

**SANJEEV AGRAWAL GLOBAL EDUCATION**  
**SAGE UNIVERSITY, BHOPAL**

**Master of Fine Arts (MFA) Film-Making**  
**2 Years Degree Program**



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**School of Performing Arts**

## **ABOUT THE PROGRAM:**

**Master of Fine Arts(MFA)**in Film Making is a unique 2 year i.e., 4 Semesters Program, This degree is for aspiring filmmakers who wish to learn to create motion pictures. There are several learning pathways usually available to students, which may include scriptwriting, directing, editing, producing, cinematography, documentaries, and sound recording and design. Research may be combined with applied training in use of studio or rehearsal space, camera, sound, and lighting equipment, sound and editing suites, and different media. Other possible coursework may involve screen narratives, visual storytelling, politics, social activism, the media industries, and media law and ethics.

Students in Master in Filmmaking programs can learn how to collaborate with each other, first and foremost, since filmmaking is often a team pursuit. Research skills are typically also refined, as well as project management and interpersonal communication abilities, which are applicable for all lines of work. This Full Time dedicated course offers teaching under Full Time Faculty both for Theory and Practical with well-equipped Teaching aids and intricately framed Syllabus that is unparalleled.

## **PROGRAMME EDUCATIONAL OBJECTIVES (PEOs):**

**PEO-1:** To engage students in Film and Television production, Advertisement Agencies, Promotional video making for NGOs, Audio Visual content making for the Social Media, Government, Private or Corporate Jobs, Academics, Research or run an independent entrepreneurship.

**PEO-2:** To make students proficient in Film and Television Production which includes Direction, Screen Play Writing, Cinematography, Editing, Sound Recording & Sound Designing and Acting.

**PEO-3:** To enable students successfully lead a team with having different type of diverse members and divergent conditions of working.

**PEO-4:** To make students create, adopt and absorb new technology and social system and values in the face of ever-changing professional requirements through lifelong learning attributes.

**PEO-5:** To make students contribute efficiently to the purpose of a team as a member through their professional competence and ethical attitude.

## **PROGRAMME OUTCOMES (POs):**

On completion of program:

**PO-1:** Students will be able to analyse the diverse range of fiction and non-fiction films within the appropriate intellectual, cultural and historical contexts and current debates at the forefront of film studies while having knowledge of the history, theory, aesthetics and technologies of moving images.

**PO-2:** Students will be able to furnish themselves with a vocabulary to describe and assess different film practices while understanding the dimensions of film language and aesthetics.

**PO-3:** Students will be able to know the basics of production using a variety of technical production and post-production resources and be aware of modern techniques. They will get to know the responsibility of different departments related to film making.

PO-4: Students will be able to do filmmaking in all its forms, to understand, identify and appraise the different elements of filmmaking, try to understand and value the choices made by filmmakers. They will be able to explain and demonstrate the understanding of those influences.

PO-5: Students will be able to do work both constructively and critically by themselves and as part of a team with different aspects of diversity and interdisciplinary in nature.

PO-6: Students will be experimenting with their emotions, senses and ideas related to personal experience with a greater awareness and sensibility to the environment.

PO-7: Students will be managing projects by given length, format, brief and deadline with a proper reference especially in relation to managing time, personnel and resources effectively.

PO-8: Students will be able to use tools and techniques effectively in their creative work discursive practice and its influences.

PO-9: Students will be communicating effectively through writing and presenting material in the form of visuals for both fiction & non –fiction films.

PO-10: Students will be able to act as Director, Cinematographer, Editor, Sound Designer, Producers, Artist and as academic scholars at all levels

**MFA in Film Making**  
**(Screen Writing & Direction/Drama/Cinematography/Editing/ Producing)**  
**Curriculum Components**

<b>Semester.</b>	<b>Prog. Core</b>	<b>Discipline Specific Elective (DSE)</b>	<b>Project Based Learning (PBL)/ MOOCs</b>	<b>Project</b>	<b>Total Credit</b>
I	18	6	6	-	<b>30</b>
II	18	6	6	-	<b>30</b>
III	18	6	6	-	<b>30</b>
IV			5	25	<b>30</b>
<b>Total</b>	<b>54</b>	<b>18</b>	<b>23</b>	<b>25</b>	<b>120</b>

**DSE: Discipline Specific Elective**

**GE: Generic Elective**

**PBL: Project Based Learning**

**MFA in Film Making (Screen Writing & Direction/Drama/Cinematography/Editing/ Producing)**

<b>First Semester</b>															
<b>Course Code</b>	<b>Course Title</b>	<b>Contact Hours per Week</b>			<b>Credits</b>	<b>ESE Duration (Hours)</b>	<b>THEORY</b>					<b>PRACTICAL</b>			<b>GRAND TOTAL</b>
		<b>L</b>	<b>T</b>	<b>P</b>			<b>MSE</b>	<b>ASG</b>	<b>TA</b>	<b>ATTD</b>	<b>ESE</b>	<b>CE</b>	<b>ESE</b>	<b>Total</b>	
PA20M111	History of Cinema	3	-	-	3	3	30	05	05	10	50	-	-	-	100
PA20M112	Film Appreciation and Genres	-	-	6	3	2	-	-	-	-	-	20	30	50	50
PA20M113	Fundamental of Filmmaking	3	-	-	3	3	30	05	05	10	50	-	-	-	100
PA20M114	Visual Communication and New Media	3	-	-	3	3	30	05	05	10	50	-	-	-	100
	DSE I	-	-	12	6	3	30	05	05	10	50	20	30	50	150
PA20M120	Practical– I	-	-	12	6	(Continuous Assessments by panel of Experts)50							50	100	
PB20M111	Project Based Learning-I			12	6	(Continuous Assessments by panel of Experts)50							50	100	
<b>Total</b>					30										700

**MSE- Mid Sem Exam, ASG- Assignment, TA- Teacher’s Assessment, ATTD-Attendance, ESE- End Sem Exam**

Second Semester															
Course Code	Course Title	Contact Hours per Week			Credits	ESE Duration (Hours)	THEORY					PRACTICAL			GRAND TOTAL
		L	T	P			MSE	ASG	TA	ATTD	ESE	CE	ESE	Total	
PA20M211	Film Research and Criticism	3	1		3	3	30	05	05	10	50	-	-	-	100
PA20M212	Film Production Design-I (Fiction Narrative )	-	-	6	3	2	-	-	-	-	-	20	30	50	50
PA20M213	Multimedia, Trans-media and Cross-Media Design	3	1	-	3	3	30	05	05	10	50	-	-	-	100
PA20M214	Film Financing, Distribution and Marketing	3	1		3	3	30	05	05	10	50	-	-	-	100
	DSE II	-	-	12	6	3	30	05	05	10	50	20	30	50	150
PA20M220	Practical – II	-	-	12	6	(Continuous Assessments by panel of Experts)50								50	100
PB20M211	Project Based Learning – II	-	-	12	6	(Continuous Assessments by panel of Experts)50								50	100
					30										700

MSE- Mid Sem Exam, ASG- Assignment, TA- Teacher's Assessment, ATTD-Attendance, ESE- End Sem Exam

Third Semester															
Course Code	Course Title	Contact Hours per Week			Credits	ESE Duration (Hours)	THEORY					PRACTICAL			GRAND TOTAL
		L	T	P			MSE	ASG	TA	ATTD	ESE	CE	ESE	Total	
PA20M311	Communication Research Methodology	3			3	3	30	05	05	10	50	-	-	-	100
PA20M312	Film Production Design- II			6	3	2	-	-	-	-	-	20	30	50	50
PA20M313	Pitching, Proposal Writing and Fund Raising	3		-	3	3	30	05	05	10	50	-	-	-	100
PA20M314	Legal Aspects of Cinema	3			3	3	30	05	05	10	50	-	-	-	100
	DSE III	-	-	12	6	3	30	05	05	10	50	20	30	50	150
PA20M320	Practical – III	-	-	12	6	(Continuous Assessments by panel of Experts)50								50	100
PB20M311	Project Based Learning - III	-	-	12	6	(Continuous Assessments by panel of Experts)50								50	100
					30										700

MSE- Mid Sem Exam, ASG- Assignment, TA- Teacher's Assessment, ATTD-Attendance, ESE- End Sem Exam

### Fourth Semester

Course Code	Course Title	Contact Hours per Week			Credits	ESE Duration (Hours)	THEORY					PRACTICAL			GRAND TOTAL
		L	T	P			MSE	ASG	TA	ATTD	ESE	CE	ESE	Total	
PA21M411	MOOCs			10	5		-					50	50	100	100
PA20M412	Degree Project { Collaborative Project Short Film (Fiction/Non-Fiction) 15-25 Minutes } or { Research Dissertation } or { Internship with project report. }			50	25		100 (02 assessment by panel of Experts)					250	250	500	500
Total					30										600

MSE- Mid Sem Exam, ASG- Assignment, TA- Teacher's Assessment, ATTD-Attendance, ESE- End Sem Exam



## List of Program Elective Options

SN	Code	Semester	Discipline Elective Track
<b>Track 01 (Screenwriting &amp; Direction)</b>			
1.	PA20M115	I	<b>Screenwriting</b> (Basic structure, Story, Plot, Character)
2.	PA20M215	II	<b>Direction Fundamental and Screenwriting Genre Studies –I</b> {(Shot Division, Camera Movement and Comedy, Thriller, Drama, Fantasy, Horror, Sci - Fic) }
3.	PA20M315	III	<b>Direction Fundamental and Screenwriting Genre Studies –II</b> { (Narrative Structure, Coverage and Continuity and Adaptation from Literature and True Stories/Events) }
<b>Track 02 (Cinematography)</b>			
1.	PA20M116	I	<b>Cinematography</b>
2.	PA20M216	II	<b>Cinematography Fundamental-I</b> (Basic grip and lighting Techniques, Camera Movement)
3	PA20M316	III	<b>Cinematography Fundamental-II</b> (Lenses and Shooting rules)
<b>Track 03 (Editing)</b>			
1.	PA210M117	I	<b>Editing Design</b>
2.	PA20M217	II	<b>Editing Design Fundamental-I</b> (Montage and Sound Editing)
3.	PA20M317	III	<b>Editing Design Fundamental-II</b> (Editing Perspective, Standard Editing Software's)
<b>Track 04 (Drama)</b>			
1.	PA20M118	I	<b>Theatre and Film Acting</b>
2.	PA20M218	II	<b>Film Acting Fundamental – I</b> (Acting for Non-Fiction and Dubbing Technique)
3.	PA20M318	III	<b>Film Acting Fundamental– II</b>
<b>Track 04 (Producing)</b>			
1	PA20M119	I	<b>Screenwriting and Development</b>
2	PA20M219	II	<b>Role of producer and Skills Workshop</b>
3	PA20M319	III	<b>Film, Video and TV producing Workshop</b>

## Project Based Learning

<b>Learning Objectives:</b>	<ul style="list-style-type: none"> <li>• Integrating the knowledge and skills of various courses on the basis of multidisciplinary projects</li> <li>• Develop the skill of critical thinking and evaluation.</li> <li>• To develop 21st century success skills such as critical thinking, problem solving, communication, collaboration and creativity/innovation among the students.</li> <li>• To enhance deep understanding of academic, personal and social development in students.</li> <li>• Employ the specialized vocabularies and methodologies.</li> </ul>
<b>Course Outcomes:</b>	<p>On successful completion of the course students will be able to:</p> <ul style="list-style-type: none"> <li>• <b>Apply</b><sup>3</sup> a sound knowledge/skills to select and develop their topic and project respectively.</li> <li>• 2. <b>Develop</b><sup>6</sup> plans and allocate roles with clear lines of responsibility and accountability.</li> <li>• <b>Design</b><sup>6</sup> solutions to complex problems following a systematic approach like problem identification, formulation and solution.</li> <li>• <b>Collaborate</b><sup>6</sup> with professionals and the community at large in written and oral forms.</li> <li>• <b>Correlate</b><sup>4</sup> the knowledge, skills and attitudes of a professional.</li> </ul>
<b>General Guidelines:</b>	<ul style="list-style-type: none"> <li>• PBL will be an integral part of UG/PG Programs at different levels.</li> <li>• Each semester offering PBL will provide a separate Course Code, two credits will be allotted to it.</li> <li>• Faculty will be assigned as mentor to a group of 30 students minimum by HoS.</li> <li>• Faculty mentor will have 4 hours/week to conduct PBL for assigned students.</li> <li>• Student will select a topic of their choice from syllabus of any course offered in respective semester (in-lines with sustainable development goals).</li> <li>• Student may work as a team maximum 3 or minimum 2 members for single topic.</li> <li>• For MSE, student's performance will be assessed by panel of three experts either from other department/school, or from same department/school based on chosen topic. This will be comprised of a presentation by student followed by viva-voce. It will be evaluated for 30 marks.</li> <li>• 20 marks would be allotted for continuous performance assessment by concerned guide/mentor.</li> <li>• For ESE, student will need to submit a project report in prescribed format, duly signed by concerned guide/mentor and head of the school. The report should be comprised of following components:             <ol style="list-style-type: none"> <li>1. Introduction</li> <li>2. Review of literature</li> <li>3. Methodology</li> <li>4. Result and Discussion</li> <li>5. Conclusion and Project Outcomes</li> <li>6. References</li> </ol> </li> <li>• Student will need to submit three copies for 1. Concerned School 2. Central Library 3. Self</li> <li>• The integrity of the report should be maintained by student. Any malpractice will not be entertained.</li> <li>• Writing Ethics to be followed by student, a limit of 10 % plagiarism is permissible. Plagiarism report is to be attached along with the report.</li> <li>• Project could be a case study/ analytical work /field work/ experimental work/ programming or as per the suitability of the program.</li> </ul>

**SEMESTER – I  
(CORE SUBJECTS)**

Code	CORE COURSE – I	Total Lecture:60
<b>PA20M111</b>	<b>HISTORY OF CINEMA</b>	<b>3-0-0-3</b>
<b>Learning Objectives</b>	Develop film scholarly vocabulary, Precision in textual film analysis and refine understanding of the cultural dynamics of cinema. <ul style="list-style-type: none"> <li>• To understand history of cinema and a variety of cinematic styles.</li> <li>• The students will be able to form and articulate a critical analysis and evaluation of a cinematic work.</li> <li>• Film screening of different genres and reviewing them.</li> <li>• To learn about world cinema and their prominent masters.</li> </ul>	
<b>Pre-requisite</b>	Nil.	
UNIT	CONTENT	HOURS
<b>I</b>	Brief History of World Cinema: Illusion of Movement, Pre cinema machines, Development of photography, Silent era to early talkies, Big studios (Paramount, Disney, Warner bros, 20th century fox etc& independent studios), Changes occurred in Cinema. Early Indian Cinema: Hiralal Sen, Dhundi.G. Phalke, Ardeshti Irani. Silent: Primitive and Pioneers. Reference films: Raja Harishchandra, Alam Ara, Emergence of Film Studios: New Theatres, Bombay Talkies, Imperial theatre, R.K. Studio etc. Art Cinema of India: BhuvanShome, Uski Roti, Mirch Masala, Neecha Nagar, Mother India, Cinema in Digital era: Changes of theme in Cinema.	10
<b>II</b>	Grammar of Cinema: Semiotics, Narratives, Inter-textuality, Mise-en-scene aspects, Shots, Light, Sound and Composition of Cinema. Fundamental of Film Narrative: Structural Analysis-Exposition, Risingaction, Falling action, Denouement. Types-Linear narrative non Linear narrative. Ideology and Issues representation- Gender, Race and caste. Cultural significance in relation to Film: Cross cultural characteristic, Portrayal of various culture.	10
<b>III</b>	Auteur Theory, Andre Bazin's theory of Realism, Eisenstein Montage theory. Reference Film- Battleship Potemkin. Christian Metz's theory of Film Language. (Semiotics), Western concept of Art-Aristotle, Hagel, German expressionism, French new wave. The Cabinet of Dr. Caligari, Breath less, 400 Blows, Breathless, Shoeshine etc.), Italian Neo Realism (Roberto Rossellini & Vitoria De Sica) Reference Film- (Rome, Open city, Paisa, Bicycle thieves.)	15
<b>IV</b>	Silent Era: D.W. Griffith, Charlie Chaplin. Reference Films- The birth of nation, Modern times, Great dictator, City Lights. Classical: J.L.Godard, Fredrico Fellini, Bergman, Akira Kurosawa, Alfred Hitchcock. Reference Films- Breath less, Seven samurai, Rashomon, Yojimbo, La Strada, 81/2, Wild Strawberries (1957), Modern age: Mike Nicholas, Arthur Penn, Francis Ford Coppola, Orson Welles. Reference films- Who's Afraid of Virginia Woolf, Citizen Kane, The Miracle Worker. Independent Film Makers: Jane Campion, James Foley; Reference Films - The Piano. Indian Film Makers : Dada Saheb Phalke, V.Shantaram, Guru Dutt, Bimal Roy, RitwikGhatak, Satyajit Ray, Hrishikesh Mukherjee, Mahaboob, K. Asif Raj Kapoor, ShyamBenegal, Sai Paranjape, Sanjay Leela Bansali, Rajkumar Hirani.	10

V	Regional Cinema: Northern and Western India. (Punjab, Gujarat, Haryana, Marathi), Eastern Region Cinema (Bengali, Assamese, Manipuri), Central Region Cinema (Bhojpuri cinema, Chhattisgarhi), Southern Region Cinema (Tamil, Telugu, Malayalam, Kannada), Regional Film Makers and their Contributions.	15
<b>COURSE OUTCOMES</b>		
At the end of the course the students should be able to:		
<b>CO1</b>	Able to express attributes of various Film genres.	
<b>CO2</b>	Identify significant movements, innovations, and figures in film history.	
<b>CO3</b>	Demonstrate a basic knowledge of film making and be able to place a Film in its Historical context.	
<b>CO4</b>	Analyze various kinds of film making principles.	
<b>CO5</b>	Understanding of the Word Cinema.	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• Braudy, Leo and Marshall Cohen, Film Theory and Criticism, 6th ed. Oxford: Oxford University Press, 2004</li> <li>• Yves Thoraval, The Cinema of India, MacMillan India, 2000</li> <li>• Nasreen Munni Kabir, Guru Dutt life in Cinema, Oxford University Press, 2005</li> <li>• Huda, Anwar. The Art and Science of Cinema. New Delhi. Atlantic Publishers and Distributers, 2004</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• Geoffrey Nowell-Smith, The History of Cinema: A short Introduction, OXFORD 2018</li> <li>• Cook, David A., A History of Narrative Film, 4th ed. New York: Norton, 2004</li> </ul>	

Code	CORE COURSE - II	Total Lecture:60
PA20M112	FILM APPRECIATION AND GENRES	0-0-3-3
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>To make them understand that spirituality is the core of all Indian classical dances.</li> <li>To make them aware about the author of different texts and their contribution towards dance.</li> <li>To give them thorough knowledge about different important texts on dance.</li> <li>To give them detail knowledge on classification of instruments and the origin and development of different instruments.</li> </ul>	
<b>Pre-requisites</b>	Nil	
UNIT	CONTENT	HOURS
I	What is cinema, Film theory – form and function, Film analysis, Auteur Theory, effect of auteur, Contributions of D W, Griffith, Alfred Hitchcock, Jean Du Godard, Digital Aesthetics, Music and choreography, film genre.	15
II	Analyzing views from different perspectives – Screenplay & Story, Direction, Cinematography, Editing, Acting, Aesthetics; Dramatic Structure, Literary Analysis	10
III	Components with relation to themes – Focus with theme, Focus as per the plot, Focus on Emotional aspect & the mood, Focus on ideas, Focus on style & structure, Character's focus, Theme identification & Evaluation, Symbolism & Themes, Metaphor	10
IV	Film genres & their detailings – Basic conventions of genres, Variations, Western Context, Musicals & Documentaries, Romantic Comedy, Mysteries & Film Noir, Gangster Films, Science Fiction & Fantasy.	10
V	Analyzing & watching different genre movies & writing appreciation as per the inputs theoretically.	15
COURSE OUTCOMES		
At the end of the course the students should be able to:		
CO1	Student will become an active viewer of cinema, developing one's own informed perspective through personal engagement with films using analytical tools and techniques.	
CO2	Student will understand the way that content, form, and contexts work together to create meaning in film.	
CO3	Student will be able to critically explore how film is a dynamic, multi-faceted medium, and how a work is created and received from a cultural, ideological and theoretical perspective.	
CO4	Student will identify and use key concepts, models and tools in film criticism.	
CO5	Student will understand the myriad of creative and technical choices that construct a work, and how ultimately each individually impacts a finished film.	
<b>Text Books:</b>	Sanders John, The film genre book, Auteur, 2009. <ul style="list-style-type: none"> <li>Leo Eubank &amp; Marshall Cohen, Film Theory and Criticism: Introductory Readings, Oxford University Press, 2004.</li> <li>Matilda Mroz, Temporality and Film Analysis, Edinburgh University Press, 2012.</li> <li>Ian Garwood, The Sense of Film Narration, Edinburgh University Press, 2013.</li> </ul>	

**Reference****Books:**

- Jim Piper, Film Appreciation Book: The Film course, All Worth Press, 2018
- Petrie, Dennis & Boggs, Joseph, The Art of Watching Films, Mc Graw Hill Publication, 2011

Code	CORE COURSE - III		Total Lecture: 60
PA20M113	FUNDAMENTAL OF FILM MAKING		0-0-4-4
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>To introduce the students to the fundamentals of film production.</li> <li>To recognize formal elements; they acquire and apply tools (terminology, methods) to carry out rigorous formal analysis of film.</li> <li>To construct focused knowledge in one area and reflect on its relation to Film Studies as a field of interdisciplinary inquiries about cinema.</li> <li>To explain how film has changed over time as an aesthetic form, as an industry, and as a social institution.</li> </ul>		
<b>Pre-requisites</b>	Nil		
UNIT	CONTENT	Hours	
I	Overview of the film crew, Introduction to various departments of film making, Collaborating and working with team. Introduction to stages of film production.	15	
II	Introduction to film script; treatment, Screenplay-format and layout, Narrative structures, Protagonists and antagonists, Adoption, Genre, Loglines. Story boards.	10	
III	Production Planning; Proposals, Budgeting, Scheduling, Finding locations, Equipment, Role of production crew, Working with actors.	15	
IV	Shot sizes; meaning and motivation, Camera movements- methods and meaning, Master shots, cutaways, inserts, reaction shots, Parallel action, Shooting scripts. Picture composition and framing, working with lighting, color, lenses.	10	
V	<ul style="list-style-type: none"> <li>Audio field production, microphones, music, sound effects, Shooting with knowledge of editing. Researching, Mini interviews, Essential resources.</li> </ul>	10	
COURSE OUTCOMES			
<ul style="list-style-type: none"> <li>At the end of the course the students should be able to:</li> </ul>			
CO 1	<ul style="list-style-type: none"> <li>Film Making students learn to recognize formal elements; they acquire and apply tools (terminology, methods) to carry out rigorous formal analysis of film.</li> </ul>		
CO 2	<ul style="list-style-type: none"> <li>Film Studies students construct focused knowledge in one area and reflect on its relation to Film Studies as a field of interdisciplinary inquiries about cinema.</li> </ul>		
CO 3	<ul style="list-style-type: none"> <li>Film Studies students learn to explain how film has changed over time as an aesthetic form, as an industry, and as a social institution.</li> </ul>		
CO 4	<ul style="list-style-type: none"> <li>Film Studies students learn to develop general conclusions by synthesizing specific cases and by utilizing film-studies methods.</li> </ul>		
CO 5	<ul style="list-style-type: none"> <li>Film Studies students compose convincing written arguments backed by evidence from films and secondary sources.</li> </ul>		
<b>Text Books</b>	<ul style="list-style-type: none"> <li>A. Goswami, Thin Film Fundamentals, New age international publishers, 1996</li> <li>Amy Villarejo, Film Studies: The Basics, Routledge, 2013</li> <li>Michael K. Hughes, Digital Filmmaking for Beginners A Practical Guide to Video</li> </ul>		

	Production, McGrawHill, 2012.
<b>Reference Books</b>	<ul style="list-style-type: none"><li>• Jane Barnwell, The Fundamentals of Film Making, AVA book publishing, SA, 2019</li><li>• Nicholas Proferes, Film Directing Fundamentals: See Your Film Before Shooting, Focal press, 2012</li></ul>



<b>Code</b>	<b>CORE COURSE - IV</b>	<b>Total Lecture: 60</b>
<b>PA20M114</b>	<b>VISUAL COMMUNICATION AND NEW MEDIA</b>	<b>3-0-0-3</b>
<b>Learning Objectives</b>	Aesthetics, Perception, Representation, Visual Rhetoric, Cognition, Semiotics, Reception Theory, Narrative, Media Aesthetics, Ethics, Visual Literacy, Cultural Studies.	
<b>Pre-requisites</b>	Nil	
<b>UNIT</b>	<b>CONTENT</b>	<b>Hours</b>
<b>I</b>	Introduction to Image and Imagination, Form and Content, Context, Code, Colour, Images in Sequence and Sound. Types and Stereotypes.	15
<b>II</b>	Elements and Structures of Visual Design - Construction of Visual Image - Structure of our Visual Field - Figure organization - Attraction and Attention Value - The Organization of Figure Elements - Types of Grouping - Principles of Visual Aesthetics.	10
<b>III</b>	Linear and Lateral thinking - Holistic Visual thinking, Creativity and Creative Process, Techniques of Imagination.	15
<b>IV</b>	Media Forms and Techniques, Understanding various Media Forms - Theatre, Dance, Sculpture, Print, Audio-Visual.	10
<b>V</b>	Image and Perception. Selection, Gestalt Grouping - Contours. Memory and Association, Personality and Perception, Rhetoric.	10
<b>COURSE OUTCOMES</b>		
At the end of the course the students should be able to:		
<b>CO 1</b>	Knowledge of Social and Artistic movements that have shaped theatre.	
<b>CO 2</b>	Understanding the aesthetical context of various types of Drama.	
<b>CO 3</b>	Using required basic skills for creation and performance of Drama	
<b>CO 4</b>	Understanding of the various technicalities involved in the process of theatre.	
<b>CO 5</b>	Analyze and interpret texts and performances both in writing and practicing.	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• Gretchen Barbatis&amp; Keith Kenny visual communication &amp; Theory and research by Shahira Fahmy, Mary Anjela&amp; Wayne Wanta</li> <li>• Visual Communication by Ralph EWileman</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• Visual Thinking For Design - Author(s):Colin Ware</li> <li>• Handbook of Visual CommunicationEdited by Ken Smith/Sandra Moriarty</li> </ul>	

**DISCIPLINE SPECIFIC ELECTIVES**  
**(DSE-I)**

Code	DISCIPLINE SPECIFIC ELECTIVE – I (TRACK – I)	Total Lecture:60
PA20M115	SCREENWRITING	0-0-6-6
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• To teach students the skills of script writing, structure of screenplay and storyboard.</li> <li>• To learn from a mixture of basic theory, script analysis and practical exercises</li> <li>• To explore key principles as they're expressed in great films, then immediately apply these concepts.</li> <li>• To know about the videos, articles and discussion steps which will offer you the opportunity to learn and engage with other learners on key concepts and ideas.</li> <li>• To know the basic elements and key concepts behind a professional screenplay.</li> </ul>	
<b>Pre-requisites</b>	Nil	
UNIT	CONTENT	HOURS
I	The Nature of Storytelling and Genres, Basic Terms and Structures, elements of story, Characters and Characterization, Themes, Motifs, Moods, The Mechanics of a Screenplay, Visual Storytelling and Setting.	10
II	Historical development of the storyboard, Visual Storyboards, Fundamentals of the Shot, difference between scenes and shots, visualizing scene in terms of framing, angles and movement, illustrate camera and character movement, dialogue, camera indication, storyboard panels, live action and animation storyboards.	10
III	Screenwriting and script development, screenwriting and script development, writing dialogues, Shooting script, shot list, and overhead diagram, Camera and character movement, Psychological impact of camera angles, framing, and movement, Composition, shot arrangement, light and composition	15
IV	Composition, Basic rules of continuity, Perspective: one-point, two-point, and three-point perspective, bird's-eye, worm's-eye, high-angle, and low angle views, Combining shots, noncontiguous shots: montage and jump cut, Drawing the Human Form, line of action in figure drawing, Drawing the figure in motion.	15
V	Develop characters and location visually, Create one character sketch and thumbnails, write shooting script, create shot lists from selected movie, draw human figure; static and action	10
COURSE OUTCOMES		
CO1	Student will get to learn from a mixture of basic theory, script analysis and practical exercises	
CO2	Students will get to explore key principles as they're expressed in great films, then immediately apply these concepts.	
CO3	Students will get to know about the videos, articles and discussion steps which will offer you the opportunity to learn and engage with other learners on key concepts and ideas.	
CO4	Students will get to know the basic elements and key concepts behind a professional screenplay.	
CO5	Students will establish a common vocabulary for approaching the screenplay and form the basis for upcoming courses in dramatic adaptation, the crime screenplay, and other genres and skills.	
<b>Text Books:</b>	J. T. Clark, The Bare, Bones Book of Screenwriting: The Definitive Beginner's Guide to Story, Format and Business, Kindle edition, 2009.	

	<ul style="list-style-type: none"><li>• . Paul Joseph Gulino, Screenwriting: The Sequence Approach, Continuum, 2004.</li><li>• William Packard, The Art of Screenwriting: An A to Z Guide to Writing a Successful Screenplay, Da Capo Press, 2001.</li><li>• Sergio Paez, Professional Storyboarding: Rules of Thumb, Focal Press, 2012.</li></ul>
<b>Ref Books:</b>	<ul style="list-style-type: none"><li>• William C Martell, The Secrets of Action Screenwriting, First strike Productions 2018</li><li>• David Trottier, The Screenwriter's Bible, Silman-James Press, 2014.</li></ul>

Code	DISCIPLINE SPECIFIC ELECTIVE – I (TRACK – II)	Total Lecture:60
PA20M116	CINEMATOGRAPHY	0-0-6-6
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>To understand the basics of various camera, lenses, lighting and digital cinematography</li> <li>To understand the shading techniques and applications.</li> <li>To understand the composition through lighting, camera, and color.</li> <li>To demonstrate the ability to offer both technical and aesthetic criticisms of the work of peers and self</li> <li>To apply the principles and techniques learned in the class to student's own research.</li> <li>To develop new vocabulary related to digital cinematography.</li> </ul>	
<b>Pre-requisites</b>	None	
UNIT	CONTENT	HOURS
I	The Camera; 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.	10
II	Picture composition; Framing, Centering, Screen direction, Head room, Fields of view, moving shot, Rule of thirds, Shot- Wide shot, Establishing shot, Establishing the geography. Character Shot- Full shot, two shot, MS, CU, OTS, Cutaways, Reaction, Connecting, Eye sweeps, Chase scenes. Continuity shots- Continuity of content, movement, position, time.	10
III	Lighting; 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, Kinfolk etc. Lighting meters.	20
IV	Colours; Primary, Secondary and complementary colors, 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	10
V	Camera Movement: Types of moves, Moving shots- Tracking, countermove, reveal with movement, Circle track moves, Crane moves, Rolling shot, Vehicle to vehicle shooting, Ariel shots, Data management and role of cinematographer from pre- production to post production.	10
COURSE OUTCOMES		
CO1	Develop an understanding of shading techniques and applications.	
CO2	Develop an understanding of composition through lighting, camera, and color.	
CO3	Demonstrate the ability to offer both technical and aesthetic criticisms of the work of peers and self	
CO4	Apply the principles and techniques learned in the class to student's own research.	

<b>CO5</b>	Develop new vocabulary related to digital cinematography.
<b>Text Books:</b>	<ul style="list-style-type: none"> <li>• David Samuelson, Motion Picture Camera Techniques, Focal press, 2014</li> <li>• Verne Carlson, The Professional Lighting Handbook, 1991</li> <li>• Peter Etedgui, Cinematograph, Focal press, 1998</li> <li>• William Hines, Operating Cinematography for Film and Video, 1997</li> <li>• Kris Malkeiwicz, Cinematography- A Guide for Filmmakers and Film Teacher, Prentice Hall Press, 1989</li> </ul>
<b>Ref Books:</b>	<ul style="list-style-type: none"> <li>• Blain Brown, Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers, New York, Focal Press, 2011</li> <li>• David E. Elkins, The Camera Assistant's Manual, Focal Press, 1993</li> </ul>

Code	DESCIPLINE SPECIFIC ELECTIVE – I (TRACK – III)	Total Lecture:60
PA20M117	<b>EDITING DESIGN</b>	<b>0-0-6-6</b>
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>To develop the knowledge and skill of Editing Techniques in Film Production</li> <li>To gain familiarity with recognizing a story or project that is strong, or has excellent potential, and work on breaking down strengths and weaknesses</li> <li>To gain confidence as an editor by line-editing for craft -- clarity, strong dialog, sense of place, story (fiction) or subject (non-fiction) delivery.</li> <li>To learn techniques for working with writers, and the different roles and dynamics between writers/editors/agents.</li> <li>To gain familiarity with the evolution of the role of editor and the job landscape for editors</li> </ul>	
<b>Pre-requisites</b>	None	
UNIT	CONTENT	HOURS
<b>I</b>	History of film editing; the manipulation of editing, Lev Kuleshov's experiment; the language of cinema; introduction to the editor as storyteller and understanding the narrative structure. Introduction to film editing – Necessity and principles of editing, The screen technique: Joining of shots and scenes, the imaginary line.	10
<b>II</b>	Video editing softwares, software interface, The Editing workflow- Basic movements and transitions, Effects control basics, Audio basics, Tilting-Styles and Templates. Principles of Continuity Editing, basic scene construction, Shot- the basic unit of editing	10
<b>III</b>	Concepts of film editing, Process of editing- Storage and folder management, Logging, First assembly, Rough cut, Final cut, Colour grading, inserting audio, Graphics, Titling etc and exporting.	20
<b>IV</b>	The cut and types of cut, Pace, time and rhythm of storytelling, Fiction and non-fiction editing, Offline and online editing, Montage editing.	10
<b>V</b>	Using sounds; Music and sound effects, controlling audio, effects and transitions, Matching audio with video, Chroma keying, Visual effects editing.	10
<b>COURSE OUTCOMES</b>		
<b>CO1</b>	Students will gain editorial experience by editing small pieces of fiction and nonfiction and composing persuasive editorial letters over the duration of the course.	
<b>CO2</b>	Students will gain familiarity with recognizing a story or project that is strong, or has excellent potential, and work on breaking down strengths and weaknesses	
<b>CO3</b>	Students will gain confidence as an editor by line-editing for craft -- clarity, strong dialog, sense of place, story (fiction) or subject (non-fiction) delivery.	
<b>CO4</b>	Students will learn techniques for working with writers, and the different roles and dynamics between writers/editors/agents.	
<b>CO5</b>	Student will gain familiarity with the evolution of the role of editor and the job landscape for editors	

<b>Text Books:</b>	<ul style="list-style-type: none"><li>• Ken Dancyger, The Technique of Film and Video Editing: History, Theory, and Practice, 2007</li><li>• Mark Cousins, The Story of Film, 2012</li><li>• Jaime fowler, Editing Digital Film: Integrating Final Cut Pro, Avid, and Media 100, 2012</li></ul>
<b>Ref Books:</b>	<ul style="list-style-type: none"><li>• Karel Reisz, Gavin Miller, The Technique of Film Editing, 2017</li><li>• Walter Murch, In the Blink of an Eye: A Perspective on Film Editing, 1992</li></ul>

Code	DISCIPLINE SPECIFIC ELECTIVE – I (TRACK – IV)	Total Lecture:60
PA20M118	THEATRE AND FILM ACTING	0-0-6-6
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>To develop the knowledge and skill of Editing Techniques in Film Production.</li> <li>To tell meaningful stories through performance; correlate performance to production; Demonstrate acting skills and development of a character.</li> <li>To inform diverse cultures using stage and/or screen; demonstrate sensitivity to the processes of and the attitudes held by races, religions, political and social groups that are not their own.</li> <li>To plan, perform, produce, write and direct for stage and screen; demonstrate professional-level skills of production; design for and operate contemporary technologies.</li> </ul>	
<b>Pre-requisites</b>	None	
<b>UNIT</b>	<b>CONTENT</b>	<b>HOURS</b>
<b>I</b>	Principles and Styles of Acting: <ul style="list-style-type: none"> <li>Stanislavsky’s system</li> <li>Anton Chekov</li> <li>Brechtian and alienation Theatre</li> </ul>	10
<b>II</b>	Dimensions of Acting: <ul style="list-style-type: none"> <li>Body Movement (Aangik)</li> <li>Speech, Improvisation, pronunciation (Vachik)</li> <li>Costume (Aharya)\</li> <li>Emotions (Satvik)</li> </ul>	10
<b>III</b>	Relationship and Importance between different elements of Drama. (Set design, lightning, sound, stage etc.)	20
<b>IV</b>	Study of Drama works Pre Independence- (1) Bhartendu Harishchandra (2) Jai Shankar Prasad (3) Dharmveer Bharti etc, Modern Drama works: Mohan Rakesh, Girish Karnad, BheeshmSahini, Badal Sarkar, Saadat Hasan Manto, Habib Tanveer, Vijay Tendulkar.	10
<b>V</b>	Visit – Visit to a Performing Arts Institution or on a Site Observation with relation to the Relevant & Decided Script for the Scene work.	10
<b>COURSE OUTCOMES</b>		
<b>CO1</b>	Demonstrate a literacy of language of stage and/or screen; know how to analyze a script, understand the historical and contemporary structure of a script, and the social and political effects of a performance on an audience.	
<b>CO2</b>	Demonstrate an ability to tell meaningful stories through performance; correlate performance to production; Demonstrate acting skills and development of a character.	
<b>CO3</b>	Communicate information and entertainment to diverse cultures using stage and/or screen; demonstrate sensitivity to the processes of and the attitudes held by races, religions, political and social groups that are not their own.	



<b>CO4</b>	Demonstrate how to plan, perform, produce, write and direct for stage and screen; demonstrate professional-level skills of production; design for and operate contemporary technologies.
<b>CO5</b>	Demonstrate what type of information is needed for a research question, problem, or issue, and be able to retrieve, evaluate and effectively use such information to produce quality scholarship.
<b>Text Books:</b>	<ul style="list-style-type: none"> <li>• Constantin Stanislavski -An Actor Prepares -Bloomsbury Revelations</li> <li>• Melissa Bruder -A Practical Handbook for the Actor -Vintage</li> <li>• Dr. Vishwanath Mishra -Stanislavski : Bhoomika Ki Sanrachna -Vani Prakashan</li> <li>• Dr. Vishwanath Mishra -Stanislavski : Charitra Ki Rachna -Vani Prakashan</li> <li>• Dr. Vishwanath Mishra -Stanislavski : Abhineta Ki Taiyari (Hindi Edition) -Vani Prakashan</li> </ul>
<b>Ref Books:</b>	<ul style="list-style-type: none"> <li>• Lee Strasberg -A Dream of Passion: The Development of the Method -Penguin USA</li> <li>• Sanford Meisner &amp; Dennis Longwell -Sanford Meisner On Acting -Vintage</li> </ul>

**SEMESTER – II  
(CORE SUBJECTS)**

Code	COURSE CORE - I	Total Lecture:60
<b>PA20M211</b>	<b>FILM RESEARCH AND CRITICISM</b>	<b>3-0-0-3</b>
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• Understand concepts of Research and its Methodologies Develop an understanding of professional ethical principles and work ethically.</li> <li>• Encouraging students to think independently for the development of skills required for Film Research. Compare and contrast Quantitative and Qualitative Research.</li> <li>• Describe the diverse market places and demonstrate how research can bring deeper</li> <li>• Understanding and meaning to diverse groups.</li> </ul>	
UNIT	CONTENT	HOURS
<b>I</b>	<ul style="list-style-type: none"> <li>• Definition, Nature And Importance, Cinema As A Medium Of Mass Communication, Cinema: Art, Technique And Business, Cinema: Other Art Form And Relationship</li> </ul>	10
<b>II</b>	<ul style="list-style-type: none"> <li>• Studio And Equipment (Floor, Indoor Set, Cables Etc.), Production Control Room And Equipment (Video Mixer, Recorder Etc.), Camera Parts, Camera Supporting Equipment (Tripod, Dolly, Crane, Battery, Study Camp, Zimmyzip Cam, Spider Cam Etc.),</li> </ul>	10
<b>III</b>	<ul style="list-style-type: none"> <li>• Multi Camera Setup, Light And Their Types, Light Supporting Equipment (Filters, Reflectors Etc.), Audio Studio And Control Room (Audio Mixer, Audio Recorder Etc.), Microphone And Their Types (Dynamic, Condenser, Boom, Wireless Etc.)</li> </ul>	10
<b>IV</b>	<ul style="list-style-type: none"> <li>• Film Editing Setup, Non-Linear Editing Setup, Film Editing Equipment, Forms Of Makeup, Set Design (Basic Forms Of Staging &amp; Performing Area)</li> </ul>	15
<b>V</b>	<ul style="list-style-type: none"> <li>• Team up and exercise for Fiction Narrative Film Production and</li> <li>• Post Production Budget, Promotional Activity Budget, Marketing For Film Production, Source For Financial Assistant, Budget Finalization</li> </ul>	15
COURSE OUTCOMES		
At the end of the course the students should be able to:		
<b>CO1</b>	Identify appropriate research topics	
<b>CO2</b>	Demonstrate Literature reviews using print and online databases.	
<b>CO3</b>	Writing Research proposal.	
<b>CO4</b>	Training in film research writing leading to publication.	
<b>CO5</b>	Students capable of designing and conducting minor Research projects.	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• Edgar, Robert. Marland, John. Rawle, Steven. (2015). The Language of Film. London: Bloomsbury. Geiger, Jeffrey</li> <li>• Delhi. Heyward, Susan. (2018). Cinema Studies: The Key Concepts. London and New York: Routledge. Kumar, Ranjit (2011). Research Methodology. New Delhi, India: SAGE Publication.</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• Kerlinger Fred N. (2017) Foundations of Behavioral Research. Surjeet Publication.</li> <li>• Young, P.V. (1951). Scientific Social Survey and Research. Prentice Hall of India: New Delhi</li> </ul>	

Code	CORE COURSE - II	Total Lecture:60
PA20M212	FILM PRODUCTION DESIGN – I (FICTION NARRATIVE)	0-0-3-3
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>To teach the students about production design and the collaborative relationship between various departments of cinema.</li> <li>To connect to film resources on campus</li> <li>To cultivate personal aesthetic interests</li> <li>To provide a healthy workshop experience to further your work</li> <li>To connect to fellow filmmakers for future work outside of this class</li> </ul>	
UNIT	CONTENT	HOURS
I	Definition, Nature And Importance, Cinema As A Medium Of Mass Communication, Cinema: Art, Technique And Business, Cinema: Other Art Form And Relationship	10
II	Studio And Equipment (Floor, Indoor Set, Cables Etc.), Production Control Room And Equipment (Video Mixer, Recorder Etc.), Camera Parts, Camera Supporting Equipment (Tripod, Dolly, Crane, Battery, Study Camp, Zimmyzip Cam, Spider Cam Etc.),	10
III	Multi Camera Setup, Light And Their Types, Light Supporting Equipment (Filters, Reflectors Etc.), Audio Studio And Control Room (Audio Mixer, Audio Recorder Etc.), Microphone And Their Types (Dynamic, Condenser, Boom, Wireless Etc.)	10
IV	Film Editing Setup, Non-Linear Editing Setup, Film Editing Equipment, Forms Of Makeup, Set Design (Basic Forms Of Staging & Performing Area)	15
V	Team up and exercise for Fiction Narrative Film Production and Post Production Budget, Promotional Activity Budget, Marketing For Film Production, Source For Financial Assistant, Budget Finalization	15
COURSE OUTCOMES		
At the end of the course the students should be able to:		
CO1	Provide hands on practice with basic film production tools.	
CO2	Connect you to film resources on campus	
CO3	Cultivate your personal aesthetic interests	
CO4	Provide a healthy workshop experience to further your work	
CO5	Connect you to fellow filmmakers for future work outside of this class	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age: Fifth - Steven Ascher -Penguin USA; Fourth edition (27 November 2012)</li> <li>The Art of the Cut: Editing Concepts Every Filmmaker Should Know</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>Shoot Like Spielberg: The Visual Secrets of Action, Wonder and Emotional Adventure - Christopher Kenworthy - Michael Wiese Productions (13 November 2015)</li> <li>Film Production Management: How to Budget, Organize and Successfully Shoot your Film - Bastian Cleve - Routledge; 4th edition (10 October 2017)</li> </ul>	

Code	COURSE CORE - III	Total Lecture:60
PA20M213	MULTIMEDIA, TRANS MEDIA AND CROSS MEDIA DESIGN	3 -0- 0- 3
<b>Learning Objectives</b>	<ul style="list-style-type: none"> <li>• Multimedia, Trans-media and cross media is the initial step towards a formal and graded approach for a satisfying profession in various fields of New Media like Videography, Animation, Advertising, Digital Editing, multiplatform storytelling and ultimately in managing Media Production Houses.</li> <li>• The programme gives an opportunity for the students to develop the basic skills in Multimedia, Television Production, Design, Advertising</li> <li>• Media Management and the skill to operate as member and/or head of creative team of media production along with through knowledge in Interactive Applications.</li> </ul>	
UNIT	CONTENT	HOURS
<b>I</b>	Introduction of Multimedia, Trans-media and Cross-Media Design	15
<b>II</b>	Detail study of Multimedia: Fundamental, Charsterstics ,limitation and uses	10
<b>III</b>	Detail study of Cross Media: Fundamental, Charsterstics ,limitation and uses	15
<b>IV</b>	Detail study of Trans-media: Fundamental,Charsterstics ,limitation and uses	10
<b>V</b>	Exercise to produce Multimedia, Trans-media and Cross-Media Design Products	10
COURSE OUTCOMES		
At the end of the course the students should be able to:		
CO 1	The student will have a greater understanding of the Multimedia	
CO 2	The Student will be able to organize Media production	
CO 3	The Student will be able to export in multiple formats Of media	
CO 4	The students will also gain a deeper knowledge in Multimedia, Trans-media and Cross-Media Design Products	
CO 5	The Student will be able to apply practical implementation toward making better choices in media House	
Text Books	<ul style="list-style-type: none"> <li>• Multimedia: Making It Work. by Tay Vaughan</li> <li>• Fundamentals of Multimedia by Ze-Nian L</li> </ul>	
Reference Books	<ul style="list-style-type: none"> <li>• Cross-Media Communications: an Introduction to the Art of Creating Integrated Media Experiences by Drew Davidson</li> <li>• A Creator's Guide to Tran media Storytelling: How to Captivate and Engage Audiences across Multiple Platforms by Andrea Phillips</li> </ul>	

Code	COURSE CORE - IV	Total Lecture:60
PA20M214	FILM FINANCING, DISTRIBUTION AND MARKETING	3-0-0-3
<b>Learning Objectives</b>	Demonstrate an understanding of key terms and concepts in film financing, distribution & marketing. Read and interpret criticism and apply it within an academic argument and/or engage in critical argument. Use contemporary technologies relevant to the completion of assessment tasks	
<b>Pre-requisites</b>	Nil	
UNIT	CONTENT	HOURS
<b>I</b>	Financing: Investment, risk analysis and management, Film financing landscape: India and abroad, Alternative Funding Models: Crowd funding, tax shelter, financing models, concepts and strategies	20
<b>II</b>	Production management: Project development: measures, costs, shooting schedule and project logistics, workflow, calculation, digital post-production, Bilateral and multilateral coproductions, logistical and cultural issues.	10
<b>III</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.	10
<b>IV</b>	Distribution: Marketing tools, marketing packages, new marketing strategies, festivals and markets, pitching, film distribution, sales channels, business models, social networking, digital platforms, pay film and TV platforms, VoD, NVoD, subscription, global players.	10
<b>V</b>	Pre-Production Research, Research In Production, Post Production Research, Film Evaluation, Research In Film Promotion	10
COURSE OUTCOMES		
At the end of the course the students should be able to:		
<b>CO 1</b>	Identify and define terminology associated with motion picture production advertising, marketing and release.	
<b>CO 2</b>	Demonstrate knowledge of motion picture marketing techniques	
<b>CO 3</b>	Demonstrate knowledge of production company business plan development	
<b>CO 4</b>	List, define and demonstrate knowledge of motion picture releasing and distribution techniques.	
<b>CO 5</b>	Demonstrate Knowledge of basic motion picture business accounting procedures.	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>Art of Film Funding: Alternative Financing Concepts - Carole Lee Dean - Michael Wiese Productions; 2nd edition (20 July 2012)</li> <li>Film and Video Financing - Michael Wiese -Michael Wiese Productions (30 September 1991)</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>Filmmakers and Financing: Business Plans for Independents (American Film Market Presents) - Louise Levison - Routledge; 8th edition (13 December 2016)</li> <li>Financing Your Film: A Guide for Independent Filmmakers and Producers - Trisha Curran -Praeger Publishers Inc (15 December 1985)</li> </ul>	

**DISCIPLINE SPECIFIC ELECTIVES**  
**(DSE - II)**

Code	DISCIPLINE SPECIFIC ELECTIVE – II (TRACK – I)	Total Lecture:60
PA20M215	DIRECTION FUNDAMENTALS	0-0-6-6
<b>Learning Objectives</b>	Students will learn the intricacies, technical finesse and creative aspects of film making in a professional atmosphere from the eminent film makers and technicians. Student will also learn how to overcome the film making process hurdles which come in the way	
<b>PreRequisites</b>	Nil	
UNIT	CONTENT	HOURS
I	Principles of Directing, Traits of a Director, Training Introduction of Genre's for writing	15
II	Mise-en-scène, Set Design, Lighting, Costume, Location Drama Writing (Key elements of drama writing)	15
III	<b>Blocking, Sketch the Scene, Attention to Body Language</b> Comedy Writing (Key elements of drama writing)	15
IV	Coverage, Camera Setup, Shot List Thriller ,Fantasy Writing (Key elements of drama writing)	05
V	Shooting Script, Pre-Production, Principal Photography Horror ,Sci-Fiction Writing (Key elements of drama writing)	10
COURSE OUTCOMES		
At the end of the course the students should be able to:		
<b>CO 1</b>	Students wishing to create a narrative or documentary film that demonstrates and showcases advanced filmmaking skills.	
<b>CO 2</b>	Students will gain hands on experience in directing a culminating short film from an original script.	
<b>CO 3</b>	Students will gain a working understanding of screenwriting, editing, lighting, and camera techniques will be taught	
<b>CO 4</b>	Students will gain exercises, and screenings are designed to sharpen the director's storytelling and visual awareness.	
<b>CO 5</b>	Students will gain further experience with the technical aspects of filmmaking	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• On Directing Film - David Mamet - Penguin USA; Reprint edition (1 January 1992)</li> <li>• The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age: Fifth Edition - Steven Ascher - Penguin USA; Fourth edition (27 November 2012)</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• Film Directing: Shot by Shot - 25th Anniversary Edition: Visualizing from Concept to Screen - Steve D Katz Steve D. Katz - Michael Wiese Productions; Anniversary edition (1 January 2019)</li> <li>• Directors Tell the Story: Master the Craft of Television and Film Directing -Bethany Rooney and Mary Lou Belli - Routledge; 2nd edition (19 April 2016)</li> </ul>	

Code	DESCIPLINE SPECIFIC ELECTIVE – II (TRACK – II)	Total Lecture:60
PA20M216	CINEMATOGRAPHY FUNDAMENTALS	0-0-6-6
<b>Learning Objectives</b>	Students will learn about the visual effects on the screen, camera movement, lighting, various angles of camera, lens, filters, focus, color, intensity of field, exposure etc. Apart from this, it also consists of shooting techniques and methodologies to portray the best picture to the viewers.	
<b>Pre-requisites</b>	Nil	
UNIT	CONTENT	HOURS
I	The Human Eye, The Principles Of Camera & Eye, Focus, The Aperture, The White Balance	15
II	The Cinematographer's Craft, Exposure, Wide/Long Shot, Establishing Shot & Master Shot, Full Shot, Extreme Shots	15
III	Eyelevel Angle, Low Angle, High Angle, Dutch Tilt, Point-of-View (POV)	10
IV	Composition - Lead Room, Rule of Thirds, Static Composition, Dynamic Composition	10
V	Zoom lenses, Primelenses, Telephoto lenses, The aperture, Focal length, Focus distance	10
COURSE OUTCOMES		
At the end of the course the students should be able to:		
<b>CO 1</b>	Student will get to understand the basics of light and relationship to the camera and human eye	
<b>CO 2</b>	Student will get to understand the basics of photographic lens and lens elements for filming	
<b>CO 3</b>	Student will get to know the various forms of photography and its evolution since down the ages.	
<b>CO 4</b>	Student will get to correlate the significance of exposure and filters in filming	
<b>CO 5</b>	Student will get to Understand the importance of Film Emulsion for better image quality	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• Cinematography: Third Edition - KrisMalkiewicz - Simon &amp; Schuster; Revised edition (7 February 2012)</li> <li>• Five C's of Cinematography: Motion Picture Filming Techniques - Joseph Rogers PhD-Silman-James Press,U.S.; Illustrated edition (1 October 1998)</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• The Filmmaker's Eye: The Language of the Lens: The Power of Lenses and the Expressive Cinematic Image - Gustavo Mercado - Routledge; 1st edition (26 July 2019)</li> <li>• Cinematography: Theory and Practice: Image Making for Cinematographers and Directors - Blain Brown - Routledge; 3rd edition (21 October 2016)</li> </ul>	

Code	DISCIPLINE SPECIFIC ELECTIVE – II (TRACK – III)	Total Lecture:60
PA20M217	EDITNG DESIGN FUNDAMENTAL	0-0-6-6
<b>Learning Objectives</b>	This course is intended to introduce and/or strengthen the student's knowledge in the aesthetics and technical skills of editing for film and video. These skills will be attained during lectures and class discussions, scene analysis and through exercises and projects conducted in a nonlinear editing environment. This course will also touch on the basics of format conversions utilizing compressing/transcoding software.	
<b>Pre-requisites</b>	Nil	
UNIT	CONTENT	HOURS
I	Cut: Types of cuts, Creating a scene, Basic movement	15
II	Applying transitions, Continuity editing	15
III	Expression of emotion through different shots, Colour grading,	10
IV	Inserting music, audio effects, music, dialogues, Audio and video synchronization, Setting pace and Time,	10
V	Montage editing, Visual effects editing	10
COURSE OUTCOMES		
At the end of the course the students should be able to:		
<b>CO 1</b>	<b>Better understand techniques editors use to construct stories.</b>	
<b>CO 2</b>	<b>Be able to do professional style color correction</b>	
<b>CO 3</b>	<b>Have a thorough working knowledge of a non-linear editing software.</b>	
<b>CO 4</b>	<b>Understand video formats and principles.</b>	
<b>CO 5</b>	<b>Know how to create high quality motion graphics.</b>	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>In the Blink of An Eye: 2nd Edition: A Perspective on Film Editing - Walter Murch - Silman-James Press, U.S.; Revised edition (1 September 2001)</li> <li>Editing Digital Film: Integrating Final Cut Pro, Avid, and Media 100 - Jaime Fowler - Routledge; 1st edition (17 May 2001)</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>Technique of Film Editing, Reissue of 2nd Edition - Karel Reisz - Routledge; 2nd edition (29 September 2009)</li> <li>Film Editing: Great Cuts Every Filmmaker and Movie Lover Must Know - Gael Chandler - Michael Wiese Productions; Illustrated edition (1 October 2009)</li> </ul>	



Code	DISCIPLINE SPECIFIC ELECTIVE – II (TRACK – IV)	Total Lecture:60
PA20M218	FILM ACTING FUNDAMENTALS	0-0-6-6
<b>Learning Objectives</b>	Student will be able to understand and create a fundamental approach to acting using vocabulary and skills based on action, objective and obstacle. Students will be able to apply methods and techniques of acting kinesthetically, visually and aurally through class exercises and scene work	
<b>Pre-requisites</b>	Nil	
UNIT	CONTENT	HOURS
I	Greek theatre – Emergence of tragedy, Catharsis and the three Act structure in contemporary narratives. Evolution of Indian Theatre: Parsi Theatre, Origin and Development of Sanskrit drama: Characteristics, Nature and Importance. Reference- Ramayana, Mahabharata, Abhigyan Shakuntalam, Folk Theatres of India, Contemporary Indian Theater (Hindi, Punjabi, Bengali, Marathi, Assamese)	15
II	Types of Drama & Situational Acting: Tragedy, Comedy, Satire, Social, Political, Contemporary, Black comedy, The Playwright: Style and Genre, Conflict, Plot (Theme, Script, Dialogue, Narrations, Breakdown of Script), Character (Different Shades of Characters E.G. Protagonist, Negative Shades, Supporting Characters Etc.), Understanding the Need and Importance of each scene of Drama	15
III	<b>Principles and Styles of Acting –II(Detailings):</b> Stanislavsky’s system, Chekov, Brechtian and alienation Theatre	10
IV	<b>Principles and Styles of Acting –II(Detailings):</b> Dimensions of Acting: 1. Body Movement (Aangik), 2.Speech, Improvisation, pronunciation (Vachik), 3. Costume (Aharya), 4. Emotions (Satvik)	10
V	Project Visit – Visit to a Performing Arts Institution or on a Site Observation with relation to the Relevant & Decided Script for the Scene work.	10
COURSE OUTCOMES		
At the end of the course the students should be able to:		
CO 1	Student will get to understand the intellectual and social impact of film acting, the program will be prepared to influence and further the conversation about the field through publishing and other forms of public advocacy about film acting and the arts more broadly.	
CO 2	Student will be able to choose from a range of genres, including documentary, drama, television formats and experimental film, and be encouraged to consider formats that include film, television, digital and mobile platforms.	
CO 3	Student will get to know the instruction and practice in the basics of acting for the camera and will assist students in making the transition from the theatre to the screen.	
CO 4	Students will get to introduce to on-camera performance in various genres, and will address the technical requirements of film acting such as playing to the camera, shooting out of sequence, blocking, and other production considerations.	

<b>CO 5</b>	Students will get to know the on-camera acting techniques and expand each performer's range of emotional, intellectual, physical, and vocal expressiveness for the camera.
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• Constantin Stanislavski -An Actor Prepares -Bloomsbury Revelations</li> <li>• Melissa Bruder -A Practical Handbook for the Actor -Vintage</li> <li>• Dr. Vishwanath Mishra -Stanislavski : Bhoomika Ki Sanrachna -Vani Prakashan</li> </ul>
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• Lee Strasberg -A Dream of Passion: The Development of the Method -Penguin USA</li> <li>• Sanford Meisner &amp; Dennis Longwell -Sanford Meisner On Acting -Vintage</li> </ul>

**SEMESTER – III  
(CORE SUBJECTS)**

Code	CORE COURSE - I	Total Lecture:60
<b>PA20M311</b>	<b>COMMUNICATION RESEARCH METHODOLOGY</b>	<b>3-0-0-3</b>
<b>Learning Objectives</b>	To Describe The Research Process In Films. To Structure Research Questions And Hypotheses. To Understand The Roles Of Variables In Quantitative Research. To Apply Appropriate Research Method Designs To Gather Data. To Analyze Research Results. To Compare Qualitative And Quantitative Methods.	
<b>Pre- requisites</b>	Nil	
UNIT	CONTENT	HOURS
<b>I</b>	Methods Of Knowing: Tenacity, Authority, Priori, Science; Research Definitions And Characteristics; Communication And Other Branches Of Social Sciences; Major Landmarks Of Communication Research; Communication Research In India.	20
<b>II</b>	Nature And Scope Of Communication Research; Research Universals: Data, Concepts, Constructs, Variables; Types Of Variables: Independent Variables, Dependent Variables, Extraneous Variables, Discrete Variables And Continuous Variables; Levels Of Measurement- Nominal, Ordinal Interval And Ratio.	10
<b>III</b>	Research Areas: Source, Message, Channel, Receivers And Effects; Content Analysis; Types Of Research: Qualitative And Quantitative Research; Pure Research And Applied Research; Descriptive Research, Exploratory Research, Correlation Research, Explanatory Research; Historical Research, Ex-Post Facto Research, Experimental Research	10
<b>IV</b>	Selecting A Research Design; Types Of Research Designs; One -Shot Design, Before-And-After Design, Longitudinal Design; Retrospective Design, Prospective Design, Retrospective-Prospective Design	10
<b>V</b>	Reporting The Findings; Thesis, Cauterization Of Thesis; Research Reports; Research Papers For Publications; Footnotes, Endnotes	10
COURSE OUTCOMES		
At The End Of The Course The Students Should Be Able To:		
<b>CO 1</b>	A Researcher Using This Method Gathers A Group Of People With Intimate Knowledge Of A Communication Phenomenon.	
<b>CO 2</b>	The Findings Should Be Presented In A Comprehensible Format So That They Can Be Readily Used In The Decision-Making Process.	
<b>CO 3</b>	Communication Research Is Conducted To Clarify The Communication Process And Help Us To Understand The Importance Of Communication In Our Everyday Life.	
<b>CO 4</b>	The Effects Of Communication In Particular Contexts, And Potential Areas To Challenge And Transform Messages To Create Social Change.	
<b>CO 5</b>	Quantitative Research In Communication Provides Practical, User-Friendly Coverage Of How To Use Statistics, How To Interpret SPSS Printouts, How To Write Results, And How To Assess Whether The Assumptions Of Various Procedures Have Been Met.	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• Wimmer &amp; Dominick. Mass Media Research: An Introduction, Wadsworth. Singapore 2000.</li> <li>• Evanston I Sarlow, C. Basic Research Methods, Mcgraw- Hill, New Delhi, 1994.</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• Luke Pauwels, Dawn Mannay, Visual Research Methods, Sage Publications, 2018</li> </ul>	

Code	CORE COURSE – II	Total Lecture:60
PA20M312	FILM PRODUCTION DESIGN-II	0-0-3-3
<b>Learning Objectives</b>	To Teach The Students About Production Design And The Collaborative Relationship Between Various Departments Of Cinema.	
<b>Pre-requisites</b>	Nil	
UNIT	CONTENT	HOURS
I	Overview Of Film Production Design: Functions Of Film Production Manager. Working With Assistants. Production Manager As An Architect Of Director's Dream. Production Management Process. Stages Of Film Production; Pre-Production, Production Postproduction.	20
II	Preparing For Production; Script Breakdown, Shooting Schedule, Production Manager's Job During Pre-Production. Techniques Of Managing Low Budget Productions. Movie Making Deals- Influencing Factors Which Makes Movie Expensive.	10
III	Location Survey, Film Commissions, Procedure Of Getting Permission, Foreign Shooting. Setting The Location On Shooting Schedule.	10
IV	Cast And Crew; Hiring Procedures, Crew Duties, Actors, Agents, Contracts, Agreements And Working Permits, Immigration Laws, Production Forms	10
V	Working With Different Unions, Actors And Co-Actors' Unions, Managing Insurances, Film Festivals And Markets, Film Schools.	10
COURSE OUTCOMES		
At The End Of The Course The Students Should Be Able To:		
<b>CO 1</b>	Student Get To Know About Film Production	
<b>CO 2</b>	Student Get To Learn Managing Budget And Influencing Factor	
<b>CO 3</b>	Student Get To Know About Getting Permission For Shooting	
<b>CO 4</b>	Student Get To Know The Role And Function Of Cast And Crew	
<b>CO 5</b>	Student Gets To Know About Film Community.	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• Eve Light Honthaner. The Complete Film Production Handbook, Third Edition. 2001.</li> <li>• Steven Bernstein, Film Production. Focal Press, 1994</li> <li>• Bastian Cleve, Film Production Management, Focal Press, 2012.</li> <li>• C.S. Tashiro, C. S. Tashiro. Pretty Pictures Production Design And The History Film. University Of Texas Press, 1998.</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• Jane Barnwell, Production Design For Screen Visual Storytelling In Film And Television, Bloomsbury Visual Arts, 2017.</li> <li>• Ian Christie. The Art Of Film John Box And Production Design.2008.</li> </ul>	

Code	CORE COURSE - III	Total Lecture:60
PA20M313	PITCHING , PROPOSAL WRITING & FUND RAISING	3-0-0-3
<b>Learning Objectives</b>	To Goal Is To Persuade Investors To Put Money Into Your Business, To Fund Your Business's Growth. The Funds Are Used To Push Your Business To The Next Stage Of Its Development. To Target Market And Opportunity In The Best Possible Way.	
<b>Pre- requisites</b>	Nil	
UNIT	CONTENT	HOURS
I	Management: Principles And Functions, Human Resource Management; Team Building, Communication In Management, Negotiation Techniques & Conflict Management, Project Management Process, Forms Of Organization, Scheduling, Budgeting.	20
II	Production Management: Project Development: Measures, Costs, Shooting Schedule And Project Logistics, Workflow, Calculation, Digital Post-Production, Bilateral And Multilateral Coproductions, Logistical And Cultural Issues.	10
III	Marketing: Talent Presentations, Conceptual Approaches, Teaser Campaigns, Trailers Television Commercials, Print Ads, Traditional Media, Advertising, Crisis In Media Buying, Buying Mechanics: TV, Radio, Newspaper, Magazines, Outdoor Space, Marketing In Digital Media, New Media Planning, Digital Publicity	10
IV	Distribution: Marketing Tools, Marketing Packages, New Marketing Strategies, Festivals And Markets, Pitching, Film Distribution, Sales Channels, Business Models, Social Networking, Digital Platforms, Pay Film And TV Platforms, Vod, Nvod, Subscription, Global Players.	10
V	Brand Building And Advertising Management - Defining Brand, Brand Name, Concept And Commodity Brands, Power Brands, Life Cycle Of A Brand, Brand Image And Brand Equity, Campaign Planning, Elements In A Marketing Plan-Marketing Objectives, Marketing Strategy, Planning An Advertising Campaign – Planning Cycle, Planning Framework.	10
COURSE OUTCOMES		
At The End Of The Course The Students Should Be Able To:		
CO 1	Student Will Get To Know The Vision And Value Proposition.	
CO 2	Get To Know Research Audience. Use Realistic Data (And Be Able To Back It Up)	
CO 3	Student Will Get To Know About Revenue Model.	
CO 4	Student Get To Know About Marketing Tools For Advertisements And Promotions	
CO 5	Student Will Get To Know About Elements In A Marketing Plan	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>Litwak, Mark. Contracts For The Film &amp; Television Industry. Los Angeles: Silmanjames Press, 1995.</li> <li>Marich, Robert, Marketing To Moviegoers: A Handbook Of Strategies Used By Major Studios And Independents Gerber, Michael, The E-Myth Revisited, Harper Business Press, March 1995</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>Jason E. Squire, The Movie Business Book, Fireside Press, 2016.</li> </ul>	

Code	CORE COURSE – IV	Total Lecture:60
PA20M314	LEGAL ASPECTS OF CINEMA	3-0-0-3
<b>Learning Objectives</b>	Students Will Understand As In Socio-Cultural Formations, Both Law And Film Create Meaning Through- Storytelling, Performance And Ritualistic Patterning, Envisioning And Constructing. Human Subjects And Social Groups, Individuals And Worlds.	
<b>Pre- requisites</b>	Nil	
UNIT	CONTENT	HOURS
I	Features Of Indian Constitution, Fundamental Rights And Duties, Freedom Of Speech And Expression And Reasonable Restrictions	20
II	Contempt Of Court Act, Ipc With Reference To Defamation, Sedition And Obscenity. Program And Advertising Codes, Self- Regulation Guidelines And Broadcast Of Films.	10
III	Intellectual Property Rights; Theft Of Idea, Story And Script, Adaptation And Remake Rights, Protection Of Title, Lyrics, Music And Recordings. Producer's Rights On Cinema.	10
IV	Cinematograph Act- Film Censorship, Brief History Of Censorship In India, Karnataka Cinemas (Regulation) Act-1964, Karnataka Entertainment Tax Act-1958, Movie Theatre Etiquette.	10
V	Cine- Workers And Cinema Theatre Workers (Regulation Of Employment) Act, 1981. Information Technology Act 2000. Piracy	10
COURSE OUTCOMES		
At The End Of The Course The Students Should Be Able To:		
<b>CO 1</b>	Student Get To Know About Fundamental Rights And Duties	
<b>CO 2</b>	Student Get To Know About Laws And Legal Aspects Regarding Film Making	
<b>CO 3</b>	Student Get To Know About The Crime Commit In Film Making And Act.	
<b>CO 4</b>	Student Get To Learn About Cinematography Act	
<b>CO 5</b>	Get To Know About IT Act 2000	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>● Cees J. Hamelin, Ethics Of Cyberspace, Sage Publications, New Delhi, 2001.</li> <li>● Karen Sanders, Ethics And Journalism, Sage Publications, New Delhi, 2003</li> <li>● Arvind Sighal, India's Communication Revolution, Sage Publications, New Delhi, 2001</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>● Steve Greenfield, Guy Osborn, Peter Robson, Film And The Law - The Cinema Of Justice, Hart Publishing 2018</li> <li>● B. Manna, Naya Prakash, <i>Mass Media And Laws In India</i>, Calcutta, 1998.</li> </ul>	

**DISCIPLINE SPECIFIC ELECTIVES**  
**(DSE - III)**

Code	DISCIPLINE SPECIFIC ELECTIVE_-III (TRACK – I)	Total Lecture:60
PA20M315	DIRECTION FUNDAMENTAL-II	0-0-6-6
<b>Learning Objectives</b>	To Teach The Students About Production Design And The Collaborative Relationship Between Various Departments Of Cinema.	
<b>Pre- requisites</b>	Nil	
UNIT	CONTENT	HOURS
I	<ul style="list-style-type: none"> <li>• Writing Story</li> <li>• Converting Story To Drama</li> <li>• Characterization</li> <li>• Writing Dialogues</li> </ul>	20
II	<ul style="list-style-type: none"> <li>• Drawing Different Characters, Props, And Location</li> <li>• Developing Story Board (Manual And Digital)</li> <li>• Screen Play Writing For Different Genres</li> </ul>	10
III	Shooting Script	10
IV	Dynamic Composition And Its Theory Asymmetry, Dynamic Subject, Diagonals, Dutch Angle, Dynamic Emotions, Golden Triangle, Fibonacci Spiral	10
V	Using Dynamic Composition- Curves To The Picture, Figure To Ground, Variety Of Head Height, Sitting Versus Standing/ Direction Of Body, Depth.	10
COURSE OUTCOMES		
At The End Of The Course The Students Should Be Able To:		
CO 1	Observe With Knowledge And Reflect Upon The Articulation Of A Film’s Content, Form And Structure.	
CO 2	Identify And Define The Formal And Stylistic Elements Of Film. Develop An Understanding Of Film Language And Terminology, And Analyze The Ways In Which That This Language Constructs Meaning And Ideology.	
CO 3	Demonstrate Familiarity With Diverse Forms Of The Moving Image, Including, For Example, The Feature Film, Experimental And Avant-Garde Cinema, Video Art And Moving Image Installation, Television And Digital Media.	
CO 4	Understand The Relationship Between Film Form And Its Historical And Cultural Contexts. Describe How A Film Offers A Set Of Social, Political And Cultural Ideas And Questions Through Form And Content.	
CO 5	Demonstrate A Competency In Discussing The Ways In Which Film Is Influenced And Shaped By Individuals, Movements, Institutions And Technologies With Local, National, Transnational And Global Dimensions.	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• J. T. Clark, The Bare, Bones Book Of Screenwriting: The Definitive Beginner's Guide To Story, Format And Business, Kindle Edition, 2009.</li> <li>• . Paul Joseph Gulino, Screenwriting: The Sequence Approach, Continuum, 2004.</li> <li>• William Packard, The Art Of Screenwriting: An A To Z Guide To Writing A Successful Screenplay, Da Capo Press, 2001.</li> <li>• Sergio Paez, Professional Storyboarding: Rules Of Thumb, Focal Press, 2012.</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• William C Martell, The Secrets Of Action Screenwriting, First Strike Productions 2018</li> <li>• David Trottier, The Screenwriter's Bible, Silman-James Press, 2014.</li> </ul>	

Code	DISCIPLINE SPECIFIC ELECTIVE - III (TRACKS – II)	Total Lecture:60
PA20M316	CINEMATOGRAPHY FUNDAMENTAL-II	0-0-6-6
<b>Learning Objectives</b>	Design And Execute Images Specific To Narrative Productions. Demonstrate Technical Control Over The Basic Elements Of Photography, Including Exposure, Lighting And Composition. Develop An Understanding Of Collaboration Between The Cinematographer And Director. Prepare Basic Pre-Production Materials To Support The Production Of A Short Film. Demonstrate Basic Skills In The Roles Of Camera Assistant, Gaffer And Key Grip. Explore The Progression Of Technology And Broad Artistic Trends Throughout The History Of Filmmaking.	
<b>Pre- requisites</b>	Nil	
UNIT	CONTENT	HOURS
<b>I</b>	<ul style="list-style-type: none"> <li>• Screen Direction</li> <li>• Rule Of Thirds</li> <li>• All Types Of Shot Compositions</li> </ul>	20
<b>II</b>	<ul style="list-style-type: none"> <li>• Three-Point Lighting</li> <li>• Day And Night Effect Lighting</li> <li>• Natural And Artificial Lighting</li> </ul>	10
<b>III</b>	<ul style="list-style-type: none"> <li>• Color Grading</li> <li>• Color Balanced Shots</li> </ul>	10
<b>IV</b>	All Types Of Camera Movements	10
<b>V</b>	<ul style="list-style-type: none"> <li>• Ariel Shots</li> <li>• Continuity Shots</li> </ul>	10
COURSE OUTCOMES		
At The End Of The Course The Students Should Be Able To:		
<b>CO 1</b>	Student Get To Know About Rules In Cinematography	
<b>CO 2</b>	Student Get To Know About Effects Of Lighting And Its Role	
<b>CO 3</b>	Student Get To Know About Grading	
<b>CO 4</b>	Student Get To Know About Camera Roles	
<b>CO 5</b>	Student Get To Know Different Shots	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• David Samuelson, Motion Picture Camera Techniques, Focal Press, 2014</li> <li>• Verne Carlson, The Professional Lighting Handbook, 1991</li> <li>• Peter Ettegui, Cinematograph, Focal Press, 1998</li> <li>• William Hines, Operating Cinematography For Film And Video, 1997</li> <li>• Kris Malkeiwicz, Cinematography-A Guide For Filmmakers And Film Teacher, Prentice Hall Press, 1989</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• Blain Brown, Cinematography: Theory And Practice: Image Making For Cinematographers, Directors, And Videographers, New York, Focal Press, 2011</li> <li>• David E. Elkins, The Camera Assistant's Manual, Focal Press, 1993</li> </ul>	



<b>Code</b>	<b>DISCIPLINE SPECIFIC ELECTIVE – III (TRACK - III)</b>	<b>Total Lecture:60</b>
<b>PA20M317</b>	<b>EDITING PERSPECTIVE, STANDARD EDITING SOFTWARE</b>	<b>0-0-6-6</b>
<b>Learning Objectives</b>	To Identify Continuity Editing And Montage (Discontinuity) Editing. To Understand How And Why These Techniques Are Employed To Tell A Visual Story. To Understand The Role And Responsibilities Of A Film Editor. To Execute Both Continuity And Montage (Discontinuity) Techniques In An In-Camera Edit Exercise.	
<b>Pre- requisites</b>	Nil	
<b>UNIT</b>	<b>CONTENT</b>	<b>HOURS</b>
<b>I</b>	<ul style="list-style-type: none"> <li>• Cut: Types Of Cuts</li> <li>• Creating A Scene</li> <li>• Basic Movement</li> </ul>	20
<b>II</b>	<ul style="list-style-type: none"> <li>• Applying Transitions</li> <li>• Continuity Editing</li> </ul>	10
<b>III</b>	<ul style="list-style-type: none"> <li>• Expression Of Emotion Through Different Shots</li> <li>• Color Grading</li> </ul>	10
<b>IV</b>	<ul style="list-style-type: none"> <li>• Inserting Music, Audio Effects, Music, Dialogues</li> <li>• Audio And Video Synchronization</li> </ul>	10
<b>V</b>	<ul style="list-style-type: none"> <li>• Setting Pace And Time</li> <li>• Montage Editing</li> <li>• Visual Effects Editing</li> </ul>	10
<b>COURSE OUTCOMES</b>		
At The End Of The Course The Students Should Be Able To:		
<b>CO 1</b>	Student Gets To Know About Roles Of Creating A Scene.	
<b>CO 2</b>	Student Get To Know About Editing Software And Their Application	
<b>CO 3</b>	Student Get To Know About Grading And Its Role	
<b>CO 4</b>	Student Get To Know About The Different Color Techniques While Editing	
<b>CO 5</b>	Student Will Get To Know About The Plot Twists Done Through Editing So As To Enhance The Scene And Film.	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• Ken Dancyger, The Technique Of Film And Video Editing: History, Theory, And Practice, 2007</li> <li>• Mark Cousins, The Story Of Film, 2012</li> <li>• Jaime Fowler, Editing Digital Film: Integrating Final Cut Pro, Avid, And Media 100, 2012</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• Karel Reisz, Gavin Miller, The Technique Of Film Editing, 2017</li> <li>• Walter Murch, In The Blink Of An Eye: A Perspective On Film Editing, 1992</li> </ul>	

Code	DISCIPLINE SPECIFIC ELECTIVE - III (TRACKS – IV)	Total Lecture:60
PA20M318	FILM ACTING FUNDAMENTAL-II	0-0-6-6
<b>Learning Objectives</b>	To Student Will Be Able To Enhance The Creative Skills That Show Active As Well As Intellectual Imagination. To Ability To Speak In The Actor's Vocabulary Of Behavior And Action. To Strong Supple Bodies That Is Capable Of Playing A Variety Of Characters With Various Physical Demands.	
<b>Pre- requisites</b>	Nil	
UNIT	CONTENT	HOURS
<b>I</b>	Concept Of Acting In Indian Classical Theatre. Western Styles Of Theatre Acting.	20
<b>II</b>	Acting For Camera –Knowledge Of Camera Frames And Movement Within The Confines Of A Frame	10
<b>III</b>	Blocking, Difference Between Theatre And Camera Acting, Concentration	10
<b>IV</b>	Acting Consistently For Different Takes, Acting Scenes Out Of Order, Auditions, Acting Exercises	10
<b>V</b>	Art Of Dubbing.	10
COURSE OUTCOMES		
At The End Of The Course The Students Should Be Able To:		
<b>CO 1</b>	Student Get To Know About Classical Theatre	
<b>CO 2</b>	Student Gets To Know The Role Of Frames In Camera While Acting.	
<b>CO 3</b>	Student Get To Know Differences Between Theatre And Camera Acting	
<b>CO 4</b>	Student Get To Know About Audition Process	
<b>CO 5</b>	Student Get To Understand The Dubbing Process	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• Constantine Stanislavski -An Actor Prepares -Bloomsbury Revelations,2001</li> <li>• Melissa Bruder -A Practical Handbook For The Actor -Vintage ,1986</li> <li>• Dr. Vishwanath Mishra -Stanislavski : Bhoomika Ki Sanrachna -Vani Prakashan,2018</li> <li>• Dr. Vishwanath Mishra -Stanislavski : Charitra Ki Rachna -Vani Prakashan,2018</li> <li>• Dr. Vishwanath Mishra -Stanisalvski : Abhineta Ki Taiyari (Hindi Edition) -Vani Prakashan,2018</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• Lee Strasberg -A Dream Of Passion: The Development Of The Method -Penguin USA,1988</li> <li>• Sanford Meisner &amp; Dennis Longwell -Sanford Meisner On Acting -Vintage,1987</li> </ul>	

<b>Code</b>	<b>DISCIPLINE SPECIFIC ELECTIVE – III (TRACKS – V)</b>	<b>Total Lecture:60</b>
<b>PA20M319</b>	<b>FILM, VIDEO AND TV PRODUCING WORKSHOP</b>	<b>0-0-6-6</b>
<b>Learning Objectives:</b>	Students Will Identify And Describe Key Terms, Concepts, Major Trend Sand Periods Related To Various Modes Of Production I.E. Narrative, Documentary, Experimental And Animation.	
<b>Pre requisites:</b>	Nil	
<b>UNIT</b>	<b>CONTENT</b>	<b>HOURS</b>
<b>I</b>	Online Series Pilot	8
<b>II</b>	Drama Bib Eland Finance Plans	10
<b>III</b>	Advanced Financing	12
<b>IV</b>	Presentation And Pitching	20
<b>V</b>	Producing Boot Camp	12
<b>Course Outcomes</b>		
<b>CO1</b>	Student Will Learn How To Pitch To Commissioners And Investors	
<b>CO2</b>	Students Will Learn How To Build An Understanding Of The Legal Side Of Film Production	
<b>CO3</b>	Student Will Be Able To Produce A Market-Ready Idea For Film Or Television And Present Our Finance, Marketing And Bud Get Plans, Revenue Water Fall And A TV Bible	
<b>CO4</b>	Student Will Learn To Find Out How To Maximize The Use Of Resources Under Your Control When Producing A Film	
<b>CO5</b>	Student Will Learn How To Market Our Self As An In Dependent Producer	
<b>Text Books</b>	<ul style="list-style-type: none"> <li>• Maureen Ryan, Producer To Producer, Michaelweiseproductions,2017</li> <li>• Dorothy Fadiman, Producing With Passion, Michaelweiseproductions,2008</li> </ul>	
<b>Reference Books</b>	<ul style="list-style-type: none"> <li>• Paul Battista, Independent Film Producing, Independent Film Producing.</li> </ul>	

**SEMESTER – IV  
(CORE SUBJECTS)**

<b>Core Code</b>	<b>CORE COURSE</b>	<b>Total Lecture:60</b>
<b>PA20M411</b>	<b>DEGREE PROJECT</b>	<b>0-0-30-30</b>
<b>Learning Objectives</b>	To students will be able to implement the knowledge gained through the course into practical field so as they will be able to work with professionals and will be able to enhance their skills.	
<b>Pre- requisites</b>	Nil	
<b>UNIT</b>	<b>CONTENT</b>	<b>HOURS</b>
<b>I</b>	Preparation Of A Short Film (Fiction/Non-Fiction) 15-25 Minutes }	20
<b>II</b>	Research Dissertation With Specific Topics Under The Guidance Of Experts	20
<b>III</b>	Doing Internship And Submitting The Final Report	20
<b>COURSE OUTCOMES</b>		
At The End Of The Course The Students Should Be Able To:		
<b>CO 1</b>	Students Will Be Able To Use Tools And Techniques Effectively In Their Creative Work Discursive Practice And Its Influences	
<b>CO 2</b>	Students Will Be Able To Act As Director, Cinematographer, Editor, Sound Designer, Producers, Artist And As Academic Scholars At All Levels	
<b>CO 3</b>	Students Will Be Able To Do Work Both Constructively And Critically By Themselves And As Part Of A Team With Different Aspects Of Diversity And Interdisciplinary In Nature.	
<b>CO 4</b>	Students Will Be Managing Projects By Given Length, Format, Brief And Deadline With A Proper Reference Especially In Relation To Managing Time, Personnel And Resources Effectively.	
<b>CO 5</b>	Students Will Be Communicating Effectively Through Writing And Presenting Material In The Form Of Visuals For Both Fiction & Non –Fiction Films.	
<b>Text Books</b>	Continuous Practice On The Subject	
<b>Reference Books</b>	Continuous Practice On The Subject	