

**BHARATHIAR UNIVERSITY COIMBATORE -641046**  
**B.Sc. Film & Television Production**  
**(For the COP/ CPP students admitted during the academic year 2015-2016 & onwards)**

**SCHEME OF EXAMINATIONS: CBCS Pattern**

Part	Study Components	Course Title	Ins. Hrs / week	Examinations				
				Dur. Hrs	CIA \$	Uni. Exam	Total	Credits
<b>Semester –I</b>								
I	Language –I		6	3	25	75	100	4
II	English-I		6	3	25	75	100	4
III	Core I - Creative Arts & Research Skills		4	3	25	75	100	4
III	Core II - Writing for Media		4	3	25	75	100	4
III	Allied Paper I - Introduction to Film & Film History		5	3	25	75	100	4
III	Core Practical I –Photography & Digital Imaging		3	3	30	45	75	3
IV	Environmental Studies #		2	3	-	50	50	2
<b>Semester –II</b>								
I	Language –II		6	3	25	75	100	4
II	English-II		6	3	25	75	100	4
III	Core III - Script &Storyboard for Short Film & Music Video/Screen Play		5	3	25	75	100	4
III	Core Practical II - Elements of Cinematography & Visual Art Design		5	3	30	45	75	3
III	Allied Paper - II Understanding of Cinema & Film Production		5	3	25	75	100	4
IV	Value Education – Human rights #		2	3	-	50	50	2
<b>Semester –III</b>								
I	Language –III		6	3	25	75	100	4
II	English-III		6	3	25	75	100	4
III	Core IV Elements of Film Direction		5	3	25	75	100	4
III	Core V - Elements of Film Editing		5	3	20	55	75	3
III	Allied Paper III Acting, Theory, Costume & Make up(Workshop Based)		4	3	25	75	100	4
IV	Skill based Subject: 1 Computers in Communication media -I		3	3	20	55	75	3
IV	Tamil @ / Advanced Tamil # (or) Non-Major Elective- I (Yoga For Human Excellence) # / Women’s Rights #/Constitution of India#		2	3		50	50	2
<b>Semester –IV</b>								
I	Language –IV		6	3	25	75	100	4
II	English-IV		6	3	25	75	100	4
III	Core VI - Television Production		5	3	25	75	100	4
III	Core VII Media Ethics, Law & Culture		4	3	20	55	75	3
III	Core Practical III - Music Video Production		2	3	30	45	75	3

III	Allied Paper IV– Marketing, Social Media, Publicity for Film & Television	4	3	25	75	100	4
IV	Skill based Subject: 2 Computers in Communication media –II	3	3	20	55	75	3
IV	Tamil @ / Advanced Tamil # (or) Non-Major Elective- II (General Awareness) #	2	3	50		50	2

Semester –V							
III	Core – VIII Writing for Feature Film & Documentary	4	3	25	75	100	4
III	Core – IX Documentary Theory & Research	5	3	25	75	100	4
III	Core X - Social Psychology	5	3	25	75	100	4
III	Elective I :	5	3	25	75	100	4
IV	Skill based Subject: 3 Working with Sound Studios, Dubbing, On Location & Re-recording (Workshop Based)	3	3	20	55	75	3
Semester –VI							
III	Core – XI Advanced Understanding of Cinema by Genre	5	3	25	75	100	4
III	Core – XII Film Production Management	5	3	25	75	100	4
III	Core Practical IV - Communication & Marketing Indian & International Cinema (Case study Based)	4	3	30	45	75	3
III	Elective II :	5	3	25	75	100	4
III	Elective III :	5	3	25	75	100	4
IV	Skill based Subject: 4 Employability Skills in Media and Indian Film Industry / Association	4	3	20	55	75	3
V	Extension Activities @	-	-	50	-	50	2
Total						3500	140

\$ Includes 25% / 40% continuous internal assessment marks for theory and practical papers respectively. @ No University Examinations. Only Continuous Internal Assessment (CIA)

# No Continuous Internal Assessment (CIA). Only University Examinations.

List of Elective Papers ( Colleges can choose any one of the paper as electives)		
Elective –I	A	Creative Lighting Techniques
	B	Directorial Practices
	C	Role of an Editor
Elective –II	A	Creative Camera Works
	B	Study of a Film Maker
	C	Advanced Editing
Elective –III	A	Creative Components in Visual Design
	B	Independent Filmmaking
	C	Digital Intermediate

## SEMESTER -I

### CORE PAPER I – CREATIVE ARTS RESEARCH SKILLS

UNIT I : Be able to select effective methods and techniques for undertaking research activities  
Research methods ; Internet and digital resources; Conducting/interpreting market research; Critical review ; Contextualising the area of research ;Applying appropriate referencing techniques.

UNIT II: Understand the validity of appropriate research material from primary and secondary information sources  
Organisation Standards ; Primary sources of evidence ; Secondary sources of evidence ; Historical/social/cultural documentation.

UNIT III: Be able to formulate critical opinions on a selected research subject  
Formulation: critical evaluation of sources; Synthesis/interpretation of data; Critical thinking; Objectivity; Identification of target audience; Presentation of viewpoint ; Methodology ; Balance between text and other forms.

UNIT IV: Be able to present outcomes based on research using a recognised format  
Format: suitability ; PC-based (PowerPoint etc) ;Websites ;Digital journals ;Social networking ;Prototype designs ;Saleable projects ;Scores ;Texts ;Production design.

UNIT V: Be able to present outcomes based on research using a presentation methods  
Presentation methods: context ; written texts ; verbal presentations ; recordings ; performances ; demonstrations and workshops.

### CORE –II – WRITING FOR MEDIA

#### UNIT I

Print Medium: Nature and characteristics of a Newspaper- Information medium – Deadline – content variety –Editorial policy and style – language – inverted pyramid – source attribution - writing features and articles- Comparative analysis of Tamil and English dailies – Freelancing.

#### UNIT II

Magazines: General and specialized magazines – contents – target readers – language –writing style – pictures and illustrations – features and special articles – Tamil Magazines vs English magazines: a comparative analysis – Freelancing.

#### UNIT III

Radio: Nature and characteristics of Radio – Radio for information, education andentertainment – Time and deadline factor –News features – talk shows – interviews – Radio audiences --language and style – New wave FM Radio – Radio Jockeying

#### UNIT IV

Television:Nature and characteristics of television – audio and visual elements – writingtelevision news – time factor – informational and educational programmes – general and special audience programmes – language and style of presentation – Video jockeying .

## UNIT V

Web Writing: Internet as a medium - nature and characteristics – users profile –Newspapers online – hypertext - textual and visual limitations – language and style – multimedia support – contents online: informational, educational and entertainment – authenticity and piracy issues – regulations.

### RECOMMENDED READINGS :

1. Mencher, Melvin. “News Reporting and Writing”. New York. McGraw Hill Pub. 2003.
2. Navin Chandra & Chaugan. ‘ Journalism Today’. New Delhi. Kanishka Pub. 1997.
3. Shrivastava, K.M. ‘Radio and TV Journalism’. New Delhi. Sterling Publishers, 1989.
4. Hilliart, Robert. ‘Writing for Television, radio and New media(8<sup>th</sup> ed.)’. Belmont.Wadsworth Pub. 2004.

## ALLIED PAPER- I - INTRODUCTION TO FILM & FILM HISTORY

### UNIT I - Film as a medium & Language

Characteristics – Film and other forms of art - Film Perception: Levels of Understanding – Film and Psycho-analysis –Reception – Film Appreciation—Aesthetics – Abstraction: Subtlety – Signs: Denotation and Connotation—Paradigmatic and Syntagmatic – Film Semiotics: Signifier, Signified, and Signification.

### Unit II - Film Forms & Film Syntax

Narrative and Non-narrative – Film Genre – Film and Realism: Neo Realism, Symbolic Simulation, Expressionism, Impressionism and Surrealism – Film and Post Modernism – Structuralism – Deconstruction. - Mise en scene — Planes of Perception; Color; Line; Form.

### UNIT III - World Cinema & Indian Cinema

The Lumiere Brothers, George Melies –Early Film Pioneer, Introduction to Indian Cinema – Early Filmmakers with reference to Dadasahib Phalke, Shantaram , Bimol Roy, Nataraj Mudaliar, K. Subramaniam.– The Parallel Cinema – modern Era- Bharathiaraja, Maniranthnam, Shyam Benegal

### UNIT IV - Introduction to film theory

Dichotomies of film theory - Transposition — Interdependence of questions— Formative film theory — Form and function — the purpose of film— Cinematic means— Montage — Typage: Battleship Potemkin and its five chapters — Realistic film theory— Compositional forms— the purpose of cinema -the plastic image — Deep focus.

### UNIT V

Semiology — Christian Metz and Semiology of cinema — Raw material of Semiology of film — the means of signification in cinema — Film is not a true language nevertheless film is like a language — Code / message — Text / system — The form and possibilities of film — Semiology and purpose of film.

### RECOMMENDED READINGS:

The development of Film – Alan Casty  
Movies of the Forties to Eighties - Jurgen Muller  
Indian Films – Eric Burnow & Krishnaswamy  
Understanding Indian Movies- Patrick Colm Hogan  
Film theory— Focal press  
Film Form, Film Sense— Sergi Eisenstein  
Film Language— Christian Metz

## CORE PRACTICAL -1- PHOTOGRAPHY & DIGITAL IMAGING

### UNIT I– Introduction to Photography

Introduction & brief History of photography, Evolution, Language and meaning, Principles of still camera, Parts of a still camera and its functions.

### UNIT II - Cameras & Accessories

Types of cameras and Accessories: - Digital Single Lens Reflex Cameras (Digital SLR), Digital Rangefinder, Qualities of a good tripod, Types and functions of a tripod, Types and functions of flash, Synchronization, Negative Film, Reversal Film, Types of lighting, Types of light and its accessories.

### UNIT III - Science of Photography

Exposure, Factors determining the camera exposure, Perspectives, Focal length, Hyper focal distance, Depth of field, Depth of focus, Types of lenses: Normal, Wide angle, Telephoto, Zoom, Fisheye, Filters: Types and uses, Special effect filters, Close up lens, lights and lighting equipments.

### UNIT IV - Types of photography

Nature, Architecture, Still life, Landscape, Wildlife, Sports, Advertising, Portraits, Travel, Fashion, Industrial, Product, News Photography, Photo journalism, Scope and functions, Beats for a photo journalist, Types of photo features, Stories etc., Cropping, Cut line writing.

### UNIT V - Digital Imaging

Introduction to Adobe Photoshop and image ready software, how to enhance the photo digitally.

### RECOMMENDED READINGS:

The Craft of Photography BY David Vestal

Beginners guide to miniature by Stanley N. bBowider

The Camera by Ansal Adams

Image Control by Gerald Hirschfeld, A.S.C

## SEMESTER –II

### CORE –III – SCRIPT & STORYBOARD FOR SHORT FILM & MUSIC VIDEO/SCREEN PLAY

#### UNIT I - Introduction to Writing

Short Story- Novel- Play & Screenplay – Transitions of action: Motive- Intention- Goal- Conflict – The undisturbed story- the disturbance- the struggle- the adjustment- Adaptation of novel and drama for TV & Film – Audience participation – Suspense- Surprise

#### UNITII-Information Gathering

The Source of information – Combination- Co-ordination- Duplication- Plot & sub-plots- Narrative structure- Theme- Ideas- Complex Structure of a story- Conflicts- Developing climax- Synopsis writing- Exposition – Point of view

#### UNIT III - Characterization

Biography of a character – External & internal aspects of a character- Orchestration and unit of opposite – Dialectical approach – Understandability- Probability- Identification – Art of Confrontation

#### UNIT IV - Ideation

How to get ideas – Outline – Step outline – Treatment – Screenplay- Master Scene Script – Shooting Script- Writing Scripts

#### UNIT V - Melodrama

Writing comic and tragic sequences – dialogue

#### RECOMMENDED READINGS:

1. SECRETS OF FILM WRITING BY TOM LAZA
2. HOW NOT TO WRITE A SCREENPLAY BY DENNY MARTIN FLINN
3. THE ART OF PLOTTING BY LINDA J.COWGIL
4. MAKING A GOOD SCRIPT GREAT -3RD EDITION BY LINDA SEGER

### CORE PRACTICAL –I - ELEMENTS OF CINEMATOGRAPHY & VISUAL ARTS DESIGN

#### UNIT I –Introduction to Cinematography

The Principles of intermittent movement - Persistence of vision - Optical imagination - Flicker rate - Comparison between eye & brain combination and camera and film combination - the concept of photography as painting with light.

#### UNIT II - Colour Theory

Electromagnetic spectrum - visible spectrum - characteristics of light - propagation of light –foot candles –Colour quality & Temperature - grades Colour temperature of various light sources - Introduction to photo chemistry - Developing - Stabilizing and Drying stages - Introduction to colour - Primary and Secondary colours.

#### UNIT III -Characteristics of Lighting

Light sources - Natural & light sources - Nature of daylight- Advantages and disadvantages of hard and soft light - Flash units - guide number - Slave units - flash synchronization - Aims of lighting - Basic Portrait lighting - Lighting ratio - Contrast - Styles of portrait lighting - Low-key lighting - High-key lighting.

#### UNIT IV - Video Formats

Video Cameras: Video Formats, Video Systems – Video Technologies & HD Movie Cameras.

#### UNIT V- Digital Visual Arts

Graphic Communication – Definition, nature & scope. Elements of design, Principles of design, Design process, Role of computers in designing. Fundamentals of layout- text & visuals, typography and drawing programs, working with colours.

#### RECOMMENDED READINGS:

1. Handbook of photography - Duddly
2. Colour Reproduction - Prof Hüssel
3. Digital Composition in Depth - Helly
4. Photographic theory for the motion picture cameraman.

ALLIED PAPER –II  
UNDERSTANDING OF CINEMA AND FILM PRODUCTION

UNIT I: Meaning of film Appreciation

Difference between film review, film criticism and film appreciation — qualities of a film critic — (a) Training (b) Sensitivity (c) Association and familiarity. Factors to be appraised in Appreciating a film story, technique — Direction, camera work, sound, editing, decor, costumers, special effects, performance.

UNIT II: Film Analysis

Analysis of narrative films with special reference to "Bicycle Thieves". Detailed analysis of Indian films, with special reference to Satyajit Ray "Pather Panjali". A brief History of cinema — Early cinema: The early classical Hollywood cinema - German expressionism - Impressionism and surrealism — soviet montage The classical Hollywood after 1927 — Italian Neo-realism- The French new wave.

UNIT III: Fundamentals of film production

Stages of film production from script to screen— various technicians and artistes involved in the production work. Production- three important stage — pre-production stage— preliminary works to be done for film production- Production stage-Post-production stage.

UNIT IV: Film Distribution Process

Areas of distribution in India - Different terms of contract — M.G. Basis — Our right basis - advance basis and royalty basis — Contemporary distribution methods. Exhibition — Different types of theatres in Tamilnadu - Methods of film exhibition — in the various centers.

UNIT V: Budgeting

Usefulness of budgeting— Budget formats — the various methods of acquiring Finance for film production — Govt. control over film industry — Film laws- Associations & their role.

RECOMMENDED READINGS:

An Introduction to film art-by David Bordweil and Kristin Thompson.

Film Appreciation — Alan Casabier.

The Art of film — Ernest Lindgren.

Making movies — Lee. R. Booker & Loins Marinates

Indian Motion Picture Almanac — Edited — Compiled by B.Jha.

SEMESTER –III  
CORE –IV - ELEMENTS OF FILM DIRECTION

UNIT I –Role of the Film Director

How we read and understand an image — Director's Responsibility, Moral, artistic, Technical and financial — interlocking roles of various technicians and artistes in the making of a film. Film as the Director's medium of expression— Their contribution to the art of film.

UNIT II - Director & Script

Idea, Theme, Outline— Deep structure of the story, Treatment, Writer's script— Shooting script— Developing the idea through brooding — Scenes & sequences —A simple sequence in terms of long, medium, & close shots.

### UNIT III - Director & Camera

Choice of lenses and their effects — Depth of fields and its importance — camera movements — Pan, tilt, dolly in dolly out, Tracking shots, Crane shots — Subject movement. — Connotative memory of the shot - Camera angles.

### UNIT IV - Director & Editing

Constructive editing of Eisenstein and relational Editing of V.I. Pudovkin — Overlap and matching of action cut-in and cut away - Types of continuity cuts- Match cut and cut away - Imaginary line principle.

UNIT V -Director & Actor - Comparison between Film and Theatre— Director and the Actor— Professional Actors — Amateur actors — Non-actors. Contribution of actors — Handling of actors by the directors - Role of assistant directors and apprentice.

#### RECOMMENDED READINGS:

1. Film and the Director — Don Livingston
2. Art of Film — Ernst Lindgren.
3. How to read a Film - James Monaco,
4. Directing - Film Techniques and Aesthetics - Michael Robiger

## CORE-V - ELEMENTS OF FILM EDITING

### UNIT I : Introduction to Editing

Definition: Editing- Stages from shooting to final print - Study of different kinds of clap boards - Study of different types of reports

### UNIT II: Types of Editing

Introduction to linear editing— Non-Linear film editing—Planning and designing of an editing room — The arrangement of Linear film editing room. Non-Linear film editing room — Study of Editing tools and accessories for Linear film editing and Non-Linear film editing.

### UNIT III: Basics of Editing

Fundamentals of synchronization of both picture and sound — picture and sound synchronization — Pilot track (Guide Track) — Picture positive and magnetic sound synchronization - Synchronization of picture and sound through Non-Linear film editing system.

### UNIT IV: Special Effects

Study of visual special effects — Visual special effects in Linear film editing — Visual special effects in Non-Linear film editing — Dupe — Fades -Wipe — Dissolves — Freeze — Double print — Super imposing — Study of synchronous and non-synchronous sounds — Sound special effect.

### UNIT 4: Editing Fundamentals

Study of timing — Rhythm in film story telling — Natural rhythm —Artificial rhythm - pace — TempoPace affecting tempo - Transitions- Study of different types of films- Feature films — Documentary films. News reel films — Educational films — Compilation films — Advertisement films - Creative editing,

#### RECOMMENDED READINGS:

1. The Techniques of Film Cutting Room — Earnest Walter
2. Film and the Director — Don Livingstone
3. How to Edit — Hugh Baddeley
4. The technique of Film Editing - Karel Reisz and Gavin Miller
5. The Technique of Film and Video Editing - Kendan Cyger

ALLIED PAPER–III – ACTING THEORY, COSTUME &  
MAKE-UP (WORKSHOP BASED)

UNIT I

Acting – Definition – Origin and development of acting – Allied forms of acting – Mime – Dance – Music and Martial arts – Acting in different genres and styles – Content and form formulate the style of acting - Classic, Romantic, Expressionistic, Realistic and Formalistic acting – Personal and experimental style.

UNIT II

Important theories on acting – Bharatha Muni – Tholkappiyar – Meyer Hold (Bio-mechanism) – Bertold Brecht (Alienation Theory) – Stanislavsky (Method acting) – Acting in different media and orientation of those techniques – Stage - Radio – Television – Film – Basic requirements for an artiste.

UNIT III

Basic principles of casting and handling of artiste – Voice - Speech – Diction – Emotional expression – Body language – Improvisation – Flat-round character – Static-developing character – Cast to the type and cast against the type – Consistency – Motivation.

UNIT IV

Relationship of artiste with other artiste and technicians – Rehearsals and monitors – “ Writer creates, Director interprets and Actor recreates” – proving this axiom – How to analyze acting – Analyzing the great artiste of World & India .

UNIT V

The requirement of Make-up in Films and TV; Basic and Corrective make up; Character make up; Ageing; Working with hair: Styling; using Wigs; Special effects: Fake blood, Prosthesis, Life Casts. Role and responsibilities of Costume Designer and assistant Costume Designer, Specialty Costume.

RECOMMENDED READINGS

1. Building a character – Stanislavsky
2. An actor prepares - Stanislavsky
3. Techniques of acting – Ronald Heyman
4. Improvisation – John Hodgson
5. Technique of Film acting – V.I. Pudovkin

SKILL BASED SUBJECT -I  
COMPUTERS IN COMMUNICATION MEDIA -1

UNIT I

Introduction to computers – History and generation of computers- Basics of computers –Hard ware & Soft ware -Operating systems. Multimedia – evolution, applications and advantages, hardware & software requirements. Application of computers in the media industry.DTP (Desk Top Publishing).

UNIT II

MS Office and its applications- MS Word – tools, word processing techniques, MS Excel – features & utility- PowerPoint- features & advantages. Quark Xpress – features, tools & applications. PageMaker- working with text, working with graphics & formatting.Differences in features of Quark Xpress and Page Maker.

### UNIT III

Corel Draw- features & tools, working with vector/raster images, special effects and other supporting components of CorelDraw. Adobe Photoshop- features & tools, drawing, painting, cropping, editing, retouching, special effects, animation using image ready, optimization for web.

### UNIT IV

Fundamentals of computer graphics- file formats, image modes, color resolution, compression, print and online formats.

### UNIT V

Animation- Definition, nature & scope, principles and techniques, types of animation, 2D vs. 3D animation. . Basics of 2D animation – Macromedia Flash- Features & tools – cell animation, tweening – using imported art works and adding sound – Interactivity – Exporting and Publishing .

### RECOMMENDED READINGS :

1. MS Office 2000 for windows for Dummies, Wallace Wang & Roger Parker, IDG Books, 2000.
2. MS Office – Bible, Edward Willet, IDG Books, 2000.
3. PageMaker for Windows for Dummies, Deke Mc Celland, IDG Books, 1998.
4. Corel Draw for Dummies, Deke Mc Celland, IDG Books, 1997.
5. Photoshop for Dummies, IDG Books, New Delhi, 2000.
6. Teach Yourself Photoshop, Jennifer Alspach & Linda Richards, IDG Books, New Delhi, 2000.
7. Multimedia: An Introduction by John Villamil & Louis Moloina Prentice Hall, New Delhi, 1998.
8. Multimedia – Making it work, Tay Vaughan, Mc Graw Hill, NewYork, 1998.
9. The Ultimate Multimedia Handbook, J. Keyes, Mc Graw Hill, NewYork,2000.

## SEMESTER –IV

### CORE –VI – TELEVISION PRODUCTION

#### UNIT I - History of Television

Colour Television system - Television Image - Scanning methods - Video signal - Mode of Transmissions - Satellite Communication

#### UNIT II - Basics of Television Studio

Television studio - Equipments in a Television studio - Equipments in Production Control room - Additional equipments.

#### UNIT III - Programme Overviews

Television programmes- Programme production- Single camera production- Multi camera production- News and sports. - Production and Technical Personals - Duties and Responsibilities - Programme schedule and Implementation.

#### UNIT IV - Equipments

Equipment handling techniques - Camera controls and operation - Lighting Instruments and Lighting Techniques - Audio controls and operation - Video recorder controls and operation.

#### UNIT V - Post Production Techniques

Video editing systems - Special effects and transitions - Applying sound effects and sound tracks - Completing a Programme - Capsuling

RECOMMENDED READINGS:

1. Television Production Hand Book - Herbert Zettle
2. Television Studio. - Gerald Millerson.
3. Television Production.- Allen Wurtzel.
4. Digital Video Camera Work.-Peter Ward.
5. Television Production Technique.- Gerald Millerson
6. Basic Beta cam Camera Work- Peter Ward.
7. Sight Sound Motion- Herbert Zettle

CORE VII – MEDIA ETHICS, LAW & CULTURE

Unit I – Indian Contract Act, 1872

Essentials of valid contract discharge of contract, remedies for breach of contract. Contracts of Indemnity, Guarantee, Bailment, Pledge and Agency.

Unit II – The Negotiable Instruments Act 1881

Essentials of a Negotiable instruments, Kindsof Negotiable Instrument Holder and Holder in Due Course, Negotiation byendorsements, crossing of a cheque and Dishonour of a cheque.

Unit III – Media Law, Copyright and Intellectual Property

IPR & copyright laws, Copyright Agreements : Short-Term vs. Long-Term Agreements, Media Law and Infringements : Case Studies, Menace of piracy and remedies to counter piracy, Statutory and non-statutory bodies formed to fight piracy

Unit IV – Role and importance of Business Ethics and Values in Business

Definition of Business, Ethics Impact on Business Policy and Business Strategy - Role of CEO - Impact on the Business Culture. .

Unit V – Vendors, Government, & Social Audit

CSR- Definition and Importance, examples of various initiatives taken by various business groups like TATAs, Infosys, Birla and others | Difference between Cause Related Marketing (CRM) and CSR Case Studies| Role of bodies like Competition Commission of India.

RECOMMENDED READINGS

1. Maheshwari, S.N. and S.K. Maheshwari; A Manual of Business Law, 2nd Edition, Himalaya Publishing House, 2004.
  2. Kuchhal M.C., "Modern Indian Company Law", 2004, Shree Mahavir Book Depot.
  3. Kuchhal, M. C.; Business Law, Vikas Publishing House, New Delhi, 2004.
- Reference Books:
1. Kapoor, N. D.; Elements of Mercantile Law, Sultan Chand & Sons, New Delhi, 2003
  2. Memoria & Memoria - Business Policy
  3. David J. Fritzsche - Business Ethics: A Global & Management Perspective - Tata McGraw-Hill
  4. Ramaswamy Namakumari - Strategic Planning - Corporate Strategy - MacMillan India Ltd
  5. Velasquez - Business Ethics - Prentice - Hall of India
  6. Dr.S. Shankaran - Business Ethics & values
  7. Gulshan S.S. and Kapoor G.K., "Business Law including Company Law", 2003, New Age International Private Limited Publishers.

ALLIED PAPER –IV – MARKETING, SOCIAL MEDIA,  
PUBLICITY FOR FILM & TELEVISION

UNIT I

Importance of marketing ; Key marketing terms and concepts- need, want, demand, exchange ; marketing myopia and marketing orientations ; Distinction between selling and marketing ; Marketing Mix, 4Ps, 7Ps, 4Cs.

UNIT II

Marketing Research: Definition ; Marketing Research Process ; Types of Research: Primary, Secondary, Qualitative, Quantitative.

UNIT III

Consumer Behaviour : Introduction and importance ; Model of consumer behaviour ; Characteristics affecting consumer behaviour.

UNIT IV

Segmentation - Bases and process of segmentation ; Targeting- Evaluating market segments, selecting target market segments ; Positioning- Positioning maps, differentiation and positioning strategy, communicating and delivering the chosen position.

Unit V

The art of Promo, Advertisement & In serial promotions, Art of Writing Copy, Designing for various mediums, Public Relations, Planning, organizing and managing events. Managing the internet and social Media. Vendor selection and management, Media Planning & Buying .

RECOMMENDED READINGS:

1. Competing For The Future By C.K. Prahalad & Gary Hamel.
2. Kotler on Marketing: How to Create, Win, and Dominate Markets By Philip Kotler.
3. How to Win Friends and Influence People By Dale Carnegie.
4. Market Research: A Guide to Planning, Methodology and Evaluation By Paul Hague.
5. Art of War By Sun Tzu.
6. Strategic Management By Gregory Dess, Lumpkin & Taylor.
7. How Winners Sell: 21 Proven Strategies to Outsell Your Competition and Win the Big Sale By Dave Stein.
8. Selling the Invisible: A Field Guide to Modern Marketing By Harry Beckwith.
9. Marketing Services: Competing Through Quality By Parasuraman & Leonard L. Berry.
10. Marketing Management (12th Edition) (Marketing Management) By Philip Kotler.

SKILL BASED SUBJECT -2 –  
COMPUTERS IN COMMUNICATION MEDIA -II

UNIT I

Animation – storyboard, rigging, texturing, titling (2D & 3D), rendering, compositing, morphing, special FX, masking and color correction. Role of drawing in animation.

UNIT II

3D Animation - Model building, Lighting.

### UNIT III

Character Modeling, Morphing, Motion capturing. 3D Studio max – features, tools and applications.

### UNIT IV

Animation industry in India & Abroad, Animation in cinema and television.

### UNIT V

Professional requirements (skills) for animation industry, Latest trends in animation.

### REFERENCES :

1. Computer Graphics – Donald Hearn & Pauline Baker, (2nd Edn.), Prentice Hall, 1994.
2. CG Film Making - From Concept to completion, Barrett Fox Tata McGraw-Hill, 2004.
3. Understanding Animation, Paul Wells, Routledge, London, 1998.
4. Flash Bible, Robert Reinhardt, IDG Books, New Delhi, 2000

## SEMESTER –V

### CORE VIII – WRITING FOR FEATURE FILM & DOCUMENTARY

#### UNIT I

Introduction to the Art of writing – Short story – Novel – Play and screenplay – Adoption of novel and drama for TV and film – Transitions of action: Movies – Intention – Goal – Conflict – The undisturbed story – The disturbance – The struggle – The adjustment – main and sub-audience participation – suspense – Surprise.

#### UNIT II

The sources of information – Combination – Co-ordination – Duplication – Scene types – place – Time – Exposition of time – Exposition of place – Plot and sub-plot – Plot patterns – Narrative structure – Theme – Ideas – Complex structure of a story – Causes and effect.

#### UNIT III

Characterization – Biography or Bone structure of a character – External and internal aspects of a character – Orchestration and unit of opposites – Dialectical approach – understandability - Probability – Identification.

#### UNIT IV

Shot – the check list of shot – How shots are related – Art of confrontation – Outline – Step outline – Treatment – Screenplay – Dialogue – Script – Master scene script – Symbols and metaphors.

#### UNIT V

How to get ideas – Obligatory scene – Melodrama – Writing for TV - comedy and tragedy – Writing comic sequences – dialogues.

### RECOMMENDED READINGS:

1. The Art of Dramatic Writing – Lajos Egri.
2. Screen writing for Narrative film and Television – William Miller.
3. Film script writing – Dwight V. Swain.
4. Aspects of the Novel- E.M. Forster.
5. Screenplay writing – Eugen vale.

## CORE IX – DOCUMENTARY THEORY & RESEARCH

### UNIT I

The definition of documentary- The difference between Fact film and Fiction film –Brief study of different types of factual films – Educational films, Instructional films, Travel films, Newsreel films, Publicity films.

### UNIT II

Traditions in documentary films: Naturalist – Realist – News reel – Propagandist – Detailed study of Louisiana Story, Berlin – “The Symphony of a city” – Kino-eye- Theory – Night Mail –Song of Ceylon – Principle of documentary films – The documentary idea today – The different style of documentary film making – Journalist approach – The Impressionist approach – Types of documentaries.

### UNIT III

Contemporary documentaries – Chris Marker – Special reference to “LE Joli Me” – Study of documentary films of Mani Kaul and Anand Patwardhan – Experimental approach in Non-Fiction films – The style of Norman Mc. Lauren – Evaluation of video documentaries.

### UNIT IV

Development of documentaries in India – The Government approach to sponsorship – The Film Division of India – The independent documentary filmmaker – Television documentary films and educational films – UGC’s TV programmes.

### UNIT V

The proposal outline – Fact film treatment – The information line – Interesting line – The presentation line – The sequence outline – Shooting script – Writing narration for non-fiction script.

### RECOMMENDED READINGS:

1. Directing the Documentary - MICHAEL RABIGER
2. How to make Documentary for video and Film - MIKE WOLVERTON
3. The Technique of Television Production - GERALD MILLERSON
4. News interview - AKIBA. A, COHEN
5. Broadcast journalism - ANDREW B

## CORE PAPER X – SOCIAL PSYCHOLOGY

### UNIT I

The Nature and Scope of Social Psychology. The Methods of Social Psychology. The Development of Social Psychology : Early Beginnings – the Contributions of Sociologists and Psychologists : Comte; Le Bon; Durkheim; Cooley; Gh Mead; Mc Doughall.

### UNIT II

Specialization : Social Learning Process. Socialization and Motivation; dependency; Aggression; Need Achievement; affiliation; etc.Social Factors in perception.Society and Personality.

### UNIT III

Attitudes and Opinions The Nature and Dimensions of Attitudes. The Formation and Change of Attitudes. Communication and Persuasion.Public opinion – Nature, easurement, formation and change.Role of Mass communication in Public Opinion Formation and change.

#### UNIT IV

Groups and group Processes; Nature and Types of groups; Conditions Conclusive to Development of Groups; group Dynamics; Group norms and conformity; Social Facilitation. Group structure and group performance; Cooperation and competition.

#### UNIT V

Mass Psychology; Audiences and Collective Behaviour. Classification of collective masses. Casual Audiences, Intentional Audiences and Audiences and Mass Media. Collective Behaviour – the mobs and the Different kinds of Mobs. The Psychology of Mass Movements.

#### RECOMMENDED READINGS:

1. Mc David and Harris ; “An Introduction to Social Psychology” . Harper & Row, 1968.
2. D Crytchfold, RS and Ballachey, E L “Individual in Society”. McGraw Hill.
3. New York Sherif, N and Sherif C.W. ”An Outline of Social Psychology” Harper & Row. New York,

### SKILL BASED SUBJECT-3 – WORKING WITH SOUND STUDIOS, DUBBING, ON- LOCATION & RE- RECORDING (WORKSHOP BASED)

#### UNIT I Microphones

Microphone selection for film recording – Dynamic moving coil microphone- Ribbon Microphone- Condenser Microphone- Electric condenser Microphone- Polar patterns- Phnom Power supplies- Directional characteristics of Microphone – Causes of distortion

#### UNIT II Recording Techniques

Medium of Recording, - Analogue - Digital, -Double system recording, - Microphone Techniques,- On Location protocol -Terminology.

#### UNIT III Sound Designing

Sound analysis of a film, Foley effects and Special Effects, Creating New sound effects with oscillators and synthesizer technology, working with Samples Library-

#### UNIT IV Introduction to Location Sound

The Process, Methods, and Tools of Location Sound , Introduction to the Location Sound Crew, Dailies and Rushes, Logging at production

#### UNIT V Location Sound Recording Techniques

Different miking techniques for sync sound, In Depth Look at Transfers, Reviewing and Assessing the Location Sound Schedule for a Feature Film

#### RECOMMENDED READINGS:

1. Audio Quality – G.Slot
2. Elements of Sound Recording – J.G.Frayne & Wolfe
3. 3. Microphones: Design & Application – Liou Burroughs

ELECTIVE -1 (CHOOSE ANY ONE)  
A. CREATIVE LIGHTING TECHNIQUES

UNIT I

Introduction to the importance of light in the reproduction of images in cinematography - Propagation of light and their importance in cinematography – Reflection factor – Reflection factor of various materials - Nature of light –Light intensity.

UNIT II

Types of light sources – Natural light source – The nature and characteristics of Day light –Artificial light sources – Factors responsible for suitability of light sources to be used for cinematographic purposes - Cinematographic light sources – Tungsten balanced and Daylight balanced light sources - Continuous and discontinuous light sources.

UNIT III

Aims of lighting – The concept of good lighting and bad lighting – The horizontal positioning of a light source and its effect – The vertical positioning of a light source and its effect – Combination of horizontal and vertical positioning of light sources - Lighting terms.

UNIT IV

The importance of correct exposure – Technical and aesthetic approach in setting exposure – Exposure Index - The effect of over exposure – The effect of underexposure – Ansel Adam's Zone system - Exposure and colour – Exposure and camera speed.

UNIT V

The concept of flashing – The different methods of measuring light – Study of an incident type exposure meter – Study of an reflected type exposure meter - Spot meter - The importance of Gray card in determining exposure – The H &D curve.

RECOMMENDED READINGS:

1. Light – Michael Freeman
2. Lighting for motion picture – Gerald Millerson
3. Professional Cinematography – Fredrick A. Talbot
4. The work of a motion picture cameraman – Freddy Young
5. American Cinematographer manual – Charles G. Clark
6. The Five C's of Cinematography – Joseph V. Mascelli
7. Lighting for Film and Television - Gerald Millerson

B. DIRECTORIAL PRACTICES

UNIT I

Filmic space and Filmic time – Film structure: External structure - Internal structure – Filmic material and its organization – Use of chance material – Film as an art: Film and painting –Film and Novel – Film and Theatre – Film and Music.

UNIT II

Director and the camera – Diachronic and Syntax - Composition – Movement within the frame – Camera angles – Camera movements and lenses – Special effects in camera – Special effects :Miniatures – Matte shots – Computer aided effects – Front and Back projection – Principles of narrative construction – Narration : The flow of story information.

### UNIT III

Screen direction – Dynamic and Static – Constructive and relational editing – Parallel cutting – Editing pattern for static dialogue scene – Cutting after the movement – Motion inside the screen– Motion in and out of the shot – 20 basic rules for camera movements – Unconventional camera movements for creativity.

### UNIT IV

Mise-en-Scene – The power and aspects of Mise-en-Scene – Mise-en-Scene in time and space– Break down into shots – Mise-en-shot – Filmic technique – Master scene – Triple take technique – Directing the actor – Make up - various types - Directing the crew – Composition.

### UNIT V

Lighting: Flat lighting – Rembrandt lighting – Chiaroscuro lighting – Silhouette – Cameo – Limbo– Creative uses of sound in films: Synchronous – Asynchronous – Role of film music – Realistic and functional music – 3 D – Dolby system – DTS – IMAX.

### RECOMMENDED READINGS :

1. How to read a film – James Monaco
2. Directing-Film techniques and aesthetics – Michael Rabiger
3. Film as Art – Rudolf Arnheim
4. Lessons with Eisenstein – Nizany

## C- ROLE OF AN EDITOR

### UNIT I

Study of a Film Editor's responsibility - Assistant Editor's responsibility - Duties of Assistant Editors with Assistant directors - Study of interaction between Editing and Production department - Requirement of materials – Assistants daily routine –Reports.

### UNIT II

Study of interaction between Editing and processing department - Leaders – Film care – Film scratches - Film damage – Dirt - Remjet marks – Instructions to lab – Day for night – Straight print with edge number – Details.

### UNIT III

Study of final cutting – Study of one light print - Correct light print in positive film – Correct light print in intermediate film – Optical effects – Lilly test – Standard test – Shot length – Footage – Variations.

### UNIT IV

Study of interaction between editing and sound department – General instructions – Nature of sound – Sync variations – Sound editing problems – Peep sound and their uses – Dialogue premix – Music effect premix – Re-transfers – Sound variation – sound quality – Temporary tracks – Track matching.

### UNIT V

Censor certificate – C.C placement – Censor cuts (CC cuts) – Secret marks – Preparation of censor cuts – Master record book – Details on the labels – Film storage – Storage and preservation of films – Handling and maintenance of processed films.

### RECOMMENDED READINGS

1. Basic motion picture technology - Bernard Happe
2. Film and the Director - Don Livingston
3. The Technique of Film and video Editing - Kendan Cyger
4. The Film Cutting room - Earnest Walter
5. The focal guide to colour printing - Jack H. Coote.
6. Mass media manual.

## SEMESTER –VI CORE-XI – ADVANCED UNDERSTANDING OF CINEMA BY GENRE

### UNIT I

Definition and need for film Appreciation - How to read and understand cinema- Inductive approach and Deductive approach — Social, Political, Economical, Cultural, Technical and Aesthetic aspects of Cinema - A comparative study of Cinema and other aesthetic expressions.

### UNIT II

Appreciation of Neo-realistic films with a detailed analysis of Vittorio-Desica's Bicycle Thieves(1948). The structure of the film- the social criticism- Camera work - Editing style use of non-actors.

### UNIT III

Appreciation of thrillers with special reference to Alfred Hitchcock's films: Psycho (1960) - its structure - Dramatic development - Psychological thrills - Camera work — Lighting - Editing style - use of sound effects -Camera work -editing style with emphasis on chase sequences - use of sound effects and music.

### UNIT IV

Analysis of Orson Wells' film "Citizen Kane"- The use of long takes and deep focus technique - editing style - use of actors - Art Direction-Appreciation of Epic films of David Lean, scripting - study of the characters - The camera work - Editing style and the creative use of sound — Visual appeal and Artiste performance.

### UNIT V

Appreciation of Kriztof Kieslowski films with special reference to the Colour Trilogy - "Blue", "White", "Red" - The dramatic structure - Study of the style - Fragmented narrative - Mobility of camera. Appreciation of YasujiroOzu's films with special reference to Tokyo Story (1953) -Study of the style and craft - "Shomingeki" tradition.

### RECOMMENDED READINGS:

- |    |                        |                       |
|----|------------------------|-----------------------|
| 1. | How to read a film     | JAMES MONACO          |
| 2. | Film as Art.           | ERNEST LINDGRE3.      |
| 3. | Cinema as Graphic Art. | VLADIMIR WILSEN       |
| 4. | Art of the Film        | STEPHENSON AND DEBRIX |

## CORE-XII– FILM PRODUCTION MANAGEMENT

### UNIT I

Film Industry and its organization – Flow Diagram – Organizational and financial structure of the film Industry in India in comparison with Hollywood Associations and Unions of film technicians and artistes – their usefulness and scope production – Planning and various stages – preproduction.

### UNIT II

Distribution and evolution of the distribution system in India – Contemporary distribution methods– MG. Basis, Advance Basis, out-right basis Royalty basis – Exhibition – Early exhibition methods – Modern exhibition methods.

### UNIT III

Budgeting - the reason for Budgeting – Factors controlling budgeting – various Heads of budgeting – types of budgets – surplus budget – Zero budget, deficit budget – budgeting for low Budget film, medium budget film, high budget film, documentary film, ad. Film and Tele film.

### UNIT IV

Finance – Methods and procedure adopted for financing feature films in India – General finance– through Distributors – Hundi basis- contract basis – through N.F.D.C. – Co-operative method – possibilities of Bank finance – Financing the new Cinema .

### UNIT V

Aspects of film production planning and execution – Directorial planning reflects production planning – Execution – Organizing – controlling co-coordinating – communicating and motivating– Government control over the film industry Film laws – Central Government – State Government – Taxation.

### RECOMMENDED READINGS:

- |   |                   |
|---|-------------------|
| 1. Handbook of Motion picture production -    | WILLIAMS B. ADAMS |
| 2. Production Management for film and video - | R. JATE           |
| 3. Film production management -               | FOCAL PRESS       |
| 4. Film Censorship -                          | GUY PHELPS        |

## ELECTIVE –II (CHOOSE ANY ONE)

### A- CREATIVE CAMERA WORKS

#### UNIT I

Introduction to the concept of camera as a story teller – Visually enriching the story – Controlling the colour response of the colour negative – Raw stock –Exposure – Lenses – Filters – Style of shooting – Selection of Colour for set, set materials, make up – Advanced study of colours – Meaning – Psychological and emotional effect.

#### UNIT II

Creative approach through lighting – Selection of light sources, time of shooting, locations, hard or soft lighting for effective image reproduction – Lighting to create mood and atmosphere –Special lighting effects – Control of contrast, tone and clarity – Play of shadows – Composition.

### UNIT III

Introduction to the creative use of camera speed and movement - Unusual movements and subjective approach to create a sense of involvement – Coordinated movements of primary and secondary movements within the frame for effectiveness – Creative use of exposure.

### UNIT IV

The role and responsibilities of a cinematographer – Work ethics – The concept of invisible camera work - The aptitude, skill, approach and expertise needed for different types of filmmaking - Working style for feature films.

### UNIT V

The Cinematographer's team - Working with fellow professionals of camera department – The role of DOP - The role of a lighting director – The role of rigging – The role of grips – The role of gaffer – The role of a focus puller – The role of a light man - Working in a feature film with the Director.

### RECOMMENDED READINGS:

1. Light – Michael Freeman
2. Lighting for motion picture – Gerald Millerson
3. Professional Cinematography – Fredrick A. Talbot
4. The technique of Special effect Cinematography – Raymond Fielding
5. Motion picture camera technique – David W. Samuelson
6. The work of a motion picture cameraman – Freddy Young
7. Principles of Cinematography – W.F. Wheeler
8. American Cinematographer manual – Charles G. Clark
9. The Five C's of Cinematography – Joseph V. Mascelli
10. Mascelli's Cine Work book - Joseph V. Mascelli
11. Munsell colour system

## B- STUDY OF A FILM MAKER

### UNIT I

A brief life history of Akira Kurosowa – His first directorial venture – Sanshiro Sugata (1943) – Kurosowa's style – His script work – Sonata form – Circular form – Metamorphosis – His camera techniques – Editing style – Handling of artists.

### UNIT II

Detailed study of Kurosowa's films – Rashomon (1950) – Seven Samurai (1954) – Throne of Blood (1957) with special reference to his style – Red Beard (1960): The story – Characterization – Treatment – Production – Introduction to study film makers.

### UNIT III

A brief life history of Satyajit Ray – Ray as a graphic artist – Ray's development of interest in cinema – The Calcutta film society – His first directorial venture – The detailed study of Satyajit Ray's Film. Trilogy : Pather Panchali (1955), Aparajitho (1964) and Apur Sansar (1959)

### UNIT IV

Parash Pather (The philosopher's stone) – A compilation of comedy – Fantasy – Fares – Satire– Touch of pathos – Jalsaghur ( The music room ) – A Chekhovian theme – Devi ( Goddess):The strong resonance of India – His television films.

## UNIT V

Study of contemporary Indian film makers – Shyam Benegal – Adoor Gopalakrishnan – Mahesh Butt – Debaki Bose and their style – Study of contemporary Tamil film makers with special reference to C.V. Sridhar, Bharthiraja, Manirathinam, Mahendran, Balu Mahendra, K. Balachander.

### RECOMMENDED READINGS:

1. Satyajit Ray (Inner Eye) – Andrew Robinson
2. Cinema of Satyajit Ray – Chandra Das Gupta
3. Akira Kurosowa – Donald Richie

## C- ADVANCED EDITING

### UNIT I - Introduction to the Editing Process

Exploring the history of editing, Controlling what the audience sees, Introducing the Rule of Threes, Introducing the Lean Forward Moment, Identifying the log line, Performing script and scene analysis, Using the script and notes to determine cuts.

### UNIT II - Examining the Cut, the Scene, and the Sequence

Coming up with an editing plan, Creating your first cut, Understanding when to cut and when not to cut, Exploring the impact of cutting on and off camera dialogue, Smoothing edits by manipulating the viewer's attention, Keeping things fresh through multiple screenings.

### UNIT III - Recutting

Understanding the value of recutting, Exploring the collaborative recutting process, Working with scenes without dialogue.

### UNIT IV - Music and Sound Editing

Shaping moments with music, Defining music and sound terms, Finding the place for music, Finding the right piece of music, Choosing music for style and tone, Performing internal editing of music, Creating a world with sound design, Combining sound design and music.

### UNIT V - Genres & Style

Comedy, Action, Television and episodic, Documentary, Commercial, Music video, Understanding style, Mixing styles together.

### RECOMMENDED READINGS:

1. The techniques of Film Editing - Karl Reisz and Gavin Miller
- 2 Documentary Film - Paul Rotha
3. Business Films - Sponer
4. Techniques of Film and Video Editing - Kendancyger
5. The Technique of Documentary Film Production - W. Mugh Baddley

ELECTIVE –III (CHOOSE ANY ONE)  
A- CREATIVE COMPONENT IN VISUAL DESIGN

UNIT I

Principles of creative imaging for better presentation - The mechanics of preconception – Attributes of the visual image - Brightness, contrast, quality of light, focus, perspective, colour, grain, look etc., -Introduction to colour vision – Monocular, Binocular and Peripheral vision – The rods and cones and Colour perception.

UNIT II

Basic rules of Composition – The rule of 2/3rds – Keep it simple theory - Factors responsible for good composition – Elements of composition – Types of Composition, application and psychological effect: Action, Balance and rhythm in composition.

UNIT III

Creative use of lenses – Selection of right kind of lens for creativity – Soft focus lenses – Special lenses – Special filters for visual design and variety – Tone control filters – Custom (hand made) filters – Fluorescent and other discontinuous spectra lighting correction filters – SFX filters.

UNIT IV

Basic camera movements – The mechanics – meaning – Psychological effect – technical and creative approach in the application of movement – Combining different movements for creative effect – Care to be taken while executing – unusual camera movements and their creative use .

UNIT V

Introduction to digital image manipulation techniques in still photography – Storage devices – Software for image manipulation of still images – Analog and digital signal - Language of digital- Bits and Bytes – Sensor size and its impact on image reproduction.

B- INDEPENDENT FILM MAKING

This course is an in depth exploration of the process of optioning rights to literary material and developing material into fundable narrative feature films. The course will examine successful case studies to illustrate the role of the producer, writer and director throughout the process. The Development Phase also includes assembling the elements required to secure financing, and case studies will examine those steps as well. Through a series of lectures and exercises, the course explores the creative, organizational, and management roles inherent to producing independent films and short films from prep to post.

The second half of the course is devoted to production, marketing and distribution of feature films. The class will examine distribution and marketing strategies with an emphasis on case studies to illustrate principles, and review what materials need to be assembled during production to make sure all the distributor promotional needs are met.

## C- DIGITAL INTERMEDIATE

### UNIT I - Building a Resolve System & Understanding Database, Users & Projects

The DaVinci Resolve toolset: Overview, Building a Resolve system: Overview, Building a Resolve system: Hardware, Building a Resolve system: Monitors and calibration, Installing DaVinci Resolve for the first time.

### UNIT II - Introduction to DaVinci Resolve 11 & Editing

Interface overview, Setting DaVinci Resolve's preferences, The Media page, The Edit page, The Color page, The Deliver page, The music video: Analyzing and importing the source footage, The music video: Creating the timeline.

### UNIT III - Understanding Nodes & Primary Color Correction Tools

What is a serial node?, Adding, removing, deleting, and resetting serial nodes, Specialty nodes: The Layer Mixer and Parallel nodes, Understanding Resolve's 32-bit image-processing pipeline, Understanding the Contrast and Pivot controls, Adjusting hue and saturation.

### UNIT IV - Shot Matching

What is shot matching?, Building a correction when shot matching, Overview: The gallery, Gallery: The Reference Wipe, Gallery: Copying grades and nodes, The split-screen view, The Lightbox: An alternative timeline view.

### UNIT V - Building Looks:

Powergrade presets: How to find and use them, Color grading at the track level, Blur and sharpen, The Mist controls, OpenFX: Using third-party plugins, Render cache, Smart mode, Keyframing fundamentals, Temporal noise reduction.

### RECOMMENDED READINGS:

1. Digital Intermediates for Film & video by Jack James
2. The Quantel Guide to Digital Intermediate

## CORE PRACTICAL – IV COMMUNICATION & MARKETING – INDIAN & INTERNATIONAL CINEMA (CASE STUDY BASED)

### UNIT I - Present and justify planned proposals for investigations ( One International & One Indian Film)

*Proposal:* subject; methodology; identification of resources; identification of technologies; research plan; presentation, eg method, medium

*Justify:* purpose; suitability, eg achievability, availability of research materials; vocational relevance

### UNIT II - Research and select appropriate materials for investigations

*Research:* archives; libraries; internet; type, eg primary, secondary, qualitative, quantitative; research log; costs

*Select : materials:* evaluate suitability; establish currency; collate; select appropriate materials

*Investigation:* develop investigation; apply technology; develop content, eg writing, video, audio, images; edit; review; revise

**UNIT III - Present results of investigations**

Present: technical strategy to analyse the films selected and present strategic evidence of how to market the same in the global arena.

**UNIT IV - Be able to reflect on own performance**

Performance: compare completed work with original proposal; quality of research; presentation of results, eg medium, format, style, effectiveness.

**UNIT V -Be able to reflect of self learning**

Learning: development of knowledge; development of understanding; development of skills; process, eg time management, research techniques.

**SKILL BASED SUBJECTS – 4 – EMPLOYABILITY SKILLS IN MEDIA  
AND INDIAN FILM INDUSTRY / ASSOCIATION**

**UNIT I - STRUCTURE & REGULATION OF FILM & TELEVISION INDUSTRIES**

The moving image industries: television; film; video; new media; major employers; national employers; local employers; funding and finance (private ownership, public ownership, free market ethos, public service ethos, globalisation, hegemony).

**UNIT II -TERMS & CONDITIONS FOR EMPLOYMENT**

Roles: pre-production, eg scripting, storyboarding, location research; production, eg camera, lighting, sound, effects, directing; post-production, eg editing, audio mixing Contracts: permanent; short term; freelance; voluntary.

**UNIT III - EMPLOYMENT OPPORTUNITIES**

Training: degrees; apprenticeships; in-house, ; sector skills councils, eg Skillset, costs of personal professional development

**UNIT IV - RECRUITMENT PROCESS AND RESERACH**

Recruitment: advertising (trade journals, national papers, internet networking sites); networking; word of mouth; careers fairs; employment agencies; internal recruiting; employee referrals; career entry points; Research: investigation, eg adverts, internet, cold calling.

**UNIT-V PREPARING FOR SEEKING EMPLOYMENT**

Research for employment: internet; adverts; trade journals; networking; contacts; cold calling; targeting, eg approach, CV: structure; information (name, contact information, education, qualifications, technical skills, general skills, experience); style; format.

PROFESSIONAL PORTFOLIO  
MUSIC VIDEO PRODUCTION

Music Video (Scripting and Execution)

Understanding the requirements of the musician and creating the concept in sync with the track would be the parameters. The music video is promotion material for the artist. Highlighting the performance would help gain attention of viewers. Sticking to budgets that are seen on the frame brings about the understanding between the students about the client satisfaction.

SHORT FILM / DOCUMENTARY FILM

COURSE OBJECTIVE:

- 1) To familiarize with the procedure and skills of producing a Short film/ Documentary in video format.
- 2) To develop the faculty of visualization, preparation and execution of a video programme.
- 3) To offer hands on practice in short film/ Documentary production.
- 4) To enable the student to follow the correct production methodology applying all his skill and knowledge in his/her respective field.
- 5) To create awareness in each student towards the completion of the productions within the stipulated time and budget.
- 6) To make the students to realize the importance of filmmakers to serve the society through Short film / Documentary programmes.

CONTENT:

1. This project has to be completed playing their respective role from visualizing a concept to the final completion of the production.
2. The duration of the final product should not exceed 20 minutes.
3. The student should utilize the production facilities only for one concept.
4. Maximum of 100 minutes of video recording is permitted with the given video camcorder.

FILM PRODUCTION PROJECT REPORT

COURSE OBJECTIVE:

- 1) To enable the student to follow the correct production methodology and provide him/her an opportunity to contribute in union with fellow technicians and creators towards a common goal.
- 2) To create awareness in each student towards the completion of the productions within the stipulated time and budget.
- 3) To provide an opportunity for the students to apply all the creative and technical knowledge he/she has gained during the course of study in their respective field.

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