Evolution and Functions of News Agencies in Indian Press, Establishment and its conflicts; News agencies- UNI, PTI, Univarta, Bhasha, Hindustan Samachar. (Lecture and Case reading with discussion)	3	1	-
5.4	Press in Asia, Newspool. (Lecture and Case reading with discussion)	2	1	-
5.5	History of Printing press; Types of printing: Letter Press, Lithography, Flexography, Gravure, Offset (Lecture and Case reading with discussion)	3	1	-

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**Suggested readings:**

- Brigs, A. (2008). Social History of the Media: From Gutenberg to Internet. Polity Press.
- Chaturvedi, Jagdish Prasad. (2011) Hindi Patrakarita Ka Itihas, Sahitya Sangam, Allahabad.
- Chadda, Kusum Lata.(2010) Gandhi: The Master Communicator. Kanishka Publishers. Distributors. New Delhi.
- Das, B. (2005), Mediating modernity: colonial discourse and radio broadcasting, c. 1924–1947, Sage Publication, New Delhi.
- Indian Media & Entertainment Industry Report.(2019) FICCI and KPMG.
- Jeffrey, Robin. (2000). India's Newspaper Revolution: Capitalism, Technology and the Indian-language Press (3rd edition), Oxford University Press.
- Kumar, J. Keval.(2006) Mass Communication in India. Jaico Publication.
- Natarajan, J. (2000) History of Indian Journalism. Publication division.
- Padhy. KS. and Sahu, RN.(2005) The Press in India: Perspective in Development and Relevance. Kanishka Publishers. Distributor. New Delhi.
- Singhal, Arvind, M. & Rogers, Everett. M. (2001). India's Communication Revolution: From Bullock Carts to Cyber Mart. Sage Publication.
- Sarkar, NN. (2013) Art and Print Production, Oxford University Press.
- Shridhar, Vijaydutt.(2008) Bharatiya Patrakarita Kosh. Vani Prakashan. New Delhi.

**Assignments:**

- Prepare a paper on Global Media.
- Visit any media house and prepare a report.
- Write an essay on contribution and relevance of any one freedom fighter journalist
- Prepare chart/poster on timeline of origin and growth of Indian Press, or television or radio broadcasting.
- Prepare a brief report on ten year's growth of print media/television/radio in India (References to be taken from IRS, NRS, Indian Media and Entertainment Industries, Annual Report of FICCI and KPMG)

# M.Sc. Film Production: Semester - I

## CCC – 3: Introduction to Socio Economic Polity

Total Marks: Theory-80 Practical-00 Internal-20 Credit-6

### COURSE OBJECTIVES

- To develop an understanding of core values of Indian Constitution.
- To orient students in understanding their surroundings so that they can understand and analyze issues implicit in Polity, Economy, Culture, History and other areas, that concern humanity.
- To develop aptitude of students so that they can learn to take initiatives in acquiring knowledge about issues and developing own expression by responding on these issues.
- To develop an understanding of world political system as well as Indian political system.
- To develop critical thinking in students about socio economic and political system.

### LEARNING OUTCOMES

- Students will be able to understand the Indian constitution, which result in better and responsible citizens and Journalists as well.
- Students will get the knowledge of Socio-Economic and political systems of different countries which will sharpen the global and national understanding.
- Awareness about RTI, Parliamentary and Legislative procedure, Judicial system etc., that will result and reflect in their Journalistic skills in the form of Responsible Reporting.
- Competent to discuss the Socio-Economic issues of the Country.
- Able to participate in Parliamentary discussions.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3	-	2	-	2	-	1	-	2	-	2	-	3	-	2
CO2	2	-	2	-	2	2	-	-	2	-	2	-	-	2	2
CO3	2	-	2	1	2	2	1	-	2	1	1	1	2	-	3
CO4	-	2	2	-	2	2	-	-	-	-	1	-	3	3	-
CO5	-	2	2	-	2	2	-	-	-	-	1	1	2	3	1

**3- High, 2-Significant, 1-Low**

<b>Unit-1</b>	<b>Indian Constitution : Basic Characteristics</b>	<b>L</b>	<b>T</b>	<b>P</b>
1.1	Objectives and Ideals of Indian Constitution. (Lecture, PPT)	3	1	-
1.2	Fundamental Rights, Fundamental Duties and Directive Principles of State. (Lecture, PPT)	2	1	-
1.3	Federal and Unitary nature, Centre-State relationship. (Lecture, PPT)	3	1	-
1.4	Election, Electoral Reforms, Role of Election Commission. (Lecture, Expert Lecture, GD)	2	1	-
1.5	Emergency Powers, Amendments of Constitution. (Lecture, PPT)	3	1	-

<b>Unit-2</b>	<b>Political System and Parliamentary Proceedings</b>	<b>L</b>	<b>T</b>	<b>P</b>
2.1	Introduction to various Political Systems (America, Britain, India, Switzerland) (Lecture, PPT)	3	1	-
2.2	Parliamentary and Legislative procedures in India. (Lecture, PPT, Visit)	2	-	-
2.3	Social Security, RTI. (Lecture, Expert Lecture)	4	1	-
2.4	Right to Privacy, RTE. Write to Food (Food Security Act) (Lecture, Expert Lecture)	3	1	-
2.5	Indian Judicial system, Lok Adalat, PIL. (Lecture, Expert Lecture)	2	1	-

<b>Unit-3</b>	<b>History Culture and Society</b>	<b>L</b>	<b>T</b>	<b>P</b>
3.1	Characteristics of the main stages of Indian History. (Lecture, presentations)	3	1	-
3.2	Cultural Diversity of India, Concept of Nationalism, Nationalism of Tagore, Nationalism of Gandhi and Cultural Nationalism. (Lecture, presentations)	2	1	1
3.3	Ideology & Indian Political thinkers: Secularism, Communism, Socialism and Fundamentalism. Mahatma Gandhi, M.N. Roy, Dr. B.R.Ambedkar, Dr. Ram Manohar Lohia, Deendayal Upadhyay, Jawaharlal Nehru (Lecture, Expert Lecture)	2	1	1
3.4	Aspects of various Social concerns: Poverty, Gender studies, Census. (Lecture, Expert Lecture)	2	1	-
3.5	Women Rights and Empowerment, Child Rights & Human Rights (Lecture, Expert Lecture)	2	-	-

<b>Unit-4</b>	<b>Introduction to Indian Economy and World</b>	<b>L</b>	<b>T</b>	<b>P</b>
4.1	Nature of Indian Economy - Nehruvian Socialism and Post LPG.(Liberalization, Privatization and Globalization) (Lecture, case study)	3	1	1

4.2	Essential Economic terms like Inflation, Devaluation, Budget deficit, GDP. (Lecture, PPT)	3	-	-
4.3	Indian Agriculture: Issues and Problems, Indian Industry: Challenges (Lecture, case study)	4	-	-
4.4	World Trade Organization (WTO), World Bank, IMF, ADB. (Lecture, PPT)	2	1	-
4.5	Capitalism, Socialism. (Lecture, Expert Lecture)	3	-	-

Unit-5	Current Affairs-Issues & International Scenario	L	T	P
5.1	Indian Foreign Policy (Lecture, Expert Lecture)	3	1	1
5.2	PANCHSHEEL, Non-Aligned Movement (NAM) (Lecture, Expert Lecture)	3	1	-
5.3	United Nations: BRICS, OPEC, African Union, ASEAN. (Lecture, PPT, Expert Lecture)	3	-	-
5.4	Introduction to International Politics: Current Major issues (Lecture, Expert Lecture)	3	-	-
5.5	International Organization: UNESCO, UNDP, UNEP, UNFCCC, World Economic forum, AMNESTY INTERNATIONAL, TRANSPARENCY INTERNATIONAL. (Lecture, Expert Lecture)	3	-	-

### Practical/Projects/Assignments

- Comparing at least two articles published on the same subject with different perspectives.
- Preparing a clipping file on a particular theme/subject and writing a summary report on that.
- Any other assignment given by the concerned faculty.

### Suggested Readings

- Bakshi, P.M.(2017). The Constitution of India. Universal Law Publishing Co. Pvt. Ltd.
- Debates of Constitution Assembly. (2014). Lok Sabha Secretariat.
- Chandra, B. (2003). In The Name of the Democracy. Penguins Book Pvt. Ltd.
- Das, G. (2000). India Unbound: From Independence to Global Information Age. Panguin Books India.
- Guha, R. (2007). India After Gandhi. Harper Collins.
- H.K.Sahare. (2016). Parliamentary and Consitutional Law Dictionary . Universal Law Publishing.
- Kothari, R. (1970). Politics in India. Orient Blackswan.
- Khilnani, S. (1997). Idea of India . Paperback,USA: Farrar,Straus & Giroux.
- Marx, K. (1867). Das Capital. Verlag Von Otto Meisner.
- Nehru, J. L. (1946). Discovery of India. UK: Meridian Books.
- S.Sarkar, J. (1950). The Constitution of India. Allahbad: Alia Law Agency.
- Smith, A. (1776). The Wealth of Nation. Scotland: W.Stranhan and T. Cadell, London.
- Tagore, R. (1917). Nationalism. San Francisco: The Book Club of California .
- डॉ. जयनारायण पाण्डेय, (2016) भारत का संविधान, सेन्ट्रल लॉ एजेन्सी, इलाहाबाद।

- रुद्र दत्त एवं के.पी. एम. सुन्दरम्,(1998) भारतीय अर्थव्यवस्था, एस.चन्द्र एण्ड कंपनी लिमिटेड।
- एम.एल. सिंगन, (2010) अन्तर्राष्ट्रीय अर्थशास्त्र, वृंदा प्रकाशन लिमिटेड।
- रतनलाल मिश्र, (2008) भारतीय संस्कृति, सुरभि प्रकाशन, जयपुर।
- रामधारी सिंह दिनकर, (2011) संस्कृति के चार अध्याय, लोकभारती प्रकाशन, इलाहाबाद।
- डॉ. बी.एल. फडिया, भारतीय शासन एवं राजनीति, कैलाश पुस्तक सदन, भोपाल।
- डॉ. सुभाष कश्यप, (2019) भारतीय संविधान, नेशनल बुक ट्रस्ट, दिल्ली
- डॉ. सुभाष कश्यप, (2011) भारतीय संसद, नेशनल बुक ट्रस्ट, दिल्ली

#### **e-Resource**

- <https://www.journals.elsevier.com/journal...socio-economics/most>
- <https://www.journals.elsevier.com/journal...socio-economics/mostus.sagepub.com/en-us/nam/indian-constitution/book258674>

# M.Sc. Film Production: Semester - I

## CCE – 1: Art of Cinematography

Total Marks: Theory-50 Practical-30 Internal-20 Credit-6

### COURSE OBJECTIVES

- To understand the basic structure of Digital Cameras and their Lenses.
- To understand the basic layout of studio and required Equipments.
- To understand the working principle of Camera.
- To enhance the basic knowledge about Camera techniques.
- To understand the relationship of Resolution, Frame rate and Format influence Cinematography.

### LEARNING OUTCOMES

- Understanding of various concepts associated with lens selection and their characteristics.
- Use studio equipments and apply layout design.
- Demonstrate the handling of various types of camera.
- Apply different Camera techniques.
- Apply different Shooting formats.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	2	-	-	-	-	-	-	-	-	-	2	-	-	-	2
CO2	2	-	-	2	-	-	-	-	-	-	1	-	-	-	1
CO3	1	-	-	-	-	-	-	-	-	-	1	-	-	-	1
CO4	2	-	-	2	-	-	-	-	-	-	1	-	-	-	1
CO5	2	-	-	2	-	-	-	-	-	-	1	-	-	-	1

### 3- High, 2-Significant, 1-Low

Unit-1	Lens Language	L	T	P
1.1	Light: Electromagnetic Spectrum, White light, Color mixture, Reflection, Refraction, Transmission, Dispersion of light. (Lecture with demonstration, in studio with the help of equipments)	1	1	2
1.2	Types of Lenses (Concave & Convex lens), Power of Lenses (Refractive, in dioptré), lens coating & Filters. (Lecture with PPT and demonstration of different types of lens with practical approach)	1	1	2
1.3	Idea of perspective: Depth of Field, Depth of focus, Critical understanding of Fixed Lens Vs. Zoom Lens, Hyper focal distance.	1	-	2

	<i>(Lecture with PPT with practical approach and assignments)</i>			
1.4	Aperture: Relative aperture, Affective aperture, f-number and calculative f - Stop, t – Stop. <i>(Lecture with PPT and demonstration of different types of aperture setting in camera with practical approach)</i>	1	-	2
1.5	Perspective: Telephoto, Zoom Lens, Wide Angle, Mirror Lens, Shot Focus Lens, Enlarging Lens, Converters, Fish Wide Lens. <i>(Study of perspective with the help of Lecture &amp; PPT Complimented by demonstration of different types of perspective of various lens with practical approach)</i>	1	1	2

Unit-2	Studio and Equipments	L	T	P
2.1	Studio and Equipment (Floor, Indoor Set, Outdoor Set, Acoustic and Cables), Lights and Supporting Equipment. (Filters, Reflectors, Scrims, Net, Diffusers, Gobos, Gels, Dimmer/ Control unit, etc.) <i>(Lecture &amp; PPT about studio design and blocking of scene with practical approach, assigned group activity and different studio visit)</i>	1	1	2
2.2	Production Control Room (VTR, CCU, VTP, Audio Monitors, Video Monitors, Vision Mixer, Audio Mixer, Character Generator, Amplifier, Talk back system) and Equipment, Multi Camera Setup. <i>(Lecture &amp; PPT about studio PCR and equipments with practical approach, Assigned group activity to control and understand the production with multiple studio arrangements.)</i>	1	1	2
2.3	Audio Studio and Control Room (VTR, VTP, Audio Monitors, Microphones, Filters, Audio Mixer, Amplifier, Talk back system) <i>(Lecture &amp; PPT about studio PCR and audio equipments with practical approach, assigned group activity to control and understand the production with multiple studio arrangements.)</i>	1	1	2
2.4	Non-Linear Editing Setup (Monitor, Work station, Media, VTR, Audio and Video preview monitor, Final Cut Pro, Avid, Adobe Premiere) <i>(Demonstration based Lecture with editing software)</i>	1	-	1
2.5	Set design (Basic scenic forms, the flat, Set Pieces – Built pieces , Solid pieces , Rigid units, Profile pieces – Cutouts, Cyclorama, Background, Basic forms of Staging & Performing Area) <i>(Lecture &amp; PPT about set design and blocking of scene with practical approach, assigned group activity and different set visit)</i>	1	1	2

Unit -3	Camera	L	T	P
3.1	Introduction to Camera (Lens, Lens Assembly, Body, Viewfinder) and Supporting Equipments (Tripod, Monopod, Pedestal, Trolley, Dolly, Track, Panning rod, Spreader, Servo remote, Camera cast) <i>(Lecture , PPT and demonstration)</i>	1	1	1
3.2	Working Principles of Camera, CMOS (Three CMOS), CCD Sensors (Signal CCD, Three CCD) and Film sensitivity. <i>(Lecture &amp; PPT on working principle of camera and sensors)</i>	2	1	-
3.3	Types of Camera (DSLR- Nikon, Canon, Sony) (Digital Film camera - Arri, Red, Sony, Black Magic) Video camera – ENF, EFP) <i>(Demonstration based Lecture with the help of different types of camera)</i>	1	1	1
3.4	Camera Control (Aperture/Iris/f-number, Gain, Zebra, Back Focus, Focus, Black Balance, Menu, Audio setting, Presets) and Components. <i>(Demonstration based Lecture with the help of different types of camera and practice)</i>	2	1	3
3.5	Shutter speed, Shutter angle, White balance, Black balance, Color temperature, Gain, Filters and ND Filters. <i>(Demonstration based Lecture with the help of different camera, lights. To study different shutter setting and its effect on the scene)</i>	2	1	3

Unit-4	Camera Techniques	L	T	P
4.1	Basic grammar of shots (Shot size - ECU, BCU, CU, MCU, MS, MLS, LS, ELS) (Camera Position- Eye level, High Position, Low Position) (Angle – top, low) Primary Camera Movement: Pan, Tilt, Zoom, Character Movement, Usage and need of Track and trolley, Crane, Jimmy Jib, Poll Cam and Drone. <i>(Demonstration based Lecture with the help of group activity, assigned task to practice and study different treatment of shots)</i>	1	1	2
4.2	Single Camera, Managing Movements, Multi Camera setup, Master Shot, Opening Shot (head on, tail end), Establishment shot, POV shot and Do's and Don'ts of Camera Movements. <i>(Lecture with the help of practical approach)</i>	1	1	2
4.3	In Camera Effect (Iris, Fades, Dissolve), Rack Focus, Swiss Pan and Zoom Effects. <i>(Lecture with the help of practical approach and demonstration)</i>	1	1	2
4.4	Pictorial Composition During Rehearsal and in Studio Recording. <i>(Lecture &amp; PPT about shot composition and blocking of scene with practical approach for recording)</i>	1	1	2
4.5	Rules of Composition: Rule of Third, Golden mean Rule, Basic Rules of continuity and 180° Degree rule. <i>(Lecture &amp; PPT with the help of practical approach)</i>	1	1	1

Unit-5	Understanding Shooting Format	L	T	P
5.1	Genealogy of formats – Analogue, Digital- Digi Beta, DVC Pro, DVCAM, DV, Mini DV, etc. (Lecture & PPT)	2	-	-
5.2	Digital Recording Formats - Digital ready, Full K, 2k, 4k, 6k, 8k etc. And Digital File Formats. (Lecture & PPT)	2	-	-
5.3	Film formats -16mm,35mm, 70 mm (Lecture & PPT and demonstration of film Gauge)	1	1	-
5.4	Aspect ratio for TV (4:3, 16:9, 16:10), Aspect ratio for film (1.375:1– Academy standard film, 1.43:1–I Max, 1.5:1–Classic 35Mm Still Photographic Film, 1.6180:1–Golden ratio, 2.35:1–Current Wide Screen Cinema) Frame size, Resolution, Bit depth, Compression. (Lecture & PPT)	2	-	-
5.5	Technical formats of video - PAL, NTSC, SECAM, Time code in video recording. (Lecture & PPT)	2	-	-

#### Practical/Projects/Assignments:

- Mounting of Camera on Tripod.
- Practice on different lenses.
- Camera Operations using various supporting equipments.
- Shot Composition, Angle and Size.
- Stock Shot Show reel of minimum 5 min.
- Drone Practice and Operation.

#### Suggested Readings:

- Belavadi, Vasuki.(2013)Video Production, India: Oxford university Press.
- Hayward, Susan.(2012) Cinema Studies. New York: Routledge.
- Hirschfeld, Gerald. (2005) Image Control-Motion Picture and Video Camera Filters and Lab Techniques. London: A S C Holding Corp.
- Mascelli, Joseph V. (1998) The Five C's of Cinematography. Los Angeles, CA: Silman James Press.
- Millerson, Gerald. (2009) Television Production. Burlington, MA: Focal Press.
- Owens, Jim.(2012) Video Production Handbook. Kilmington: Focal Press.
- Sikov, Ed.(2009) Film Studies. New York City: Columbia University Press.
- Singh. Devrat (2014) Television Production. Makhanlal Chaturvedi National University of Journalism and Communication.
- Ward, Peter and Bermingham Alan (2013) Multi-skilling for television Production. Burlington, MA: Focal Press.
- Wheeler, Paul.(2009) High Definition Cinematography. Burlington, MA: Focal Press
- Ward, Peter.(2013) Picture Composition for Film and Television. Burlington, MA: Focal Press.
- Wurtzel, Alan.(1979) Television Production, McGraw-Hill .

#### e-Resource:

- <https://www.mediacollege.com/>
- <https://files.eric.ed.gov/fulltext/ED102559.pdf>
- <https://www.lynda.com/search?q=sound+production>
- <https://www.videocopilot.net/tutorials/>

# M.Sc. Film Production: Semester - I

## CCE – 2: Storyboarding

**Total Marks: Theory-50 Practical-30 Internal-20 Credit-6**

### COURSE OBJECTIVES

- To understand the Importance and need for Storyboarding.
- To learn the Fundamentals of Shoot taking and division.
- To understand various Storyboarding Techniques.
- To understand the Importance of perspective and Lighting while Storyboarding.
- To understand different forms of Storyboarding for particular task.

### LEARNING OUTCOMES

- Understanding of the Concept and basics of Storyboarding.
- Understanding Fundamentals of shots and angles in context of Storyboarding.
- Understand and apply various storyboarding techniques.
- Understanding of the basics and Importance of Shot composition, perspective and lighting for Storyboarding purpose.
- Apply Storyboarding for motion graphics, Special effects and Commercials.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3	1	1	-	-	-	-	-	-	-	-	-	-	-	-
CO2	3	1	1	-	-	-	-	-	-	-	-	-	-	-	-
CO3	3	1	1	-	-	-	-	-	-	-	-	-	-	-	-
CO4	3	1	1	-	-	-	-	-	-	-	-	-	-	-	-
CO5	3	1	1	-	-	-	-	-	-	3	-	-	-	-	-

### 3- High, 2-Significant, 1-Low

Unit-1	Introduction to Storyboarding	L	T	P
1.1	Origins of Storyboards – Brief history of storyboarding. (Lecture with PPT)	1	1	2
1.2	Storyboarding – Definition, purpose, Concept development and Steps of Storyboarding. (Lecture with demonstration, in studio with the help of equipments)	1	1	2
1.3	Importance of Storyboarding – Script detailing, Visual map, Focusing on detail and to refine the story line. (Lecture with PPT and demonstration)	1	-	2
1.4	Basics Concept of Storyboarding – Steps, Boxes, Arrows, Scenes or screen. (Lecture with PPT)	1	-	2
1.5	Comics - Storytellers, Presenting viewers with a place, Time and purpose. Storyboards - Models, showing how a future interaction narrative or design flows. (Lecture with PPT and demonstration)	1	1	2

<b>Unit-2</b>	<b>Fundamentals of Shots &amp; Continuity</b>	<b>L</b>	<b>T</b>	<b>P</b>
2.1	Terminology of Shots – Shot size - ECU, BCU, CU, MCU, MS, MLS, LS and ELS. <i>(Lecture with PPT and demonstration and practical of shot size)</i>	1	1	2
2.2	Camera Angles and Movements – Normal, Top angle, Low angle, Pan, Tilt, Zoom, Character Movement, Usage and need of Track and trolley, Crane, Jimmy Jib, Poll Cam, Canted/Dutch angle and Drone Shot. <i>(Lecture with PPT and demonstration and practical of shot size)</i>	1	1	2
2.3	Basic Rules of continuity, 180° Degree rule, Screen direction, Cutaways & Cut-ins. <i>(Lecture with PPT and demonstration and practical of Composition)</i>	1	-	2
2.4	Static versus dynamic composition – Lead room and rule of third, Contrast and texture. <i>(Lecture with PPT and demonstration and practical of Composition)</i>	1	-	2
2.5	Focus, Depth of field and Light Sources. <i>(Lecture with demonstration and practical of Composition)</i>	1	1	2

<b>Unit -3</b>	<b>Storyboarding Techniques</b>	<b>L</b>	<b>T</b>	<b>P</b>
3.1	Concept - What the story is about. <i>(Lecture with PPT)</i>	1	1	2
3.2	Basic Elements of Sketching- Drawing the components of the storyboard - Drawing shortcuts and sketching rules for Storyboarding. <i>(Lecture with demonstration and practical of storyboarding)</i>	1	1	2
3.3	Indicating motion in the Storyboard – through arrows, symbolic representation and camera angle & shot size. <i>(Lecture &amp; PPT with demonstration and practical of representing of camera angles in Storyboarding )</i>	1	-	2
3.4	Increased reality - through visual perspective and lighting. <i>(Lecture &amp; PPT with demonstration and practical of lighting in storyboarding)</i>	1	-	2
3.5	The factor of timing – Screen time, Frame required camera, Light Action and Sound. <i>(Lecture &amp; PPT with demonstration and practical)</i>	1	1	2

<b>Unit-4</b>	<b>Composition, Perspective &amp; Lighting</b>	<b>L</b>	<b>T</b>	<b>P</b>
4.1	Compositional elements - Line-shape and contrast. <i>(Lecture with PPT &amp; demonstration with practical)</i>	1	1	2
4.2	Creating meaning within image. <i>(Lecture &amp; PPT with demonstration)</i>	1	1	2
4.3	Creation of depth through lens choice <i>(Lecture with PPT &amp; demonstration with practical)</i>	1	-	2
4.4	Linear, Atmospheric and Size perspective. <i>(Lecture with PPT &amp; demonstration with practical)</i>	1	-	2
4.5	High- Key Lighting, Low key Lighting, 3 - point Lighting & Tonal quality of lighting. <i>(Lecture with PPT &amp; demonstration with practical)</i>	1	1	2

Unit-5	Story Boards for Animations, Special Effects Films & Commercials	L	T	P
5.1	Structure of animation films – Story, dialog, Music, Sound effect, Model character sheet, Character action, Video test and action filmed. <i>(Lecture with PPT &amp; demonstration with practical)</i>	1	1	2
5.2	Special effects breakdown. <i>(Lecture with PPT &amp; demonstration with practical)</i>	1	1	2
5.3	Structure of commercials – Create a title frame, Designate a frame numbers, Action occurring in each number, Camera instruction, Character dialog, Additional dialog. <i>(Lecture with PPT &amp; demonstration with practical)</i>	1	-	2
5.4	Elements of brand building to be implemented, Special colour scheme for brands and products. <i>(Lecture with PPT &amp; demonstration with practical)</i>	1	-	2
5.5	<i>Software for Storyboarding - Toon boom Studio, Studio Binder and Storyboarder. (Lecture with PPT &amp; demonstration with practical)</i>	1	1	2

#### Practical/Projects/Assignments:

- Prepare a storyboard for an ad film. (Including action, camera, lighting)
- Prepare a storyboard for a film with the help of story boarding software.

#### Suggested Readings:

- Begleiter, Marcie.(2011) From Word to Image: Storyboarding and the Filmmaking Process. Michael Wiese Productions.
- Beiman, Nancy. (2012)Prepare to board. Focal Press.
- Fraioli, James O.(2000) Storyboarding 101: A Crash Course in Professional Storyboarding. Michael Wiese Productions.
- Glebas, Francis.(2008) Directing the Story. Routledge.
- Hart, John. (2007).The Art of the Storyboard: Storyboarding for Film, TV, and Animation. Focal Press.
- Simon, Mark.(2006) Storyboards: Motion In Art. Focal Press.
- Tumminello, Wendy. (2004) Exploring Storyboarding. Course Technology.
- Pardew, Les.(2004) Beginning Illustration And Storyboarding For Games By. Cengage Learning PTR.
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#### e-Resource:

- <https://www.mediacollege.com/>
- <http://www.filmscriptwriting.com/>

# M.Sc. (Film Production): Semester - I

## OE - 1: Understanding Cinema

Total Marks: Theory- 25 Practical-15 Internal-10 Credit-3

### COURSE OBJECTIVES

- To learn the terminologies associated with Film.
- To understand the basic elements of Film Appreciation.
- To understand the various aspects of Film Appreciation.
- To study the film by previewing movies with different aspects and scenarios.
- To understand the pattern and style of various Film Makers.

### LEARNING OUTCOMES

- Understanding basic terminologies of Film Appreciation.
- Understand the basic elements of Film Appreciation.
- Understand various aspects of Film Appreciation.
- Interpret the types of movies, Genres, Direction, Cinematography, Lighting, Music and various editing styles.
- Able to discuss prominent pattern and style of various Film Makers.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3	-	-	-	2	-	-	-	-	-	-	-	-	-	1
CO2	3	-	-	-	2	-	-	-	-	-	-	-	-	-	1
CO3	3	-	-	-	2	-	-	-	-	-	-	-	-	-	1
CO4	3	2	-	-	2	-	-	-	-	-	-	-	-	-	1
CO5	3	2	2	-	2	-	-	-	2	-	2	2	-	1	1

### 3- High, 2-Significant, 1-Low

Unit-1	Cinema in 50's	L	T	P
1.1	Awaara - Theme and genre- Family Drama, socialist movie Raj Kapoor (1951) – Cultural significance, Film screening, Film appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to film and film review writing. <i>(Film Screening, scene analysis, interpretation and discussion)</i>	1	-	1
1.2	Do Bigha Zameen - Theme and genre- Socialist theme, Tragedy/Drama. Bimal Roy (1953)- Cultural Significance, Film Screening, Film Appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc) , Importance to Film and Film Review Writing. <i>(Film Screening, scene analysis, interpretation and discussion)</i>	1	-	1
1.3	Do Aankhe Barah Haath- Theme and genre- social reformation, Drama/Crime	1	-	1

	V.Shantaram (1957)- Cultural Significance, Film Screening, Film Appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to Film and Film Review Writing. ( <i>Film Screening, scene analysis, interpretation and discussion</i> )			
1.4	Mother India- Mehboob Khan (1957) - Theme and genre - Indian epic drama, Women strength. Cultural Significance, Film screening, Film appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to Film and Film Review Writing. ( <i>Film Screening, scene analysis, interpretation and discussion</i> )	1	-	1
1.5	Kagaj Ke Phool - Theme and genre - Romance and musical drama Guru Dutt (1959)-Cultural Significance, Film screening, Film appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to film and Film review writing. ( <i>Film Screening, scene analysis, interpretation and discussion</i> )	1	-	1

Unit-2	Cinema in 60's	L	T	P
2.1	Sujata - Theme and genre- drama and social discrimination.-Indian epic drama Bimal Roy (1959) - Cultural Significance, Film Screening, Film Appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to film and film review writing. ( <i>Film Screening, scene analysis, interpretation and discussion</i> )	1	-	1
2.2	Mughal-E-Azam – Theme and Genres - Love, Loyalty, family and war through the tragic love story, Epic Historical drama. K. Asif (1960)-Cultural Significance, Film screening, Film Appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to film and film review writing. ( <i>Film Screening, scene analysis, interpretation and discussion</i> )	1	-	1
2.3	Guide – Theme and genre - Social reality and drama Vijay Anand (1965) - Cultural Significance, Film Screening, Film Appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to Film and Film Review Writing. ( <i>Film Screening, scene analysis, interpretation and discussion</i> )	1	-	1
2.4	Padosan - Theme and Genres- Comedy, Musical and Romance. Jyoti Swaroop (1968) - Genres of Films, Cultural Significance, Film Screening, Film Appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to Film and Film Review Writing. ( <i>Film Screening, scene analysis, interpretation and discussion</i> )	1	-	1
2.5	Bhuvan Shome- Theme and genre- Inventive comic tale of an uptight civil servant and his misadventures, drama/ comedy Mrinal Sen (1969)-Cultural Significance, Film screening, film appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to film and film review Writing. ( <i>Film Screening, scene analysis, interpretation and discussion</i> )	1	-	1

Unit -3	Cinema in 70's – 80's	L	T	P
3.1	Anand- Genres of Film- Classic bollywood drama. Hrishikesh Mukherjee (1971) Cultural significance, Film screening, Film appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to film and film review writing. <i>(Film Screening, scene analysis, interpretation and discussion)</i>	1	-	1
3.2	Ankur – Theme and Genres- Depiction of rural India, some primitive social institution. Romance, Drama. Shyam Benegal (1974) - Genres of Film, Cultural significance, Film screening, Film appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to film and film review Writing. <i>(Film Screening, scene analysis, interpretation and discussion)</i>	1	-	1
3.3	Sholay - Ramesh Sippy (1975) - Theme and Genres- symphonic triumph and action, drama, comedy, thriller. Cultural significance, Film screening, Film appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to film and film review Writing. <i>(Film Screening, scene analysis, interpretation and discussion)</i>	1	-	1
3.4	Manthan (Indian cult classic film)- Theme and genres- Drama/Bollywood and musical drama Shyam Benagal (1976)- Genres of films, Cultural significance, Film screening, Film appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to film and film review writing. <i>(Film Screening, scene analysis, interpretation and discussion)</i>	1	-	1
3.5	Jaane Bhi Do Yaaron - Theme and genres- satire, comedy, Drama. Kundan Shah's (1983) - Genres of films, Cultural significance, Film screening, Film appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to film and film review writing. <i>(Film Screening, scene analysis, interpretation and discussion)</i>	1	-	1

Unit-4	Cinema in 80's – 2000's	L	T	P
4.1	Ardhsatya– Theme and Genres- Realistic thriller, Crime drama. Govind Nihalani (1985) - Genres of films, Cultural significance, Film screening, Film appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to film and film review writing. <i>(Film screening, scene analysis, interpretation and discussion)</i>	1	-	1
4.2	Lagaan – Theme and Genres-british colonialism, Patriotism, persuasion and adventure, drama, musical, sport. Ashutosh Gowariker (2001) - Genres of films, Cultural significance, Film screening, Film Appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to film and film review writing. <i>(Film Screening, scene analysis, interpretation and discussion)</i>	1	-	1
4.3	Munna Bhai M.B.B.S.– Theme and genres- Comedy, Drama. Rajkumar Hirani (2003) - Genres of Films, Cultural significance, Film screening, Film appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to film and film review writing. <i>(Film Screening, scene analysis, interpretation and discussion)</i>	1	-	1
4.4	Chak De! India– Theme and genres- Sports, Drama. Shimit Amin (2007) - Genres of Films, Cultural significance, Film	1	-	1

	screening, film appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to film and film review writing. ( <i>Film Screening, scene analysis, interpretation and discussion</i> )			
4.5	3-Idiots -Theme and genres- Comedy, Drama. Rajkumar Hirani (2009) – Genres of Films, Cultural significance, Film screening, Film appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to film and film review writing. ( <i>Film Screening, scene analysis, interpretation and discussion</i> )	1	-	1

Unit-5	World Cinema	L	T	P
5.1	Gone With The Wind -Theme and genres- Epic historical romance, Drama Victor Fleming (1939) - Genres of Films, Cultural Significance, Film screening, film appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to film and film review writing. ( <i>Film Screening, scene analysis, interpretation and discussion</i> )	1	-	1
5.2	The Great Dictator -Theme and genres- American Political Satire, comedy- Drama Charlie Chaplin (1940) - Genres of films, Cultural significance, Film screening, Film appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to film and film review writing. ( <i>Film Screening, scene analysis, interpretation and discussion</i> )	1	-	1
5.3	Rashomon -Theme and genres- Japanese periodic psychological thriller, Drama/Mystery Akira Kurosawa (1950) - Genres of films, cultural significance, Film screening, Film appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to film and film review writing. ( <i>Film Screening, scene analysis, interpretation and discussion</i> )	1	-	1
5.4	Pather Panchali -Theme and genres- Bengali language drama Satyajit Ray (1955) - Genres of films, Cultural significance, Film screening, Film appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to film and film review writing. ( <i>Film Screening, scene analysis, interpretation and discussion</i> )	1	-	1
5.5	Harishchandra chi Factory -Theme and genres- Biography, comedy, Drama Paresch Mokashi (2009) - Genres of films, Cultural significance, Film screening, Film appreciation (Camera, Direction, Acting, Lighting, Sound, Music, set etc), Importance to film and film review writing. ( <i>Film Screening, scene analysis, interpretation and discussion</i> )	1	-	1

#### Practical/Projects/Assignments:

- Movie Screening according to Era.
- Review Writing.
- Film as a Text analysis.

#### Suggested Readings:

- Bolas, Terry.(2013) Screen Education: From Film Appreciation to Media Studies. University of Chicago Press.
- Bone, Jan. and Johnson, Ron.(2001) Understanding the Film: An Introduction to Film Appreciation. NTC Publishing Group.
- Doraiswamy, Rashmi. and Padgaonkar, Latika. (2011)Asian Film Journeys: Selection from Cinemaya. Wisdom Tree Publishers.

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- Kracauer, Siegfried.(1998) Theory of Film: The Redemption of Physical Reality. Oxford University Press.
  - Perkins, Victor F. (1993) Film As Film: Understanding And Judging Movies. Da Capo Press.

**e-Resource:**

- <https://www.filmsinreview.com/>
- <http://filmmakersfans.com/famous-bollywood-hindi-scripts-download/>
- <https://www.filmcompanion.in/category/fc-pro/scripts/>
- <https://www.makeuseof.com/tag/guides-understand-movies-appreciate-films/>
- <https://www.rottentomatoes.com/>

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# **M.Sc. FILM PRODUCTION**

**(M.Sc.: FP)**

**SEMESTER – II**

**MAKHANLAL CHATURVEDI NATIONAL UNIVERSITY OF JOURNALISM AND COMMUNICATION**

**(DEPARTMENT OF ADVERTISING AND PUBLIC RELATIONS)**

**M.Sc.: FP**

	S.No	Core Course (Compulsory) (CCC) 6 Credit- All Compulsory	Core Course (Elective) : (CCE) 6 Credit- Any One	Open Elective (OE) 3 Credit- Any One in Each Semester
<b>SEM II</b>	<b>CCC-4</b>	Drama & Aesthetics	<b>CCE-3</b> Art of Film Direction <b>CCE-4</b> Film Journalism	<b>OE-2</b> Ideation and Visualization
	<b>CCC-5</b>	Lighting for Cinema		
	<b>CCC-6</b>	Audiography		

**Marks Distribution**

No.	Name of Subject	Credits	Total
<b>CCC</b>	Core Course (Compulsory)	<b>6</b>	<b>100</b>
<b>CCC</b>	Core Course (Compulsory)	<b>6</b>	<b>100</b>
<b>CCC</b>	Core Course (Compulsory)	<b>6</b>	<b>100</b>
<b>CCE</b>	Core Course (Elective) :(CCE) (Any One)	<b>6</b>	<b>100</b>
<b>OE</b>	Open Elective (Any One)	<b>3</b>	<b>50</b>
	<b>Total</b>	<b>27</b>	<b>450</b>

	S. No.	Subject	Theory	Practical	Internal	Total	Credit
<b>Sem - II</b>	<b>CCC-4</b>	Drama & Aesthetics	50	30	20	<b>100</b>	6
	<b>CCC-5</b>	Lighting for Cinema	50	30	20	<b>100</b>	6
	<b>CCC-6</b>	Audiography	50	30	20	<b>100</b>	6
	<b>CCE-3</b> <b>OR</b> <b>CCE-4</b>	Art of Film Direction <b>OR</b> Film Journalism	50 50	30 30	20 20	<b>100</b>	6
	<b>OE-2</b>	Ideation and Visualization	25	15	10	<b>50</b>	3

## M.Sc. (Film Production): Semester - II

### CCC- 4: Drama & Aesthetics

Total Marks: Theory-80 Practical-00 Internal-20 Credit - 6

#### COURSE OBJECTIVES

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

#### LEARNING OUTCOMES

- Knowledge of Social and Artistic movements that have shaped theatre.
- Understanding the aesthetical context of various types of Drama.
- Using required basic skills for creation and performance of Drama
- Understanding of the various technicalities involved in the process of theatre.
- Analyze and interpret texts and performances both in writing and practicing.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CO2	3	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CO3	2	2	-	-	-	-	-	-	-	-	1	-	-	-	-
CO4	2	2	-	-	-	-	-	-	-	-	-	-	-	-	-
CO5	2	2	-	-	3	-	-	-	-	-	-	-	-	-	-

#### 3- High, 2-Significant, 1-Low

Unit-1	Early and Modern Theatre	L	T	P
1.1	Greek theatre – Emergence of tragedy, Catharsis and the three Act structure in contemporary narratives. (Lecture through video clips of related drama)	2	-	-
1.2	Evolution of Indian Theatre: Parsi Theatre. (Lecture and group discussion)	2	-	-
1.3	Origin and Development of Sanskrit drama: Characteristics, Nature and Importance. Reference- Ramayana, Mahabharata, Abhigyan Shakuntalam (Lecture with PPT and group discussion)	4	1	-
1.4	Folk Theatres of India. (Lecture & drama analysis based on folk culture and group discussion )	4	-	-
1.5	Contemporary Indian Theater (Hindi, Punjabi, Bengali, Marathi, Assamese) (Lecture with individual assignment)	2	-	

<b>Unit-2</b>	<b>Indian context of Drama</b>	<b>L</b>	<b>T</b>	<b>P</b>
2.1	Indian concept of Drama: Nature and utilization. (Street Plays, Puppet, Muppet, Skit etc) (Lecture with PPT, with practical approach and assignments)	3	-	-
2.2	Special Qualities of Indian Theatre: Types of theatre, Characters, Abhinay, Music, theatre as an art etc. (Lecture with PPT and class activity)	3	1	-
2.3	Indian concept of Aesthetics. (Theory of Rasa) (lecture with PPT and video clips of related theories )	2	1	-
2.4	Study of Aesthetics in Indian Epics: The Ramayana, The Mahabharata. Changing Trends of Aesthetics In Indian Theatre: Contemporary styles (Lecture through video, understand the theories applied on drama works)	3	1	-
2.5	Audience and Theatre: Characteristic, Types, Nature and Importance. (Lecture with PPT and class discussion)	3	1	-

<b>Unit -3</b>	<b>Elements and Classification of drama</b>	<b>L</b>	<b>T</b>	<b>P</b>
3.1	Types of Drama: Tragedy, Comedy, Satire, Social, Political, Contemporary, Black comedy. (Lecture with PPT and individual assignment)	3	2	-
3.2	The Playwright: Style and Genre. (Lecture with PPT and individual assignment)	2	2	-
3.3	Conflict, Plot (Theme, Script, Dialogue, Narrations, Breakdown of Script) (Lecture with demonstration of script)	3	2	-
3.4	Character (Different Shades of Characters E.G. Protagonist, Negative Shades, Supporting Characters Etc.) (Lecture with PPT and individual assignment along with video clips presentation)	3	2	-
3.5	Understanding the Need and Importance of each scene of Drama. (Lecture through video clips and sharing drama scripts with group discussion)	3	2	-

<b>Unit-4</b>	<b>Drama Techniques</b>	<b>L</b>	<b>T</b>	<b>P</b>
4.1	The Concept of Back stage (Makeup, Lighting, Costume, Stage craft, Sound, Musical Support Etc.) (Lecture & PPT about studio PCR and audio equipments with practical approach, assigned group activity to control and understand the production with multiple studio arrangements.)	3	2	-
4.2	The Role of Director in Drama: Direction techniques of drama, Team work. (Lecture and practical approach for direction techniques of drama)	3	1	-
4.3	The Role of Art Director: Visualization, Conceptualization, Schedule of work, Set design, Installation. (Lecture & PPT about set design and blocking of scene with practical approach, assigned group activity and different set visit)	3	1	-
4.4	The Role of Stage Manager: Stage Management, Props. (Lecture & PPT about set design and different set visit)	2	1	-
4.5	Vocabulary of Rangmanch. (Lecture)	2	-	-

Unit-5	Acting	L	T	P
5.1	Principles and Styles of Acting: Stanislavsky's system, Chekov, Brechtian and alienation Theatre. (Lecture with PPT presentation)	3	2	-
5.2	Dimensions of Acting: 1. Body Movement (Aangik), 2. Speech, Improvisation, pronunciation (Vachik), 3. Costume (Aharya), 4. Emotions (Satvik). (lecture and practice of different dimension of drama)	3	2	-
5.3	Relationship and Importance between different elements of Drama. (Set design, lightning, sound, stage etc.) (Lecture and understand the production with multiple studio arrangements.)	2	1	-
5.4	Study of Drama works Pre Independence- (1) Bhartendu Harishchandra (2) Jai Shankar Prasad (3) Dharmveer Bharti etc. (lecture and individual presentation)	3	1	-
5.5	Modern Drama works: Mohan Rakesh, Girish Karnad, Bheeshm Sahini, Badal Sarkar, Saadat Hasan Manto, Habib Tanveer, Vijay Tendulkar. (lecture and individual presentation)	3	-	-

#### Projects/Assignments:

- To prepare an individual assignment on different theatrical perspective.
- To study traditional concept of Indian theatre.
- Study and practice of back stage, lighting and scripting.
- Practice the acting dimensions and different forms.
- Theater Visit

#### Suggested Readings:

- Bhatia, Nandi. (2009) Indian Modern Theatre. New Delhi: Oxford University Press.
- Morrison, Hugh. (2003) Acting skills New York: Routledge.
- Richard, Drain. (1995) Twentieth century theatre. London: Routledge.
- द्विवेदी, हजारी प्रसाद. (2015) नाट्य शास्त्र की भारतीय परंपरा और दशरूपक, नई दिल्ली राजकमल प्रकाशन,
- अंकुर देवेन्द्र राज (2011). रंगमंच का सौंदर्य शास्त्र
- शास्त्री, बाबूलाल. (1978) भरतमुनि का नाट्यशास्त्र शास्त्रनई दिल्ली चौखम्भा संस्थान

#### e-Resource :

- <https://vdocuments.site/traditional-indian-theatre-multiple-streams-kapila-vatsyayanpdf.html>
- Leftist theatre in India and its Decline, Armeen Kaur – Academia.edu
- [https://shodhganga.inflibnet.ac.in/bitstream/10603/114572/7/07\\_chapter%202.pdf](https://shodhganga.inflibnet.ac.in/bitstream/10603/114572/7/07_chapter%202.pdf)
- <http://www.unishivaji.ac.in/uploads/distedu/Home/SIM%202015/B.%20A.%20III%20Understanding%20Drama%20Paper-9.PDF>
- [http://164.100.133.129:81/econtent/Uploads/understanding\\_drama.pdf](http://164.100.133.129:81/econtent/Uploads/understanding_drama.pdf)

# M.Sc. Film Production: Semester - II

## CCC - 5: Lighting for Cinema

**Total Marks: Theory-50 Practical-30 Internal-20 Credit-6**

### COURSE OBJECTIVES

- To understand the basic principles of Lighting.
- To understand the basic lighting Equipments.
- To learn various techniques of Lighting.
- To understand different Lighting Approach and Controls.
- To Learn different Lighting according to the situation & trouble shooting.

### LEARNING OUTCOMES

- Understanding of basic principles of lighting.
- Knowledge of various lighting equipments and their utility specific significance.
- Apply understanding of different lighting techniques.
- Apply various lighting approaches and Lighting controls.
- Understanding of situational Lighting and Troubleshooting Techniques.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CO2	2	-	-	1	-	-	-	-	-	-	-	-	-	-	1
CO3	2	-	-	1	-	-	-	-	-	-	1	-	-	-	1
CO4	2	-	-	1	-	-	-	-	-	-	1	-	-	-	1
CO5	2	-	-	1	-	-	-	-	-	-	1	-	-	-	1

### 3- High, 2-Significant, 1-Low

Unit-	Introduction to Light	L	T	P
1.1	Aim of Light – Artistic requirements (Three dimensional look of picture, Right lighting condition, Implicit requirement, Compatible picture) Technical Requirement (Illuminance, Color Temperature, Contrast Ratio) <i>(Lecture with demonstration &amp; PPT, along with studio practice with the help of lighting equipments)</i>	2	-	1
1.2	Lighting process – Planning, Plotting, Rigging, Setting, Balance and Recording / Transmission. <i>(Lecture with demonstration &amp; PPT, along with studio practice with the help of lighting equipments)</i>	1	-	1

1.3	The Role and Quality of Lighting Director- for - Need, Treatment, Plot, Time Scale, Cues, Remedial Lighting Adjustment. <i>(Lecture-discussion and group activities, assign different role based on project)</i>	2	1	1
1.4	Basics of Light - Luminous Intensity and Flux and Controls. <i>(Lecture-discussion, group activities and assignment)</i>	2	1	1
1.5	Reflection of Light and Technical parameters of Lighting - Illuminance, Colour temperature, Contrast ratio, Grey Scale. <i>(Lecture with demonstration &amp; PPT, along with studio practice with the help of lighting equipments)</i>	1	1	2

Unit-2	Luminants	L	T	P
2.1	Luminaire Performance and Types of light sources - Hard Lighting Soft Lighting <i>(Lecture with demonstration &amp; PPT, along with studio practice with the help of lighting equipments)</i>	2	1	1
2.2	Type of light Fitting - Regular Tungsten lamps, Overruns Lamp, Tungsten Halogen Lamps, Gas discharge Lamps, HMI lamps, LED Lights, Soft light/flood lights, spot light, Fresnel spot light, Ellipsoidal Light, Follow Spot Light, Special purpose Spot Light. <i>(Lecture with demonstration &amp; PPT, along with studio practice with the help of lighting equipments)</i>	1	1	1
2.3	Control of Beam Shape - Full Flood and Full Spot) and light intensity. <i>(Lecture with demonstration &amp; PPT, along with studio practice with the help of lighting equipments)</i>	1	1	2
2.4	Lamp support and light Rigging system - C-Clamp, Pantographs, Gaffer grips, Tele-climber, Fix-grid, Roller barrel, Long batten, Slotted grid, Sealing tracks, Floor stand, Ground base, selecting positioning plugging and patching of lamps sources. <i>(Lecture with demonstration &amp; PPT, along with studio practice with the help of equipments)</i>	1	1	2
2.5	Lighting controls - Different ways of controlling light, barn door, dimmer, types of dimmer, resistance dimmer, SCR Dimmer, Filter, nets, diffusers, quality quantity and direction, Cutter and reflector. <i>(Lecture with demonstration &amp; PPT, along with studio practice with the help of lighting equipments)</i>	1	1	2

Unit-3	Lighting Technique	L	T	P
3.1	Three point lighting- Basic principle and functions of three-point light. (Key, fill and back) <i>(demonstrative Lecture &amp; PPT, along with studio practice and video clips)</i>	1	1	2
3.2	Lighting for Different set - In-door Lighting and Out-door Lighting, Situation based Lighting and Special Effect Lighting. <i>(Lecture with demonstration &amp; PPT, along with studio practice with the help of lighting equipments)</i>	1	1	2
3.3	Objectives & Characteristics for Lighting - Placement of light with respect to camera and its movement. <i>(Lecture with demonstration &amp; PPT, along with studio practice with the help of lighting equipments)</i>	1	1	2
3.4	Lighting measurement and exposure meter - Different type of exposure meter, analogue exposure meter, and digital exposure	2	1	1

	meter. The ways of using exposure meter, incident method, reflected method. <i>(Lecture with demonstration &amp; PPT, along with studio practice with the help of lighting equipments)</i>			
3.5	Planning & plotting of lighting - Type of luminaries, Position, aiming direction, symbolic representation and Floor Plan. <i>(Lecture with demonstration &amp; PPT, along with studio practice with the help of lighting equipments)</i>	1	-	2

Unit-4	Lighting Approach and controls	L	T	P
4.1	Location Lighting - Lighting and different location and situation techniques use on location lighting for day exterior, night exterior, day interior, night interior. <i>(Lecture with demonstration &amp; PPT, along with indoor and outdoor location and practice with the help of lighting equipments)</i>	1	1	1
4.2	Lighting for Multi camera set up – Scenic requirement, lighting the artist use of kicker. <i>(Lecture with demonstration &amp; PPT, along with multi camera practice with the help of lighting equipments and multi camera setup)</i>	1	1	1
4.3	Chroma key Principle – Depth, Distance, Shadow, Even Lighting, Minimum area <i>(Lecture PPT and video clips)</i>	1	1	2
4.4	Lighting for chroma key - Basic Setup for Chroma Key (Key Light, Filler, Back Light & Backing) <i>(Lecture with demonstration &amp; PPT, along with studio practice of chroma key lighting and video clips)</i>	1	1	2
4.5	Choice of Keying Colour - According to situation. <i>(Lecture with demonstration &amp; PPT, along with studio practice of chroma key lighting and video clips)</i>	1	1	1

Unit-5	Situation Lighting & Trouble shooting	L	T	P
5.1	Interview lighting – Planning and Plotting. <i>(demonstrative Lecture &amp; PPT, along with studio practical for lighting)</i>	1	1	2
5.2	Principle of drama lighting – Planning (Artist, Position, Movements, Camera Position and Movements, Desired Mood, Sound Pickup, Practical Light, Position of Scenery, costumes) Lighting Technique (Direction of the inferred light source ) <i>(Lecture with demonstration &amp; PPT and video clips)</i>	2	1	1
5.3	Lighting for set - Windows and exterior views, Night time in shot practical's, Interim shot from an exterior position. <i>(demonstrative Lecture &amp; PPT, along with studio practical and for lighting on set)</i>	1	1	2
5.4	Problems of lighting on location – Double Shadows, Camera flare, Luminous in shot, cables in shot, Unwanted spill light from luminous, unlit area. <i>Lecture with demonstration &amp; PPT)</i>	1	1	2
5.5	Lighting continuity – Identical Camera angle and distance, Identical f-number, similar Illuminance on subject and background. <i>(demonstrative Lecture &amp; PPT, along with studio practical for lighting and video clips)</i>	1	1	2

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**Practical/Projects/Assignments:**

- Three point lighting practice.
- Lighting for interview.
- Possible position of key light in two-handed interview.
- Lighting for moving camera and character.
- Use of barn door dimmer nets for lighting control.
- Lighting a performer for mix lighting condition.
- Prepare video clips of Interview lighting for one person.
- Prepare video clips of Interview lighting for three persons.
- Prepare video clips of outdoor lighting with reflector and cutter.

**Suggested Readings:**

- Belavadi, Vasuki.(2013) Video Production. Oxford University Press India.
- Kellison, Cathrine. (2005)Producing for TV And Video: A Real world Approach. Focal Press.
- Malkiewicz, Kris. (1986). Film Lighting. Touchstone.
- Millerson , Gerald.(2009) Television Production. Routledge.
- Video Production Handbook, Jim Owens.
- Singh, Dr. Devrat.(2014) Television Production. Makhanlal Chaturvadi National University of Journalism and Communication.

**e-Resource :**

- <https://www.mediacollege.com/>
- <https://files.eric.ed.gov/fulltext/ED102559.pdf>

# M.Sc. Film Production: Semester - II

## CCC-6: Audiography

**Total Marks: Theory-50 Practical-30 Internal-20 Credit-6**

### COURSE OBJECTIVES

- Develop understanding of the basic concepts of Audiography.
- Knowledge of microphone's technical aspects and their handling.
- Working knowledge of: Mixing console, Digital audio, Storage medium, File formats and Various connectors involved.
- Operational Knowledge of Monitoring Systems, Processors, Equalizers, compressors and limiters.
- Working Knowledge of Recording, track laying, sound designing and mixing for film sound.

### LEARNING OUTCOMES

- Ability to identify and understand the terminologies involved with audiography.
- Ability to identify and place microphones for various recording purposes.
- Hands on experience of handling Mixing console, digital audio systems, storage medium, file formats and various connectors involved.
- Working knowledge of purpose and processes involved with Monitoring Systems, processors, Equalizers, compressors and limiters.
- Ability to create sound for film.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	2	-	-	-	-	-	-	-	-	-	-	-	-	-	1
CO2	2	-	-	-	-	-	-	-	-	-	-	-	-	-	1
CO3	2		-	2	-	-	-	-	-	2	-	-	-	-	2
CO4	2	-	-	-	-		-	-	-	2	-	-	-	-	2
CO5	2	-	-	-	-	-	-	-	-	2	-	-	-	-	2

### 3- High, 2-Significant, 1-Low

Unit-1	Basic Principles of Sound	L	T	P
1.1	Nature of Sound: Propagation, Frequency, Amplitude, Wavelength, Velocity of sound, Compression and Rarefaction in sound wave (Class room lecture ,PPT and understanding via listening of examples)	3	1	-
1.2	Mechanism of Human Hearing, Audible Frequency Range, Infrasonic, Ultrasonic, Subsonic, Supersonic. (Class room lecture , PPT)	3	1	-
1.3	Quality of Sound: Timber, Pitch, Tone, Range, Phase, loudness, Envelope of sound and Noise. (Class room lecture ,PPT and understanding via listening of examples)	2	1	2
1.4	Acoustics (Fundamentals): The behavior of sound in outdoors and in closed spaces; Absorption coefficient, reflection, diffraction,	2	1	1

	refraction, reverberation, echo, SN Ratio, Distortion, Vow and Flutter. <i>(Class room lecture ,PPT and understanding via listening of examples)</i>			
1.5	Transducers: Electronics concept, Microphones and monitors. <i>(Class room lecture , PPT, demonstration of equipments)</i>	1	-	1

Unit-2	Introduction to Microphone	L	T	P
2.1	Types of Microphones: Dynamic, Condenser, moving coil–mechanism, working principle, structural design. The nine Sub-categories of Mics: Large Diaphragm Condenser Mics, Small Diaphragm Condenser Mics, Dynamic Mics, Bass Mics, Ribbon Mics, Multi-Pattern Mics, USB Mics, Boundary Mics, Shotgun Mics. <i>(Class room lecture, PPT and understanding via studio visits &amp; demonstration of equipments)</i>	2	1	1
2.2	Microphone directional characteristics & property: Polar Pattern, Sensitivity, Omni directional, Directional-uni directional and Bidirectional, Cardioid, Super cardioids, Lobar pattern, Hyper Cardioid, Subcardioid. <i>(Class room lecture, PPT and understanding via studio visits)</i>	2	1	1
2.3	Microphone designs for special applications: Mics for Vocals, Mics for Acoustic Guitar, Mics for Electric Guitar, Mics for Drums, Mics for Bass/Kick. Popular mic brands: Shure, Sennheiser, Blue, AKG, Neumann, Audio Technical. <i>(Class room lecture, PPT and understanding via studio visits &amp; demonstration of equipments)</i>	2	1	2
2.4	Microphone techniques: Placement, Applications, Proximity effects etc. <i>(Class room lecture, PPT and understanding via studio visits &amp; demonstration of equipments)</i>	2	1	2
2.5	Microphones and placement technique for stereo recording: Stereo mics, Best stereo mics available. <i>(Class room lecture, PPT and understanding via studio visits &amp; demonstration of equipments)</i>	2	1	2

Unit -3	Essentials of audio production	L	T	P
3.1	Mixing Console Basics: The signal flow and Do's for excellent recording, Concept of channel, Groups, Sub groups, Cue out, Send - return <i>(Class room lecture, PPT and understanding via studio visits &amp; demonstration of equipments)</i>	2	1	2
3.2	Digital Audio: Sampling rate, Frequency, Bit Rate, Analog v/s Digital audio. <i>(Class room lecture , PPT, understanding via recording software interface and studio visits)</i>	2	-	2
3.3	Analog to Digital to Analog conversion : A to D and D to A Converter, Various connectors, Concept of balanced lines <i>(Class room lecture, PPT, understanding via recording software interface and studio visits &amp; demonstration of equipments)</i>	2	1	1
3.4	Standard Digital recording & mastering Formats: Audio file formats- aiff, mp3, wav, pcm, wma, aac, flac, raw, etc. <i>(Class room lecture , PPT, understanding via recording software presets)</i>	2	1	1
3.5	Storage mediums: Optical, Magnetic, Jitter, etc	1	1	-

	(Class room lecture, PPT)			
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Unit-4	Monitoring Systems, Processors, Equalizers, compressors and limiters	L	T	P
4.1	Active & Passive types of monitor, Various components of audio monitor:- Woofer, Tweeter, Quacker, Mirage. (Class room lecture, PPT)	1	1	-
4.2	Domestic and professional listening environment: Importance of Acoustically insulated room, Profession monitoring. (Class room lecture, PPT)	1	1	-
4.3	Stereo and surround monitoring- Monitor Placement Pattern- 2.1, 5.1, 6.1, etc. (Class room lecture, PPT)	2	1	-
4.4	Processors: Theory of Tonal, Dynamic & Spatial processors. Compressors & Limiters : Theory and application, Effects processors: Reverberation and Delay devices and their plug in counterparts. (Class room lecture, PPT, understanding via recording software interface, studio visits & demonstration of equipments)	2	1	1
4.5	Equalizers: Types and their application, Parametric equalizer, Graphic Equalizer, High Pass Filter. (Class room lecture , PPT, understanding via recording software interface)	1	1	2

Unit-5	Sound for film	L	T	P
5.1	The sound track : Its Importance in an AV medium, Different elements of a sound track, Explanation of how sound is put to the film (Class room lecture , PPT, understanding via recording software interface)	1	1	2
5.2	Location sound: Radio mics - Uses and potential difficulties. 1. Signal Dropouts and Multi-path Interference 2. Noise Floor and Interference 3. Inter-modulation Distortion and Frequency Coordination. (Class room lecture , PPT, understanding via practical)	1	1	2
5.3	Sync sound: Boom operation for sync sound, Construction, Preferred placement angle and its reason. (Class room lecture , PPT, understanding via practical)	1	-	2
5.4	Sound Forge and nuendo: Basic principles, Understanding the process from initial set up to completion of a project. (Class room lecture , PPT, understanding via practical on software in audio lab)	1	-	2
5.5	Sound design strategy: Narrative, Performative. (Class room lecture , PPT, understanding via practical and listening of examples)	1	1	1

#### Practical/Projects/Assignments:

- Sound Story (app. 5 min)
- Location Sound Exercise: Recording a running commentary of a particular locale.
- Recording a live interview.
- Recording sync sound with camcorder and boom operation.

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**Suggested Readings:**

- Alten, Stanley R. (2006) Audio in Media. Holman, Tomlinson. (2010) Sound for Film and Television. Focal Press.
- Bartlett, Jenny. (2013) Practical Recording Techniques. Focal Press.
- Everest, F. Alton. (2001) Master Handbook of Acoustics. Mc Graw Hill.
- Forlenza, Jeff & Stone, Terri. (1993) Sound for picture: an inside look at audio production for film and television. Focal Press.
- Holman, Tomlinson. (2013) Sound For Digital Video. Focal Press.
- Huber, David Miles. (2010) Modern Recording Techniques. Focal Press.
- Kellison, Cathrine. (2013) Producing for TV And Video: A Real-world Approach. Focal Press.
- Izhaki, Roey. (2018) Mixing Audio. Routledge.

**e-Resource:**

- <https://ehomerecordingstudio.com/types-of-microphones/>
- <https://www.mediacollege.com/>
- <https://www.lynda.com/search?q=sound+production>
- <https://seanwes.com/podcastdude/018-best-resources-for-learning-recording-mixing-and-mastering/>
- [https://www.aframe.com/application/files/9814/5373/1646/Aframe\\_whitepaper\\_-\\_Pro\\_Video\\_Editing.pdf](https://www.aframe.com/application/files/9814/5373/1646/Aframe_whitepaper_-_Pro_Video_Editing.pdf)

# M.Sc. Film Production: Semester - II

## CCE - 3: Art of Film Direction

Total Marks: Theory-50 Practical-30 Internal-20 Credit-6

### COURSE OBJECTIVES

- To understand the need for direction in film.
- To understand the role played by a director.
- To understand the qualities required for a director.
- To understand the process of visualization.
- To learn how to manage Creative through and Creative process.

### LEARNING OUTCOMES

- Understanding of Film Direction.
- Interpret the roles of various Directors.
- Able to handle production pressure and the management.
- Able to interpret various visual concepts.
- Apply knowledge and understanding of the production process in whole.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3	2	-	-	-	-	-	-	-	-	-	-	-	2	2
CO2	3	2	-	-	-	-	-	-	-	-	-	-	-	2	2
CO3	2	2	-	-	-	-	2	-	-	-	1	-	-	2	2
CO4	2	2	-	-	-	-	-	-	-	-	-	-	-	2	2
CO5	2	2	-	-	-	-	1	-	-	-	-	-	-	2	2

### 3- High, 2-Significant, 1-Low

Unit-1	Introduction to Direction	L	T	P
1.1	Director - The Director's Idea, The Unity of the Production, What Does the Director Do? Who Is the Director? (Lecture, Group discussion, Class room presentation and mock practice)	2	1	-
1.2	Communication and Presentation skill of Director- Authority, Communication, Creativity, Decisiveness, Drive, Grace under Pressure, open minded, technologically savvy, Vision and Shooting Ration of Director. (Lecture, Group discussion, Class room presentation and mock practice)	2	1	-
1.3	Director and Actor Relationship – Confidence, collaboration, and trust. (Lecture, Group discussion and Class room presentation)	3	1	-
1.4	Director's Signature Style – Raj Kapoor, Subhash Ghai, Sanjay leela Bhansali, Raj Kumar Hirani, Anurag Kashyap. (Lecture, video presentation showing work of some renowned and	2	1	-

	<i>acclaimed auteur of cinema, discussion with the students)</i>			
1.5	Understanding emotional and technological aspect of Direction-Cinematography, Editing, Music and Role of continuity. (Lecture-discussion, live interaction of the industry professionals with the students)	1	3	-

Unit-2	Role of Directors	L	T	P
2.1	Role of Casting Director – Organising interview and audition for each part, Negotiating the terms and condition to the agent. (Lecture-discussion and group activities, assign different role based on project)	2	1	1
2.2	Role of Art Director and Set Designer and their crew – Art department, Set budget, Schedule of work, Creating overall set design and direct others to develop artwork or layout. (Lecture & PPT about set design and blocking of scene with practical approach, assigned group activity and different set visit)	2	1	1
2.3	Action and Dance Director – Arrange the casting & performance of the action with the Director's vision. (Lecture-discussion and group activities, assign different role based on project)	2	1	-
2.4	Music and sound Director - Arrange the casting (Playback artist, musicians) & Recording of the music, Sound, Background score, SFX. (Lecture-discussion and group activities, assign situational based music project)	2	1	1
2.5	Role of Associate and Assistant Director – Tracking daily progress, Arranging logistic, Prepare daily call sheet, Checking cast and crew and maintaining order on the set, Costumes design, Rehearsal and maintaining continuity. (Lecture-discussion and group activities, assign different role based on project)	2	1	-

Unit -3	Production Management	L	T	P
3.1	Role of Producer and Production Management– Selecting the script, coordinating the writing, Directing and editing, Arrange Finances and marketing and distribution recce, Permissions, Rules and regulation and handling logistics. (Lecture& group discussion)	2	1	-
3.2	Fundamentals of Production Organization- Action, Camera Viewpoint, Limitations/restriction. (Lecture with PPT & group discussion, visit & interaction of production house)	2	1	-
3.3	Understanding of Production Pressure – Project cost, Sufficient time, Overrun schedule, Skilled labor, Needed equipments availability, regulation and restriction, Significance. (Lecture & group discussion, visit & interaction of production house )	3	1	-
3.4	Production Emphasis - Maximum utilization of available resources. (Lecture with PPT & group discussion )	2	1	-
3.5	Production Tools and techniques – Characteristics of the medium (distorting space, proportions, scale, etc.), Shot size, Camera viewpoint, moving subject and/or the camera, or by altering the subject seen. (Lecture with PPT & group discussion )	1	3	-

Unit-4	Visual Conceptualization	L	T	P
4.1	Behind the Picture- Visual and Verbal concept of Visualization, Gather facts and processing, Know the issue or problem, Brainstorm, Refine the ideas, Prepare visual presentation. <i>(Lecture with Demonstration, PPT of related video clips)</i>	2	1	-
4.2	Principles of Composition- Unity, Balance, Movement, Rhythm, Emphasis and Focal point, Contrast, Pattern, Proportions. <i>(Lecture with Demonstration, PPT of related video clips, discussion and practice)</i>	2	1	-
4.3	Pictorial balance- Actual balance, Pictorial balance, Symmetrical balance, Asymmetrical balance, Horizontal vertical and Radial balance, and imbalance. <i>(Lecture with Demonstration, PPT of related video clips, discussion)</i>	3	1	-
4.4	Dynamic composition and its theory- Asymmetry, Dynamic subject, Diagonals, Dutch angle, Dynamic emotions, Golden triangle, Fibonacci spiral, <i>(Lecture with Demonstration, PPT of related video clips &amp; discussion)</i>	2	1	-
4.5	Using Dynamic Composition- Curves to the Picture, Figure to ground, Variety of head height, Sitting versus Standing/ Direction of body, Depth. <i>(Lecture with Demonstration, PPT of related video clips, discussion and practice)</i>	1	3	-

Unit-5	Shooting Process	L	T	P
5.1	Shooting Schedule- Breakdown of the scenes, Talent availability and requirement on the Set, Timeline, Cast, and Day breaks. <i>(Lecture with Demonstration, discussion and practice for making schedule)</i>	2	1	1
5.2	Call Sheet- Contact information of crew members, the schedule for the day, Scenes and shot details according to script, Address of the shoot location, Cast transportation arrangements and safety notes. <i>(Lecture with Demonstration, discussion and practice for making call sheet)</i>	1	1	1
5.3	Reviewing the Week Days- Review the shooting plan using shooting schedule, Call sheet and Log sheet. <i>(Lecture, discussion and Mock review of the project)</i>	1	1	1
5.4	Film Pre-Production, Production, Post Production, Promotion and Marketing <i>(Lecture with PPT, group assignment and field visit)</i>	2	-	-
5.5	Do's and Don'ts for a Successful Shooting- Do's (Good Lighting, Good Sound, Tripod Usage, A good Planning, Backup, Short and Concise, Attention to storytelling), Don't (rely on equipments and technology as a substitute for good technique, take audience for granted, too static, say everything, too restless, shoot from a million miles away) <i>(Lecture with PPT)</i>	3	1	2

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**Practical/Projects/Assignments:**

- Direct a short sequence with all command and cues.
- Student has to make practice of continuity in each aspects of film.
- Student has to make a short film of 2 minimum.

**Suggested Readings :**

- Edgar, Robert., Marland. John. & Rawle, Steven (2015) The Language of Film. Bloomsbury Publication.
- Hayward, Susan.(2012) Cinema Studies. New York: Routledge.
- Irving. K. David (2010) Fundamentals of Film Directing. McFarland & Company.
- Rabiger. Michael. (2013). Directing: Film Techniques and Aesthetics. Focal Press.
- Sikov, Ed.(2009) Film Studies. New York City: Columbia University Press.
- Silver. Alain, Ward. Elizabeth (1992) The film director's team . Silman-James.
- Weston. Judith, (1996) . Directing Actors: Creating Memorable Performances for Film and Television. Michael Wiese Production.
- Viswamohan, Aysha Iqbal. & John, Vimal mohan (2017) Behind the scenes. New Delhi, SAGE Publication.

**e-Resource :**

- <https://www.mediacollege.com/>

## M.Sc. (Film Production): Semester - II

### CCE- 4: Film Journalism

**Total Marks: Theory-50 Practical-30 Internal-20 Credit-6**

#### COURSE OBJECTIVES

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

#### LEARNING OUTCOMES

- Identify various styles and Genres of Film.
- Demonstrate clear understand of Film and its Business.
- Ability to analysis Films and Comments as a Critics.
- Able to like on Films in Feature, Article and Review Formats.
- Understanding the working of various Film Institutions and to use them strategically.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3	-	1	-	-	-	-	-	1	-	1	-	2	-	1
CO2	3	-	1	-	-	-	-	-	1	-	1	-	2	-	1
CO3	3	-	1	-	-	-	-	-	1	-	1	-	2	-	1
CO4	3	-	1	-	-	-	-	-	1	-	1	-	2	-	1
CO5	3	-	1	-	-	-	-	-	1	-	1	-	2	-	1

#### 3- High, 2-Significant, 1-Low

Unit-1	Basics of News	L	T	P
1.1	Meaning, Definitions and Nature of News, What is News? How to decide News? Various Perspectives, Various Mediums, Presentation, Newsworthiness. (lecture through PPT)	4	-	-
1.2	Elements of News - Timeliness, Proximity, Size, Importance and Personal Benefit, Prominence, Conflict, Consequence, Human Interest, Oddity. (lecture through PPT with Demonstration)	4	-	-
1.3	Types of News – Hard News and Soft News, Straight News, Descriptive News, News Vs Information. (lecture through PPT with Demonstration)	4	-	-
1.4	Writing a News - Inverted Pyramid Concept, Advantages of Inverted Pyramid, 5W's + 1H Formula, Writing Lead/	4	-	-

	Headline. (lecture through PPT with Demonstration)			
1.5	Sources of News - External/ Identified/ Known/ Scheduled sources, Internal/ Confidential/ Personal Sources, Credibility & Protection of Source, Press Releases & News Agencies (lecture through PPT with Demonstration)	4	-	-

<b>Unit-2</b>	<b>Introduction of Film Journalism</b>	<b>L</b>	<b>T</b>	<b>P</b>
2.1	History of Film Journalism (Lecture with PPT )	3	-	-
2.2	Development of Film Journalism in India. (Lecture with PPT )	3	-	-
2.3	Major/ Prominent Critics (Lecture with PPT )	3	-	-
2.4	Relationship between Cinema and Society; Portrayal of Society in Cinema. (Lecture with PPT )	3	-	-
2.5	Various forms of Cinema (Fiction and Non-Fiction) (Lecture with PPT and group assignment)	3	-	-

<b>Unit-3</b>	<b>Writing Aspects of Film Journalism - I</b>	<b>L</b>	<b>T</b>	<b>P</b>
3.1	Principles of News writing - News Writing for Film and different aspects (Lecture with PPT )	3	-	2
3.2	Curtain Raiser (Lecture with PPT)	3	1	-
3.3	Feature writing for Film, Article writing, Key factors of Feature Writing (Lecture with PPT)	3	-	2
3.4	Feature for Television, News Paper and Magazine (Lecture with PPT and Demonstration)	2	-	2
3.5	Interview for a Film (Lecture With PPT)	2	1	1

<b>Unit -4</b>	<b>Writing Aspects of Film Journalism - II</b>	<b>L</b>	<b>T</b>	<b>P</b>
4.1	Script writing for Film, Elements of Script writing. (Lecture with PPT, Practice for writing)	3	1	1
4.2	Script writing -Do's and Don'ts, Characteristics of Effective Script. (Lecture with PPT and Demonstration)	2	1	-
4.3	Dialogue Writing for Cinema – Language and Style (Lecture with PPT and Practical)	2	-	2
4.4	Definition of Film Review, Principles and Characteristics of Review. (Lecture with PPT)	2	1	-
4.5	Basic Elements of Film Review, Ethics of Film Critic towards Audience.	3	1	2

	(Lecture with PPT )			
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Unit-5	Film - Institutions, Awards and Business	L	T	P
5.1	Institutions of Film: Film and Television Institute of India, Films Division of India, Children Film Society , National Film Development Corporation, Satyajit Ray Film & Television Institute, National Film Archive of India, Film Censor Board, Directorate of Film, Film Certification Appellate Tribunal. (Lecture with and group discussion)	2	1	-
5.2	Important Film Festivals and Awards (Lecture with PPT group discussion)	4	-	-
5.3	Film Industry and Business (Lecture with video clips of films and group discussion)	3	1	-
5.4	Important Magazines of Films and Major Websites for Films (Lecture with PPT )	3	1	-
5.5	New Trends in Film Journalism (Lecture with PPT )	2	-	1

### Practical/Projects/Assignments:

- To write a Feature Story for News Paper and Magazine.
- Prepare a report on Recent Film Release.
- Write an article on a legendry film maker.
- Conduct an Interview of Film Celebrity.

### Suggested Readings:

- Agrawal, V. B., & Gupta, V. S. (2001). Handbook of Journalism and mass Communication. New Delhi: Concept Publishing Company.
- Jayapalan N.(2001) Journalism, Atlantic.
- Flemming and Hemmingway(2005), An Introduction to Journalism, Vistaar Publications
- Frost, C.(2001). Reporting for Journalists, London, Routledge.
- Garrison, B.(2000). Advanced Reporting, LEA.
- Itule & Anderson (2002). News Writing and reporting for today's media, McGraw Hill Publication.
- Trikha, N.K, Reporting, Bhoapl: Makhanlal Chaturvedi National University of Journalism and Communication.
- सुभाष धूलिया, आनंद प्रधान (2004); समाचार अवधारणा और लेखन प्रक्रिया, भारतीय जनसंचार संस्थान, नई दिल्ली
- Shrivastava K.M (2003). News Reporting and Editing, Sterling Publishers, India.
- Melvin Mencher (2010). News Reporting and Writing, McGraw-Hill Education, United States.
- Saxena Sunil (2006), Headline Writing, Sage.
- Harcup Tony (2006), Journalism Principles and Practice, Vistaar.
- Yadav Shyamlal (2017), Journalism through RTI: Information Investigation Impact, SAGE Publications Inc.
- Burns Lyntte sheridam (2013), Understanding Journalism, Sage South Asia Edition.
- Hough George A. (2006), News Writing, Kanishk Publishers, New Delhi.

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- Susan Pape & Sue Featherstone (2005), Newspaper Journalism: A practical introduction, Sage Publication.

**e-Resource :**

- <https://www.bbc.co.uk/academy/hi>
- <http://www.newswriters.in/>
- <https://www.scotbuzz.org/2017/12/patrakarita-ke-vibhinn-kshetra.html>
- <https://www.scribd.com/doc/23738974/7-Reporting-Editing-Techniques>
- <https://www.independent.co.uk/news/media/opinion/embedded-journalism-a-distorted-view-of-war-2141072.html>
- [https://web.stanford.edu/group/sjir/pdf/journalism\\_real\\_final\\_v2.pdf](https://web.stanford.edu/group/sjir/pdf/journalism_real_final_v2.pdf)

## M.Sc. Film Production: Semester - II

### OE-2: Ideation and Visualisation

**Total Marks: Theory-25 Practical-15 Internal-10 Credit-3**

#### COURSE OBJECTIVES

- Knowledge of complete ideation process.
- Understanding Film production Philosophy and Aesthetics.
- Familiarising the Camera Techniques in the Context of Visualisation process.
- Knowing principles, Methods and concepts of visualization.
- Learning conceptual implementation of visualisation in screen writing.

#### LEARNING OUTCOMES

- Able to apply the Ideation process.
- Understanding philosophy of Film Production and developed Aesthetic sense.
- Identification and application of Principles, Methods and Concepts of Visualization.
- Able to use camera techniques through visualisation process and its use.
- Able to develop screenplay through visualization.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3	2	-	-	-	-	-	-	-	-	-	-	-	-	1
CO2	3	2	-	-	-	-	-	-	1	-	-	-	-	-	1
CO3	3	2	3		3	-	-	-	1	-	-	-	-	-	1
CO4	3	2	-	-	-		-	-	1	-	2	-	-	-	1
CO5	3	2	-	-	-	-	-	-	1	-	-	-	-	-	1

**3- High, 2-Significant, 1-Low**

Unit-1	Ideation Process	L	T	P
1.1	Idea Generation: Ideology, Semiotics and significance. (Classroom lectures, observation & PPT)	1	1	-
1.2	Concept of Research: Putting authenticity in terms of time, Space and character in visualization. (Classroom lectures, observation & PPT)	1	1	-
1.3	Planning for Writing: Purpose, Format, Duration, Mode, Target Audience. (Classroom lectures, observation & PPT)	1	1	-
1.4	Developing Story: Narrative structure, Introduction to genre, POV and types of Script. (Classroom lectures, observation & PPT)	1	1	-
1.5	Basic Art of Writing, Different Genres: Action, Adventure, Comedy, Crime, Drama, Fantasy, Historical, Romantic, Suspense, etc. (Classroom lectures, observation & PPT)	1	-	-

Unit-2	Philosophy of Films Production	L	T	P
2.1	Philosophy for Film Production: Apparatus theory, Auteur theory, Cognitive film theory, Linguistic Film theory, Psychoanalytic film theory, Queer theory, Screen theory, Structuralist film theory. (Classroom lectures, observation & PPT)	1	1	-
2.2	Aesthetics in Film: Style-sound, Mise-en-scene, Dialogue, Cinematography, Editing or Attitude. Types of Conflicts- Human vs. self, Human vs. human, Human vs. nature, Human vs. environment, Human vs. technology (machine), Human vs. supernatural, Human vs. god, etc. Types of Plot-Overcoming the monster, Rags to Riches, The Quest, Voyage and Return, Comedy, Tragedy, Rebirth, etc. Types of Theme: Redemption, Resurrection, Prodigal Son, Transformation, Vengeance, Innocence, Justice, Sacrifice, Jealousy, Friendship, Fate, etc. (Classroom lectures, observation & PPT)	1	1	-
2.3	Principle of Composition: Aspect Ratio, Critical Area, Head Room, Lead room/ Looking space (Classroom lectures, observation, exercises & PPT)	1	1	1
2.4	Sound : Need & Importance- Emotion, Action, Mood (Classroom lectures, observation, exercises & PPT)	1	1	1
2.5	Make-Up and Costume: Types and its Role in Film Production- Straight, Corrective, Character, Prosthetics/surface modeling, Moulage / medical and wounds, Natural makeup, Glamorous. (Classroom lectures, observation & PPT)	1	1	-

Unit -3	Camera Techniques	L	T	P
3.1	Types of Shots: Camera placement, Camera angles, Image sizes. (Classroom lectures, observation, exercises & PPT)	1	1	1
3.2	Shot composition during rehearsal and in studio recording, Rule of Third (Classroom lectures, observation, exercises & PPT)	1	1	1
3.3	Camera Support System: Servo remote, Dolly, Trolley and track, Crane and Slider. (Classroom lectures, observation, exercises & PPT)	1	1	1
3.4	In Camera Effect :Iris, Fades, Dissolve (Classroom lectures, observation, exercises & PPT)	1	1	1
3.5	Swish Pan And Zoom Effects, Split screen shots, montage. (Classroom lectures, observation, exercises & PPT)	1	-	1

Unit-4	Visualization	L	T	P
4.1	Principles and Methods of Visualization: Reduction, Use of spatial variables-Position, Size, Shape and Movement. Artistic Visualization method-'direct visualization (Classroom lectures, observation & PPT)	1	1	-
4.2	Scenic Design: Scenography, Role of Scenic designers- Stage design, Set design or production design, film sculptor-role (Classroom lectures, observation & PPT)	1	1	-

4.3	Functions of scene design: Defining performance space, creating a floor plan, Characterizing the acting space visually, Making a strong interpersonal statement, Creates mood and Atmosphere. (Classroom lectures, observation & PPT)	1	1	-
4.4	Basic Scenic Forms: The Flat, set Pieces, Profile pieces, cyclorama, Background, Surface detail and contouring, Floor treatment. (Classroom lectures, observation & PPT)	1	1	-
4.5	Concept of pre-visualization (Classroom lectures, observation & PPT)	1	-	-

Unit-5	Conceptual Implementation of Visualisation in Screen writing	L	T	P
5.1	Preparing to think Visually: Diving In to the Screenwriter's Mind, Approaching Screenwriting as a Craft, Breaking Down the Elements of a Story, Unpacking Your Idea (Classroom lectures, observation & PPT)	1	1	-
5.2	Structure of Story & Screenplay: Plot Part I: Beginnings, Plot Part II: Middles, Plot Part III: Endings (Classroom lectures, observation & PPT)	1	1	-
5.3	Dynamics of Characterization: Character Building, Constructing Dynamic Dialogues, Non – Traditional Film (Classroom lectures, observation , exercises & PPT)	1	1	1
5.4	Finalizing the Script: Maintaining an Audience's Trust, Turning Your Story into a Script, Take Two: Rewriting Your Script/Finalising the draft. (Classroom lectures, observation, exercises & PPT)	1	1	1
5.5	Adaptation and Collaboration: Two Alternate Ways to Work (Classroom lectures, observation & PPT)	1	1	-

#### Practical/Projects/Assignments:

- Development of narrative with maximum 12 still photographs (Only background music, no dialogue or narration). Each group will comprise of maximum 3 students.
- Visualize a short story and write in particular format.

#### Suggested Readings:

- Prasad, M. Madhab. (2001) Ideology of the Hindi Film: a Historical Construction. Oxford University Press.
- Ray, Satyajit. (2018) Our Films, Their Films. Orient Blackswan.
- Rajadhyaksha, Ashish. (1982). Ritwik Ghatak: A Return to the Epic. Bombay: Screen Unit.
- Mukhopadhyay, Dipankar . (2009)Mrinal Sen: Sixty Years in Search of Cinema. India: HarperCollins.
- Banerjee, Surabhi. (1997) Satyajit Ray: Beyond The Frame. India: Allied Publishers Pvt Ltd.
- Thoraval, Yves.(2000) The Cinemas of India. Macmillan Publishers India.
- Saran, Renu.(2012) History of Indian Cinema. Diamond Books

#### e-Resource:

- <https://srushtivfx.com/the-power-of-previsualization/>
- <http://www.filmscriptwriting.com/>

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# **M.Sc. FILM PRODUCTION**

**(M.Sc.: FP)**

**SEMESTER – III**

**MAKHANLAL CHATURVEDI NATIONAL UNIVERSITY OF JOURNALISM AND COMMUNICATION**

**(DEPARTMENT OF ADVERTISING AND PUBLIC RELATIONS)**

**M.Sc.- FP**

	S.No	Core Course (Compulsory) (CCC) 6 Credit- All Compulsory	Core Course (Elective) : (CCE) 6 Credit- Any One	Open Elective (OE) 3 Credit- Any One in Each Semester
<b>SEM III</b>	<b>CCC-7</b>	Multimedia Platform	<b>CCE-5</b> Screenplay Writing for Cinema  <b>CCE-6</b> Advertisement Film Making	<b>OE-3</b> Film Society & Culture
	<b>CCC-8</b>	Editing Techniques & Practice		
	<b>CCC-9</b>	Film Research		

**Marks Distribution**

No.	Name of Subject	Credits	Total
<b>CCC-1</b>	Core Course (Compulsory)	<b>6</b>	<b>100</b>
<b>CCC-2</b>	Core Course (Compulsory)	<b>6</b>	<b>100</b>
<b>CCC-3</b>	Core Course (Compulsory)	<b>6</b>	<b>100</b>
<b>CCE</b>	Core Course (Elective) :(CCE) (Any One)	<b>6</b>	<b>100</b>
<b>OE</b>	Open Elective (Any One)	<b>3</b>	<b>50</b>
	<b>Total</b>	<b>27</b>	<b>450</b>

	S. No.	Subject	Theory	Practical	Internal	Total	Credit
<b>Sem - III</b>	<b>CCC-7</b>	Multimedia Platform	50	30	20	<b>100</b>	6
	<b>CCC-8</b>	Editing Techniques & Practice	50	30	20	<b>100</b>	6
	<b>CCC-9</b>	Film Research	50	30	20	<b>100</b>	6
	<b>CCE-5 OR CCE-6</b>	Screenplay Writing for Cinema  <b>OR</b> Advertisement Film Making	50  50	30  30	20  20	<b>100</b>	6
	<b>OE-3</b>	Film Society & Culture	40	00	10		3

## M.Sc. Film Production: Semester - III

### CCC – 7: Multimedia Platform

**Total Marks: Theory-50 Practical-30 Internal-20 Credit-6**

#### COURSE OBJECTIVES

- To understand multimedia basics and its terminology and apply those traits in the field of Graphics and image.
- To explore basic knowledge of Computer and Photoshop.
- This course will demonstrate the various tools that assist in formatting text importing images and creating promising images with the help of Adobe Photoshop required for industry.
- To familiarize with Adobe Flash and Photoshop from the beginning stages of laying out to learning how to create interactive projects all within one program.
- Identify and utilize design theory and criticism from a variety of perspectives, including: art, communication/information theory, and the social/cultural use of design objects in industry.

#### LEARNING OUTCOMES

- Understand the Terminologies and various aspects of Multimedia.
- Understanding the basics of Adobe Photoshop.
- Create images with the help of various image manipulation tools of Adobe Photoshop.
- Understand the Principles of animation and create animation with the help of Adobe Flash.
- Analyze, Synthesize, and Utilize design processes and Strategy from concept to delivery to creatively solve communication problems.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3	-	-	-	-	-	-	-	-	3	-	-	-	-	-
CO2	3	2	-	-	-	-	-	-	-	-	-	-	-	-	-
CO3	-	-	-	-	-	-	-	-	-	2	2	-	-	-	-
CO4	2	3		3	-	-	3	-	-	-	-	-	-	3	
CO5	3	3	3	3	3	3	2	-	-	-	-	-	-	-	-

**3- High, 2-Significant, 1-Low**

Unit-1	Introduction to Multimedia	L	T	P
1.1	Multimedia: Origin, Definition and Elements (Lecture by teacher)	2	-	-
1.2	Multimedia: Hardware and Software Tools (Lecture-demonstration by instructor)	2	1	2
1.3	File Formats: Image & Graphics, Video (Lecture-demonstration by teacher)	2	1	1

1.4	File Formats: Audio and Animation. (Lecture-demonstration by teacher)	2	1	1
1.5	Resolution, Frame rate, Compression, File size Ratio, Aspect Ratio, etc. (Lecture-demonstration by instructor)	2	1	-

Unit-2	Adobe Photoshop I	L	T	P
2.1	Adobe Photoshop Intro: Interface, Features, Keystrokes (Lecture-demonstration by teacher, Class Activity)	1	1	2
2.2	Opening and Importing images, Creating documents with Different size, various methods and tools of selection of pixels in images, Editing image, Crop tool, Slice tool, Eye Dropper Tool etc. (Interactive tutorials, class activity, small project)	-	2	2
2.3	Image manipulation and retouching: Spot healing brush, Healing brush, Patch tool, Red eye tool, Colour replacement etc. (Interactive tutorials, Use of exhibits and displays by instructor)	-	2	2
2.4	Vector graphics in Photoshop: Pen tool, Freeform pen tool, Add anchor point tool, Delete anchor point tool, Convert to point tool, Path selection tool, Direct selection tool, Custom shape tools etc. (Lecture-demonstration by teacher, Class Activity)	-	1	2
2.5	Colour modes and Basic Effects: Colour Information, Colour modes, Colour wheel, Blur tool Sharpen tool, Dodge tool Burn tool sponge tool etc. (Lecture-demonstration by teacher, Interactive tutorials, Use of exhibits and displays by instructor.)	-	1	2

Unit -3	Adobe Photoshop II	L	T	P
3.1	Layers: Working with layers & layer styles, Blending options, Adjustments layers, etc. (Lecture-demonstration by teacher, Use of exhibits and displays by instructor, Task based upon the technique which student learn through lecture)	-	2	2
3.2	Filters: Blur, Distort, Noise, Pixelate, Render, Sharpen, Stylize, Video, Filter Gallery, Vanishing Point, Lens corrections, Liquefy, Oil paint, Camera raw filter, Third party plug-ins, etc. (Lecture-demonstration by teacher, Class Activity, PowerPoint presentation showing work of various pioneer artist)	-	2	2
3.3	Brush and Brush preset, Custom brushes etc. (Lecture-demonstration by teacher, Class Activity)	-	2	2
3.4	Transform and scale: Free transform, Scale, Rotate, Distort, Skew, Content-aware Scale and Perspective. (Lecture-demonstration by teacher)	-	1	2
3.5	Adjustments, Exposure, Curves Color Balance, Black & White Selective Color, Channel Mixer, Gradient Map Photo Filter Shadow/Highlight Invert, Equalize etc. (Lecture-demonstration by teacher, Interactive tutorials, Use of exhibits and displays by instructor.)	-	1	2

Unit-4	Introduction to Animation	L	T	P
4.1	Animation: History and origin. Early approaches to motion in art, Traditional animation, The silent era, Walt Disney & Warner Bros. Animated feature films, The television era, Animated commercials. (Lecture-demonstration by teacher, Interactive tutorials, Individual activity.)	1	1	2
4.2	Principles of Animation: Squash and Stretch, Anticipation Staging, Straight Ahead Action and Pose-to-Pose, Follow Through and Overlapping Action, Ease In, Ease Out, Arcs Secondary Action, Timing, Exaggeration, Solid Drawing, Appeal (Lecture-demonstration by teacher, Use of exhibits and displays by instructor.)	-	2	2
4.3	Animation Techniques: Traditional animation, Full animation, Limited animation, Rotoscoping, Live-action/animation, Stop motion animation, Puppet animation, Clay animation, Cutout animation, Silhouette animation, Model animation, Go motion, Graphic animation, 2D animation, 3D animation Cell shaded animation, Motion capture and Cell Animation. (Lecture-demonstration by teacher, Lecture related task)	-	2	2
4.4	Animation Software- Various types of software used for 2D and 3D animation like Flash, Toon Boom studio, Anime studio, Animate, Maya, 3D Max and Blender. (Lecture-demonstration by teacher, Use of exhibits and displays by instructor. Class activity)	-	1	2
4.5	File format and Compression Engines related to animation. (Lecture-demonstration by teacher)	-	1	2

Unit-5	Adobe Flash	L	T	P
5.1	Flash Introduction: Starting Flash and Opening a File, Getting to Know the workspace, Working with the Library Panel, Understanding the Timeline, Using the Properties Inspector, Using the tools panel (Lecture-demonstration by teacher, PowerPoint presentation showing some ideal projects)	-	2	2
5.2	Working with graphics: Getting started, Understanding strokes and Fills, Creating shapes, Making selections, Editing shapes, Using gradient and Bitmap Fills, Using Custom Line Styles, Creating Curves, Creating Transparencies, Creating and Editing Text, Aligning and Distributing Objects (Lecture-demonstration by teacher, Use of exhibits and displays by instructor. Class activity)	-	2	3
5.3	Animating Symbols: Getting started, About animation, Understanding the project file, Animating position changing the pacing and timing, Animating transparency Animating Filters, Animating Transformations, Changing the Path of the Motion, Swapping Tween Targets, Creating Nested Animations, Easing, Frame-by-Frame Animation	-	2	3

	Animating 3D Motion Testing Your Movie. (Lecture-demonstration by teacher, Use of exhibits and displays by instructor. Class activity )			
5.4	Animating shapes and using masks: Animating shapes, Understanding the project file, Creating a shape Tween Changing the Pace, Adding More Shape Tweens, Creating a Looping Animation, Using Shape Hints, Animating Color Creating and Using Masks, Animating the Mask and Masked Layers, Easing a Shape Tween. (Lecture-demonstration by teacher, Class activity)	-	1	1
5.5	Working with sound and video: Understanding the project file, Using sounds, Understanding flash video, Using adobe media encoder, Understanding encoding options, Playback of external Video, Working with Video and Transparency, Embedding Flash Video, Exporting Video from Flash, Publishing flash documents, , Understanding Publishing, Publishing for the Web, Publishing a Desktop Application, Publishing for a Mobile Device. (Lecture-demonstration by teacher, Class activity)	-	1	1

#### Practical/Projects/Assignments:

- Create a Layered Photoshop document from a given image.
- Best imitation of Myself: Create a graphic using your portraiture defining your identity.
- Interactive Photo Album using Adobe Flash which showcase the work of students in the field of multimedia.
- Projecting a Film of Vijay Mula of Cell Animation ( Ek chidiya Anek Chidiya)

#### References:

- Bauer, Peter.(2013). Photoshop CC for Dummies. NewJersey: John Wiley & Sons Inc.
- Chun, Russell.(2014). Adobe Flash Professional CC Classroom in a Book. Colarado: Adobe Press.
- Heldma, William.(2012). Adobe Flash Professional CS6. Sybex.
- Faulkner, Andrew and Chavez, Conrad. (2017). Adobe Photoshop Classroom in a Book. Adobe.
- Kelby, Scott. (2016). "How do I do that in Photoshop?". California: Rocky Nook.
- Ralf, Steinmetz and Nahrstedt, Klara. (2004)"Multimedia Systems". Illinois: Springer.

#### e-Reference:

- <http://www.pexels.com/>
- <http://www.lifeofpix.com/>
- <http://www.unsplash.com/grid/>
- <https://pixabay.com/>
- <https://lynda.com/>
- <https://indesignsecrets.com/resources>
- <https://www.videocopilot.net/tutorials/>

## M.Sc. Film Production: Semester - III

### CCC-8: Editing Techniques & Practice

Total Marks: Theory-50 Practical-30 Internal-20 Credit-6

#### COURSE OBJECTIVES

- To understand the basics of Film Editing and aesthetics.
- To understand various types of Editing.
- To understand the Art and Techniques of Editing.
- To understand the tools and technique of Editing software - Adobe Premiere Pro.
- To understand the tools and technique of Editing software - Final Cut Pro.

#### LEARNING OUTCOMES

- Describe key concepts, technical and creative aspects of the role of an editor.
- Able to differentiate various types of editing.
- Understanding of the theoretical, creative and technical aspects of film editing.
- Ability to apply different editing techniques with the help of Adobe Premiere Pro.
- Ability to apply different editing techniques with the help of Final Cut Pro.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	2	-	-	-	-	-	-	-	-		1	-	-	-	1
CO2	1	-	-	-	-	-	-	-	-	2	1	-	-	-	2
CO3	1	-	-	-	-	-	-	-	-	2	1	-	-	-	2
CO4	1	-	-	-	-	-	-	-	-	2	1	-	-	-	2
CO5	1	-	-	-	-	-	-	-	-	2	1	-	-	-	2

#### 3- High, 2-Significant, 1-Low

Unit-1	Editing Basics	L	T	P
1.1	Early days of Editing - Historical need of Editing, The birth of invisible technique, Understanding the role of an editor in the cinema workflow & evolution of editing in cinema with reference to Edwin S Porter, Miles, Griffith and other contemporaries, Nature and Aesthetics of Editing. <i>(Lecture with PPT)</i>	3	-	-
1.2	Mechanism of Editing - In Camera Editing, Editing with Vision mixer, Online and Offline editing. <i>(Lecture with PPT and demonstration of camera editing)</i>	2	1	-
1.3	Technology – Recording formats, Limitation of analog signal, Time code & Control track, lineup, Technical requirement of an edit. <i>(Lecture with PPT)</i>	2	1	-
1.4	Principle of Editing – Action, sequence, Cross cut, Parallel cut. <i>(Lecture with PPT and demonstration of different types of video clips)</i>	2	1	-
1.5	Mechanics of Online, Offline assemble and Insert Editing. <i>(Lecture with PPT and demonstration of different types of video clips)</i>	2	1	-

<b>Unit-2</b>	<b>Types of Editing</b>	<b>L</b>	<b>T</b>	<b>P</b>
2.1	Linear - A/B Roll edit And Non-Linear Editing – Technique and setup. (Lecture with demonstration of editing with practical approach)	1	1	2
2.2	Online and Offline editing process. (Lecture with demonstration of editing with practical approach)	1	1	2
2.3	3 point editing, L cut, J cut. (Lecture with demonstration of editing, showing video clips and practical of editing.)	1	1	3
2.4	Match cut, Smash cut, Invisible cut , Jump cut (Lecture with PPT and demonstration of editing, showing video clips and practical of editing.)	1	1	3
2.5	Process of editing with the Production Switcher and Switcher Features. Adding and selection of music and sound. (Lecture with PPT and demonstration of editing, showing video clips and practical of editing)	1	1	3

<b>Unit -3</b>	<b>Effective Picture Making</b>	<b>L</b>	<b>T</b>	<b>P</b>
3.1	The Art And Techniques of Editing – Composition. (Lecture with PPT and demonstration of composition rules, showing video clips and practical)	1	1	1
3.2	Transition and Effects - Cut, Fade, Dissolve, Wipe, Color Balance, Color Correction etc. (Lecture with demonstration of transition in editing, showing video clips and practical)	1	1	1
3.3	Order of Shots – Shaping the Rhythm, the functioning of timing and pacing in Editing. (Lecture with demonstration, showing video clips and practical)	1	-	1
3.4	Montage - Introduction to Russian school of montage and beyond its adaptation of contemporary Film Editing (Lecture with demonstration, showing video clips and practical)	1	-	2
3.5	Titles – Graphics, plates, text, logo, Animated titles. (Lecture with demonstration of creating titles and practical)	1	1	1

<b>Unit-4</b>	<b>NLE Software : Adobe Premiere - Features And Application</b>	<b>L</b>	<b>T</b>	<b>P</b>
4.1	Adobe Premiere - Creating project, Customizing workspace. (Lecture with demonstration of creating project and practical)	1	1	2
4.2	Adobe Premiere - Import setting, Sequence setting, Scratch disk setting. (Lecture with demonstration of import setting, and practical)	1	1	2
4.3	Interface - Digitize And Organize Source Footage, Edit sync and non-sync material, Editing dialog & working with audio, Timeline Editing, Adding Video Effects & Transitions. (Lecture with demonstration)	1	1	2
4.4	Tools – Selection, Track Select tool, Ripple Edit tool, Rolling Edit tool Rate Stretch tool Razor tool Slip tool Slide tool Pen tool Hand tool Zoom tool. (Lecture with demonstration using different tools and practical)	1	1	2
4.5	Export Setting – Export pre – sets, Custom pre set, Frame rate, frame size, Pixel aspect ratio, Bit rate and audio format, work area selection and entire timeline. (Lecture with demonstration of export setting and utility)	1	1	2

Unit-5	NLE Software : Final Cut Pro - Features And Application	L	T	P
5.1	Final Cut Pro - Creating Project, Customizing Workspace. (Lecture with demonstration of creating project and practical)	1	1	2
5.2	Final Cut Pro - Import Setting, Sequence setting, Scratch disk setting. (Lecture with demonstration of import setting, and practical)	1	1	2
5.3	Interface of Final Cut Pro - Digitize and Organize Source Footage, Edit Sync And Non-Sync Material, Editing Dialog & Working With Audio, Timeline Editing, Adding Video Effects & Transitions. (Lecture with demonstration)	1	1	2
5.4	Tools – Selection tool, Edit Selection tool Group Selection tool, Range selecting tool, Select track forward and backward, Roll ripple slip, slide, Razor blade, Razor blade all, Hand, Zoom, Crop, Pen, Distort. (Lecture with demonstration using different tools and practical)	1	1	2
5.5	Export Setting – Export presets, Custom pre set, Frame rate, Frame size, Pixel aspect ratio, Bit rate and Audio format, Work area selection and entire timeline. (Lecture with demonstration of export setting and utility)	1	1	1

#### Practical/Projects/Assignments:

- Organizing Video footage
- Three point editing
- Split edit
- Working with multi layers
- Key framing Image
- Time remapping
- Effects, Applying Transitions, compositing
- Titling
- Sound editing
- Dubbing and Syncing
- Edited and Create a Trailer for a Movie.

#### Suggested Readings:

- Browne, Steven E.(2002). Video Editing- A Post Production Primer. Focal Press
- Bowen, Christopher J.(2009) Grammar of the edit. Focal Press.
- Belavadi, Vasuki.(2013)Video Production, India: Oxford university Press. Millerson, Gerald. (2009) Television Production. Burlington, MA:Focal Press.
- Owens , Jim.(2012) Video Production Handbook. Kilington: Focal Press.
- Singh. Devrat(2014) Television Production. Makhanlal Chaturvadi National University of Journalism and Communication.

#### e-Resource:

- <https://www.mediacollege.com/>
- <https://www.lynda.com/search?q=sound+production>
- <https://seanwes.com/podcastdude/018-best-resources-for-learning-recording-mixing-and-mastering/>
- <https://www.videocopilot.net/tutorials/>
- [https://www.aframe.com/application/files/9814/5373/1646/Aframe\\_whitepaper\\_-\\_Pro\\_Video\\_Editing.pdf](https://www.aframe.com/application/files/9814/5373/1646/Aframe_whitepaper_-_Pro_Video_Editing.pdf)
- [http://toasterdog.com/files/basics\\_of\\_video\\_editing\\_notes.pdf](http://toasterdog.com/files/basics_of_video_editing_notes.pdf)

- 
- <http://amun.felk.cvut.cz/y36wmm/prednasky/prednaska9.pdf>

## M.Sc. Film Production: Semester - III

### CCC-9: Film Research

**Total Marks: Theory - 50 Practical - 30 Internal - 20 Credit - 6**

#### COURSE OBJECTIVES

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

#### LEARNING OUTCOMES

- Identify appropriate research topics.
- Demonstrate Literature reviews using print and online databases.
- Writing Research proposal.
- Training in film research writing leading to publication.
- Students capable of designing and conducting minor Research projects.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	2	-	-	2	2	2	-	-	1	-	1	-	-	-	1
CO2	2	2	-	2	2	2	-	-	1	-	1	-	-	-	1
CO3	2	2	-	2	2	2	-	-	1	-	1	-	-	-	1
CO4	2	2	-	2	2	2	-	-	1	-	1	-	-	-	1
CO5	2	2	-	2	2	2	-	-	1	-	1	-	-	-	1

#### 3- High, 2-Significant, 1-Low

Unit -1	Concept of Research	L	T	P
1.1	Meaning, definition and Nature of Research (Lecture and group discussion)	3	-	-
1.2	Film Research Objectives: Understanding cinematic language, Understanding Audience. (Lecture, demonstration and group discussion)	2	1	-
1.3	Scope of Film Research (lecture and discussion on various field for research)	3	1	-
1.4	Problem of objectivity in Research (Lecture )	3	1	-
1.5	Various elements in Research process (Lecture and group discussion)	2	-	-

Unit -2	Major Elements of Research	L	T	P
2.1	Hypothesis: Concept and types. (Lecture and individual assignment)	2	-	2
2.2	Sampling - Meaning, types And problems (Lecture and Individual assignment)	2	-	1
2.3	Research Design- Descriptive, Analytical, Experimental. (Give assignment to design research methods for various topics of film and class discussion)	2	-	1
2.4	Research Types- Text mining in film Studies Survey Research, Experimental research, Field Research, Panel research, Audience research, Narrative analysis (Field exercise, team work, group discussion, small group assignment)	3	1	-
2.5	Summative Research and Formative Research	2	-	-

Unit -3	Tools and Methods of Research	L	T	P
3.1	Sources of data - Primary and secondary source (Practical assignment to review primary and secondary data for film)	2	-	-
3.2	Research Tools- Questionnaire and Schedule (Questionnaire preparation on various topics)	2	-	1
3.3	Research Method- 2.Observation – a) Participatory b) Non-Participatory (Field exercise and individual assignment on Film analysis)	2	-	-
3.4	Survey Method- Descriptive and analytical survey. Interview Method- Structured and non-structured (Lecture and group projects for field exercise, Conduct interviews)	2	-	1
3.5	Case Study, Content analysis- Definition, Usage and unit of analysis. (Practical exercise using film screenings, Role plays, Scene analysis)	3	-	-
3.6	Cultural analysis of representation in society (Race, Class, Caste, Ethnicity, Gender, Stereotypes and Prejudice) (Lecture and individual assignment on Film analysis)	2	-	-

Unit -4	Application of Statistics	L	T	P
4.1	Tabulation, Coding and classification of data (Title, Column Heading, sub categories, footnotes) (classify and tabulate the data collected by survey)	4	-	-
4.2	Data Analysis- Field Notes, Interpretation (lecture and group assignment)	4	-	-
4.3	Elementary Statistics - Mean, Median and mode (Lecture and regular assignment on statistics)	2	-	-
4.4	Graphic and Diagrammatic Representation of data: the Histogram, Bar chart, Frequency polygon, Pie chart, The scatter gram, Line diagram. (Lab Practice)	3	-	-
4.5	Indexing, Citation-APA style, MLA style, Chicago manual style and Preparing Bibliography. (Lecture and regular assignment on statistics)	2	-	-
4.6	Research Report Writing, Writing dissertation and Reports (Lecture and prepare a brief report on the above research conducted)	3	-	-

Unit -5	Film Research Area	L	T	P
5.1	Pre-Production Research- Story development, Character development, writing and planning for production, Location hunting. (field exercise, literature review, scene analysis and group assignments)	2	2	-
5.2	Production Research- Action research, Formative Research. (Lecture and Visit Film production units, Analyze and Observe Film production process and prepare group assignment)	3	-	1
5.3	Post Production Research: Distribution and exhibition (Lecture and group assignment)	3	-	1
5.4	Film Promotion and marketing Research, Legal issues during Film Production. (Lecture and case studies)	2	2	-
5.5	Film Review- Cinematography, Sound, Character, Technical aspects of Film etc. (Film analysis, writing reviews on film)	1	-	2

### Reference

- Edgar, Robert. Marland, John. Rawle, Steven. (2015). The Language of Film. London: Bloomsbury.
- Geiger, Jeffrey & Rutsky R.L. (2005). Film Analysis: A Norton Reader. New York: W.W. Norton.
- Gosh, B.N. (1992). Scientific Method and Social Research. Sterling Publishers: New Delhi.
- Heyward, Susan. (2018). Cinema Studies: The Key Concepts. London and New York: Routledge.
- Kumar, Ranjit (2011). Research Methodology. New Delhi, India: SAGE Publication.
- Kerlinger Fred N. (2017) Foundations of Behavioral Research. Surjeet Publication.
- Young, P.V. (1951). Scientific Social Survey and Research. Prentice Hall of India: New Delhi

### Practical/Projects/Assignments:

- Make a research plan for a specific topic.
- Conduct field survey for making and developing idea for the film production.
- Prepare a questionnaire for collecting data.
- Classify and tabulate the data collected by survey method.
- Make graphic presentation of the above research.
- Proposal for a media research project.

### e – References:

- [https://books.google.com/books?id=i9NtQV-ZsZMC&printsec=frontcover&source=gbs\\_ViewAPI#v=onepage&q&f=false](https://books.google.com/books?id=i9NtQV-ZsZMC&printsec=frontcover&source=gbs_ViewAPI#v=onepage&q&f=false)
- <https://books.google.com/books?id=hZ9wSHysQDYC&printsec=frontcover&dq=c.+r.+kothari&hl=en&sa=X&ved=0ahUKEwi42ZPS15DiAhXLpFkKHLIBfsQ6AEIKjAA#v=onepage&q=c.%20r.%20kothari&f=false>
- <https://filmstudiesforfree.blogspot.com/2010/08/lots-of-film-studies-phd-theses-online.html>
- <https://ir.lib.uwo.ca/film-etd/>
- <https://shodhganga.inflibnet.ac.in>
- <https://research-repository.st-andrews.ac.uk/handle/10023/125>
- [http://www.sociology.kpi.ua/wp-content/uploads/2014/06/Ranjit\\_Kumar-Research\\_Methodology\\_A\\_Step-by-Step\\_G.pdf](http://www.sociology.kpi.ua/wp-content/uploads/2014/06/Ranjit_Kumar-Research_Methodology_A_Step-by-Step_G.pdf)

## M.Sc. Film Production: Semester - III

### CCE – 5: Screenplay Writing For Cinema

Total Marks: Theory-50 Practical-30 Internal-20 Credit-6

#### COURSE OBJECTIVES

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

#### LEARNING OUTCOMES

- Familiarize with the basics of Screen Writing.
- Apply the concept of Story Building and Telling.
- Understanding and apply Screen Writing Process.
- Understanding and use of the specifications and significance of various writing formats.
- Applying Screenplay Writing for various genres.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	2	1	2	1	-	-	-	-	1	-	-	-	1	-	1
CO2	2	1	2	1	-	-	-	-	1	-	-	-	1	-	1
CO3	2	1	2	1	-	-	-	-	1	-	-	-	1	-	1
CO4	2	1	2	1	-	-	-	-	1	-	-	-	1	-	1
CO5	2	1	2	1	-	-	-	-	1	2	-	-	1	-	1

#### 3- High, 2-Significant, 1-Low

Unit-1	Basic Concepts	L	T	P
1.1	Screen writing v/s Literary writing: The differences- Length, Genre, Dialogue, Action, Budget / Setting (classroom lecture with basic theory about the writing process and reading of literature and audio visual scripts)	1	1	2
1.2	Concept of Research: Rules of Screenplay Research- Figure out what you want to write about First, Develop a system, Set aside a Block of time for Research, then write, Talk to people, Become a mini-expert but don't write a textbook/manual, But use creative license. (classroom lecture about the need and concept of research in screen writing with the help of examples)	1	1	2
1.3	Basics of Shot Composition, Shot sizes, Camera angles, Movements and their Associated Meaning. (classroom lecture with help of PPT on basic of shot sizes , camera angles and composition and their meaning)	1	-	2
1.4	Glossary for Screen Writing: Feature film, Character, Action, Act,	1	-	2

	Continuous, Contra zoom, Crawl, Cross Fade, Dialogue, Establishing shot, FLASHBACK, Intercutting, Lap Dissolve, Match Cut, Jump Cut, Montage, POV, OSS, Scene, Shooting Script, Slug Line, Spec Script / Screenplay, Commissioned Script, TIME CUT, Transition, Swish pan, V.O. , Wipe , Zoom, Plot, Sub Plot. <i>(Classroom lecture with the help of PPT about basic terminologies and their definition along with certain examples of application)</i>			
1.5	Different Genres: Action, Adventure, Comedy, Crime, Drama, Fantasy, Historical, Romantic and Suspense. <i>(Classroom lecture with discussion about the genres along with certain examples)</i>	1	1	2

Unit-2	Story Building	L	T	P
2.1	Elements of Story: Idea, Character, Plot, Setting, Conflict, Theme, Style, Point of View, Tone. <i>(class room lecture and PPT discussing examples of cinematic works to discuss the various elements and understanding their significance)</i>	1	1	2
2.2	The Basic 3 Act Structure: Exposition, Mid-point / Rising Action, Denouement. <i>(class room lecture with PPT on 3 Act Structure and its stages along with examples of few master pieces and class room exercise)</i>	1	1	2
2.3	Character Building/ Character Sketch: Physical Attributes- Height, Skin Tone, Built. Linguistic preferences of the character. Psychological attributes- Questions to be considered-1.What would completely break your character? 2. What was the best thing in your character's life? 3. What was the worst thing in your character's life? 4. What is character afraid of? 5. What are your character's major flaws? 6. How many friends does your character have and want? etc. <i>(class room lecture with PPT and exercises of character building and character sketch writing with the help of examples)</i>	1	-	2
2.4	Plotting the Story: 1.Planning Your Story. 2. Crafting your Story Arc. 3. Preparing a plot outline. <i>(class room lecture with exercises of plotting while converting a story in to script with the help of small examples like 'khargosh aur kachue ki kahani)</i>	1	-	2
2.5	Approaches of storytelling: A Six Fold Path – 1.Personify the narrative. 2. Go from audience problem to your solutions. 3. Use data to drive story telling. 4. Take your audience on a journey. 5. Gamify content and allow interactivity. 6. Break the rules. <i>(classroom lecture with help of PPT mentioning examples of masterpieces)</i>	1	1	2

Unit -3	Writing Process	L	T	P
3.1	Ideation- Fabric Tree, Synopsis- Synopsis Writing and its Significance. <i>(class room lecture with examples and writing exercise)</i>	1	1	2
3.2	Research for Troubleshooting and Managing Authenticity; The concept of connecting the dots and their validation process. <i>(class room lecture along with classroom exercises of pseudo writing projects and troubleshooting mechanism)</i>	1	1	2
3.3	Scripting: Converting the Story into a Script. <i>(classroom sessions on basics of script writing and its process with</i>	1	-	2

	<i>the help of examples and assignment on the same)</i>			
3.4	Scene Visualization Process/Finalizing treatment: The power of Pre-visualization, Creative process, Visual thinking, Perspective. <i>(classroom lecture with exercises of visualization and treatment finalization as a continued part of assignment on Scripting)</i>	1	-	2
3.5	Screenplay writing : Do's and Don'ts of Screen play writing <i>(classroom lecture with the help of PPT including examples)</i>	1	1	2

Unit-4	Writing Formats	L	T	P
4.1	Full page script: SWOT analysis of this format on basis of detailing, Complexity of format, Utility, Ease of understanding. <i>(classroom lecture with the help of PPT including examples and SWOT analysis of this format )</i>	1	1	2
4.2	Split page script: SWOT analysis of this format on basis of detailing, Complexity of format, Utility, Ease of understanding. <i>(classroom lecture with the help of PPT including examples and SWOT analysis of this format)</i>	1	1	2
4.3	Single Column v/s Double Column – Comparative study of both the formats on basis of detailing, Complexity of format, Utility, Ease of understanding. <i>(classroom lecture with the help of PPT including examples and SWOT analysis of these format)</i>	1	-	2
4.4	Screenplay: SWOT analysis of this format on the basis of detailing, complexity of format, utility, ease of understanding. Formatting, Scene and Shot division, Duration v/s Page. <i>(classroom lecture with the help of PPT including examples and SWOT analysis of this format)</i>	1	-	2
4.5	Shooting Script, Camera Script, Editing script, Story Board etc.- SWOT analysis of this format. <i>(classroom lecture with the help of PPT including examples and SWOT analysis of this format )</i>	1	1	2

Unit-5	Art of Writing (exploring writing for various formats)	L	T	P
5.1	Fiction : Writing for Fictional-Workshop <i>(classroom sessions discussing examples followed by writing exercises)</i>	1	1	2
5.2	Non-fiction : Writing for Non-Fiction-Workshop <i>(classroom sessions discussing examples followed by writing exercises)</i>	1	1	2
5.3	Commercial : Writing for a Commercial-Workshop <i>(classroom sessions discussing examples followed by writing exercises)</i>	1	-	2
5.4	Docu-drama : Writing a Docu-Drams-Workshop <i>(classroom sessions discussing examples followed by writing exercises)</i>	1	-	2
5.5	Documentary : Writing a Documentary-Workshop <i>(classroom sessions discussing examples followed by writing exercises)</i>	1	1	2

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**Practical/Projects/Assignments:**

- Synopsis writing
- Scriptwriting for Fiction and Non-Fiction
- Character sketching
- Screenplay writing

**Suggested Readings:**

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

**e-Resource:**

- <https://www.studiobinder.com/blog/how-to-write-a-film-treatment/>
- <http://www.filmscriptwriting.com/>

# M.Sc. Film Production: Semester - III

## CCE – 6: Advertisement Film Making

Total Marks: Theory-50 Practical-30 Internal-20 Credit-6

### COURSE OBJECTIVES

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

### LEARNING OUTCOMES

- Associate different aspects of advertisement copy writing.
- Understand the different concept of advertisement film making with respect to the genre.
- Analyse the strength of different components of an ad film.
- Apply the knowledge of equipments and techniques for an ad film making.
- Associate understanding of the pre-production, production and post- production stage of ad film making.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CO2	3	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CO3	1		3		3	-	-	-	-	-	-	-	-	-	-
CO4	1	-	-	-	-		1	-	-	1	2	-	-	-	1
CO5	1	-	-	-	-	-	-	-	-	1	-	-	-	-	1

### 3- High, 2-Significant, 1-Low

Unit-1	Introduction to Advertising	L	T	P
1.1	The need For Advertising- In perspectives of Social Scenario. (Lecture with PPT)	3	-	-
1.2	Understanding the Customer/Consumer behaviour and Client Behaviour. (Lecture with PPT)	3	-	-
1.3	Principles of Copy Writing and Advertising Design (Lecture and demonstration of script)	2	1	-
1.4	Writing for Visuals -How to Use Words Effectively and Precisely. (Lecture, Group discussion and practical)	1	1	2
1.5	Balance between Words, Visuals and Power of silence. (Lecture, Group discussion and advertising preview)	1	1	2

Unit-2	Being an Advertising Film maker	L	T	P
2.1	Difference between General Films and ad Film Making. <i>(Lecture with discussion and film preview for showing difference)</i>	1	2	-
2.2	Various genres of Ad Films like Corporate Movies, Online Ad Campaign, Public Service Advertising, Promotional advertising. <i>(Lecture, Group discussion and film preview of different genres)</i>	1	2	-
2.3	Understanding the specific needs of TV/Film/Web/Mobile audiences. <i>(Lecture, Group discussion and film)</i>	2	1	-
2.4	Studying Popular/Famous ad Films Campaign. <i>(Lecture, Group discussion and showing ad film campaign)</i>	1	2	-
2.5	Deciding on the right pitch and thinking out of the box. <i>(Lecture, Group discussion and Practical of thinking and visualization)</i>	1	1	2

Unit -3	Art of Ad Film Making	L	T	P
3.1	Importance and Power of Audio-Visual Communication, Process of Ad Film Making and Appeal in Ad. <i>(Lecture, Group discussion and film preview)</i>	2	1	-
3.2	Basics of a Good Composition. <i>(Lecture with PPT and showing video clips and images of good composition)</i>	2	1	-
3.3	Strength of a Good Composition its requisites and how to make a Good Composition. <i>(Lecture with PPT and showing video clips and images of good composition)</i>	1	2	-
3.4	Appreciation of Image, B&W and Colour theory. <i>(Lecture with PPT and showing video clips and images)</i>	2	1	-
3.5	Creation of drama, Role of characters and understanding the Life around us. <i>(Lecture and group discussion)</i>	2	1	-

Unit-4	The Ad film pipe line and Overview-Creative	L	T	P
4.1	Ideation, Brainstorming and Characterization – Client brief, Content need, Public Interest, Visualization, Treatment and structure for Advertising. <i>(Lecture with PPT and Practical)</i>	1	1	2
4.2	Research – Content analysis, Location Research for Shooting, Collecting content data from Client and Subject Expert. <i>(Lecture with PPT and Practical)</i>	1	1	2
4.3	Drafting script – Target audience, Time, First draft, Treatment and copy. <i>(Lecture with PPT and Practical)</i>	1	-	2
4.4	Layout, Storyboarding of Advertisement. <i>(Lecture with PPT and Practical)</i>	1	-	2
4.5	Planning and Budgeting – Team Building, Location Finalising and Schedule Finalising. <i>(Lecture with PPT and Practical)</i>	1	1	2

Unit-5	The Ad film pipe line for Production and Post-production Process	L	T	P
5.1	Shooting for Advertisement – Basics of Camera and Visual Grammar. Light techniques- Key light, Fill Light, Back Light and Set designing. (Lecture with PPT and Practical)	1	1	2
5.2	Sound and music for Advertisement- Background Score, Voice over, Sound Effect, International track for sound. (Lecture with PPT and Practical)	1	1	2
5.3	Audio and Video Editing for Advertisement. (Lecture with PPT and Practical)	1	1	2
5.4	Graphics and Animation used in Advertisement. (Lecture with PPT and Practical)	1	1	2
5.5	Special Effects and Visual Effects in Advertisement. (Lecture with PPT and Practical)	1	1	2

#### Practical/Projects/Assignments:

- Analyze advertisements of famous brands for their copy and layout
- Shoot a complete ad film of any brand with duration of minimum 30 sec.
- Individual assignment for script writing of a corporate ad film.
- Screening of Prominent ads of leading ad film makers.
- Screening of Ad Campaign like Surf Excel, Bajaj etc.

#### Suggested Readings:

- Altstiel, Tom & Grow, Jean.(2016) Advertising Creative Strategy, Copy & Design, 3rd edition. India: Sage.
- Bovee & Arens. Contemporary Advertising. USA: Irwin.
- Chunawala & Sethia. Foundations of Advertising , 8th edition .India: Himalaya Publishing.
- Dennison, Dell(2006). The Advertising Handbook. India: Jaico.
- Halve, Bhaskar Anand. Planning For Power Advertising. India: Response Books.
- Jones, Philip John. How To Use Advertising To Build Strong Brands. India: Sage.
- Jones, P J. How Advertising Works. India: Sage
- Millerson, Gerald. (2009) Television Production. Burlington, MA: Focal Press.
- Sharma, Sangeeta and Singh, Raghuvir (2009): Advertising Planning and Implementation, PHI Learning Private Limited, New Delhi
- Tiwari, S (2003). Uncommon Sense of Advertising: Getting the Facts Right. India: Response.
- Wells, Burnett, Moriarty. (1997)Advertising Principles &Practices. India: Prentice Hall.

#### e-Resource:

- [www.afaqs.com](http://www.afaqs.com)
- [www.exchange4media.com](http://www.exchange4media.com)
- [www.ourmedia.org](http://www.ourmedia.org)
- [www.brandchannel.com](http://www.brandchannel.com)
- [www.campaignindia.in](http://www.campaignindia.in)
- [www.brandrepublic.com](http://www.brandrepublic.com)
- [www.adsoftheworld.com](http://www.adsoftheworld.com)
- [www.pitchonnet.com](http://www.pitchonnet.com)
- <https://www.mediacollege.com/>

## M.Sc. Film Production: Semester - III

### OE - 3: Film, Society & Culture

Total Marks: Theory-40 Practical-00 Internal-10 Credit-3

#### COURSE OBJECTIVES

- To understand basic structure of society and culture.
- To understand the cinema as a reflection of society.
- To enhance the basic knowledge about film audience.
- The students will be able to form and articulate a cultural analysis of a cinematic work.
- Film screening of different faces of Indian culture and reviewing them.

#### LEARNING OUTCOMES

- Demonstrate Conceptual understanding of Cultural Studies.
- Apply the knowledge of audience psychology to find Workable and Impactful ways of Communication through Films.
- Cultural analysis of A Cinematic work.
- Familiarity with Cinematic Language.
- Apply analytical techniques for analysing the content of a film.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	2	-	-	-	-	-	-	-	1	-	-	2	1	-	2
CO2	-	2		2		-	-	-	1	-	-	2	1	-	2
CO3	-	-	2	-	2	1	-	-	1	-	-	2	1	-	2
CO4	3	-		-		-	-	-	1	-	-	2	1	-	2
CO5	-	-	2	-	2	-	-	-	1	-	-	2	1	-	2

#### 3- High, 2-Significant, 1-Low

Unit-1	Introduction to Society, Culture and Film	L	T	P
1.1	The concept of Society- Meaning and definition of Society, characteristics of Society (Lecture with PPT)	2	-	-
1.2	The concept of Culture- Meaning and Definition of Culture, characteristics of culture. (Lecture with PPT)	2	-	-
1.3	The concept of film- Meaning and Characteristics of Film. (Lecture with PPT)	2	-	-
1.4	Relationship between Film, Society and Culture.(Lecture with PPT)	2	-	-
1.5	Film: society and culture; Effects of Film- Social effect, Psychological effect, Cultural effect, Behavioral effect. (Lecture with PPT)	2	-	-

Unit-2	Film Audience	L	T	P
2.1	Film as a Mass Media; Functions of Mass Media- Inform, Educate, Persuade, and Entertain. (Lecture with PPT and Showing video clips)	1	1	-
2.2	Film audience analysis (Demographic, Psychographic, Audience Segmentation) (Lecture with PPT and Showing video clips)	1	1	-
2.3	Theories of audience- Reception theories, Limited effect theories. Uses and gratification. (Lecture with PPT and Showing video clips)	1	1	-
2.4	Active v/s Passive audience: Audience as producers of meaning, Ethnographies of audience, Fans and users. (Lecture with PPT and Showing video clips)	1	1	-
2.5	Cultural Imperialism in the context of cinema. (Lecture with PPT and Showing video clips)	1	1	-

Unit -3	Film Analysis	L	T	P
3.1	Study of Film Language. (Lecture with PPT and Showing video clips)	1	1	-
3.2	Approaches to Film Analysis- Semiotics, Psycho analytical, and Character types study. (Lecture with PPT and Showing video clips)	1	1	-
3.3	Film- face of Indian Culture- (Class, Gender, Race, religion, social pressure, social change) Reference movies- Lajja by Rajkumar Santoshi, Mirch Masala, Bombay, Laga Chunari me Daag. Bagban 3 idiots, Maanji the Mountain Man, Rang De Basanti. (Lecture with PPT and Showing video clips)	1	1	-
3.4	Indian History, Partition movies, Terrorism, Politics, Patriotism. Jodha Akbar, Mughale Azam, Devdas, Shaheed Bhagat Singh, Saat Hindustani, Lagaan. (Lecture with PPT and Showing video clips)	1	1	-
3.5	Experimental Cinema: Vicky Donor, Water, Photograph. (Lecture with PPT and Showing video clips)	1	1	-

Unit-4	Culture and Language	L	T	P
4.1	Media as Consciousness Industry. (Lecture with PPT)	2	-	-
4.2	Social construction of reality by Media (Lecture with PPT)	2	-	-
4.3	Narrative, Genre and discourse analysis etc. (Lecture with PPT)	2	-	-
4.4	Media myths (Representation, Stereotypes Etc.) (Lecture with PPT)	2	-	-
4.5	Cultural studies approach to media, Audience as textual determinant, Audience as readers, Audience positioning, Establishing critical autonomy. (Lecture with PPT)	2	-	-

Unit-5	Culture Analysis	L	T	P
5.1	Media and popular culture-Commodities, Culture and Sub-culture, Popular texts, Popular discrimination, Politics popular culture, Popular culture Vs People's culture, Celebrity industry-Personality as Brand Name, Hero-worship etc. (Lecture with PPT and Showing video clips)	1	1	-
5.2	Acquisition and transformation of popular culture (Lecture with PPT and Showing video clips)	1	1	-
5.3	Cinema in digital era (Lecture with PPT and Showing video clips)	1	1	-
5.4	Ethics in Indian cinema (Lecture with PPT and Showing video clips)	1	1	-
5.5	Film societies of India- Children Film Society (Lecture with PPT and Showing video clips)	1	1	-

#### Practical/Projects/Assignments:

- Write a synopsis on impact of cinema on culture.
- Write a research article on impact of society on cinema.

#### Suggested Readings:

- Cherian, V.K. (2016), Indians Film Society Movement: The Journey and its Impact. Sage Publications.
- Chatterji, A Shoma. (2015). Film Reality. New Delhi: Sage Publications.
- Hodgkinson, Paul. (2017)Media Culture And Society. New Delhi: Sage Publications.

#### e-Resource:

- [http://www.composingdigitalmedia.org/f15\\_mca/mca\\_reads/mulvey.pdf](http://www.composingdigitalmedia.org/f15_mca/mca_reads/mulvey.pdf)
- <http://www.rlwclarke.net/Theory/SourcesPrimary/HallCulturalIdentityandDiaspora.pdf>

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# **M.Sc. FILM PRODUCTION**

**(M.Sc.: FP)**

**SEMESTER – IV**

**MAKHANLAL CHATURVEDI NATIONAL UNIVERSITY OF JOURNALISM AND COMMUNICATION**

**(DEPARTMENT OF ADVERTISING AND PUBLIC RELATIONS)**

**M.Sc. : FP**

	S.No	Core Course (Compulsory) (CCC)  6 Credit- All Compulsory	Core Course (Elective) : (CCE)  6 Credit- Any One	Open Elective (OE)  3 Credit- Any One in Each Semester
<b>SEM IV</b>	<b>CCC-10</b>	Film Business & Regulations	<b>CCE-7</b> Literature & Cinema <b>CCE-8</b> Film Management & Marketing	<b>OE-4</b> Documentary Film Making
	<b>CCC-11</b>	Cinematics		
	<b>CCC-12</b>	Project Work on Film Making		

**Marks Distribution**

No.	Name of Subject	Credits	Total
<b>CCC-1</b>	Core Course (Compulsory)	<b>6</b>	<b>100</b>
<b>CCC-2</b>	Core Course (Compulsory)	<b>6</b>	<b>100</b>
<b>CCC-3</b>	Core Course (Compulsory)	<b>6</b>	<b>100</b>
<b>CCE</b>	Core Course (Elective) :(CCE) (Any One)	<b>6</b>	<b>100</b>
<b>OE</b>	Open Elective (Any One)	<b>3</b>	<b>50</b>
	<b>Total</b>	<b>27</b>	<b>450</b>

	S. No.	Subject	Theory	Practical	Internal	Total	Credit
<b>Sem - IV</b>	<b>CCC-10</b>	Film Business & Regulations	80	00	20	<b>100</b>	6
	<b>CCC-11</b>	Cinematics	50	30	20	<b>100</b>	6
	<b>CCC-12</b>	Project Work on Film Making	00	80	20	<b>100</b>	6
	<b>CCE-7 OR CCE-8</b>	Literature & Cinema  <b>OR</b> Film Management & Marketing	80  80	00  00	20  20	<b>100</b>	6
	<b>OE-4</b>	Documentary Film Making	25	15	10		
						<b>50</b>	3

# M.Sc. Film Production: Semester - IV

## CCC -10: Film Business & Regulation

Total Marks: Theory-80 Practical-00 Internal-20 Credit-6

### COURSE OBJECTIVES

- To understand And Implement various laws pertaining to Cinema.
- To understand the Need and Importance of Intellectual Property Rights
- To understand the Need and Importance of Acts.
- To know about Central Board Of Film Certification.
- To practice Media Business ethics and understanding the issues pertaining to it.

### LEARNING OUTCOMES

- Explain Indian constitution and legal system in context of Film Business and Regulations.
- Use the knowledge of Fundamental Rights, Fundamental Duties and Human Rights to demonstrate their understanding in the context of Film Regulations.
- Explain the concept of Intellectual Property Rights & describe how they are significant in Film Business.
- Analyse the problem and find a solution for the same in the light of essential acts Governing Media in India.
- Use the knowledge about Role and importance of Business Ethics and Values in Film Business in order to meet its moral responsibilities.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CO2	3	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CO3	1		3		3	-	-	-	-	-	-	-	-	-	-
CO4	1	-	-	-	-		1	-	-	1	2	-	-	-	1
CO5	1	-	-	-	-	-	-	-	-	1	-	-	-	-	1

### 3- High, 2-Significant, 1-Low

Unit-1	Indian Constitution And Legal System	L	T	P
1.1	Indian Constitution: Salient Features – longest written constitution, Adult suffrage, mixture of rigidity and flexibility. (Lecture with PPT)	3	-	-
1.2	Fundamental Rights and duties – Consisting section of constitution, Directive principles of state policy. (Lecture with PPT)	4	-	-
1.3	Overview of India Legal System, type of legal system in India, types of law, structure of court system, working of court system. (Lecture with PPT)	3	-	-
1.4	Constitutional Provisions, Laws and Regulation. (Lecture with PPT)	3	-	-

1.5	Human Rights: History and origin, UNO, Geneva convention, Magna - Carta, British Law, Constitution. (Lecture with PPT)	4	-	-
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Unit-2	Intellectual Property Rights	L	T	P
2.1	Intellectual Property Rights Introduction (IPR)- History, Origin, Types of IPR. (Lecture with PPT)	3	-	-
2.2	Copyright & Trademark, Patent and trade secret - Salient Features of each Law. Processes of filling. (Lecture with PPT)	4	-	-
2.3	Plagiarism – Concept, Guideline and Ethics. (Lecture with PPT)	3	-	-
2.4	Case Study regarding – Patent and Trade Secret. (Lecture with PPT)	3	-	-
2.5	Case Study regarding – Copyright & Trademark. (Lecture with PPT)	4	-	-

Unit - 3	Important Acts	L	T	P
3.1	Cinematography Act 1952 – Origin, Implementation, Amendments, Salient Features. (Lecture with PPT)	4	-	-
3.2	Prasar Bharati Act (1990) - Origin, Implementation, Amendments, Salient Features. (Lecture with PPT)	4	-	-
3.3	Information Technology Act (2000) - Origin, Implementation, Amendments, Salient Features. (Lecture with PPT)	3	-	-
3.4	Cable TV Act (1995) - Origin, Implementation, Amendments, Salient Features. (Lecture with PPT)	4	-	-
3.5	Right To Information Act (2005) - Origin, Implementation, Amendments, Salient Features. (Lecture with PPT)	4	-	-

Unit-4	Film Regulation	L	T	P
4.1	Introduction To Film Board of Certification (Lecture with PPT and video clips)	4	-	-
4.2	Introduction To Various Film Organization/ Associations, Vision of Formation and films, Film Board Members of Certification. (Lecture with PPT)	4	-	-
4.3	Process and guidelines of Film Board of Certification. (Lecture with PPT and video clips)	4	-	-
4.4	Formation (Central And Regional); Enforcement of Film Board of Certification. (Lecture with PPT)	3	-	-
4.5	Film Certification, Film posters and Ethical issues. (Lecture with PPT and video clips)	4	-	-

Unit-5	Film Business	L	T	P
5.1	Role and importance of Business ethics and Values in Film Business. Single Screen, Multiplex, D-Cinema for TV and Cinema. (Lecture with PPT)	4	-	-
5.2	Definition of Business, Ethics Impact on Business Policy and Business Strategy. (Lecture with PPT)	4	-	-
5.3	Impact on the Business Culture. (Lecture with PPT)	4	-	-
5.4	Types of Ethical issues, Bribes, Coercion, Deception, Theft, Unfair Discrimination. (Lecture with PPT)	3	-	-
5.5	CSR- Definition and Importance, examples of various Initiatives taken by various business groups like Dharma Production, Yash Production, Red Chillies Entertainment, Excel Entertainment etc. (Lecture with PPT)	4	-	-

#### Practical/Projects/Assignments:

- Study and analyze the role of film censor board in India. Write a detail report.
- Give a presentation on any controversial film created by director of censor board.
- Write a brief report on plagiarism of film in context to hindi cinema. i.e. copying movies frame by frame from other language.

#### Suggested Readings:

- Bagriyal, Ashok.(2004). Company Law, Vikas Publishing House.
- Central Board of Film Certification, Ministry of Information and Broadcasting, Government of India, 2012.
- David J. Fritzsche.(1996)Business Ethics: A Global & Management Perspective. Tata McGraw-Hill.
- Fundamental Rights, Constitution of India-Part III, Article 19.
- Gulshan S.S. and Kapoor G.K.(2018) Business Law including Company Law. Generic.
- Kapoor, N. D.(2014). Elements of Mercantile Law, Sultan Chand & Sons.
- Ramaswamy Namakumari.(2004) Strategic Planning. Corporate Strategy. MacMillan. India Ltd.
- Velasquez. (2016) Business Ethics. Prentice. Hall of India.

#### e-Resource:

- <https://indiacode.nic.in/handle/123456789/1362/browse?type=ministry&order=ASC&&rpp=20&value=Information+and+Broadcasting>
- <https://mib.gov.in/sites/default/files/draftcinematographbill2010.pdf>
- <https://www.mea.gov.in/Images/pdf1/Part3.pdf>
- [http://www.nishithdesai.com/fileadmin/user\\_upload/pdfs/Research%20Papers/Indian%20Film%20Industry%20-%20Tackling%20Litigations.pdf](http://www.nishithdesai.com/fileadmin/user_upload/pdfs/Research%20Papers/Indian%20Film%20Industry%20-%20Tackling%20Litigations.pdf)
- <https://www.wipo.int/edocs/lexdocs/laws/en/in/in024en.pdf>

# M.Sc. Film Production: Semester - IV

## CCC – 11: Cinematics

**Total Marks: Theory-50 Practical-30 Internal-20 Credit-6**

### COURSE OBJECTIVES

- Understanding of Special Effects in Film and Introduction to After Effects.
- Understand basic image processing techniques.
- Pull mattes using various image processing Techniques including Chroma-keying.
- Understand the process of Rotoscopy, Color Correction, Effects and 3D Layers using various techniques.
- Develop visual effects pipeline for Integration in the Filmmaking Process.

### LEARNING OUTCOMES

- Understand the Fundamental of Special Effects and Motion Graphics.
- Demonstrate the process of Masking and Layering in Special Effect.
- Use of parenting and different controls needed in Special Effect.
- Analyze and Apply the Technique of Rotoscopy and Color Correction in Special Effect.
- Demonstrate the process Project Rendering in Special Effect.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	2	-	-	-	-	-	-	-	-		1	-	-	-	-
CO2	2	-	-	-	-	-	-	-	-	2	1	-	-	-	2
CO3	2	-	-	-	1	-	-	-	-	2	1	-	-	-	2
CO4	2	-	-	1	1		-	-	-	2	1	-	-	-	2
CO5	2	-	-	1	1	-	-	-	-	2	1	-	-	-	2

**3- High, 2-Significant, 1-Low**

Unit-1	Introduction : Motion graphics, Special Effects and Adobe After Effects	L	T	P
1.1	Fundamentals of Motion Graphics, RGB Color model, Frame size, Resolution, Pixel aspect ratio, Alpha channels, Frame rate, Time code, Interpreting Footage (Lecture-demonstration by instructor)	2	-	-
1.2	How After Effects Works, Overview of panels, Creating a project and Importing Footage, Creating a Composition and Arranging layers, Adding Effects and modifying Layer properties, Animating the Composition, Previewing your Work. (Lecture-demonstration by instructor)	2	1	2
1.3	Optimizing performance in After Effects, Customizing workspaces,	2	1	1

	Controlling the brightness of the user interface, Finding resources for using After Effects. ( <i>Lecture-demonstration by teacher</i> )			
1.4	Importing Footage using Adobe Bridge, Importing Video Clips, Importing stills, Importing a Sequence of stills (interpreting), Importing Multilayered Photoshop and Illustrator files, Creating a New Composition, Applying Effects to a Layer. ( <i>Lecture-demonstration by teacher</i> )	2	1	1
1.5	Changing parameters Globally, Creating Keyframes, Keyframe Interpolation: Auto, Continuous, and Bezier Interpolation, Temporal and Spatial Interpolation, Roving in time for spatial properties, Creating and Applying an Animation preset. ( <i>Lecture-demonstration by instructor</i> )	2	1	-

Unit-2	Adobe After Effects- Masks and Layers	L	T	P
2.1	Working With Masks, About Masks, Creating a Mask with the Pen Tool, Editing a Mask, Feathering the edges of a Mask, Replacing the content of the Mask, Mask interpolation, Using Masks from Illustrator and Photoshop, Masks for spatial Keyframes. ( <i>Lecture-demonstration by teacher, Class Activity</i> )	1	1	2
2.2	Animating Text, About text layers, Creating and formatting point text vs Paragraph Text, Using a Text Animation preset ( <i>Interactive tutorials, class activity, small project</i> )	-	2	2
2.3	Text on a Path, Animating imported Photoshop text, Animating text using a path animation preset, Using a Text Animators, Adding properties, Adding a range selector, Using a Text Animator Group. ( <i>Interactive tutorials, Use of exhibits and displays by instructor</i> )	-	2	2
2.4	Working with Shape Layers, Adding a shape layer, Creating custom shapes, Creating stars, Default properties of shape layers, Add properties, Creating Groups, Stack your shapes & properties, Using Brainstorm to experiment. ( <i>Lecture-demonstration by teacher, Class Activity</i> )	-	1	2
2.5	Effects, Time remapping, Motion sketch, The Smoother, The Wiggler, Auto Orient, Splitting a layer, Adjustment layers, The Effects and presets panel Distorting Objects with the Puppet Tools, About the Puppet tools, Adding Deform pins, Defining areas of overlap, Stiffening an area, Animating pin positions, Recording animation. ( <i>Use of exhibits and displays by instructor.</i> )	-	1	2

Unit -3	Parenting And Control	L	T	P
3.1	Parenting, Understanding Parenting, Simple Pickwhipping Parenting to a null, Using Parenting for positioning, Using Parenting in Special Effects. ( <i>Use of exhibits and displays by instructor. )</i>	-	2	2
3.2	Time remapping, Understanding Compound Effects, Gradient Wipe, Displacement Map. ( <i>Lecture-demonstration by teacher, Class Activity, PowerPoint presentation showing work of various pioneer artist</i> )	-	1	2
3.3	Transfer Controls, Understanding Layer Blending Modes and how to	-	2	2

	change those using shortcuts, Using Track Mattes, Understanding pre-composing and nesting, Stencil and Silhouette, Preserve Transparency (Lecture-demonstration by teacher, Class Activity)			
3.4	Animating a Multimedia Presentation, Getting started Adjusting anchor points, Parenting layers, Pre-composing layers, Keyframing a motion path, Animating additional elements, Applying an effect, Animating pre-composed layers, Animating the background, Adding an audio track (Lecture-demonstration by teacher)	-	1	2
3.5	Animating Layers, Getting started, Simulating lighting changes, Duplicating an animation using the pick whip Animating movement in the scenery, Adjusting the Layers and Creating a track matte, Animating the Shadows, Adding a Lens flare effect, Adding a Video Animation, Rendering the Animation, Retiming the Composition (Lecture-demonstration by teacher, Interactive tutorials, Use of exhibits and displays by instructor.)	-	1	2

Unit-4	Rotoscopy, Color Correction, Effects and 3D Layers	L	T	P
4.1	Using the Roto Brush Tool, About Rotoscoping, Getting started, Creating a segmentation boundary, Fine-tuning the Matte, (Lecture-demonstration by teacher, Use of exhibits and displays by instructor.)	1	1	2
4.2	Freezing your Roto Brush tool results, Changing the Background, Adding Animated Text, Outputting your project Replacing the sky in the second Clip, Color grading (Lecture-demonstration by teacher, Use of exhibits and displays by instructor.)	-	1	2
4.3	Performing Color Correction, Getting started, Adjusting Color balance with levels, Adjusting Color with the Lumetri Color effect, Replacing the background, Color-correcting using Auto Levels, Motion tracking the Clouds (Lecture-demonstration by teacher, Class activity)	-	2	2
4.4	Using 3d features, Getting started, Creating 3D text, Using 3D views, Importing a background, Adding 3D lights, Adding a Camera, Extruding text in After Effects (Lecture-demonstration by teacher, Use of exhibits and displays by instructor. Class activity)	-	1	2
4.5	Working with the 3d Camera Tracker, About the 3D Camera Tracker Effect, Getting started, Tracking the footage, Creating a ground plane, a Camera, and the Initial Text. (Lecture-demonstration by teacher)	-	1	2

Unit-5	Project render	L	T	P
5.1	Creating additional Text Elements, Locking an image to a plane with a Solid Layer, Tidying the Composition, Adding a Final Object (Lecture-demonstration by teacher, Use of exhibits and displays by instructor. Class activity )	-	2	2
5.2	Creating Realistic Shadows, Adding Ambient Light, Adding an effect, Previewing the Composition. (Lecture-demonstration by teacher, Class activity)	-	2	3

5.3	Advanced editing techniques, Getting started, Stabilizing a shot, Using single-point motion tracking, Using multipoint tracking, Creating a Particle Simulation, Retiming playback using the Time Warp Effect (Lecture-demonstration by teacher, Class activity)	-	2	3
5.4	Rendering and Output, Creating templates for the Render Queue, Exporting using the Render Queue, Rendering movies with Adobe Media Encoder (Lecture-demonstration by teacher, Class activity)	-	1	1
5.5	Rendering Movies with Adobe Media Encoder with Presets and Custom presets. (Lecture-demonstration by teacher, Class activity)	-	1	1

### Practical/Projects/Assignments:

- Using the animation methods we have discussed, student will develop a 30 second HD animated piece which incorporates at least three distinct forms of motion graphic.
- Following the lead of class-examples, student will make an HD kinetic typography animation of no more than 30 seconds and no less than 15. The source text can be anything you wish, but student can choose a text with which they resonance.
- Using all the effects learned; prepare a 30 second HD motion graphic/ special effect as per choice.

### References:

- Christiansen, Mark.(2013). After Effects CC Visual Effects and compositing. Adobe Press.
- Gyncild, Brie and Fridsma, Lisa. (2018)“Adobe After Effects CC in a Classroom”. Adobe Press.
- Meyer, Chris and Meyer, Trish. (2009). Adobe After Effects Apprentice. Focal Press.
- Shaw, Austin. (2015). “Design for Motion: Fundamentals and Techniques of motion Design”. Routledge
- Williams, Richards.(2009). Animator’s Survival Kit. Colarado: Faber.

### e-References:

- <https://www.videocopilot.net/>
- <https://www.redgiant.com/>
- <https://www.mediacollege.com/>
- <https://www.lynda.com/search?q=special+effects>
- <https://www.linkedin.com/learning/topics/visual-effects>

## M.Sc. Film Production: Semester - IV

### CCC – 12: Project Work on Film Making

Total Marks: Theory-00 Practical-80 Internal-20 Credit-6

#### COURSE OBJECTIVES

- To go through all Three Developmental Stage Of Film Making.
- To give a simulating Live Project like Experience.
- To inculcate Team Building Capabilities to the students.
- To prepare the individual for Film Industry.
- To gain professional World Experience.

#### LEARNING OUTCOMES

- Understand the process of Film Making.
- Demonstrate the art of Film Making.
- Create a team for better results from the available resources for Film.
- Develop him/her for the Professional Work.
- Analyze, Synthesize, and Utilize design processes and Strategy from concept to Delivery to Creatively solve Communication problems.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	2	1	-	-	-	-	-	-	-	-	2	-	-	-	2
CO2	2	1	-	-	-	-	-	-	-	-	1	-	-	-	2
CO3	2	1	-	-	-	-	-	-	-	-	1	-	-	3	2
CO4	2	1	-	2	-	-	-	-	-	-	1	-	-	-	2
CO5	2	3	2	2	3	-	-	-	-	1	1	-	-	3	2

**3- High, 2-Significant, 1-Low**

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## **M.Sc. Film Production: Semester - IV**

### **CCC – 12: Project Work on Film Making**

**Total Marks: Theory-00 Practical-80 Internal-20 Credit-6**

In this Project work on Film Production students will have to produce One Fiction Film of minimum 10 minutes of duration.

**Production Pipeline of Film Making:** It includes all three development stages in the Film Production process: Pre – Production, Production and Post Production.

Students Will Work on a “Student Show Reel” in the form of Short Film, Which will be the Final Creative outcome of the programme.

**Pre Production** - Will include development of the Concept, Research, Identification of the Key Movement, Location, Duration, Writing script and Screenplay and Story-boarding.

**Production** - Process will include video shooting of all the scenes and shots (indoor & outdoor) keeping Light Conduction in mind in accordance to the Shooting Script of the Film.

**The Post Production** - Process will include editing of the Film, Adding visual effects, Creating folly sounds, Voice-over, Re-dubbing and adding background music to the Film, Finally preview presentation and submission of Films in Broadcast quality.

**Submission Dead line –**

- |                            |   |                                 |
|----------------------------|---|---------------------------------|
| <b>1. Pre Production</b>   | - | Before 1 <sup>st</sup> Internal |
| <b>2. Production</b>       | - | Before 2 <sup>nd</sup> Internal |
| <b>3. Post Production</b>  | - | Before 3 <sup>rd</sup> Internal |
| <b>4. Final Submission</b> | - | 1 week before final practical.  |

# Course Name: Semester - IV

## CCE - 7: Literature & Cinema

Total Marks: Theory- 80 Practical-00 Internal-20 Credits:6

### COURSE OBJECTIVES

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

### LEARNING OUTCOMES

- Demonstrate an understanding of the Elements involved in Adapting Texts to Film.
- Demonstrate Analytical skills in Visual Literacy and reading Filmed Texts.
- Demonstrate evaluation of Films as Reflections of cultures and source Texts.
- Demonstrate Report Writing on the basis of Rigorous Analysis of the Film.
- Able to interpret his/her own Culture through the Medium of Film.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3	2	-	-	-	-	-	-	1	-	1	-	-	-	1
CO2	3	2	2	-	1	2	-	-	1	-	1	-	-	-	1
CO3	3	2	-	-	1	-	-	-	1	-	1	-	-	-	1
CO4	3	2	1	-	1	-	-	-	1	-	1	-	-	-	1
CO5	3	2	1	-	1	-	-	-	1	-	1	2	-	-	1

3- High, 2-Significant, 1-Low

Unit-1	Devdas-1936,1955,2002:Sharat Chandra Chattopadhyay's – Devdas, Parineeta-1953,2005:Sharat Chandra Chattopadhyay's – Parineeta & Sahib Bibi Aur Ghulam-1962:Bimal Mitra's – Saheb Bibi Golam	L	T	P
1.1	Synopsis and trivia of the Film and it's Literature Counter part	3	2	-
1.2	Reading of literary text followed by screening of Film in the Light of three translational modes: literal, traditional, radical	3	2	-
1.3	Selecting one very Short passage (Ex: A scene, an exchange of dialogues) from the literature and locating that passage in the movie along with discussion about how the film managed it's translation.	3	2	-

	(Students are suggested to make notes of observation while screening )			
1.4	Analysing the Film: 1. What was lost during translation of literature in to film? 2. What was gained during translation of Literature in to Film? 3. What unique slant, if any, did the Film Assume?	3	-	-
1.5	Report Writing: on the basis of Observation and Discussion.	1	-	3

<b>Unit-2</b>	<b>Guide-1965:R.K.Narayanan's–The Guide , Kati Patang-1970:Gulshan Nand's-Kati Patang &amp; Shatranj Ke Khiladi-1977:Munshi Premchand's-Shatranj ke Khiladi</b>	<b>L</b>	<b>T</b>	<b>P</b>
2.1	Synopsis and trivia of the Film and it's Literature Counter part	3	2	-
2.2	Reading of literary text followed by screening of Film in the Light of three translational modes: literal, traditional, radical	3	2	-
2.3	Selecting one very Short passage (Ex: A scene, an exchange of dialogues) from the literature and locating that passage in the movie along with discussion about how the film managed it's translation. (Students are suggested to make notes of observation while screening )	3	2	-
2.4	Analysing the Film: 1. What was lost during translation of literature in to film? 2. What was gained during translation of Literature in to Film? 3. What unique slant, if any, did the Film Assume?	3	-	-
2.5	Report Writing: on the basis of Observation and Discussion.	1	-	3

<b>Unit -3</b>	<b>UmraoJaan-1981-Mirza Hadi Ruswa's UmraoJaan, Suraj Ka Satwa Ghoda-1992 : Dharam Veer Bharti's-Suraj Ka Satwa Ghoda &amp; Pinjar-2003:Amrita Pritam's Pinjar</b>	<b>L</b>	<b>T</b>	<b>P</b>
3.1	Synopsis and trivia of the Film and it's Literature Counter part	3	1	-
3.2	Reading of literary text followed by screening of Film in the Light of three translational modes: literal, traditional, radical	3	1	-
3.3	Selecting one very Short passage (Ex: A scene, an exchange of dialogues) from the literature and locating that passage in the movie along with discussion about how the film managed it's translation. (Students are suggested to make notes of observation while screening )	3	1	-
3.4	Analysing the Film: 1. What was lost during translation of literature in to film? 2. What was gained during translation of Literature in to Film? 3. What unique slant, if any, did the Film Assume?	3	-	-
3.5	Report Writing: on the basis of Observation and Discussion.	1	-	3

<b>Unit-4</b>	<b>The Blue umbrella-2005:Ruskin Bond's– The Blue umbrella , Omkara-2006:Shakespeare's-Othello &amp; Maqbool-2004: Shakespeare's-Macbeth</b>	<b>L</b>	<b>T</b>	<b>P</b>
4.1	Synopsis and trivia of the Film and it's Literature Counter part	3	1	-
4.2	Reading of literary text followed by screening of Film in the Light of three translational modes: literal, traditional, radical	3	1	-
4.3	Selecting one very Short passage (Ex: A scene, an exchange of dialogues) from the literature and locating that passage in the movie along with discussion about how the film managed it's translation. (Students are suggested to make notes of observation while	3	1	-

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

Unit-5	Saawariya-2007: Fyodor Dostoevsky's short story-White Nights. & 3-Idiots-2009:O. Chetan Bhagat's-Five point someone.	L	T	P
5.1	Synopsis and trivia of the Film and it's Literature Counter part	2	2	-
5.2	Reading of literary text followed by screening of Film in the Light of three translational modes: literal, traditional, radical	2	2	-
5.3	Selecting one very Short passage (Ex: A scene, an exchange of dialogues) from the literature and locating that passage in the movie along with discussion about how the film managed it's translation. (Students are suggested to make notes of observation while screening )	2	2	-
5.4	Analysing the Film: 1. What was lost during translation of literature in to film? 2. What was gained during translation of Literature in to Film? 3. What unique slant, if any, did the Film Assume?	2	-	-
5.5	Report Writing: on the basis of Observation and Discussion.	1	-	2

#### Assignments:

- Report submission of analysis of films and their literary counterparts: at the end of every Unit.

#### Suggested Readings:

- Bhagat, Chetan.(2004) -Five point someone. Rupa & Company.
- Bharti, Dharamveer.(2008)Sooraj Ka Satwa Ghoda. Bhartiya Gyanpith.
- Bond, Ruskin.(1980)The Blue Umbrella. Rupa Publications.
- Chattopadhyay, Sharat Chandra.(2002)Devdas. Penguin Books India.
- Chattopadhyay, Sharat Chandra.(2005)Parineeta. Penguin Books India.
- Dostoevsky, Fyodor.(2013)White Nights. Create Space Independent Publishing Platform.
- Hadi Ruswa, Mirza.(2017)Umraojaan. Rajpal and Sons.Mitra, Bimal.(2009)Sahab Bibi Gulam. Rajkamal Prakashan.
- Mitra, Amrita.(2019)Pinjar. Penguin Books India.
- Narayan, R.K.(2014)Guide. Rajpal and Sons.
- Nanda, Gulshan.(1970)Kati Patang. Abhinav Pocket Books.
- Premchand, Munshi.(2007)Shatranj Ke Khiladi. Prabhat Prakashan.
- Shakespeare, William.(2004)Othello. Simon Schuster.
- Shakespeare, William.(2013)Macbeth. Simon Schuster.

#### e-Resource:

- [http://ijll-net.com/journals/ijll/Vol\\_3\\_No\\_1\\_June\\_2015/6.pdf](http://ijll-net.com/journals/ijll/Vol_3_No_1_June_2015/6.pdf)
- <https://www.scribd.com/document/207698705/The-Nature-of-Film-Translation>  
ISBN: 978-0-205-73754-3

## M.Sc. Film Production: Semester - IV

### CCE - 8 Film Management & Marketing

Total Marks: Theory-80 Practical-00 Internal-20 Credit-6

#### OBJECTIVES

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

#### LEARNING OUTCOMES

- Competent understanding of Film as Business.
- Capacity building for Film Making and Management.
- Promote Films more Creatively.
- Find and manage film Funding Resources.
- Analyze the right kind of environment for promoting Films and Earning Good Business.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	2	2	2	1	-	-	-	-	1	-	2	-	-	1	2
CO2	2	2	2	1	-	-	2	-	1	-	2	-	-	1	2
CO3	2	2	2	1	-	-	-	-	-	-	-	-	-	1	2
CO4	2	2	2	1	-	-	3	-	1	-	-	-	-	1	2
CO5	2	2	2	1	3	3	-	-	1	-	-	3	-	1	2

#### 3- High, 2-Significant, 1-Low

Unit -1	Basics of Management	L	T	P
1.1	Management : Concept and Scope. (Lecture with PPT, discussion)	4	-	-
1.2	Principles of Management. (Lecture with PPT, discussion)	3	-	-
1.3	Theories of Management given by Fayol and Taylor (Lecture with PPT, discussion)	3	-	-
1.4	Human Resource Management : Specially for Films : Need and Process (Lecture with PPT, discussion)	2	1	-
1.5	Film Finance Management & New Trends In Film Management (Lecture with PPT, Case discussion)	4	-	-

Unit -2	Film Management	L	T	P
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2.1	Film Management: Challenges and Opportunities. (Lecture with PPT, discussion)	2	-	-
2.2	Operations and structure of Film Production House (Lecture with PPT, discussion)	3	-	-
2.3	Film Business and New Technology (Lecture with PPT, discussion)	2	1	-
2.4	New trends in film Business (Lecture with PPT, discussion, expert session)	4	-	-
2.5	Legal Issues of Film Business :Code of Conduct and Ethics (Lecture with PPT, Case analysis &discussion)	2	1	-

<b>Unit -3</b>	<b>Segmentation, Targeting &amp; Positioning For Film</b>	<b>L</b>	<b>T</b>	<b>P</b>
3.1	Bases and process of segmentation; Requirement for Effective Segmentation (Lecture with PPT, Case discussion)	3	-	-
3.2	Niche Marketing, Segmenting consumer and business markets (Lecture with PPT, discussion)	3	-	-
3.3	Targeting- Evaluating Market Segments and Selecting Target markets for different Film Zona. (Lecture with PPT, discussion)	3	1	-
3.4	Positioning-value, Mapping, Differentiation and Strategies (Lecture with PPT, discussion)	3	1	-
3.5	Promotion and Promotion mix strategies: Role and Importance (Lecture with PPT, discussion)	3	1	-

<b>Unit -4</b>	<b>Film Marketing</b>	<b>L</b>	<b>T</b>	<b>P</b>
4.1	Media Marketing : Concept, Need and Scope. (Lecture with PPT, discussion)	4	-	-
4.2	Penetration, Reach, Access and Exposure to Media, Marketing Strategies. (Lecture with PPT, discussion)	3	-	-
4.3	Revenue-Expenditure in media: Areas of Expenditure and Revenue models. (Lecture with PPT, discussion)	3	-	-
4.4	Selling and buying Space & Time/Slot on media: Deals and Negotiations (Lecture with PPT, discussion)	3	1	-
4.5	TRP And Audience Profiles: Classification (Lecture with PPT, discussion)	2	1	-

<b>Unit -5</b>	<b>Film Packaging And Distribution</b>	<b>L</b>	<b>T</b>	<b>P</b>
5.1	Art of developing Promos; Advertisement & In Serial Promotions (Lecture with PPT, discussion)	3	2	-
5.2	Package Design for various mediums (Lecture with PPT, discussion)	3	1	-
5.3	Public Relations, Planning and Managing Events (Lecture with PPT, discussion)	3	-	-
5.4	Film Distribution & Revenue generation: Latest Trends of National and global films (Lecture with PPT, discussion)	3	1	-
5.5	Case Studies of Established Production Houses like Dharma Productions, Eros International, Red Chillies Entertainment (expert lecture and Case analysis & discussion)	2	1	-

**Practical/Projects/Assignments:**

- Study of film production house and present its functioning
- Prepare a promo design for any latest Hindi/ English film.
- Study global film business of the current year and present it in the class.
- Analyze the successful marketing campaigns of some latest film

#### **Suggested Readings:**

- Atanton William J et al (1989): Marketing Management. New York, USA: Mcgraw-Hill Book Co. New York.
- Brian Sheehan(2010). Online Marketing. Switzerland: An Ava Books
- Bird Drayton(2008). Common Sense Direct & Digital Marketing. India: Kogan Page India Ltd.
- Kotler & Armstrong (2018). Principles of Marketing. India: Pearson Education
- Koontz & Weihrich (1994). Management: A Global Perspective (10th Edition). Singapore: Mcgraw-hill International Editions
- Kotler Philip (1999). Marketing For Hospitality and Tourism. UK: Oxford Focal Press
- Kotler Philip (1989) Social Marketing. New York, USA: The Free Press
- Peter J Paul & Olson Jerry C (1987). Consumer Behavior- Marketing Strategy Perspective. Illinois, Chicago: Richard Irwin Inc.
- Rob Donovan (2010) Social Marketing: An International Perspective. UK: Cambridge University Press
- Ryan Damian, Clvin Jones (2012). Understanding Digital Marketing. India: Replica Press Pvt. Ltd. India.

#### **e-Resources:**

- [www.exchange4media.com](http://www.exchange4media.com)
- [www.ourmedia.org](http://www.ourmedia.org)
- [www.brandchannel.com](http://www.brandchannel.com)
- [www.campaignindia.in](http://www.campaignindia.in)
- [www.brandrepublic.com](http://www.brandrepublic.com)

# M.Sc. Film Production: Semester - IV

## OE - 4: Documentary Film Making

**Total Marks: Theory-25 Practical-15 Internal-10 Credit-3**

### COURSE OBJECTIVES

- Knowing the History, Significance, Terminologies, Types and formats of Documentary for the purpose of Application.
- Understanding the meaning and use of 'Language of Documentary' in light of essential Elements, modes and Point of view.
- Knowing various steps involved in 'Documentary pre-production-stage' along with their execution.
- Knowing various steps involved in 'Documentary Production-stage' along with their execution.
- Knowing various steps involved in 'Documentary Post-production-stage' along with their execution.

### LEARNING OUTCOMES

- Apply knowledge of Documentary Writing.
- Understanding various Techniques of Script Writing.
- Understanding various tools and techniques of Pre Production.
- Apply the concepts of audio-visual grammar and Lighting Techniques while executing the Shoot for Documentary format.
- Apply Working knowledge of Editing Software.

Course Mapping															
CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	2	2	1	-	-	1	-	-	-	-	-	-	1	-	2
CO2	2	2	1	-	-	-	-	-	-	-	-	-	1	-	2
CO3	2	2	-	-	-	-	-	-	-	-	-	-	1	-	2
CO4	2	2	-	2	-	-	-	-	-	-	2	-	1	-	2
CO5	2	2	-	2	-	-	-	-	2	2	2	-	1	-	2

### 3- High, 2-Significant, 1-Low

Unit-1	Introduction to Documentary	L	T	P
1.1	Documentary :History and Origin (Lecture)	1	-	-
1.2	Understanding Documentary-Importance and Need in Society & Commercial aspects. (Lecture)	2	-	-
1.3	Types of Documentaries – Expository, Impressionistic, Observational, Reflexive, Experimental, Participatory, Per-formative. (Lecture with PPT)	2	-	-
1.4	Documentary Formats - Documentary, Documentation, Docu-Drama & Docu-Fiction. (Lecture with PPT and showing video clips)	2	-	-
1.5	Terminology of Documentary - Official Vocabulary & Spontaneous	2	-	-

	Expressions. (Lecture with PPT)			
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Unit-2	Language of Documentary	L	T	P
2.1	Essential Elements of Documentary Script (Lecture with PPT)	1	-	-
2.2	Modes of Documentary Script – Shooting according to Script and Writing according to Visuals. (Lecture with PPT and Practical)	1	-	1
2.3	Understanding the Visual elements of Documentary Script (Lecture with PPT and Practical)	1	-	1
2.4	Understanding the sound used in Documentary Script (Lecture with PPT and showing video clips)	1	1	-
2.5	Understanding the Point of view in Documentary Script (Lecture with PPT and showing video clips)	1	1	-

Unit -3	Documentary Pre - Production	L	T	P
3.1	Idea Generation – Significance of topic, Society Welfare, Public Interest, Visualization, Treatment and Structure for Documentary. (Lecture with PPT and Practical)	1	-	1
3.2	Research – Content analysis, Location Research, Collection of Content from Authentic source and Subject expert. (Lecture with PPT and Practical)	1	-	1
3.3	Drafting script – Target audience, Time, First Draft, Treatment and Synopsis. (Lecture with PPT and Practical)	1	-	1
3.4	Layout Story Boarding of Documentary. (Lecture with PPT and Practical)	1	-	1
3.5	Planning and Budgeting – Team Building, location Finalising, Schedule Finalising, Funding sources. (Lecture with PPT and Practical)	1	-	1

Unit-4	Documentary Production	L	T	P
4.1	Shooting for documentary – Basics of Camera and Visual Grammar. (Lecture with PPT and Practical)	1	-	2
4.2	Light Techniques- Key light, Fill Light, Back Light. (Lecture with PPT and Practical)	1	-	2
4.3	Sound for Documentary- Background Score, Voice over, Sound Effect, International track for Sound. (Lecture with PPT and Practical)	1	-	2
4.4	Production Crew and their Responsibilities for Documentary Production. (Lecture with PPT and Practical)	1	-	1
4.5	Do's and Don'ts in Documentary Production. (Lecture with PPT)	1	-	-

Unit-5	Documentary Post-production	L	T	P
5.1	Post- Production- Types of editing software's, Adobe Premiere and Final Cut Pro. (Lecture with PPT and Practical)	1	-	2
5.2	Editing Techniques - Match cut, Smash cut, Invisible cut, 3 point editing, L cut, J cut, Late Cut and Jump Cut. (Lecture with PPT and Practical)	1	-	2
5.3	Stage s of Editing - Logging to system, Rough cut and Final cut. (Lecture with PPT and Practical)	1	-	2
5.4	Music in Documentary - Use of Narration, Importance of background score, Sound Effects. (Lecture with PPT and Practical)	1	-	2
5.5	Titling, Importance of Supers, Advantages and need of Sub-titling and Export & DVD Authoring. (Lecture with PPT and Practical)	1	-	2

### Practical/Projects/Assignments:

- Camera Handling Practice.
- NLE Editing Practical.
- Making of a Documentary Film of maximum 5 minutes.
  - a) Decide upon a concept.
  - b) Research work on the concept.
  - c) Shooting & editing based on the research work.

### Suggested readings:

- Ascher, Steven. & Pincus, Edward. (2012) The Filmmaker's handbook, Plume, a member of Penguin Group (USA) Inc.
- Hewitt, J. et. al. (2009). Documentary Filmmaking: A Contemporary Field Guide. OUP.
- Inman, Roger. & Smith, Greg.(1981-2006) Television Production Handbook.
- Jayshankar, K. P. A Fly in the Curry: Independent Documentary Film in India.
- Millerson, Gerald. (2009) Television Production. Burlington, MA:Focal Press.
- Nichols, B. (2010). Introduction to Documentary. Bloomington: Indiana University Press.
- Rabiger.(2009). Michael, Directing the Documentary. Focal Press.
- Rosenthal, Alan. (2002).Writing, Directing and Producing Documentary Films and Videos. Southern Carbondale and Edwardsville: Illinois University Press.
- Sharma, Aparna. Documentary Films in India: Critical Aesthetics at Work.

### e-Resource :

- <https://www.mediacollege.com/>
- <https://files.eric.ed.gov/fulltext/ED102559.pdf>