

BHARATHIARUNIVERSITY, COIMBATORE641046
DIPLOMA IN FILM & VIDEO PRODUCTION
 (For CPP/CPP students admitted from the academic year 2015-2016 & onwards)

SCHEME OF EXAMINATIONS

Course Title	Ins.hrs/ week	Examination	
		Dur.Hrs	Total
SEMESTER – I			
1.1. Introduction to Film & Film History & Theory	5	3	100
1.2. Photography & Digital Imaging	5	3	100
1.3. Writing for Film(Script & Story Board)	5	3	100
1.4. Elements of Cinematography & Visual Arts Design	5	3	100
1.5. Elements of Film Direction	5	3	100
SEMESTER – II			
2.1. Elements of Film Editing	5	3	100
2.2. Working with Studios, Dubbing- on Location & Re-recording (Workshop Based)	5	3	100
2.3. Film Production Management & Acting, Costume & Makeup	5	3	100
2.4. Marketing, Social Media & Publicity for Film	5	3	100
2.5. Digital Intermediate	5	3	100
TOTAL	-	-	1000

Eligibility for admission: Candidates for admission to the course shall be required to have passed the Higher Secondary examinations (Academic or Vocational).

Duration of the course: The course shall extend over a period of One Year comprising of Two semester.

Medium of instruction and examinations: The medium of instruction and examinations shall be in English.

Other requirements:Project Work as and when suggested by Institute is to be completed within the duration of the course followed by submission of the report and Presentation on the Project work

SEMESTER -1

1.1 INTRODUCTION TO FILM & FILM HISTORY & THEORY

UNIT I - Film as a medium & Language

Characteristics - Film and other forms of art - Film Perception: Levels of Understanding – Film and Psycho-analysis – Film Appreciation Reading of Images—Film Grammar – Aesthetics – Abstraction: Subtlety –Film Semiotics: Signifier, Signified, and Signification.

UNIT II - Film Forms & Film Syntax

Narrative and Non-narrative – Film Genre – Film and Realism: Neo Realism, Expressionism, Impressionism and Surrealism – Film and Post Modernism – Structuralism –Mise en scene - Elements of Mise en scene Montage (editing): Non-linear Construction

UNIT III - World Cinema & Indian Cinema

Invention of Cinema: The Lumiere Brothers George Melies – Early Film Pioneer - Transformation from photography to motion picture -Introduction to Indian Cinema –Dadasahib Phalke, Shantaram , Bimol Roy, Nataraj Mudaliar - The Parallel Cinema –modern Era; Bharathiaraja, Manirathnam, Shyam Benegal.

UNIT IV - Introduction to film theory

Dichotomies of film theory - Transposition — Formative film theory —The purpose of film— Cinematic means—Montage — Typage: Battleship Potemkin and its five chapters — Realistic film theory—Cinematic means and form —The plastic image — Deep focus . The resources of montage — The use and misuse of montage—

UNIT V - Film & Semiotics

Semiology — Christian Metz and Semiology of cinema — Raw material of Semiology of film — 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 READING :

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

1.2 - 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: Point-and-Shoot .Cameras, High-end Consumer Cameras, Digital Single Lens Reflex Cameras (Digital SLR), Digital Rangefinder, Tripod:- qualities,type,functions – Flash; types & Functions, Negative Film, Reversal Film,Lighting.

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 READING :

1. The Craft of Photography BY David Vestal
2. Beginners guide to miniature by Stanley N. Bowider
3. The Camera by Ansal Adams
4. Image Control by Gerald Hirschfeld, A.S.C

1.3 – WRITING FOR FILM (SCRIPT & STORYBOARD)

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 Film – Audience participation – Suspense- Surprise

UNIT II -Information Gathering

The sources of information – Scene types– Exposition of time and place – Plot and sub-plot – Plot patterns – Narrative structure – Theme – Ideas – Complex structure of a story – Causes and effect – Conflict – Development – Climax (Beginning, middle, end).

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 - Writing comic and tragic sequences – dialogue

UNIT V - Shots

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.

RECOMMENDED READING–

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

1.4 - 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 - Color Theory

Electromagnetic spectrum - visible spectrum - characteristics of light - propagation of light - reflection - Attributes of light - Color quality - Color Temperature - Direction - Different stages of image reproduction .

UNIT III -Characteristics of Lighting

Light sources - Natural light sources - Artificial 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 .

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 colors.

RECOMMENDED READING:

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

1.5 - ELEMENTS OF FILM DIRECTION

UNIT I - Rote 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 is a language of sort, not language system — Film as the Director's medium of expression — D.W_ Griffith and Eisenstein — 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. Back and front projection, dubbing, flash back, fast motion, slow motion , Miniature

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 READING:

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

SEMESTER -2

2.1- 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 Spot-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.

UNIT V - Editing Fundamentals

Study of timing — Rhythm in film story telling — Natural rhythm —Artificial rhythm - pace — Tempo Pace affecting tempo - Transitions- Study of different types of films.

RECOMMENDED READING:

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

2.2 - 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- Phantom 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

SUGGESTED READING-

Audio Quality – G.Slot

Elements of Sound Recording – J.G.Frayne & Wolfe

3. Microphones: Design & Application – Liou Burroughs

2.3- FILM PRODUCTION MANAGEMENT & ACTING, COSTUME & MAKE UP

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. Planning & various stages , preproduction, production, shooting, post shooting of stage .

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, classification in exhibition centers.

UNIT III

Budgeting - the reason for Budgeting – Factors controlling budgeting – various Heads of budgeting – types of budgets – budgeting for different category of films- Finance – Methods and procedure adopted for financing feature films in India .

UNIT IV

Acting – Definition – Origin and development of acting – Allied forms of acting -Content and form formulate the style of acting - Important theories on acting – Acting in different media and orientation of those techniques – Basic requirements for an artiste.

UNIT V

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

RECOMMENDED READING :

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
5. Building a character – Stanislavsky
6. Techniques of acting – Ronald Heyman
7. Improvisation – John Hodgson

2.4 – MARKETING, SOCIAL MEDIA & PUBLICITY FOR FILM

UNIT I - Introduction to Marketing

Importance of marketing, definition of marketing, scope of marketing, functions of marketing, marketing and its relation to other business functions, difference between sales and marketing. 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 Behavior, Segmentation, Targeting & Positioning

Introduction and importance, model of consumer behavior, characteristics affecting consumer behavior - Segmentation - Bases and process of segmentation. Evaluation marketing segments, positioning, communicating and delivering the chosen position, Social Media Marketing.

UNIT IV -Introduction to the concept of IMC

Introduction & Familiarization, Definition of Promotion & Promotion Mix, Tools of Promotion Mix, IMC Planning Process, Creative Strategy, Media Strategy, Launching Events.

UNIT V - Packaging for film & television

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

RECOMMENDED READING :

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.

2.5- 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 DaVince 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 Light box: An alternative timeline view, Matching exposure, color, skin tones.

UNIT V - Building Looks

Power grade 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, Key framing fundamentals, Temporal noise reduction.

RECOMMENDED READING :

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