

# ALAGAPPA UNIVERSITY

(Accredited with A+ Grade by NAAC (CGPA : 3.64) in the Third Cycle ,  
Graded as Category-I University and granted autonomy by MHRD-UGC)

## DIRECTORATE OF COLLABORATIVE PROGRAMMES



## **B.F.A. Film Making**

Regulations and Syllabus

[For those who join the Course in July 2023 and after]

CHOICE BASED CREDIT SYSTEM

## Regulations and Syllabus

### GENERAL INSTRUCTIONS AND REGULATIONS

**BFA Filmmaking** conducted by Alagappa University, Karaikudi, Tamil Nadu through its Collaborative Institution.

Applicable to all the candidates admitted from the academic year **2023** onwards.

#### 1. Eligibility:

A pass in the 10 + 2+3 pattern Higher Secondary Examination (HSC) conducted by the Government of Tamil Nadu, or an examination accepted as equivalent thereto by the Syndicate for admission to this program.

A Pass in three years' diploma or HSC equivalent internationally accepted as approved by the syndicate of the program. The students would be admitted all who have completed the HSC in various boards.

#### 2. For the Degree:

The candidates shall have subsequently undergone the prescribed program of study in an institute for not less than three academic years, passed the examinations prescribed and fulfill such conditions as have been prescribed thereof.

#### 3. Admission:

Admission is based on the marks in the qualifying examination.

#### 4. Duration of the course:

The course shall extend over a period of **Four years** under Semester pattern.

#### 5. Standard of Passing and Award of Division:

- a. Students shall have a minimum of 40% of total marks of the University examinations in each subject. The overall passing minimum is 40% both in aggregate of Continuous Internal Assessment and external in each subject.
- b. The minimum marks for passing in each theory / Lab course shall be 40% of the marks prescribed for the paper / lab.
- c. A candidate who secures 40% or more marks but less than 50% of the aggregate marks prescribed for three years taken together, shall be awarded **THIRD CLASS**.
- d. A candidate who secures 50% or more marks but less than 60% of the aggregate marks prescribed for three years taken together, shall be awarded **SECOND CLASS**.
- e. A candidate who secures 60% or more of the aggregate marks prescribed for three years taken together, shall be awarded **FIRST CLASS**.
- f. Only Part-III subjects will be considered for the University academic ranking purpose.
- g. The Practical / Project shall be assessed by the two examiners, by an internal examiner and an external examiner.

#### 6. Continuous internal Assessment:

- a. Continuous Internal Assessment for each paper shall be by means of Written Tests, Assignments, Class tests and Seminars
- b. **25 marks** allotted for the Continuous Internal assessment is distributed for Written Test, Assignment, Class test and Seminars.

- c. Internal Assessment - Break-Up of Marks, suggested pattern (Faculty may change the pattern, according to the subject and need)
  - a. Two Internal Tests (choose one best out of two) – 50%
  - b. Model Test (One model test) – Nil – Should be conducted prior to the University examination. It is a mandate.
  - c. Assignments – 25%
  - d. Seminar / Case Study – 25%
- d. Conduct of the continuous internal assessment shall be the responsibility of the concerned faculty.
- e. The continuous internal assessment marks should be submitted to the University at the end of every semester, before the commencement of Semester Exams.
- f. The valued answer papers/assignments should be given to the students after the valuation is over and they should be asked to check up and satisfy themselves about the marks they have scored.
- g. All mark lists and other records connected with the continuous internal assessments should be in the safe custody of the institution for at least one year after the assessment.

#### 7. Attendance:

Students must have earned 75% of attendance in each course for appearing for the examination. Students who have earned 74% to 70% of attendance have to apply for condonation in the prescribed form with the prescribed fee.

Students who have earned 69% to 60% of attendance have to apply for condonation on Medical grounds in the prescribed form with the prescribed fee along with the medical certificate / relevant documents.

Students who have below 60% of attendance are not eligible to appear for the examination. They shall re-do the semester(s) after completion of the programme.

#### 8. Examination:

Candidate must complete course duration to appear for the university examination. Examination will be conducted with concurrence of Controller of Examinations as per the Alagappa University regulations.

**University may send representatives as the observer during examinations.** University Examination will be held at the end of each semester for a duration of 3 hours for each subject. Certificate will be issued as per the AU regulations.

**Hall ticket will be issued to the students at the end of every semester after submitting “No Dues” certificate to the exam cell, under the aegis of Controller of Examinations of the AU.**

#### 9. Miscellaneous

- a. Every student should possess the prescribed text book for all the subjects, through-out the semester for their theory/lab classes.
- b. Every student would be issued an Identity card by the institute/university to identify his/her admission to the course.
- c. Every student shall access the library and internet (wi-fi) facilities provided for the self-development and career-development.
- d. Every student who successfully completes the course within the stipulated time period would be awarded the degree by the University.

**10. Fee structure**

Course fee shall be as prescribed by the University and 50% of the course fee should be disbursed to University. Special fees and other fees shall be as prescribed by the Institution and the fees structure must be intimated to the University. Course fees should be only by Demand draft / NEFT and AU has right to revise the fees accordingly.

**Semester Pattern**

<b>Pattern</b>	<b>Course Fee payment deadline</b>
Semester	Fee must be paid before 10th September of the academic year

**11. Other Regulations:**

Besides the above, the common regulation of the University shall also be applicable to this programme.

## BFA – Film Making 4 years

Semester	COURSE Code	COURSE	COURSE NAME	T/P	CREDITS	H/W	MARKS		
							Int.	Ext.	Total
I	99211T/11H/11F	T/OL	Tamil / Other Languages -I	T	3	3	25	75	100
	99212	E	General English -I	T	3	3	25	75	100
	99213	CC-1	Film History & Appreciation	T	2	4	25	75	100
	99214	CC-2	Basic Photography	P	2	4	25	75	100
	99215	CC -3	Film Language & Basics of Film Making	P	2	4	25	75	100
	99216	AC -1	Creative Writing for Visual Media	P	4	5	25	75	100
	99217	TC -1	Basics of Visual Arts	P	3	3	25	75	100
	99218	SEC-I	Value Education	T	2	2	25	75	100
			Library/Yoga			2			
<b>TOTAL</b>					<b>21</b>	<b>30</b>	<b>200</b>	<b>600</b>	<b>800</b>
II	99221T/H/F/M/TU/A/S/	T/OL	Tamil / Other Languages -II	T	3	3	25	75	100
	99222	E	General English -II	T	3	3	25	75	100
	99223	CC -4	Techniques of Filmmaking	T	4	5	25	75	100
	99224	CC -5	Production Design	P	4	5	25	75	100
	99225	CC -6	Story Telling & Screenwriting	P	4	5	25	75	100
	99226	AC -2	Continuity Exercise	P	4	5	25	75	100
	99227	SEC -II	Environmental Studies	T	2	2	25	75	100
				Library / Yoga			2		
<b>TOTAL</b>					<b>24</b>	<b>30</b>	<b>175</b>	<b>525</b>	<b>700</b>
III	99231T/H/F/M/TU/A/S/	TLC -3	Tamil / Other Languages -III	T	3	3	25	75	100
	99232	ELC-3	General English - III	T	3	3	25	75	100
	99233	CC - 7	Writing for a Short Screenplay	P	4	5	25	75	100
	99234	CC - 8	Editing Fundamentals -I	T	4	5	25	75	100
	99235	CC- 9	Sound Theory & Practice -1	T	4	5	25	75	100
	99236	AC - 3	Cinematography	P	4	5	25	75	100
	99237	SEC-III	Entrepreneurship	T	2	2	25	75	100
	99238A 99238B 99238C	NME -I	1.Adipadai Tamil 2.Advance Tamil 3.IT Skills for Employment 4. MOOC's	P T T T	2	2	25	75	100
<b>Total</b>					<b>26</b>	<b>30</b>	<b>200</b>	<b>600</b>	<b>800</b>
IV	99241T/H/F/M/TU/A/S	TLC -3	Tamil / Other Languages -III	T	3	3	25	75	100
	99242	ELC-4	General English - IV	T	3	3	25	75	100
	99243	CC - 10	Writing for a Short Screenplay (Advanced)	P	4	5	25	75	100
	99244	CC - 11	Editing Aesthetics	T	4	5	25	75	100
	99245	CC - 12	Sound Theory & Practice -2	T	4	5	25	75	100
	99246A 99246B	CC - 13	Industrial Visit/ Mini Report	I/ PR	2	2	25	75	100

BFA Filmmaking

	99247	AC - 4	Dialogue Exercise	P	5	5	25	75	100	
	99248A	NME -II	1.Adipadai Tamil	P	2	2	25	75	100	
	99248B		2.Advance Tamil	T						
	99248C		3.IT Skills for Employment/	T						
			4. MOOCs	T						
			<b>Total</b>		<b>27</b>	<b>30</b>	<b>200</b>	<b>600</b>	<b>800</b>	
V	99251	CC - 14	Media Law & Ethics	T	4	5	25	75	100	
	99252	CC - 15	Documentary Theory & History	T	4	5	25	75	100	
	99253	CC - 16	Film Direction	T	4	5	25	75	100	
	99254	CC - 17	Acting	P	4	5	25	75	100	
	99255	CC - 18	Compositing	P	4	5	25	75	100	
	99256	CC - 19	Colour Grading	P	4	5	25	75	100	
				<b>Total</b>		<b>24</b>	<b>30</b>	<b>150</b>	<b>450</b>	<b>600</b>
VI	99261	CC - 20	New Media	T	4	5	25	75	100	
	99262	CC - 21	Production Design Advanced	T	4	5	25	75	100	
	99263A 99263B	CC - 22	Industrial Visit - 2 / Report	I/ PR	2	2	25	75	100	
	99264A 99264B	DSE - 1	Cinematography-I or VFX-I	P	4	6	25	75	100	
	99265A 99265B	DSE - 2	Sound Engineering-I or Music Production-I	P	4	6	25	75	100	
	99266A 99266B	DSE - 3	Editing-I or Screenplay Writing	P	4	6	25	75	100	
			<b>Total</b>		<b>22</b>	<b>30</b>	<b>150</b>	<b>450</b>	<b>600</b>	
VII	99271	CC - 23	Creative Producing & Production Management	T	4	6	25	75	100	
	99272	CC - 24	Basics of Media Marketing & Publicity Design	T	4	6	25	75	100	
	99273	CC - 25	Ad Film Production	T	4	6	25	75	100	
	99274A 99274B 99274C 99274D 99274E 99274F	DSE - 4	Cinematography-II or VFX-II or Sound Engineering-II or Music Production-II or Writing For Cinema or Editing-II	P	4	6	25	75	100	
	99275A 99275B 99275C	DSE - 5	Advertisement or Music Video or Documentary Production	P	4	6	25	75	100	
				<b>Total</b>		<b>20</b>	<b>30</b>	<b>125</b>	<b>375</b>	<b>500</b>
	VIII	99281A	CC - 26	Internship	I	8	15	-	-	-
99281B		CC - 27	Project	PR	8	15	50	150	200	
			<b>Total</b>		<b>16</b>	<b>30</b>	<b>50</b>	<b>150</b>	<b>200</b>	
<b>Grand Total</b>					<b>180</b>	<b>240</b>	<b>1250</b>	<b>3750</b>	<b>5000</b>	

## Bachelor of Fine arts (Film Making)

## I – Semester

BFA – Filmmaking

(2023 Onwards)

I - Semester					
Course Code: 99213	Title of the Course	Film History & Appreciation	T	Credits: 2	Hours: 4
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To understand the Invention of cinema &amp; Narrative structure</b>				
<b>Introduction to Inventors</b> :Inventors and curious minds that paved the way for cinema – Lumiere Brothers, Muybridge, Skladanovsky Brothers, Melies. Edison, Dickson. <b>Birth of Indian Cinema</b> – Hiralal Sen, H. S. Bhatavdekar, Dadasaheb Tome, Dadasaheb Phalke.					
<b>Outcome 1</b>	<b>Students can understand the historic happenings that lead to cinema and its potential narrative style</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To gain knowledge of the pioneers</b>				
<b>Narrative Cinema &amp;Pioneers</b> :Melies, Porter, Pathe, Griffith, Albert Smith, Hepworth, Robert Paul, Le Prince, Williamson, Haggar, Cohl, Blackton, Cristiani, de Chomon, Reynaud.					
<b>Outcome 2</b>	<b>Students can understand the narrative cinema pioneers and formation of Basic film grammar</b>				<b>K4</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To learn the reception and recognition of the technology world wide</b>				
<b>Spread of the Technology to Other parts of the world:</b> Technological inventions / Narrative experiments and the spread of the medium to all continents and the birth of an industry – the aesthetics that defined film grammar and poetic realism.					
<b>Outcome 3</b>	<b>Learners can learn and analyze the spread of the new medium of expression to recognize it as a powerful tool with the formation of grammar of Cinema.</b>				<b>K5</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To learn the film movements</b>				
<b>The Three Film movements:</b> French Impressionism and Surrealism – The Movement, the Practitioners, Aesthetics and Impact. German Expressionism – The Movement, the Practitioners, Aesthetics and Impact. Soviet Montage - The Movement, the Practitioners, Aesthetics and Impact.					
<b>Outcome 4</b>	<b>Students can analyze the three film movements, the causes and courses of the film expressionistic patterns</b>				<b>K4</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To educate the student about the various styles and genres of early cinema</b>				
<b>The various Styles of Early Cinema &amp; the Film Appreciation:</b> Starting with the static forms from stage, the formation of narrative styles with early cinema, The contrast in B&W era with Film noir, neonoir, Genres of film.					
<b>Outcome 5</b>	<b>Students can learn and analyze the genres of Films and the earlier styles leading to it.</b>				<b>K5</b>

**REFERENCES:**

1. Cinema Studies: The Key Concepts (Routledge Key Guides  
- by Susan Hayward (Author)
2. Soviet Cinema: Politics and Persuasion Under Stalin (KINO - The Russian and  
Soviet Cinema) by Jamie Miller (Author)
3. A History of Narrative Film Paperback – Illustrated, 5 February 2016  
by David A. Cook (Author)
4. The Oxford History of World Cinema Paperback – 30 October 1997  
by Geoffrey Nowell-Smith (Editor)

**Online Resources :**

<https://www.amazon.in/Cinema-Studies-Concepts-Routledge-Guides/dp/0415538149>

<https://libguides.capilanou.ca/filmtheory>

<https://www.amazon.in/History-Narrative-Film-David-Cook/dp/0393920097>

<https://www.amazon.in/Oxford-History-World-Cinema/dp/0198742428>

Film Theme Research: French Impressionism & German ...

<http://www.mediafactory.org.au > film-project-3>

## BFA – Filmmaking

(2023 Onwards)

I - Semester				
Course Code: 99214	Title of the Course	Basic Photography	P	Credits: 2 Hours: 4
<b>Unit -I</b>				
<b>Objective 1</b>	<b>To Understand the beginnings of Photography &amp; the Concepts leading to various parts.</b>			
<b>The History &amp; Concepts of Photography:</b> Pinhole Camera, Camera Obscura, Normal Human Eye and Process of Seeing-Human eye and camera, SLR, DSLR/mirror-less camera basics.				
<b>Outcome 1</b>	<b>The students will be relate and analyse the Concepts leading to various parts of a SLR &amp; DSLR</b>			<b>K2</b>
<b>Unit II</b>				
<b>Objective 2</b>	<b>To learn the basic parameters</b>			
<b>The Basic Parameters :</b> Exposure, aperture, shutter speeds, ISO, White Balance, Color. Film & Sensors. Lenses, focal-length, angle of view, prime/zoom lenses, depth of field. Image sensors and architecture. Basic Camera Operations.				
<b>Outcome 2</b>	<b>Will be able to understand the basic principles of photography.</b>			<b>K4</b>
<b>Unit III</b>				
<b>Objective 3</b>	<b>To Learn the fundamentals of Composition</b>			
<b>Composition:</b> Framing, shot proxemics, basics of composition: unity and variety, balance, emphasis, contrast, rhythm, repetition, proportion and scale, shooting using available light.				
<b>Outcome 3</b>	<b>Students will be able to understand the aesthetic principles of Composition.</b>			<b>K5</b>
<b>Unit IV</b>				
<b>Objective 4</b>	<b>To understand the various camera file formats and Accessories</b>			
<b>File Formats &amp; Accessories:</b> Different Image capturing formats-RAW, TIFF, JPEG, Storage Devices-SD card CF card, etc. Different camera accessories.				
<b>Outcome 4</b>	<b>Students will be able to learn the file formats that exist and the accessories.</b>			<b>K4</b>
<b>Unit V</b>				
<b>Objective 5</b>	<b>To Understand the Image process in post production</b>			
<b>Post Production:</b> Importing image, Handling RAW, Basic Correction on exposure ,shadows and highlights. Basic color correction & Skin tone. Adobe photoshop settings and tabs. Basic Design creation and layouts.				
<b>Outcome 5</b>	<b>Students will learn to Create the processed corrected files and basics to design an Album.</b>			<b>K5</b>
<b>REFERENCES:</b>				
Fundamentals of Photography: The Essential Handbook for Both Digital and Film Cameras Brand: Penguin Random House				
Mastering Aperture, Shutter Speed, ISO and Exposure Kindle Edition by <u>Al Judge</u> (Author)				
Light Science & Magic: An Introduction to Photographic Lighting Paperback – Illustrated, 17 February 2015 by <u>Fil Hunter</u> (Author), <u>Steven Biver</u> (Author), <u>Paul Fuqua</u> (Author)				
Photography Paperback – Import, 25 August 2016 by <u>Barbara London</u> (Author), <u>Jim Stone</u> (Author), <u>John Upton</u> (Author)				

**Online Resources**

<https://www.amazon.in/Fundamentals-Photography-Essential-Handbook-Digital/dp/0375711570>

<https://www.amazon.in/Mastering-Aperture-Shutter-Speed-Exposure-ebook/dp/B00B6Y8O2K>

<https://www.amazon.in/Light-Science-Magic-Introduction-Photographic/dp/0415719402>

<https://www.amazon.in/Photography-Barbara-London/dp/0134482026>

I - Semester					
Course Code: 99215	Title of the Course	Film Language & Basics of Film Making	P	Credits: 2	Hours: 4
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To understand the Narrative film making</b>				
<b>Introduction:</b> Deconstructing cinema -Basic film vocabulary and definitions. Understanding the narrative structure and its elements; audience factors; Introduction to visual elements; sound, locations and acting.					
<b>Outcome 1</b>	<b>Students can understand film jargons, Visual elements</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To gain knowledge on film language definitions and terms.</b>				
<b>The Definition &amp; Elements:</b> Film language – as a system of visual communication (different from literary language); Mise-en-scene, difference between real time and screen time, real space and cinematic space; Frame, Shot, Sequence, Types of shots.					
<b>Outcome 2</b>	<b>Students can understand the Film language as medium of expression and with its terms.</b>				<b>K4</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To educate the principles of film language</b>				
<b>Principles of film language:</b> Introduction to continuity principles and rules - Organizing cinematic time and space –maintain different types of continuity, the 180-degree principle, 20mm/30-degree rules, continuity principles and rules, Organizing cinematic time and space. Meaning and ways to maintain the Continuity. The long takes & scene maintenance. The types of continuity. The fiction and nonfiction.					
<b>Outcome 3</b>	<b>Students will be able to experiment with the rules of continuity and learn</b>				<b>K5</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To understand the mise-en-scene in film making process</b>				
<b>Mise-en-scene:</b> Actors as a part of mise-en-scene, shot blocking and camera placement, composition, Depth of space, Hair & Makeup. Film look. Location, set design, lighting, costumes.					
<b>Outcome 4</b>	<b>The knowledge about mise -en -scene.</b>				<b>K4</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To educate the sound and editing as a film language</b>				
<b>Film language:</b> Sound as an element of Film language. Editing aspects.					
<b>Outcome 5</b>	<b>Sound and editing in the process of story telling.</b>				<b>K5</b>
<b>REFERENCES:</b>					
1 Grammar of the Film Language Paperback – 1 November 1991 by <u>Daniel Arijon</u> (Author)					
2. Film Directing shot by shot ( visualizing from concept to screen)- Steven D Katz,					
3. The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers Paperback – 31 May 2017 by <u>Eran Dinur</u> (Author)					
4. Organizing Cinematic Time and Space By Mick Hurbis-Cherrier					

**Online Resources**

<https://www.amazon.in/Grammar-Film-Language-Daniel-Arijon/dp/187950507X>

<https://www.amazon.in/Filmmakers-Guide-Visual-Effects-Cinematographers/dp/1138956228>

<https://www.nature.com/articles/s41599-018-0111-y>

<https://www.taylorfrancis.com/chapters/mono/10.4324/9781315815893-4/organizing-cinematic-time-space-mick-hurbis-cherrier>

**BFA – Filmmaking****(2023 Onwards)**

<b>I - Semester</b>					
<b>Course Code:</b> 99216	<b>Title of the Course</b>	<b>Creative Writing for Visual Media</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 5</b>
<b>Unit -I</b>					
<b>Objective 1</b>	<b>To understand the basics of creative writing</b>				
Basics of creative writing. Definition Writing from Observation and Imagination: Figurative Language & Imagery. Sensory Details. Writing for fiction.					
<b>Outcome 1</b>	<b>Foundation for writing &amp; to start with writing.</b>				<b>K2</b>
<b>Unit II</b>					
<b>Objective 2</b>	<b>To Understand the elements of writing for fiction &amp; nonfiction.</b>				
Elements of Creative writing: Character, Setting, Plot, conflict, theme, Point of view, tone and style. Writing for nonfiction -memoirs - personal essays.					
<b>Outcome 2</b>	Distinguish & understand the writing styles for both the categories.				<b>K4</b>
<b>Unit III</b>					
<b>Objective 3</b>	<b>To make the student to understand the scripting process</b>				
Describing the visual medium through the writing, what is visual writing? what is the role of a script writer? Difference between a scriptwriter and playwright, Stages of Script development. concept, treatment, first draft, voice over and narration ,final draft.					
<b>Outcome 3</b>	The nuances of script process in fiction writing.				<b>K5</b>
<b>Unit IV</b>					
<b>Objective 4</b>	<b>To elaborate the scripting process</b>				
Describing sight, describing the time, place and action. Describing camera movements, shot frame, graphics, effects and transitions. Describing sound,shot,scene and sequence.					
<b>Outcome 4</b>	Will learn the elements of script.				<b>K4</b>
<b>Unit V</b>					
<b>Objective 5</b>	<b>To explore other visual writing areas</b>				
Writing for advertisements, PSAs, corporate videos & documentary.					
<b>Outcome 5</b>	Students will have experience in writing for other visual media.				<b>K5</b>
<b>REFERENCES:</b>					
1. Writing for Visual Media - November 23, 2021 by Anthony Friedmann (Author)					
2. Save the Cat! The Last Book on Screenwriting You'll Ever Need-2005 by Blake Snyder (Author)					
3. Four Screenplays-1 August 1994 by Syd Field (Author)					
<b>Online Resources</b>					
<a href="https://www.amazon.in/Writing-Visual-Media-Anthony-Friedmann/dp/0415815851">https://www.amazon.in/Writing-Visual-Media-Anthony-Friedmann/dp/0415815851</a>					
<a href="https://www.amazon.in/Writers-Journey-Mythic-Structure/dp/193290736X">https://www.amazon.in/Writers-Journey-Mythic-Structure/dp/193290736X</a>					
<a href="https://www.amazon.in/Story-Structure-Substance-Principles-Screenwriting/dp/0060391685">https://www.amazon.in/Story-Structure-Substance-Principles-Screenwriting/dp/0060391685</a>					

**BFA – Filmmaking****(2023 Onwards)**

<b>I - Semester</b>				
<b>Course Code:</b> 99217	<b>Title of the Course</b>	<b>Basics of Visual Arts</b>	<b>P</b>	<b>Credits: 3 Hours: 3</b>
<b>Unit -I</b>				
<b>Objective 1</b>	<b>To understand the paintings</b>			
Painters and paintings – Western and indian				
<b>Outcome 1</b>	<b>Students can understand painters and their styles</b>			<b>K2</b>
<b>Unit II</b>				
<b>Objective 2</b>	<b>To gain knowledge of practical painting</b>			
Draw sketches and paintings using water colour and other materials.				
<b>Outcome 2</b>	<b>Students can understand how to paint and sketch.</b>			<b>K4</b>
<b>Unit III</b>				
<b>Objective 3</b>	<b>To learn the fundamentals clay modelling</b>			
Clay modelling				
<b>Outcome 3</b>	<b>Learners can learn clay modelling</b>			<b>K5</b>
<b>Unit IV</b>				
<b>Objective 4</b>	<b>To learn the process of screen printing</b>			
Screen printing making				
<b>Outcome 4</b>	<b>Students can understand the process of printing.</b>			<b>K4</b>
<b>Unit V</b>				
<b>Objective 5</b>	<b>To make them understand Graffiti making</b>			
Graffiti painting on wall				
<b>Outcome 5</b>	<b>Students can learn Graffiti painting</b>			<b>K5</b>

II-Semester					
Core Course - 4	Course code: 99223	Techniques of Filmmaking	T	Credits: 4	Hours: 5
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● Master the basic principles of camera operation, framing, and composition for effective visual storytelling.</li> <li>● Learn the art of lighting in film, including natural and artificial light sources, to create mood and enhance visual aesthetics.</li> <li>● Acquire skills in recording and editing sound to enhance the overall audio-visual experience of a film.</li> <li>● Develop proficiency in film editing, including continuity editing, pacing, and the use of editing software.</li> <li>● Understand the principles of screenplay writing, including story structure, character development, and dialogue.</li> </ul>				
<b>Unit I</b>	Overview of the film crew, Introduction to various departments of film making, Collaborating and working with team. Introduction to stages of film production. Preproduction and post.				
<b>Unit II</b>	Interlocking roles of various technicians with the Director. Cinematographer, Editor, Music in the process of storytelling. Shot sizes; meaning and motivation, Camera movements- methods and meaning, Overlapping method, shot lists.				
<b>Unit III</b>	The fundamentals of digital video cameras, Sensors, Imaging, frame rate & shutter speed. Lenses and lensing. Composing for cinematography. Head room, negative space. working with natural light & artificial light.				
<b>Unit IV</b>	Sound recording, sound engineering and sound designing.- Sound recording – accessories in a camera, setting to choose channels, internal mic recording, external mic recording in a camera.				
<b>Unit V</b>	Basics of importing, trimming and outputting video footage using NLE software.				
<b>Reference and Text Books</b> <ol style="list-style-type: none"> <li>1. Film Directing Shot by Shot: Visualizing from Concept to Screen (Michael Wiese Productions) Paperback</li> <li>2. Introduction to Film Studies Paperback – Illustrated, 1 November 2011 by Jill Nelmes (Editor)</li> <li>3. The DSLR Filmmaker's Handbook: Real-World Production Techniques Paperback – 7 April 2015 by Barry Andersson (Author)</li> <li>4. Making Movies (Vintage) Paperback – 19 March 1996 by Sidney Lumet (Author)</li> <li>5. On Directing Film Paperback – 1 January 1992 by <u>David Mamet</u> (Author)</li> <li>6. Master Shots: 100 Advanced Camera Techniques to Get an Expensive Look on Your Low Budget Movie Paperback – Illustrated, 18 April 2012 Chinese Edition by <u>Christopher Kenworthy</u> (Author)</li> </ol>					

<b>Course Outcomes</b>		<b>Knowledge level</b>
CO-1	<ul style="list-style-type: none"> <li>Develop a strong foundation in camera operation, framing, and composition for effective visual storytelling.</li> </ul>	K3
CO-2	<ul style="list-style-type: none"> <li>Acquire skills in sound recording and editing, as well as film editing techniques using industry-standard software.</li> </ul>	K3
CO-3	<ul style="list-style-type: none"> <li>Understand essential principles of screenplay writing, including story structure, character development, and dialogue. and stages of production</li> </ul>	K4
CO-4	<ul style="list-style-type: none"> <li>Gain insights into film production management, covering planning, budgeting, and scheduling.</li> </ul>	K3
CO-5	<ul style="list-style-type: none"> <li>Apply learned techniques in a practical setting by planning, shooting, and editing a short film, showcasing comprehensive filmmaking skills.</li> </ul>	K5

<b>II-Semester</b>				
<b>Core Course – 5 99224</b>	<b>Production Design</b>	<b>P</b>	<b>Credits:4</b>	<b>Hours:5</b>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Develop the ability to conceptualize and visualize the visual elements of a film, including sets, props, and costumes.</li> <li>• Gain proficiency in spatial design, understanding how to create and manipulate physical and virtual spaces for cinematic storytelling.</li> <li>• Acquire knowledge of historical periods and genres to design sets and props that authentically reflect the intended time and atmosphere.</li> <li>• Cultivate effective communication and collaboration skills with directors, cinematographers, and other key crew members to bring the production design vision to life.</li> <li>• Apply learned principles in hands-on projects, translating conceptual ideas into tangible and visually compelling production designs for film.</li> </ul>			
<ol style="list-style-type: none"> <li>1. Introduction to the ‘Production design’ concept. Understanding the minimum requirement of pre-production and production teams. Development: Story/script, choosing the teams, visualizing atmosphere and budgeting.</li> <li>2. Listing the different departments that will create the ‘Visual World’ according to the story and the Director’s idea/dream.</li> <li>3. Transition from ‘Verbal Story’ to ‘Visual Story’. 1st draft of story board during initial discussions. Director – Producer – Cinematographer – Production Designer.</li> <li>4. Understanding ‘Elements and Principles of design – Perspective drawing – Human proportions. Scale comparisons in a) Story Board b) Costume Boards c) Furniture and accessories boards.</li> <li>5. Computer Graphics – Creating Background – Special Costumes – Special Atmospheres. Presentation methods</li> </ol>				
<b>Outcomes</b>	<ul style="list-style-type: none"> <li>• Demonstrate proficiency in conceptualizing and visualizing the visual elements essential for film production, including sets, props, and costumes.</li> <li>• Exhibit a high level of skill in spatial design, effectively creating and manipulating physical and virtual spaces to enhance cinematic storytelling.</li> <li>• Showcase the ability to authentically design sets and props that reflect various historical periods and genres.</li> <li>• Demonstrate effective communication and collaboration skills with key production team members, ensuring the successful realization of the production design vision.</li> <li>• Apply learned principles to practical projects, translating conceptual ideas into tangible and visually compelling production designs for film.</li> </ul>			

<b>II-Semester</b>				
<b>Core Course – 6 99225</b>	<b>Story Telling &amp; Screenwriting</b>	<b>P</b>	<b>Credits:4</b>	<b>Hours:5</b>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● Understand core principles of storytelling, including narrative structures, character development, and thematic elements.</li> <li>● Acquire proficiency in screenplay formatting, dialogue construction, and effective scene composition.</li> <li>● Analyze and apply storytelling conventions within various genres, recognizing their impact on narrative structures.</li> <li>● Develop original ideas into well-structured and compelling screenplays through practical exercises and workshops.</li> <li>● Learn techniques to enhance storytelling through visual elements, creating a cinematic experience on paper.</li> <li>● Develop the ability to critically analyze scripts, providing constructive feedback to peers in a workshop setting.</li> <li>● Gain insights into the professional screenwriting landscape, including industry standards, market trends, and submission processes.</li> </ul>			
<ol style="list-style-type: none"> <li>1. Overview of storytelling fundamentals - Understanding narrative structures and elements - Analysis of classic and contemporary storytelling examples</li> <li>2. Character, Plot, Conflict, Story. The World. The 3-Act narrative structure. The use of images and sounds (no dialogue) to write screenplays. Theme, genre, voice.</li> <li>3. The short vs. the feature screenplay. Screenwriting format and software.</li> <li>4. The synopsis and the beat sheet. Character breakdowns. Loglines. Step outlines.</li> <li>5. Developing and work shopping the synopsis, writing from the personal experiences.</li> </ol>				
<b>Outcomes</b>	<ul style="list-style-type: none"> <li>● Demonstrate a comprehensive understanding of storytelling principles, including plot development, character arcs, and thematic cohesion.</li> <li>● Exhibit skill in crafting well-formatted screenplays with compelling dialogue, effective pacing, and engaging scenes.</li> <li>● Apply storytelling techniques across different genres, adapting narrative structures to suit specific storytelling conventions.</li> <li>● Translate creative ideas into polished and structured screenplays, showcasing a practical understanding of script development.</li> <li>● Evaluate and provide constructive feedback on scripts, demonstrating the ability to analyze storytelling elements and offer insightful suggestions for improvement.</li> </ul>			

<b>II-Semester</b>				
<b>Allied Course - 99226</b>	<b>Continuity Exercise</b>	<b>P</b>	<b>Credits:4</b>	<b>Hours:5</b>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● Grasp the fundamentals of continuity in filmmaking, including visual and narrative consistency.</li> <li>● Apply continuity principles in a hands-on exercise, ensuring seamless transitions and coherence in storytelling.</li> <li>● Develop technical skills in camera operation, shot composition, and editing to maintain visual continuity.</li> <li>● Engage in collaborative filmmaking, working with a team to execute a continuity exercise project effectively.</li> <li>● Evaluate the success of the continuity exercise, identifying areas of improvement and refining skills in maintaining visual and narrative flow.</li> </ul>			
<p>PROJECT FOR FIRST YEAR – 3-5 minute video exercise without dialogue incorporating both continuity and ellipsis. Natural lighting. Not more than 3 characters.</p>				
<b>Outcomes</b>	<ul style="list-style-type: none"> <li>● Execute a short film sequence demonstrating visual and narrative consistency.</li> <li>● Showcase competence in camera operation, shot composition, and editing for continuity.</li> <li>● Work effectively in a team, emulating real-world filmmaking roles.</li> <li>● Assess and overcome challenges in maintaining continuity.</li> <li>● Present the project clearly, articulating decisions and processes.</li> </ul>			

III-Semester				
<b>Core Course – 7 99233</b>	<b>Writing for a Short Screenplay</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours:5</b>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Understand and apply the fundamentals of short screenplay structure.</li> <li>• Develop concise yet impactful character arcs and conflict resolution.</li> <li>• Craft engaging and purposeful dialogue within the constraints of a short screenplay.</li> <li>• Utilize visual elements to enhance storytelling in the short screenplay format</li> <li>• Apply learned concepts by creating a short screenplay while adhering to industry standards.</li> </ul>			
<ol style="list-style-type: none"> <li>1. What are Screenplay, Page headings, Scene Headings, Scene Direction, Camera angles, montage, Paragraphing, dialogue and Sound. The framework of a Screenplay and its elements.</li> <li>2. Originating your ideas – Only 8 basic stories – Three Act – Linear Structure</li> <li>3. Creating Characters – Character Goals – Character Growth – Motivation – Conflict</li> <li>4. One page synopsis – Step Outline – Treatment</li> <li>5. Actual Writing, the exploratory draft – First Draft to final Draft – Softwares for screenplay writing &amp; Exploring any one them.</li> </ol>				
<b>Outcomes</b>	<ul style="list-style-type: none"> <li>• Demonstrate mastery in crafting short screenplays with effective three-act structures.</li> <li>• Create compelling characters and resolve conflict concisely within limited narrative space.</li> <li>• Produce engaging and purposeful dialogue that serves character development and narrative progression.</li> <li>• Showcase proficiency in conveying the story visually through strategic use of imagery and symbolism.</li> <li>• Develop short screenplays adhering to industry standards, showcasing readiness for potential production.</li> </ul>			

### Reference and Text Books

1. TheTechniqueofFilmandVideoEditing:History,Theory,andPracticePaperback–26November2010byKenDancyger(Author)
2. IntheBlinkofAnEye:2ndEdition:NewEditionPaperback–23July2021byWalterMurch(Author)
3. Kuleshov on Film: Writings of Lev Kuleshov (Uc Press Voices Revived) First Edition by LevKuleshov(Author),RonaldLevaco(Editor)
4. DigitalAudioEditing:CorrectingandEnhancingAudioinProTools,LogicPro,Cubase,andStudio
5. OnePaperback–Illustrated,14November2013bySimonLangford(Author)

### Online Resources

<https://www.amazon.in/Technique-Film-Video-Editing-Practice/dp/0240813979>

<https://www.amazon.in/Blink-Eye-2nd-Walter-Murch/dp/1879505622>

<https://www.amazon.com/Kuleshov-Film-Writings-Lev/dp/0520302281>

<https://www.amazon.in/Digital-Audio-Editing-Correcting-Enhancing/dp/0415829585>

Course Outcomes		Knowledge level
CO-1	<ul style="list-style-type: none"><li>Grasp fundamental concepts of editing, including techniques, software, and post-production processes.</li></ul>	K2
CO-2	<ul style="list-style-type: none"><li>Apply editing skills using software tools for effective post-production.</li></ul>	K3
CO-3	<ul style="list-style-type: none"><li>Analyze visual sequences to make informed editing decisions that enhance storytelling.</li></ul>	K4
CO-4	<ul style="list-style-type: none"><li>Evaluate the quality of edits, ensuring narrative coherence and visual consistency</li></ul>	K5
CO-5	<ul style="list-style-type: none"><li>Apply learned fundamentals to create well-edited projects, showcasing proficiency in editing techniques</li></ul>	K6

<b>III-Semester</b>				
<b>Core Course – 8 99234</b>	<b>Editing Fundamentals - 1</b>	<b>T</b>	<b>Credits: 4</b>	<b>Hours: 5</b>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● Develop technical skills in editing software for effective post-production.</li> <li>● Learn techniques to enhance storytelling through precise editing and sequencing of shots.</li> <li>● Ensure visual continuity and consistency through seamless editing.</li> <li>● Develop the ability to critically analyze footage and make informed editing decisions.</li> <li>● Apply learned fundamentals by editing practical projects, refining skills in a hands-on setting.</li> </ul>			
<b>Unit I</b>	Software Introduction - Introduction to User Interface – Tools – Workspaces – Various Tabs			
<b>Unit II</b>	History of Editing – Key Figures who changed the framework – History until Trip to the Moon – Influential Directors			
<b>Unit III</b>	Process of editing- importing footage and media asset management, logging, first assembly, rough cut, final cut, colour grading, inserting audio, graphics, titling and exporting.			
<b>Unit IV</b>	Video Editing basics – Cut, Transitions, Dissolves etc. – Applying the process of editing from Unit III			
<b>Unit V</b>	Basic audio editing; music and sound effects, controlling audio, effects and transitions, Matching audio with video.			
<b>REFERENCE BOOKS</b>				
<ul style="list-style-type: none"> <li>● The Technique of Film and Video Editing: History, Theory, and Practice Paperback – 26 November 2010 by Ken Dancyger (Author)</li> <li>● In the Blink of An Eye: 2nd Edition: New Edition Paperback – 23 July 2021 by Walter Murch (Author)</li> <li>● Kuleshov on Film: Writings of Lev Kuleshov (Uc Press Voices Revived) First Edition by Lev Kuleshov (Author), Ronald Levaco (Editor)</li> <li>● Digital Audio Editing: Correcting and Enhancing Audio in Pro Tools, Logic Pro, Cubase, and Studio</li> <li>● One Paperback – Illustrated, 14 November 2013 by Simon Langford (Author)</li> </ul>				
<b>Online Resources:</b>				
<a href="https://www.amazon.in/Technique-Film-Video-Editing-Practice/dp/0240813979">https://www.amazon.in/Technique-Film-Video-Editing-Practice/dp/0240813979</a> <a href="https://www.amazon.in/Blink-Eye-2nd-Walter-Murch/dp/1879505622">https://www.amazon.in/Blink-Eye-2nd-Walter-Murch/dp/1879505622</a> <a href="https://www.amazon.com/Kuleshov-Film-Writings-Lev/dp/0520302281">https://www.amazon.com/Kuleshov-Film-Writings-Lev/dp/0520302281</a> <a href="https://www.amazon.in/Digital-Audio-Editing-Correcting-Enhancing/dp/0415829585">https://www.amazon.in/Digital-Audio-Editing-Correcting-Enhancing/dp/0415829585</a>				

<b>Course Outcomes</b>		<b>Knowledge level</b>
CO-1	Grasp fundamental concepts of editing, including techniques, software, and post-production processes. K2	K2
CO-2	Apply editing skills using software tools for effective post-production.	K3
CO-3	Analyze visual sequences to make informed editing decisions that enhance storytelling.	K4
CO-4	Evaluate the quality of edits, ensuring narrative coherence and visual consistency	K5
CO-5	Apply learned fundamentals to create well-edited projects, showcasing proficiency in editing techniques	K5

<b>III-Semester</b>				
<b>Core Course – 9 99235</b>	<b>Sound Theory &amp; Practice -1</b>	<b>T</b>	<b>Credits: 4</b>	<b>Hours: 5</b>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● Grasp fundamental concepts of sound theory and its role in filmmaking.</li> <li>● ● Develop practical skills in sound recording, editing, and mixing.</li> <li>● ● Apply sound techniques to enhance storytelling and create emotional impact.</li> <li>● ● Ensure high-quality sound production through attention to technical details.</li> <li>● ● Apply learned principles by working on practical projects, demonstrating sound design proficiency.</li> </ul>			
<b>Unit I</b>	Nature of acoustical waves: concepts of amplitude, frequency, wavelength and harmonics. Psychoacoustics: nature of hearing and perception of sound, hearing sensitivity, frequency, sound range, sound recordist's role.			
<b>Unit II</b>	Introduction to Sound: Acoustics, Digital sound files, different sound formats, midi & digital audio, creating digital audio files, Advantages and disadvantages of midi & digital, choosing between midi and digital audio.			
<b>Unit III</b>	Microphone types-unidirectional, bidirectional, omni directional; cardioids direction and pickup pattern, portable recorders, noise, choosing the right mic, sound reproduction devices, input devices			
<b>Unit IV</b>	Linking files: Adding sound to project, Production tips, Introduction of foley, BGM and Vocal.			
<b>Unit V</b>	Finalize files: Making the remix sound track with using all the special FX from the software. Exporting the files in diff formats, save in wav, mp3 etc.			
<b>REFERENCE BOOKS</b>				
<ol style="list-style-type: none"> <li>1. SoundTheory/SoundPractice(AFIFilmReaders)Paperback– 17September1992byRickAltman(Editor)</li> <li>2. ModernRecordingTechniques(AudioEngineeringSocietyPresents)Paperback– Import,21August2013byDavidMilesHuber(Author),Robert E.Runstein(Author)</li> <li>3. FilmSound:TheoryandPractice0thEditionbyElisabethWeis(Editor),JohnBelton(Editor)</li> <li>4. Audio Post Production: For Film and Television Paperback – Import, 1 May 2013 by MarkCross(Author),JonathanFeist(Editor)</li> </ol>				
<b>Online Resources:</b>				
<a href="https://www.aes.org/">https://www.aes.org/</a> <a href="https://www.recordingconnection.com/blog/">https://www.recordingconnection.com/blog/</a> <a href="https://www.musictech.net/">https://www.musictech.net/</a> <a href="https://www.dolby.com/about/dolby-institute/learning-space/">https://www.dolby.com/about/dolby-institute/learning-space/</a> <a href="https://www.soundonsound.com/">https://www.soundonsound.com/</a>				

<b>Course Outcomes</b>		<b>Knowledge level</b>
CO-1	<ul style="list-style-type: none"><li>• Explain key principles of sound theory, including the physics of sound and psychoacoustics.</li></ul>	K2
CO-2	<ul style="list-style-type: none"><li>• Apply sound theory concepts in practical scenarios, such as recording, mixing, and editing.</li></ul>	K3
CO-3	<ul style="list-style-type: none"><li>• Analyze sound environments, identifying factors influencing acoustics and recording quality.</li></ul>	K4
CO-4	<ul style="list-style-type: none"><li>• Evaluate the effectiveness of sound design, considering emotional impact, clarity, and appropriateness.</li></ul>	K5
CO-5	<ul style="list-style-type: none"><li>• Apply acquired knowledge to create well-designed sound elements in various media contexts.</li></ul>	K5

III-Semester				
Allied Course – 3 99236	Cinematography	P	Credits:4	Hours:5
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● Develop technical skills in camera operation, lighting, and composition for cinematography.</li> <li>● Learn techniques to visually convey narrative elements and evoke emotions through cinematographic choices.</li> <li>● Understand and apply principles of framing, shot composition, and visual aesthetics in cinematography.</li> <li>● Gain expertise in using lighting to create mood, atmosphere, and visual impact in cinematographic scenes.</li> <li>● Apply learned cinematographic principles in hands-on projects to demonstrate proficiency and creativity.</li> </ul>			
<ol style="list-style-type: none"> <li>1. <b>The Camera;</b> Types, Functions and accessories. Camera Mounts; Tripods, Dollies, Jibs, Hand held, crane and others. Camera stabilization systems and other considerations. Lenses- types and functions. Image Sensors- Tube, Single CCD and 3CCDs. Interlace and progressive scanning. PAL and NTSE Systems.</li> <li>2. <b>Camera Movement</b> using track and trolley, cranes, gimbals, vehicles</li> <li>3. <b>Lighting;</b> Products and objects, Conventional, Soft and Diffused, Bounce, Source, Hard and creative lightings, Day effect, Night effect, Three-point lighting, Types of lights- Incandescent lamps, Tungsten halogen, HMI, PAR lights, Kinoflo etc. Lighting meters</li> <li>4. <b>Colours;</b> Primary, Secondary and complementary colours, White and black balance, Standardization and colour reproduction. Filters- Contrast filters, Colour conversion filters, Polarized filters, Enhance filters, Colour filters, Graduated colour and ND filters, Effect filters, etc.</li> <li>5. Data management and role of cinematographer from pre-production to post production.</li> </ol>				
<b>Outcomes</b>	<ul style="list-style-type: none"> <li>● Comprehend cinematography principles, camera operation, and equipment usage.</li> <li>● Apply visual storytelling techniques through framing, shot composition, and emotion evocation.</li> <li>● Analyze lighting principles and techniques to create diverse atmospheres.</li> <li>● Evaluate the impact of camera movement, angles, and visual choices on storytelling.</li> <li>● Apply learned cinematographic skills in a project, demonstrating proficiency and creativity.</li> </ul>			

<b>Core Course – 10 99243</b>	<b>Writing for a Short Screenplay ( Advanced)</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours:5</b>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● Understand and apply the fundamentals of short screenplay structure.</li> <li>● Develop concise yet impactful character arcs and conflict resolution.</li> <li>● Craft engaging and purposeful dialogue within the constraints of a short screenplay.</li> <li>● Utilize visual elements to enhance storytelling in the short screenplay format</li> <li>● Apply learned concepts by creating a short screenplay while adhering to industry standards.</li> </ul>			
<ol style="list-style-type: none"> <li>1. About the Story – Adaptations – Original Story – The Subject – Setting up the story</li> <li>2. About Creating Characters – Character Arc – Story and Character – Building a Character</li> <li>3. The Scene and Sequence – Building the 3 Act Structure &amp; Forming Story Line</li> <li>4. Writing the Screenplay – The practice of popular screenplay writers</li> <li>5. Dialogue Writing – Narrative Styles – Drafting and Reviewing – Doctoring the Script</li> </ol>				
<b>Outcomes</b>	<ul style="list-style-type: none"> <li>● Grasp the structural elements and conventions of short screenplay writing.</li> <li>● Apply principles of concise storytelling, character development, and dialogue crafting in short screenplay format.</li> <li>● Analyze and critique short screenplays, identifying strengths and areas for improvement.</li> <li>● Evaluate the effectiveness of character arcs, pacing, and thematic elements in short screenplays.</li> <li>● Develop and present an original short screenplay, demonstrating mastery of the craft.</li> </ul>			

IV-Semester				
Core Course 99244	Editing Aesthetics	T	Credits: 4	Hours: 5
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● Grasp the fundamental aesthetic principles that guide the editing process.</li> <li>● Apply creative and artistic editing techniques to enhance visual storytelling.</li> <li>● Analyze the impact of editing choices on narrative, emotion, and audience engagement.</li> <li>● Evaluate the aesthetic quality of edited sequences, considering pacing, rhythm, and visual coherence.</li> <li>● Utilize learned principles to create aesthetically pleasing and impactful edited projects.</li> </ul>			
<b>Unit I</b>	History of Editing : Lev Kuleshov – Continuity – Montage Principles – French Wave – Russian Revolution – until Seamless editing,			
<b>Unit II</b>	Need for editing – Why to Cut – When to Cut – Defining Director & Editor Relationship			
<b>Unit III</b>	Introduction to film editing –principles of editing and continuity. Types of cuts; pace, time and rhythm in editing; fiction and non-fiction editing, ellipsis, montage, parallel editing.			
<b>Unit IV</b>	Montage principles - Montage editing – Kuleshov Theory – Metric, Rhythmic, Tonal, Over tonal& Intellectual			
<b>Unit V</b>	Editing Workflow – From Production to Delivery			
<b>Reference and Text Books</b>				
<ol style="list-style-type: none"> <li>1. TheTechniqueofFilmandVideoEditing:History,Theory,andPracticePaperback–26November2010byKenDancyger(Author)</li> <li>2. IntheBlinkof AnEye:2ndEdition:NewEditionPaperback–23July2021byWalterMurch(Author)</li> <li>3. Kuleshov on Film: Writings of Lev Kuleshov (Uc Press Voices Revived) First Edition by LevKuleshov(Author),RonaldLevaco(Editor)</li> <li>4. DigitalAudioEditing:CorrectingandEnhancingAudioinProTools,LogicPro,Cubase,andStudio</li> <li>5. OnePaperback–Illustrated,14November2013bySimonLangford(Author)</li> </ol>				
<b>Online Resources:</b>				
<a href="https://www.amazon.in/Technique-Film-Video-Editing-Practice/dp/0240813979">https://www.amazon.in/Technique-Film-Video-Editing-Practice/dp/0240813979</a> <a href="https://www.amazon.in/Blink-Eye-2nd-Walter-Murch/dp/1879505622">https://www.amazon.in/Blink-Eye-2nd-Walter-Murch/dp/1879505622</a> <a href="https://www.amazon.com/Kuleshov-Film-Writings-Lev/dp/0520302281">https://www.amazon.com/Kuleshov-Film-Writings-Lev/dp/0520302281</a> <a href="https://www.amazon.in/Digital-Audio-Editing-Correcting-Enhancing/dp/0415829585">https://www.amazon.in/Digital-Audio-Editing-Correcting-Enhancing/dp/0415829585</a>				

Course Outcomes		Knowledge level
CO-1	<ul style="list-style-type: none"><li>• Comprehend the aesthetic principles that govern effective editing.</li></ul>	K2
CO-2	<ul style="list-style-type: none"><li>• Apply creative editing techniques to enhance visual storytelling aesthetics.</li></ul>	K3
CO-3	<ul style="list-style-type: none"><li>• Analyze the impact of editing choices on narrative, emotion, and audience perception.</li></ul>	K4
CO-4	<ul style="list-style-type: none"><li>• Evaluate the aesthetic quality of edited sequences, considering pacing, rhythm, and visual coherence.</li></ul>	K5
CO-5	<ul style="list-style-type: none"><li>• Apply learned principles to create visually compelling and aesthetically pleasing edited projects.</li></ul>	K6

IV-Semester				
Core Course 99245	Sound Theory & Practice -2	T	Credits: 4	Hours: 5
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● Comprehend the aesthetic principles that define sound design and aesthetics.</li> <li>● Apply creative and artistic sound design techniques to enhance auditory aesthetics.</li> <li>● Analyze the impact of sound choices on mood, atmosphere, and audience engagement.</li> <li>● Evaluate the aesthetic quality of sound scapes, considering clarity, balance, and emotional resonance.</li> <li>● Utilize learned principles to create sound scapes that are aesthetically pleasing and enhance overall audio quality.</li> </ul>			
<b>Unit I</b>	Location sound recording: separate audio vs in-camera audio, leads and adapters, microphone accessories, Lavalier/tie clip placement, Boom Mic placement, recording gigs & amplified performances, wild track & room tone, syncing audio. Basic setup of recording system- analog/digital cables, connectors, analogue to digital conversion.			
<b>Unit II</b>	Sound for Film and Video: The sound track- its importance in AV medium, different elements of a sound track, Integration of sound to the film, Sync Sound vs Dubbing - Achieving synchronized sound and picture with film.			
<b>Unit III</b>	Special effects: Adding effect automation enveloping, adding a volume envelop, adding a panning envelop, previewing effect automation, applying effect automation, adjusting envelope, adding envelop points, flipping a envelop points, setting fade properties, cutting, copying, pasting, envelope points, adding mirror and wave hammer, pan to left, pan to right, dry out, wet out, convert mono to stereo, looping.			
<b>Unit IV</b>	Record clips & editing: Sound recording, editing digital recording, trimming, splicing and assembly, volume adjustments, format conversion, re-sampling or downloading, fade-ins and fade-outs, equalization, time stretching, digital signal processing, reverting sound, making midi audio, audio file formats.			
<b>Unit V</b>	Post production studio recording: Foley and ADR, Sound designing: Protools, Principles and techniques of mixing, sound effects libraries, equalizers, setting the sound stage, channels and mix master - mix with automation. Mixing in the box and mixing through the board.			

**Reference and Text Books**

1. Sound Theory/Sound Practice (AFI Film Readers) Paperback – 17 September 1992 by Rick Altman (Editor)
2. Modern Recording Techniques (Audio Engineering Society Presents) Paperback – Import, 21 August 2013 by David Miles Huber (Author), Robert E. Runstein (Author)
3. Film Sound: Theory and Practice 0th Edition by Elisabeth Weis (Editor), John Belton (Editor)
4. Audio Post Production: For Film and Television Paperback – Import, 1 May 2013 by Mark Cross (Author), Jonathan Feist (Editor)

**Online Resources:**

<https://www.amazon.in/Sound-Theory-Practice-Film-Readers/dp/0415904579>

<https://www.amazon.in/Recording-Techniques-Engineering-Society-Presents/dp/0240821572>

<https://www.amazon.com/Film-Sound-Practice-Elisabeth-Weis/dp/0231056370>

<https://www.amazon.in/Audio-Post-Production-Film-Television/dp/087639134X>

<b>Course Outcomes</b>		<b>Knowledge level</b>
CO-1	<ul style="list-style-type: none"> <li>• Critically analyze advanced sound theories and practices, identifying nuances and complexities.</li> </ul>	K4
CO-2	<ul style="list-style-type: none"> <li>• Evaluate the effectiveness of advanced sound design choices, considering their impact on narrative and emotional resonance.</li> </ul>	K5
CO-3	<ul style="list-style-type: none"> <li>• Synthesize complex soundscapes, showcasing a mastery of advanced sound design techniques.</li> </ul>	K5
CO-4	<ul style="list-style-type: none"> <li>• Innovate and experiment with cutting-edge sound technologies, pushing the boundaries of traditional practices.</li> </ul>	K5
CO-5	<ul style="list-style-type: none"> <li>• Apply advanced sound theories and practices to create high-quality, innovative soundscapes for various media applications.</li> </ul>	K6

IV-Semester					
Core Course	99246A 99246B	INDUSTRIAL VISIT / MINI REPORT	I/ PR	Credits: 2	Hours:2
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Provide students with firsthand exposure to professional film production environments.</li> <li>• Enhance students' understanding of the practical workflows and technologies used in the film industry.</li> <li>• Facilitate networking opportunities with industry professionals to encourage connections and potential collaborations.</li> </ul>				
<ol style="list-style-type: none"> <li>1. Overview of professional film studios and their key departments.</li> <li>2. Understanding the operational workflow and processes involved in film production.</li> <li>3. Interactive sessions allowing students to engage with equipment and observe real-time production activities.</li> <li>4. Opportunities for students to connect with industry professionals, fostering potential mentorships and collaborations.</li> </ol>					
<b>Outcomes</b>	<ul style="list-style-type: none"> <li>• Gain familiarity with the workings of a professional film studio and production environment.</li> <li>• Develop insights into the practical workflows and technologies used in the film industry.</li> <li>• Acquire hands-on experience by interacting with equipment and witnessing real-world production processes.</li> <li>• Enhance networking skills through interactions with industry professionals, potentially leading to future collaborations and opportunities.</li> </ul>				

IV-Semester				
Allied Course – 99247	Dialogue Exercise	P	Credits: 5	Hours:5
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● Understanding the Role of Dialogue in Filmmaking</li> <li>● Analyze the significance of dialogue in storytelling.</li> <li>● Explore how dialogue contributes to character development, plot progression, and theme reinforcement.</li> <li>● Developing Dialogue Writing Skills: <ul style="list-style-type: none"> <li>● Learn the fundamentals of writing engaging and authentic dialogue.</li> <li>● Practice techniques for crafting natural-sounding dialogue that reflects character personalities and motivations.</li> <li>● Explore different styles of dialogue, including exposition, subtext, and banter.</li> </ul> </li> </ul>			
<p>PROJECT FOR FIRST YEAR – 3-5 minute video exercise without dialogue exercise incorporating with proper continuity and dialogues. Indoor Lighting. Not more than 3 characters.</p>				
<b>Outcomes</b>	<ul style="list-style-type: none"> <li>● Execute a short film sequence demonstrating visual and narrative consistency.</li> <li>● Showcase competence in camera operation, shot composition, and editing for continuity.</li> <li>● Work effectively in a team, emulating real-world filmmaking roles.</li> <li>● Assess and overcome challenges in maintaining continuity.</li> <li>● Present the project clearly, articulating decisions and processes.</li> </ul>			

<b>V - Semester</b>				
<b>Core Course - 99251</b>	<b>Media Law and Ethics</b>	<b>T</b>	<b>Credits: 4</b>	<b>Hours: 5</b>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● Develop a foundational understanding of media law, including copyright, defamation, and intellectual property rights.</li> <li>● Cultivate ethical decision-making skills in media production, journalism, and content creation.</li> <li>● Ensure students are aware of and can adhere to legal regulations governing media practices.</li> <li>● Encourage critical analysis of media-related legal and ethical dilemmas, fostering informed decision-making.</li> </ul>			
<b>Unit I</b>	Features of Indian constitution, Fundamental rights and duties, Freedom of speech and expression and reasonable restrictions.			
<b>Unit II</b>	Contempt of court act, IPC with reference to Defamation, Sedition and Obscenity. Program and Advertising Codes, Self- regulation guidelines and broadcast of Films.			
<b>Unit III</b>	Intellectual property rights; Theft of idea, story and script, Adaptation and remake rights, Protection of title, lyrics, music and recordings. Producer's rights in cinema.			
<b>Unit IV</b>	Cinematograph act- Film Censorship, History of Censorship in India, Movie theatre etiquette.			
<b>Unit V</b>	Cine-workers and Cinema Theatre Workers (Regulation of Employment) Act, 1981. Information technology act 2000. Piracy.			
<b>Reference and Text Books</b>				
<ol style="list-style-type: none"> <li>1. Introduction to Media Laws and Ethics - by JUHI P. PATHAK (Author)</li> <li>2. MEDIA LAWS AND ETHICS:AN INTRODUCTION TO LEGAL AND ETHICAL ISSUES IN JOURNALISM - by Vartika Nanda (Author)</li> <li>3. Media Law in India - by Kiran Prasad (Author) Facets of Media Law - by Madhavi Divan (Author)</li> </ol>				
<b>Online Resources:</b>				
<a href="https://www.amazon.in/Introduction-Media-Laws-Ethics-PATHAK/dp/8175417528">https://www.amazon.in/Introduction-Media-Laws-Ethics-PATHAK/dp/8175417528</a> <a href="https://www.amazon.in/MEDIA-LAWS-ETHICS-INTRODUCTION-JOURNALISM/dp/8184578334/ref=pd_lpo_2?pd_rd_i=8184578334&amp;psc=1">https://www.amazon.in/MEDIA-LAWS-ETHICS-INTRODUCTION-JOURNALISM/dp/8184578334/ref=pd_lpo_2?pd_rd_i=8184578334&amp;psc=1</a> <a href="https://www.amazon.in/Media-Law-India-Kiran-Prasad/dp/9041138560">https://www.amazon.in/Media-Law-India-Kiran-Prasad/dp/9041138560</a> <a href="https://www.amazon.in/Facets-Media-Madhavi-Goradia-Divan/dp/8170129303">https://www.amazon.in/Facets-Media-Madhavi-Goradia-Divan/dp/8170129303</a>				

<b>Course Outcomes</b>		<b>Knowledge level</b>
CO-1	Grasp foundational principles of media law, including copyright, defamation, and intellectual property.	K2
CO-2	Apply legal frameworks to media practices, ensuring compliance with regulations.	K2
CO-3	Apply ethical considerations in media production, demonstrating responsible decision-making.	K3
CO-4	Analyze complex media-related legal and ethical dilemmas, fostering critical thinking skills.	K4
CO-5	Evaluate the societal impact of media actions, emphasizing ethical responsibility and consequences.	K4

<b>V-Semester</b>				
<b>Core Course - 99252</b>	<b>Documentary Theory &amp; History</b>	<b>T</b>	<b>Credits: 4</b>	<b>Hours: 5</b>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Grasp the historical evolution of documentary filmmaking, including key movements and influential documentaries.</li> <li>• Understand theoretical approaches to documentary filmmaking, exploring various perspectives and styles.</li> <li>• Develop critical analysis skills to evaluate documentaries within their historical and theoretical contexts.</li> <li>• Explore diverse documentary genres and their contributions to the evolution of the form.</li> <li>• Apply theoretical concepts to the creation and interpretation of documentaries, fostering practical understanding.</li> </ul>			
<b>Unit I</b>	Definition of documentary; Issues around representing reality and early narrative traditions. Screening and analysis. Actuality films. (Grierson)			
<b>Unit II</b>	Reflexive Mode, Vertov's "Man with a Movie Camera" (1929) Kino Pravda to Cinema Verite – Theory and Screening "Chronicles of a Summer" (1961) Differences between Cinema Verite (Europe) and Direct Cinema (US).			
<b>Unit III</b>	Poetic Mode, Expository Mode, Observational Mode. Propaganda films and documentary ethics.			
<b>Unit IV</b>	Understanding the Performative mode; revolution in filming technology. Participatory mode.			
<b>Unit V</b>	Birth of Indian documentary in 1888. The role of Indian Films Division and Door darshan in Indian documentary films. Impact of digital video technology and satellite television. Independent documentary filmmakers. Contemporary Indian documentary films.			
<p><b>Reference and Text Books</b></p> <p><b>1. Doing Conversation, Discourse and Document Analysis - Tim Rapley</b></p> <p><b>2. Theorizing Documentary Edited By Michael Renov Copyright Year 1993</b></p> <p><b>3. Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries Paperback – 10 December 2007</b></p>				
<p><b>Online Resources:</b></p> <p><a href="https://theculturetrip.com/europe/russia/articles/how-man-with-a-movie-camera-changed-documentary-filmmaking/">https://theculturetrip.com/europe/russia/articles/how-man-with-a-movie-camera-changed-documentary-filmmaking/</a></p> <p><a href="https://books.google.co.in/books/about/Doing_Conversation_Discourse_and_Documen.html?id=PEt3mKxmCn8C&amp;redir_esc=y">https://books.google.co.in/books/about/Doing_Conversation_Discourse_and_Documen.html?id=PEt3mKxmCn8C&amp;redir_esc=y</a></p> <p><a href="https://www.routledge.com/Theorizing-Documentary/Renov/p/book/9780415903820">https://www.routledge.com/Theorizing-Documentary/Renov/p/book/9780415903820</a></p> <p><a href="https://www.amazon.in/Making-Documentary-Films-Videos-Documentaries/dp/080508181X">https://www.amazon.in/Making-Documentary-Films-Videos-Documentaries/dp/080508181X</a></p>				

<b>Course Outcomes</b>		<b>Knowledge level</b>
CO-1	Apply theoretical frameworks to critically analyze and interpret various documentary styles	K2
CO-2	Apply theoretical knowledge to evaluate the storytelling methods employed in different documentary genres.	K3
CO-3	Apply critical analysis skills to documentaries, considering historical and cultural contexts.	K5
CO-4	Analyze the impact of documentaries within their historical movements and the contributions of key figures.	K4
CO-5	Critically assess the ethical considerations and social impact of documentaries within diverse genres.	K4

<b>V-Semester</b>				
<b>Core Course - 99253</b>	<b>Film Direction</b>	<b>T</b>	<b>Credits: 4</b>	<b>Hours: 5</b>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● Develop proficiency in translating written scripts into visually compelling narratives through effective direction.</li> <li>● Acquire a deep understanding of the visual language of cinema, including composition, framing, and camera movement.</li> <li>● Learn techniques for working with actors, including effective communication, motivation, and fostering authentic performances.</li> <li>● Gain technical skills in directing, including camera operation, shot selection, and coordination with the film crew.</li> <li>● Develop project management skills to plan, organize, and execute film projects effectively from pre-production to post-production.</li> </ul>			
<b>Unit I</b>	Role of the Film Director – reading and understanding an image. Artistic, technical and financial roles of various technicians and artistes in the making of a film. Film as the director’s medium of expression.			
<b>Unit II</b>	Interpret the script and conceive creative methods to execute the same through visual and sound. Break down the screenplay/ script into the following units – sequence and shot breakdown, storyboard, shooting script. Identify the various creative methods and technical requirements for the various creative aspects in order to achieve the overall creative vision of the script.			
<b>Unit III</b>	Communicating the creative vision of the script, functional roles, responsibilities, expectations and scope for collaboration to the assistant director, line producer, cinematographer, sound designer, editor, music composer, art director/production designer and actor.			
<b>Unit IV</b>	Understanding how to approach different films since shot breakdown and point of view of the camera is greatly influenced by different narrative structures. Taking a decision on the subjectivity and objectivity of camera positions for different narrative structures.			
<b>Unit V</b>	Directorial vision. Themes, directorial styles, motifs, influences, inspirations, preoccupations.			
<p><b>Reference and Text Books</b></p> <p>1 The Film Director Prepares: A Complete Guide to Directing for Film and TV Paperback – Illustrated, 1 December 2006 by <u>Myrl A. Schreibman</u> (Author)</p> <p>2. A Sense of Direction: Some Observations on the Art of Directing Paperback – 21 October 1994 by <u>William Ball</u> (Author)</p> <p>3.. Directing: A Handbook for Emerging Theatre Directors (Backstage) Paperback – 1 January 2012 by <u>Rob Swain</u> (Author)</p>				
<p><b>Online Resources:</b></p> <p><a href="https://www.screenskills.com/starting-your-career/job-profiles/film-and-tv-drama/development-film-and-tv-drama-job-profiles/director/">https://www.screenskills.com/starting-your-career/job-profiles/film-and-tv-drama/development-film-and-tv-drama-job-profiles/director/</a></p>				

<https://www.britannica.com/topic/Alfred-Hitchcock-on-film-production-1989444/Production-methods>  
<https://www.amazon.in/Film-Director-Prepares-Complete-Directing/dp/1580650678>  
<https://www.amazon.in/Directing-Handbook-Emerging-Directors-Backstage/dp/1408127652>

<b>Course Outcomes</b>		<b>Knowledge level</b>
CO-1	Apply advanced cinematic techniques in directing to create compelling and emotionally resonant storytelling.	K3
CO-2	Apply critical analysis skills to assess and interpret directorial choices in film projects.	K3
CO-3	Analyze the impact of directorial decisions on narrative, visual aesthetics, and audience engagement.	K4
CO-4	Evaluate the overall success of film projects, considering their effectiveness in achieving artistic and storytelling goals.	K5
CO-5	Develop and present a fully realized film project, showcasing proficiency in directing and the ability to bring a creative vision to fruition.	K6

<b>V-Semester</b>				
<b>Core Course - 99254</b>	<b>Acting</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 5</b>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● Develop a solid foundation in acting techniques, including voice modulation, body language, and emotional expression.</li> <li>● Enhance the ability to analyze scripts, understand character motivations, and bring authentic, nuanced performances to life.</li> <li>● Cultivate the skills to effectively collaborate with directors and fellow actors, focusing on realistic scene work and building on-stage or on-screen chemistry.</li> </ul>			
<ol style="list-style-type: none"> <li>1. Theater games and exercises to develop concentration, observation, imagination, healthy and flexible body and mind.</li> <li>2. Introduction to role playing, enactment of dramatic experience in life.</li> <li>3. Vocal and physical acting, body rhythm, breathing patterns, pronunciation, voice production.</li> <li>4. Dramatic reading of poetry, prose and dramatic scene.</li> <li>5. Improvisation, enactment of situations and scene on stage as well in front of camera.</li> </ol>				
<b>Outcomes</b>	<ul style="list-style-type: none"> <li>● Demonstrate mastery of acting techniques, including voice modulation, physicality, and emotional range.</li> <li>● Execute realistic and engaging scene work, showcasing the ability to convey emotions and interact convincingly with scene partners.</li> <li>● Develop confidence in performing on stage or on screen, exhibiting a strong stage presence and the ability to captivate an audience.</li> </ul>			

<b>V-Semester</b>				
<b>Core Course - 99255</b>	<b>Compositing</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 5</b>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Develop a high level of technical proficiency in compositing software, mastering tools and techniques for seamless integration of visual elements.</li> <li>• Apply compositing skills creatively to enhance visual storytelling, demonstrating the ability to composite elements in a visually compelling and contextually relevant manner.</li> <li>• Cultivate problem-solving skills in compositing, addressing challenges related to lighting, perspective, and color grading to achieve realistic and aesthetically pleasing results.</li> </ul>			
<ol style="list-style-type: none"> <li>1. Node and layer-based VFX workflows, develop a visual effects pipeline for integration in the filmmaking process, terminology. Software.</li> <li>2. Video and imaging technology, image processing, object-removal, element/layer, background plate. Color matching.</li> <li>3. Matte creation, chroma-keying, masks, rotoscoping. 2D pixel tracking, planar tracking and camera tracking, re-timing, motion capture.</li> <li>4. 2D animation</li> <li>5. 3D virtual scenery composites incorporating virtual cameras and real-world depth cues</li> </ol>				
<b>Outcomes</b>	<ul style="list-style-type: none"> <li>• Demonstrate advanced proficiency in compositing software, showcasing the ability to skillfully use tools and techniques for seamless integration of visual elements.</li> <li>• Apply compositing skills creatively in real-world projects, enhancing visual storytelling through the effective integration of diverse visual elements.</li> <li>• Exhibit strong problem-solving skills in compositing, addressing challenges related to lighting, perspective, and colour grading to achieve realistic and visually appealing results.</li> <li>• Develop a professional-level compositing portfolio that showcases a range of projects, highlighting technical skills, creative application, and the ability to address specific visual challenges.</li> </ul>			

<b>V-Semester</b>				
<b>Core Course - 99256</b>	<b>Colour Grading</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 5</b>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● Achieve proficiency in color grading software and tools.</li> <li>● Apply color grading creatively to enhance visual storytelling.</li> <li>● Engage in hands-on projects to apply color grading techniques</li> <li>● Develop collaboration skills and refine techniques through constructive feedback.</li> </ul>			
<ol style="list-style-type: none"> <li>1. Introduction to the art, craft and science of color correction - The grading software's interface - Working with videoscopes for analyzing luminance and color values of the image.</li> <li>2. Primary color correction: contrast, adjusting incorrect luma values, correcting color casts, color theory, color palettes, correcting white balance issues, skin tones, environmental looks, day-for-night.</li> <li>3. Scene to scene color grading, creating looks to match the emotional mood of the story.</li> <li>4. Workflows and formats, round tripping from NLE to color grader and back.</li> <li>5. Secondary color correction: Power Windows, keying colors, combining keying and Power Windows in Resolve, advanced tools, collaboration with director and DoP, understanding the filmmaker's vision.</li> </ol>				
<b>Outcomes</b>	<ul style="list-style-type: none"> <li>● Demonstrate mastery in using color grading tools and software.</li> <li>● Apply color grading creatively to enhance visual narratives.</li> <li>● Execute color grading effectively in practical, project-based scenarios.</li> <li>● Collaborate with peers, receiving and implementing feedback for improved color grading outcomes.</li> </ul>			

VI-Semester				
Core Course - 99261	NEW MEDIA	T	Credits: 4	Hours: 5
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Provide an overview of the concepts and technologies encompassed by the term "New Media."</li> <li>• Foster digital literacy skills, including understanding online platforms, social media, and emerging technologies.</li> <li>• Develop skills in creating and curating content suitable for new media platforms.</li> <li>• Explore strategies for engaging audiences through various digital channels.</li> <li>• Discuss ethical considerations related to new media, including privacy, misinformation, and responsible content creation.</li> </ul>			
<b>Unit I</b>	What is new media? How is it different from traditional media? History: Communication and early media, Telecommunication and mass media.			
<b>Unit II</b>	The evolution of smart phones and adoption in India; Augmented and Virtual Reality; Case Study: Apple.			
<b>Unit III</b>	The Internet, Browser Wars and search engines. The Internet of Things, Smart homes, Case Study: Amazon.			
<b>Unit IV</b>	Artificial Intelligence (AI) and Machine Learning (ML), Self-driving cars, drones, robots, Case Study: Google.			
<b>Unit V</b>	News, social media, and Big Data, using new media as a tool to challenge inequality and to work toward goals of social justice by blogging, video production, or podcasting, Case Studies: Cambridge Analytica, Facebook, Twitter.			
<p>Reference and Text Books</p> <ol style="list-style-type: none"> <li>1. Convergence Culture: Where Old and New Media Collide" by Henry Jenkins</li> <li>2. The New Media Monopoly" by Ben H. Bagdikian</li> <li>3. Understanding Media: The Extensions of Man" by Marshall McLuhan</li> <li>4. The Language of New Media" by Lev Manovich</li> </ol>				
<p><b>Online Resources:</b></p> <ul style="list-style-type: none"> <li>• <a href="https://www.nmc.org/nmc-horizon/">https://www.nmc.org/nmc-horizon/</a></li> <li>• <a href="https://mediasmarts.ca/">https://mediasmarts.ca/</a></li> <li>• <a href="https://www.pewresearch.org/internet/">https://www.pewresearch.org/internet/</a></li> <li>• <a href="https://digitalmarketinginstitute.com/resources">https://digitalmarketinginstitute.com/resources</a></li> </ul>				

<b>Course Outcomes</b>		<b>Knowledge level</b>
CO-1	<ul style="list-style-type: none"><li>• Apply advanced skills in new media technologies for effective communication and content creation.</li></ul>	K3
CO-2	<ul style="list-style-type: none"><li>• Apply digital literacy to navigate and adapt to evolving new media platforms.</li></ul>	K3
CO-3	<ul style="list-style-type: none"><li>• Analyze the societal impact and ethical considerations of new media.</li></ul>	K4
CO-4	<ul style="list-style-type: none"><li>• Evaluate the effectiveness of new media strategies for communication goals.</li></ul>	K4
CO-5	<ul style="list-style-type: none"><li>• Assess the broader implications of new media on cultural and communication patterns.</li></ul>	K4

VI-Semester				
Core Course - 99262	Production Design Advanced	T	Credits: 4	Hours: 5
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Develop skills in conceptualizing intricate production design ideas aligned with narrative themes</li> <li>• Experiment with a variety of materials and technologies to enhance proficiency in design execution.</li> <li>• Enhance communication and collaboration skills with other departments for a unified visual narrative.</li> <li>• Gain expertise in designing for specific periods and genres, demonstrating historical and stylistic knowledge.</li> <li>• Proficiently use advanced digital tools for efficient design communication and integration into the production workflow.</li> </ul>			
<b>Unit I</b>	How an experienced and successful Art Director who has knowledge of costumes and other visual departments becomes a part of the production team. Understanding Research methods and noting down results as notes and visuals. Reading about William Cameron Menzies, Rick Carter, Robert Stromberg.			
<b>Unit II</b>	Understanding the visual atmosphere of the movie theme and creating backgrounds. Adding props and organics to improve the visual atmosphere and helping to tell the story. Scouting locations to suit the story.			
<b>Unit III</b>	Costuming and accessorizing characters based on the story – Director’s view – and the actor’s appearance.			
<b>Unit IV</b>	Manual set scale model making. Manual graphics designing. Converting art work ideas into computer graphics.			
<b>Unit V</b>	Presentation of design ideas. Budgeting. Organizing Supervisory and coordinating teams. Dead-line setting and managing.			
<b>Reference and Text Books</b> 1. <i>The Filmmaker’s Guide To Production Design</i> By Vincent LoBrutto 2. <i>Production Design: Visual Design for Film and Television Paperback</i> By Peg McClellan 3. <i>Production Design For Screen: Visual Storytelling in Film and Television</i> By Jane Barnwell 4. <i>Sets in Motion: Art Direction and Film Narrative</i> By Charles Affron and Mirella JonaAffron				
<b>Online Resources:</b> <ul style="list-style-type: none"> <li>• <a href="https://www.filmsite.org/filmdesign.html">https://www.filmsite.org/filmdesign.html</a></li> <li>• <a href="https://nofilmschool.com/tags/production-design">https://nofilmschool.com/tags/production-design</a></li> <li>• <a href="https://www.adg.org/">https://www.adg.org/</a></li> <li>• <a href="https://www.studiobinder.com/blog/">https://www.studiobinder.com/blog/</a></li> </ul>				

Course Outcomes		Knowledge level
CO-1	<ul style="list-style-type: none"><li>Apply advanced skills in production design, demonstrating proficiency in conceptualization and execution.</li></ul>	K3
CO-2	<ul style="list-style-type: none"><li>Apply in-depth knowledge of diverse materials and technologies used in production design.</li></ul>	K3
CO-3	<ul style="list-style-type: none"><li>Analyze and critique production design choices in relation to narrative, thematic elements, and visual storytelling.</li></ul>	K4
CO-4	<ul style="list-style-type: none"><li>Develop and present a comprehensive production design portfolio showcasing diverse projects.</li></ul>	K5
CO-5	<ul style="list-style-type: none"><li>Collaborate effectively with other departments to integrate production design seamlessly into the overall visual narrative of film and television productions.</li></ul>	K6

VI-Semester					
Core Course	99263A 99263B	Industrial Visit 2 / Report	I/ PR	Credits: 2	Hours: 2
<b>Objectives</b>	The students will be able to get into the detailed learnings Subject with industrial visit				
Similar Industrial visit like semester IV. Report to be submitted upon their learning outcomes by the students for evaluation.					
<b>Outcomes</b>	Upon completion of the Industrial visits students will have enhanced knowledge on the subject.				

VI-Semester				
<b>DSE - 1</b>	<b>Department Specific Electives - 99264A Cinematography-I</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 6</b>
<b>Objectives</b>	The students will be able to get into the detailed learnings of Cinematography			
<p>Advanced Learning for the courses. Extra time may be spent by the students depending on the nature of the electives. Project for specific elective to be made by the students pursuing the course in collaboration with other courses.</p> <p>Cinematography</p> <ol style="list-style-type: none"> <li>1. Various camera types and ergonomics</li> <li>2. Troubleshooting</li> <li>3. Maintenance and Basic repairs</li> <li>4. Advanced lightings</li> <li>5. Advanced camera techniques</li> </ol>				
<b>Outcomes</b>	Upon completion of the Electives, students will demonstrate advanced proficiency in the craft.			

VI-Semester				
<b>DSE - 1</b>	<b>Department Specific Electives - 99264B VFX-I</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 6</b>
<b>Objectives</b>	The students will be able to get into the detailed learnings of Cinematography			
<p>Advanced Learning for the courses. Extra time may be spent by the students depending on the nature of the electives. Project for specific elective to be made by the students pursuing the course in collaboration with other courses.</p> <p>Cinematography</p> <ol style="list-style-type: none"> <li>1. Practices with Green screen &amp; blue screen</li> <li>2. Rotoscope</li> <li>3. Hands on with various platforms</li> <li>4. Color correction</li> <li>5. Restoration techniques</li> </ol>				
<b>Outcomes</b>	Upon completion of the Electives, students will demonstrate advanced proficiency in the craft.			

<b>VI-Semester</b>				
<b>DSE - 2</b>	<b>Department Specific Electives - 99265A Sound Engineering-I</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 6</b>
<b>Objectives</b>	The students will be able to get into the detailed learnings of Sound Engineering			
<p>Advanced Learning for the courses. Extra time may be spent by the students depending on the nature of the electives. Project for specific elective to be made by the students pursuing the course in collaboration with other courses.</p> <p>Sound Engineering</p> <ol style="list-style-type: none"> <li>1. Dubbing proficiency</li> <li>2. Digital mixing</li> <li>3. Equipment's organizing &amp; maintenance</li> <li>4. Foley</li> <li>5. Mastering</li> </ol>				
<b>Outcomes</b>	Upon completion of the Electives, students will demonstrate advanced proficiency in the craft.			

<b>VI-Semester</b>				
<b>DSE - 2</b>	<b>Department Specific Electives - 99265B Music production-I</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 6</b>
<b>Objectives</b>	The students will be able to get into the detailed learnings of Sound Engineering / Music Production			
<p>Advanced Learning for the courses. Extra time may be spent by the students depending on the nature of the electives. Project for specific elective to be made by the students pursuing the course in collaboration with other courses.</p> <p>Music Production</p> <ol style="list-style-type: none"> <li>1. DAW</li> <li>2. Midi and instruments</li> <li>3. Composing notes and arranging</li> <li>4. Editing and mixing the tracks</li> <li>5. Music Mastering</li> </ol>				
<b>Outcomes</b>	Upon completion of the Electives, students will demonstrate advanced proficiency in the craft.			

<b>VI-Semester</b>				
<b>DSE - 3</b>	<b>Department Specific Electives - 99266A     Editing-I</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 6</b>
<b>Objectives</b>	The students will be able to get into the detailed learnings of Editing			
<p>Advanced Learning for the courses. Extra time may be spent by the students depending on the nature of the electives. Project for specific elective to be made by the students pursuing the course in collaboration with other courses.</p> <p>Editing</p> <ol style="list-style-type: none"> <li>1. Advanced software training</li> <li>2. First Cut</li> <li>3. Expertise in handling high volume footage with projects</li> <li>4. Rhythm and tempo maintenance</li> </ol>				
<b>Outcomes</b>	Upon completion of the Electives, students will demonstrate advanced proficiency in the craft.			

<b>VI-Semester</b>				
<b>DSE - 3</b>	<b>Department Specific Electives - 99266B Screenplay Writing</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 6</b>
<b>Objectives</b>	The students will be able to get into the detailed learnings of Screenplay writing			
<p>Advanced Learning for the courses. Extra time may be spent by the students depending on the nature of the electives. Project for specific elective to be made by the students pursuing the course in collaboration with other courses.</p> <p>Screenplay writing</p> <ol style="list-style-type: none"> <li>1. Listening to stories and brainstorming sessions</li> <li>2. Script Doctoring</li> <li>3. Solving the realtime problems with screenplay writing</li> </ol>				
<b>Outcomes</b>	Upon completion of the Electives, students will demonstrate advanced proficiency in the craft.			

<b>VII-Semester</b>				
<b>Core Course - 99271</b>	<b>Creative Producing &amp; Production Management</b>	<b>T</b>	<b>Credits: 4</b>	<b>Hours: 6</b>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Develop skills in strategic planning and project management for creative productions.</li> <li>• Learn effective resource allocation, budgeting, and financial management techniques for film and media projects.</li> <li>• Cultivate leadership and team management skills to oversee diverse creative teams in the production process.</li> <li>• Understand legal and regulatory aspects of film production, ensuring adherence to industry standards and requirements.</li> <li>• Apply learned skills in creative producing and production management to successfully execute and deliver high-quality film projects.</li> </ul>			
<b>Unit I</b>	Overview of film production management: Functions of the film production manager. Working with assistants. Production management process. Stages of film production: Pre-production, production, postproduction.			
<b>Unit II</b>	Preparing for production; script breakdown, shooting schedule, production manager's job during pre- production. Techniques of managing low budget productions. Software. Working with different unions: actor and crew unions, managing insurance, film festivals and markets, film schools.			
<b>Unit III</b>	Location scouting, obtaining permits, working with international crews. Managing the shooting schedule. Cast and crew hiring procedures, crew duties, actors, agents, contracts, agreements and work permits, immigration laws, production forms, safety rules.			
<b>Unit IV</b>	Financing: Investment, risk analysis and management, film financing landscape: India and abroad; alternative funding models: crowd funding; tax shelters, financing models, concepts and strategies. Project development: measures, costs, shooting schedule and project logistics, production and post- production workflow-calculation; bilateral and multilateral co- productions, logistical and cultural issues.			
<b>Unit V</b>	Management: Principles and functions, human resource management; team building, communication in management, negotiation techniques & conflict management, project management process, forms of organization, scheduling, budgeting. Marketing tools, marketing packages, new marketing strategies, festivals and markets, pitching, film distribution, sales channels, business models, social networking, OTTs, pay film and TV platforms, VoD, NVoD, subscription, global players.			

**Reference and Text Books**

- Film Production Management: How to Budget, Organize and Successfully Shoot your Film - by Bastian Cleve (Author)
- The Complete Film Production Handbook (American Film Market Presents) - by Eve Light Honthaner (Author) Scheduling and Budgeting Your Film: A Panic-Free Guide (American Film Market Presents) - by Paula Landry (Author)
- The Guide to Managing Postproduction for Film, TV, and Digital Distribution: Managing the Process - by Barbara Clark (Author), Susan Spohr (Author),

**Online Resources:**

- <https://www.coursera.org/specializations/film-production>
- <https://collab.sundance.org/producing>
- <https://www.youtube.com/user/filmcourage>
- <https://www.stage32.com/lounge>

Course Outcomes		Knowledge level
CO-1	<ul style="list-style-type: none"> <li>• Apply advanced knowledge in creative producing and production management principles within the context of the film and media industry.</li> </ul>	K3
CO-2	<ul style="list-style-type: none"> <li>• Apply strategic planning and project management skills to efficiently execute creative productions.</li> </ul>	K3
CO-3	<ul style="list-style-type: none"> <li>• Analyze and implement effective resource allocation, budgeting, and financial management strategies for film projects.</li> </ul>	K4
CO-4	<ul style="list-style-type: none"> <li>• Create and lead diverse creative teams, applying leadership and team management skills in the production process.</li> </ul>	K5
CO-5	<ul style="list-style-type: none"> <li>• Collaborate effectively with legal and regulatory stakeholders, ensuring compliance with industry standards and requirements in film production.</li> </ul>	K6

<b>VII-Semester</b>				
<b>Core Course 99272</b>	<b>Basics of Media Marketing &amp; Publicity Design</b>	<b>T</b>	<b>Credits: 4</b>	<b>Hours: 6</b>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Gain a solid understanding of fundamental marketing principles and their application in the media industry.</li> <li>• Develop strategies for effective media publicity, including creating compelling narratives and leveraging various channels.</li> <li>• Acquire foundational skills in graphic design, focusing on elements such as layout, typography, and visual hierarchy.</li> <li>• Explore techniques for building and managing media brands, considering audience engagement and market positioning.</li> </ul>			
<b>Unit I</b>	Understanding Media Marketing: Why media marketing matters and explore successful campaigns.			
<b>Unit II</b>	Creating Visual Impact: Discover the basics of design, branding, and ethical considerations in creating visual materials.			
<b>Unit III</b>	Digital Strategies: Dive into social media, SEO, email marketing, and understanding data for successful campaigns.			
<b>Unit IV</b>	Crafting & Compiling Contents: Explore storytelling, visual content creation, effective copywriting, and user-generated content.			
<b>Unit V</b>	Planning & Executing Campaigns: Develop campaign plans, choose the right channels, create materials, and measure success.			
<b>Reference and Text Books</b>				
<ul style="list-style-type: none"> <li>• The Art of Digital Marketing: The Definitive Guide to Creating Strategic, Targeted, and Measurable Online Campaigns by Ian Dodson</li> <li>• Designing Brand Identity: An Essential Guide for the Whole Branding Team by Alina Wheeler</li> <li>• Contagious: How to Build Word of Mouth in the Digital Age by Jonah Berger</li> <li>• Storytelling for Designers: Crafting Stories for Better Design by Kevin Cheng</li> </ul>				
<b>Online Resources:</b>				
<ul style="list-style-type: none"> <li>• <a href="https://academy.hubspot.com/courses/content-marketing">https://academy.hubspot.com/courses/content-marketing</a></li> <li>• <a href="https://www.linkedin.com/learning/marketing-foundations">https://www.linkedin.com/learning/marketing-foundations</a></li> <li>• <a href="https://buffer.com/resources">https://buffer.com/resources</a></li> <li>• <a href="https://learndigital.withgoogle.com/digitalgarage/course/digital-marketing">https://learndigital.withgoogle.com/digitalgarage/course/digital-marketing</a></li> </ul>				

Course Outcomes		Knowledge level
CO-1	<ul style="list-style-type: none"><li>Understand fundamental principles of media marketing, including audience analysis and market positioning.</li></ul>	K2
CO-2	<ul style="list-style-type: none"><li>Apply graphic design basics, creating visually compelling content for effective media marketing and publicity.</li></ul>	K3
CO-3	<ul style="list-style-type: none"><li>Create and execute basic media marketing and publicity campaigns, incorporating strategic planning and goal setting.</li></ul>	K4
CO-4	<ul style="list-style-type: none"><li>Evaluate the effectiveness of media campaigns, analyzing metrics and making data-driven decisions for improvement.</li></ul>	K5
CO-5	<ul style="list-style-type: none"><li>Collaborate effectively in interdisciplinary teams, demonstrating communication skills essential for successful media marketing projects.</li></ul>	K6

<b>VII-Semester</b>				
<b>Core Course 99273</b>	<b>Ad Film Production</b>	<b>T</b>	<b>Credits: 4</b>	<b>Hours: 6</b>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Understand the fundamentals of scriptwriting and storytelling techniques specific to ad film production.</li> <li>• Explore the role of cinematography and visual aesthetics in conveying brand messages effectively.</li> <li>• Learn the principles of directing talent and coordinating production teams for successful ad film creation.</li> <li>• Gain insight into the post-production process, including editing, sound design, and Music for impactful advertising campaigns.</li> <li>• Analyze case studies and industry trends to develop critical thinking and problem-solving skills in ad film production theory.</li> </ul>			
<b>Unit I</b>	Basics of Ad film Production. Historical Overview of Advertisement Production. Models of Communication in Advertising. Semiotics and the Study of Signs in Advertisement. Consumer Behavior and Audience Analysis			
<b>Unit II</b>	Creativity in Advertisement Production. Creative Strategy and Brief for customer. Techniques for Creative Advertisement Concepts. Narrative Structures and Storytelling in Advertisement. Branding and Positioning Strategies in Advertisement			
<b>Unit III</b>	Cinematography and Film Language in Advertisement. Visual Composition and Design Principles. Sound Design and Music in Advertisement. Psychological Effects of Visuals and Sound on Audience Perception. Memorable Advertisement Visuals and Soundtracks			
<b>Unit IV</b>	Cultural Context and Cross-Cultural Considerations in Advertisement. Globalization and Advertisement Production. The latest in advertisement production in Digital Era.			
<b>Unit V</b>	Advertisement Production Process. Pre-production Planning and Logistics. Production Roles and Responsibilities. Editing and Post-Production Techniques in Advertisement. Post-Production Workflow with VFX			
<b>Reference and Text Books</b>				
<ul style="list-style-type: none"> <li>• "Advertising Creative: Strategy, Copy, and Design" by Tom Altstiel and Jean Grow.</li> <li>• "The Advertising Concept Book: Think Now, Design Later" by Pete Barry.</li> <li>• "Producing Great Sound for Digital Video" by Jay Rose.</li> <li>• "Film Directing Shot by Shot: Visualizing from Concept to Screen" by Steven D. Katz.</li> <li>• "In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch.</li> </ul>				
<b>Online Resources:</b>				
<a href="https://adage.com/">https://adage.com/</a>				
<a href="https://www.adweek.com/">https://www.adweek.com/</a>				
<a href="https://clios.com/">https://clios.com/</a>				
<a href="https://www.oneclub.org/">https://www.oneclub.org/</a>				

<a href="https://www.youtube.com/user/filmriot">https://www.youtube.com/user/filmriot.</a>		
<b>Course Outcomes</b>		<b>Knowledge level</b>
CO-1	Demonstrate proficiency in scriptwriting, storytelling, and cinematography techniques in Ad film making.	K3
CO-2	Synthesize knowledge from diverse disciplines to create compelling ad film narratives.	K4
CO-3	Integrate technical skills in editing, sound design, and color grading to enhance ad film quality.	K4
CO-4	Evaluate ethical considerations in ad film production, including representation and transparency.	K5
CO-5	Communicate ad film concepts effectively through visual medium.	K6

<b>VII-Semester</b>					
<b>DSE - 4</b>	<b>Department Specific Electives –</b> 99274A 99274B 99274C 99274D 99274E 99274F	<b>Cinematography-II/ VFX-II/ Sound engineering-II/ Music production-II/ Writing for Cinema/ Editing-II</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 6</b>
<b>Objectives</b>	The students will be able to get into the detailed learnings of Cinematography / VFX / Sound engineering / Music production/Writing for Cinema / Editing				
Advanced Learning for the courses. Extra time may be spent by the students depending on the nature of the electives. Project for specific elective to be made by the students pursuing the course in collaboration with other courses.					
<b>Outcomes</b>	Upon completion of the Electives, students will demonstrate advanced proficiency in the craft.				

<b>VII-Semester</b>				
<b>DSE - 4 99274A</b>	<b>Department Specific Electives Level 2 Cinematography-II</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 6</b>
<b>Objectives</b>	The students will be able to get into the detailed learnings of Cinematography			
<p>Advanced Learning for the courses. Extra time may be spent by the students depending on the nature of the electives. Project for specific elective to be made by the students pursuing the course in collaboration with other courses.</p> <p>1.Students will be working as professional environment to pursue the real time challenges in their area of elective.</p> <p>2.The same syllabus as previous semester will be followed with advanced levels.</p> <p>3.Advanced learning of cinematography, lighting and be a assistant to technical team.</p>				
<b>Outcomes</b>	Upon completion of the Electives, students will demonstrate advanced proficiency in the craft.			

<b>VII-Semester</b>				
<b>DSE - 4 99274B</b>	<b>Department Specific Electives Level 2 VFX-II</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 6</b>
<b>Objectives</b>	The students will be able to get into the detailed learnings of VFX			
<p>Advanced Learning for the courses. Extra time may be spent by the students depending on the nature of the electives. Project for specific elective to be made by the students pursuing the course in collaboration with other courses.</p> <ol style="list-style-type: none"> <li>1. Students will be working as professional environment to pursue the real time challenges in their area of elective.</li> <li>2. The same syllabus as previous semester will be followed with advanced levels.</li> <li>3. In addition they will be learning about VR and virtual backgrounds by working in the projects</li> </ol>				
<b>Outcomes</b>	Upon completion of the Electives, students will demonstrate advanced proficiency in the craft.			

<b>VII-Semester</b>				
<b>DSE - 4 99274C</b>	<b>Department Specific Electives Level 2 Sound engineering-II</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 6</b>
<b>Objectives</b>	The students will be able to get into the detailed learnings of Sound engineering			
<p>Advanced Learning for the courses. Extra time may be spent by the students depending on the nature of the electives. Project for specific elective to be made by the students pursuing the course in collaboration with other courses.</p> <ol style="list-style-type: none"> <li>1. Students will be working as professional environment to pursue the real time challenges in their area of elective.</li> <li>2. The same syllabus as previous semester will be followed with advanced levels.</li> <li>3. Advanced sound designing modules and working in the practical environment.</li> <li>4. Learning advanced filters applying and troubleshooting.</li> </ol>				
<b>Outcomes</b>	Upon completion of the Electives, students will demonstrate advanced proficiency in the craft.			

<b>VII-Semester</b>				
<b>DSE - 4 99274D</b>	<b>Department Specific Electives Level 2 Music Production-II</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 6</b>
<b>Objectives</b>	The students will be able to get into the detailed learnings of Music production			
<p>Advanced Learning for the courses. Extra time may be spent by the students depending on the nature of the electives. Project for specific elective to be made by the students pursuing the course in collaboration with other courses.</p> <ol style="list-style-type: none"> <li>1. Students will be working as professional environment to pursue the real time challenges in their area of elective.</li> <li>2. The same syllabus as previous semester will be followed with advanced levels.</li> <li>3. Advanced rhythm settings tools leanings and Music composing</li> <li>4. Hands on experience with specialists in music production.</li> </ol>				
<b>Outcomes</b>	Upon completion of the Electives, students will demonstrate advanced proficiency in the craft.			

<b>VII-Semester</b>				
<b>DSE - 4 99274E</b>	<b>Department Specific Electives Level 2 Writing for Cinema</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 6</b>
<b>Objectives</b>	The students will be able to get into the detailed learnings of Writing for Cinema			
<p>Advanced Learning for the courses. Extra time may be spent by the students depending on the nature of the electives. Project for specific elective to be made by the students pursuing the course in collaboration with other courses.</p> <ol style="list-style-type: none"> <li>1. Students will be working as professional environment to pursue the real time challenges in their area of elective.</li> <li>2. The same syllabus as previous semester will be followed with advanced levels.</li> <li>3. Along with it they will learn about expert writing for cinema</li> <li>4. Problem solving in screenplay writings, 8 act and 16 acts suggested by writers.</li> </ol>				
<b>Outcomes</b>	Upon completion of the Electives, students will demonstrate advanced proficiency in the craft.			

<b>VII-Semester</b>				
<b>DSE - 4 99274F</b>	<b>Department Specific Electives Level 2 Editing-II</b>	<b>P</b>	<b>Credits:4</b>	<b>Hours: 6</b>
<b>Objectives</b>	The students will be able to get into the detailed learnings of Editing			
<p>Advanced Learning for the courses. Extra time may be spent by the students depending on the nature of the electives. Project for specific elective to be made by the students pursuing the course in collaboration with other courses.</p> <ol style="list-style-type: none"> <li>1. Students will be working as professional environment to pursue the real time challenges in their area of elective.</li> <li>2. The same syllabus as previous semester will be followed with advanced levels.</li> <li>3. The real editors cut learning.</li> <li>4. Meeting deadlines smartly and ways to cut contents for teasers, instagrams and youtube etc.</li> </ol>				
<b>Outcomes</b>	Upon completion of the Electives, students will demonstrate advanced proficiency in the craft.			

<b>VII-Semester</b>				
<b>DSE - 5 99275A</b>	<b>Advertisement</b>	<b>P</b>	<b>Credits:4</b>	<b>Hours: 6</b>
<b>Objectives</b>	The students will be able to get into the detailed learnings and hands on experience of doing projects			
<p>The maximum number of projects in a class will be based on the class size. – Advertisement or Music Video or Documentary Production. Students must rotate through different crew positions on each other's projects. Production on multiple projects will be scheduled based on camera and support availability. Students bear all costs associated with these projects. The Institution will provide the main camera, sound recording equipment, and available accessories.</p>				
<b>Outcomes</b>	<p>Upon completion of the Core Project, students will emerge with a well-rounded foundation in filmmaking, having engaged in a comprehensive and immersive experience. The project will reflect their mastery of key cinematic elements, including scriptwriting, cinematography, sound design, and editing. Students will demonstrate the ability to collaborate effectively in a team-based, hands-on environment, mirroring the dynamics of a professional film set. The project will serve as a tangible manifestation of their creative expression, technical proficiency, and critical thinking in the art and craft of filmmaking. Additionally, it will contribute to the development of a diverse and impactful portfolio, positioning students for success in their future endeavors within the film industry.</p>			

<b>VII-Semester</b>				
<b>DSE - 5 99275B</b>	<b>Music Video</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 6</b>
<b>Objectives</b>	The students will be able to get into the detailed learnings and hands on experience of doing projects			
<p>The maximum number of projects in a class will be based on the class size. – Advertisement or Music Video or Documentary Production. Students must rotate through different crew positions on each other's projects. Production on multiple projects will be scheduled based on camera and support availability. Students bear all costs associated with these projects. The Institution will provide the main camera, sound recording equipment, and available accessories.</p>				
<b>Outcomes</b>	<p>Upon completion of the Core Project, students will emerge with a well-rounded foundation in filmmaking, having engaged in a comprehensive and immersive experience. The project will reflect their mastery of key cinematic elements, including scriptwriting, cinematography, sound design, and editing. Students will demonstrate the ability to collaborate effectively in a team-based, hands-on environment, mirroring the dynamics of a professional film set. The project will serve as a tangible manifestation of their creative expression, technical proficiency, and critical thinking in the art and craft of filmmaking. Additionally, it will contribute to the development of a diverse and impactful portfolio, positioning students for success in their future endeavors within the film industry.</p>			

<b>VII-Semester</b>				
<b>DSE - 5 99275C</b>	<b>Documentary Production</b>	<b>P</b>	<b>Credits: 4</b>	<b>Hours: 6</b>
<b>Objectives</b>	The students will be able to get into the detailed learnings and hands on experience of doing projects			
The maximum number of projects in a class will be based on the class size. – Advertisement or Music Video or Documentary Production. Students must rotate through different crew positions on each other's projects. Production on multiple projects will be scheduled based on camera and support availability. Students bear all costs associated with these projects. The Institution will provide the main camera, sound recording equipment, and available accessories.				
<b>Outcomes</b>	Upon completion of the Core Project, students will emerge with a well-rounded foundation in filmmaking, having engaged in a comprehensive and immersive experience. The project will reflect their mastery of key cinematic elements, including scriptwriting, cinematography, sound design, and editing. Students will demonstrate the ability to collaborate effectively in a team-based, hands-on environment, mirroring the dynamics of a professional film set. The project will serve as a tangible manifestation of their creative expression, technical proficiency, and critical thinking in the art and craft of filmmaking. Additionally, it will contribute to the development of a diverse and impactful portfolio, positioning students for success in their future endeavors within the film industry.			

VIII-Semester				
<b>Core Course 99281A</b>	<b>Internship</b>	<b>I</b>	<b>Credits: 8</b>	<b>Hours: 15</b>
<b>Objectives</b>	The students will be able to get into the detailed learnings and hands on experience in engagement with internships			
<p>Internship Duration – 12 weeks.            After internship, students to be engaged with Graduation project.</p>				
<b>Outcomes</b>	Internship provides hands on experience in professional setting & It can help to explore the career oppurtunities. Internship can lead to Job offer with the same company.			

<b>VIII-Semester</b>				
<b>Core Course - 99281B</b>	<b>Project</b>	<b>PR</b>	<b>Credits: 8</b>	<b>Hours: 15</b>
<b>Objectives</b>	The students will be able to get into the detailed learnings and hands on experience in engagement with internships			
<p><b>CORE GRADUATION PROJECT:</b> Short film with 10 – 12 minutes duration.</p> <p>The maximum number of projects in a class will be based on the class size. Students must rotate through different crew positions on each other's projects. Production on multiple projects will be scheduled based on camera and support availability. Students bear all costs associated with these projects. The Institution will provide the main camera, sound recording equipment, and available accessories.</p>				
<b>Outcomes</b>	The Graduation Project will serve as a portfolio centerpiece, highlighting their unique artistic voice and readiness to contribute meaningfully to the professional film industry. Additionally, it will reflect their ability to tackle complex creative challenges and engage in collaborative, interdisciplinary work within the dynamic realm of filmmaking.			

## UG Programme

### **Passing minimum**

- A candidate shall be declared to have passed in each course if he/she secures not less than 40% marks in the End Semester Examinations and 40% marks in the Internal Assessment and not less than 40% in the aggregate, taking Continuous assessment and End Semester Examinations marks together.
- The passing minimum for CIA shall be 40% out of 25 marks (i.e.10 marks) in Theory/ Practical Examinations.
- The passing minimum for University Examinations shall be 40% out of 75 marks (i.e. 30 marks) for Theory /Practical papers.
- The candidates not obtain 40% in the Internal Assessment are permitted to improve their Internal Assessment marks in the subsequent semesters (2 chances will be given) by writing the CIA tests or by submitting assignments.
- Candidates, who have secured the pass marks in the End-Semester Examination and in the CIA but failed to secure the aggregate minimum pass mark (E.S.E + C I.A), are permitted to improve their Internal Assessment mark in the following semester and/or in University examinations.
- A candidate shall be declared to have passed in the Dissertation/Project report/Internship report if he/she gets not less than 40% marks in the Internal Assessment and End Semester Examinations and not less than 40% in the aggregate, taking Continuous assessment and End Semester Examinations marks together.
- A candidate who gets less than 40% in the Dissertation / Internship/ Project Report must resubmit the thesis. Such candidates need to take again the Viva-Voce on the resubmitted report/thesis.

### **18.2 Grading of the Courses**

The following table gives the marks, Grade points, Letter Grades, and classifications meant to indicate the overall academic performance of the candidate.

## Conversion of Marks to Grade Points and Letter Grade (Performance in Course / Paper)

<b>RANGE OF MARKS</b>	<b>GRADE POINTS</b>	<b>LETTER GRADE</b>	<b>DESCRIPTION</b>
90 - 100	<b>9.0 – 10.0</b>	<b>O</b>	<b>Outstanding</b>
80 - 89	<b>8.0 – 8.9</b>	<b>D+</b>	<b>Excellent</b>
75 - 79	<b>7.5 – 7.9</b>	<b>D</b>	<b>Distinction</b>
70 - 74	<b>7.0 – 7.4</b>	<b>A+</b>	<b>Very Good</b>
60 - 69	<b>6.0 – 6.9</b>	<b>A</b>	<b>Good</b>
50 - 59	<b>5.0 – 5.9</b>	<b>B</b>	<b>Average</b>
40 - 49	<b>4.0 – 4.9</b>	<b>C</b>	<b>Satisfactory</b>
00 - 39	<b>0.0</b>	<b>U</b>	<b>Re-appear</b>
<b>BSENT</b>	<b>0.0</b>	<b>AAA</b>	<b>BSENT</b>

- a) Successful candidates passing the examinations and earning a GPA between 9.0 and 10.0 and marks from 90 – 100 shall be declared to have Outstanding (O).
- b) Successful candidates passing the examinations and earning GPA between 8.0 and 8.9 and marks from 80 - 89 shall be declared to have Excellent (D+).
- c) Successful candidates passing the examinations and earning GPA between 7.5 – 7.9 and marks from 75 - 79 shall be declared to have Distinction (D).
- d) Successful candidates passing the examinations and earning GPA between 7.0 – 7.4 and marks from 70 - 74 shall be declared to have Very Good (A+).
- e) Successful candidates passing the examinations and earning GPA between 6.0 – 6.9 and marks from 60 - 69 shall be declared to have Good (A).
- f) Successful candidates passing the examinations and earning GPA between 5.0 – 5.9 and marks from 50 - 59 shall be declared to have Average (B).
- g) Successful candidates passing the examinations and earning GPA between 4.0 – 4.9 and marks from 40 - 49 shall be declared to have Satisfactory (C).
- h) Candidates earning GPA between 0.0 and marks from 00 - 39 shall be declared to have Re-appear (U).
- i) Absence from an examination shall not be taken as an attempt.

From the second semester onwards the total performance within a semester and continuous performance starting from the first semester are indicated respectively by Grade Point Average (GPA) and Cumulative Grade Point Average (CGPA).

These two are calculated by the following formulae

$$\text{GRADE POINT AVERAGE (GPA)} = \frac{\sum C_i G_i}{\sum C_i}$$

$$\text{GPA} = \frac{\text{Sum of the multiplication of grade points by the credits of the courses}}{\text{Sum of the credits of the courses in a Semester}}$$

Sum of the credits of the courses in a Semester

### 18.3 Classification of the final result

The final result of the candidate shall be based only on the CGPA earned by the candidate.

- a) Successful candidates passing the examinations and earning CGPA between 9.5 and 10.0 shall be given Letter Grade (O+) and those who earned CGPA between 9.0 and 9.4 shall be given Letter Grade (O) and declared to have First Class –Exemplary\*.
- b) Successful candidates passing the examinations and earning CGPA between 7.5 and 7.9 shall be given Letter Grade (D), those who earned CGPA between 8.0 and 8.4 shall be given Letter Grade (D+) and those who earned CGPA between 8.5 and 8.9 shall be given Letter Grade (D++) and declared to have First Class with Distinction\*.
- c) Successful candidates passing the examinations and earning CGPA between 6.0 and 6.4 shall be given Letter Grade (A), those who earned CGPA between 6.5 and 6.9 shall be given Letter Grade (A+), and those who earned CGPA between 7.0 and 7.4 shall be given Letter Grade (A++) and declared to have First Class.
- d) Successful candidates passing the examinations and earning CGPA between 5.0 and 5.4 shall be given Letter Grade (B) and those who earned CGPA between 5.5 and 5.9 shall be given Letter Grade (B+) and declared to have passed in the Second Class.
- e) Successful candidates passing the examinations and earning CGPA between 4.0 and 4.4 shall be given Letter Grade (C) and those who earned CGPA between 4.5 and 4.9 shall be given Letter Grade (C+) and declared to have passed in the Third Class.
- f) Absence from an examination shall not be taken as an attempt.

**Final Result**

<b>CGPA</b>	<b>Grade</b>	<b>Classification of Final Result</b>
9.5 – 10.0 9.0 and above but below 9.5	<b>O+</b> <b>O</b>	First Class – Exemplary*
8.5 and above but below 9.0 8.0 and above but below 8.5 7.5 and above but below 8.0	<b>D++</b> <b>D+</b> <b>D</b>	First Class with Distinction*
7.0 and above but below 7.5 6.5 and above but below 7.0 6.0 and above but below 6.5	<b>A++</b> <b>A+</b> <b>A</b>	First Class
5.5 and above but below 6.0 5.0 and above but below 5.5	<b>B+</b> <b>B</b>	Second Class
4.5 and above but below 5.0 4.0 and above but below 4.5	<b>C+</b> <b>C</b>	Third Class
0.0 and above but below 4.0	<b>U</b>	Re-appear

CUMULATIVE GRADE POINT AVERAGE (CGPA) =  $\frac{\sum_n \sum_i C_{ni} G_{ni}}{\sum_n \sum_i C_{ni}}$

CGPA = Sum of the multiplication of grade points by the credits of the entire programme

Sum of the credits of the course for the entire Programme

Where 'Ci' is the Credit earned for Course i in any semester; 'Gi' is the Grade Point obtained by the student for Course i and 'n' refers to the semester in which such courses were credited.

**CGPA** (Cumulative Grade Point Average) = Average Grade Point of all the Courses passed starting from the first semester to the current semester.

Note: \* The candidates who have passed in the first appearance and within the prescribed Semesters of the UG Programme (Major, Allied, and Elective courses alone) are eligible for this classification.