

UNIVERSITY OF MUMBAI
No. UG/84 of 2013-14

CIRCULAR:-

The Principals of affiliated Colleges in Arts and the Heads of Recognized Institutions concerned are hereby informed that the recommendation made by the Faculty of Arts at its meeting held on 16th March, 2013 has been accepted by the Academic Council at its meeting held on 29th April, 2013 **vide** item No. 4.63 and subsequently approved by the Management Council at its meeting held on 20th June, 2013, 21st June, 2013 & 11th July, 2013 **vide** item No.14 and that in accordance therewith, in exercise of the powers conferred upon the Management Council under Section 54 (1) and 55 (1) of the Maharashtra Universities Act, 1994 and the Ordinances 6078 and 6079 and Regulations 8720, 8721 and 8722 and syllabus as per Credit Based Semester and Grading System for B.A. Programme in Film, Television and New Media Production is introduced, which is available on the University's web site (www.mu.ac.in) and that the same has been brought into force with effect from the academic year 2013-14.

MUMBAI – 400 032
27th December, 2013

REGISTRAR

To,

The Principals of affiliated Colleges in Arts and the Heads of Recognized Institutions concerned.

A.C/4.63/29/04/2013

M.C/14/20/06/2013, 21/06/2013 &11/07/2013

No. UG/84 -A of 2013-14 MUMBAI-400 032 27th December, 2013

Copy forwarded with Compliments for information to:-

- 1) The Dean, Faculty of Arts.
- 2) The Director, Board of College and University Development.
- 3) The Professor-cum-Director, Institute of Distance & Open Learning (IDOL)
- 4) The Co-Ordinator, University Computerization Centre.
- 5) The Controller of Examinations.

Sd/-
Deputy Registrar
Under Graduate Studies

AC - 29/4/2013
Item No. 4.63

UNIVERSITY OF MUMBAI



Bachelor of Arts

(Film, Television & New Media Production)

(Introduction as per Credit Based Semester and Grading System w.e.f.2013-14)

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O 6078 Bachelor of Arts (Film, Television & New Media Production)
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Objectives

Bachelor of Arts (Film, Television & New Media Production) programme

1. To prepare students in the production aspects of Film Television & New Media, as required by the present media environment all across globe.
2. To empower the students in the production & managerial aspects of the media business with due emphasis on latest production techniques, along with marketing and branding management of various media products and associated services.
3. To develop creative temperament and mindset needed in the content production segment of media industry.
4. To inculcate competencies thereby enabling to undertake professional work.
5. To provide an active industry interface by way of co-learning.
6. To take the students through the entire pipe line of production process with regards to the content creation for various media pads, providing the students an insight in to the correlation that exists between content creation and associated commercial aspects of media business.

Ordinances & Regulations

Bachelor of Arts Film Television & New media Production

1. General Guidelines

The Credits are defined in terms of the learner's hours which are divided into two parts such as Actual and Notional. The value of a particular course can be measured in number of Credit Points. The value of One (01) Credit is equal to 30 Hours of learners load.

The scheme of Examination shall be divided into two parts i.e. Internal Assessment includes Assignments, Seminars, Case Studies and Unit Tests which will be of 40 marks and the Semester End Examinations which will be of 60 marks. The semester wise Credit Points will be varied from program to program but the value of Credits for Under Graduate Programmes shall be of 120 Credits and for Post graduate Degree programmes it will be 96 credits in the Faculty of Arts.

3. Credit Based Evaluation System

Scheme of Examination

For all 6 semesters, the performance of the learners shall be evaluated into two components. The first component shall carry 40% marks which will be an internal assessment while the second component shall carry 60% marks at semester end examination.

The allocation of marks for the Internal Assessment 40% and Semester End Examinations 60% are as shown below:

a) Structure of Internal Assessment = 40% =40 marks

Sr. No.	Particulars	Marks
1	One periodical class test held in the given semester	10 Marks
2	Subject specific Term Work Module/assessment modes –atleast two as decided by the department in the beginning of the semester (like Extension/field/experimental work, Short Quiz; Objective test, lab practical, open book test etc and written assignments, Case study, Projects, Posters and exhibits etc for which the assessment is to be based on class presentations wherever applicable) to be selflessly assessed by the teacher/s concerned	20 Marks
3	Active participation in routine class instructional deliveries (and in practical work, tutorial, field work etc as the case may be)	05 Marks
4	Overall conduct as a responsible learner, mannerism and articulation and exhibit of leadership qualities in organizing related academic activities	05 Marks

b) Semester End Examinations – 60% 60 Marks

- i. Duration – These examinations shall be of 2 Hours duration.
- ii. Theory Question Paper Pattern:
 1. There shall be four questions each of 15 marks.
 2. All questions shall be compulsory with internal choice within the questions.
 3. Question may be subdivided into sub-questions a, b, c... and the allocation of marks depends on the weight-age of the topic.

The assessment of Part 'A' i.e. Internal Assessment and Part 'B' i.e. Semester End Examination as mentioned above for the Semesters I to IV shall be processed by the Colleges- 'Institutions of their learners' and issue the grade cards to them after the conversion of marks into grade as per the procedure mentioned below.

The assessment of Part 'A' i.e. Internal Assessment as mentioned above for the Semesters V & VI shall be processed by the Colleges /'Institutions of their learners' admitted for the programme.

For part B that is semester end examination of the semesters V & VI, the University shall conduct the assessment. The Internal Assessment marks of learners appearing for Semesters V & VI shall be submitted to the University by the respective colleges/ Institutions before the commencement of respective Semester End Examinations. The Semester End Examinations for Semesters V & VI shall be conducted by the University and the results shall be declared after processing the internal assessment and the marks awarded to the learners. The grade card shall be issued by the University after converting the marks into grades.

R 8720 Passing Standard

The learners to pass a course shall have to obtain a minimum of 40% marks in aggregate for each course where the course consists of Internal Assessment & Semester End Examination. The learners shall obtain minimum of 40% marks (i.e. 16 out of 40) in the Internal Assessment and 40% marks in Semester End Examination (i.e. 24 Out of 60) separately, to pass the course and minimum of Grade E in each project, wherever applicable, to pass a particular semester. A learner will be said to have passed the course if the learner passes the Internal Assessment & Semester End Examination together.

CARRY FORWARD OF THE MARKS IN CASE IF THE LEARNER GETS 'F' GRADE IN ONE OR MORE SUBJECTS:

1. A learner who PASSES in the Internal Examination but FAILS in the Semester End Examination of the course shall reappear for the Semester End Examination of that course. However his/her marks of the Internal Examinations shall be carried over and he/she shall be entitled for grade obtained by him/her on passing.
2. A learner who PASSES in the Semester End Examination but FAILS in the Internal Assessment of the course shall reappear for the Internal Examination of that course. However his/her marks of the Semester End Examination shall be carried over and he/she shall be entitled for grade obtained by him/her on passing.
3. **For Courses without practical:** In case of a learner who is reappearing for the Internal Examination, the examination will consist of one project of 40 marks which will be divided into 20 marks for the documentation of the project, 10 marks for the presentation and 10 marks for the viva and the interaction.

ALLOWED TO KEEP TERMS (ATKT):

As per University of Mumbai rules and regulations for Faculty of Arts

4. Additional Examinations:

INTERNAL ASSESSMENT: As per University of Mumbai rules and regulations for Faculty of Arts

A. Class test or assignment for Internal Assessment:

As per University of Mumbai rules and regulations for Faculty of Arts

B. SEMESTER END EXAMINATIONS

ELIGIBILITY TO APPEAR FOR ADDITIONAL SEMESTER END EXAMINATION:

As per University of Mumbai rules and regulations for Faculty of Arts

MODE OF CONDUCT OF SEMESTER END ADDITIONAL EXAMINATION:

As per University of Mumbai rules and regulations for Faculty of Arts

Evaluation of Projects (Wherever Applicable)

1. A learner who PASSES IN ALL THE COURSES BUT DOES NOT secure minimum grade of E in project as applicable has to resubmit a fresh project till he/she secures a minimum of grade E. His/her marks in the

theory papers that the learner has passed will be carried forward and he/she shall be entitled for grade obtained by them on passing.

2. The evaluation of project and viva-voce examination shall be by awarding grade in the seven point scale.
3. A learner shall have to obtain minimum of grade E (or its equivalent marks) in project evaluation and viva/voce taken together to obtain 40% marks in project work.

5. Calculations of GPA & SGPA

1. As per University of Mumbai rules and regulations for Faculty of Arts

O 6079 Eligibility for Admission:

Candidates for being eligible for admission to the three-year integrated course leading to the Degree of BA (Film, Television & New Media Production), shall be required to have passed the Higher Secondary School Certificate Examination (Academic or Vocational Stream) conducted by different Divisional Boards of Maharashtra State Board of Secondary and Higher Secondary Education or an Examinations of any another University or Body recognized as equivalent thereof by the Senate of the University of Mumbai.

2. Eligibility for the award of the degree:

A candidate shall be eligible for the award of the Degree only if he / she has undergone the prescribed course of study in a College affiliated to the University for a period of not less than three academic years, passed the examinations of all the Six Semesters earning 120 credits, letter grade of at least E or above (i.e. O/A/B/C/D/E) in core and specialized papers and fulfilled such conditions as have been prescribed there for.

R 8721 Fee Structure

The fees for the course will be Rs 96, 000/- for the entire course inclusive of tuition fees

Note:

The breakup per semester will be as follows

Rs 24,000/- per semester

Admission fees – 1000/-

Tuition fees – 16000/-

Library Fees – 1000/-

Computer Lab fees – 6000/-

An Additional Refundable Security deposit of Rs 10,000/- will be charged to the students and will be refunded to them post the completion of the course provided there is no loss to either equipments & library material.

R 8722 Student In-take capacity: 60 students

Course Structure

Subject Code	Subject Name	L	P	T	Total Credits	Scheme of Exams		
						Internal Assessment	End Semester Exam	Total Marks
Semester I - 20 Credits								
FTNP 01	Initiation to Literature & Creative Writing	2	1	1	4	40	60	100
FTNP 02	Understanding Effective Communication	1	1	0	2	40	60	100
FTNP 03	Introduction to History of Art - I	2	1	1	4	40	60	100
FTNP 04	Basics of Photography	2	1	1	4	40	60	100
FTNP 05	Introduction to Cinema & Film Appreciation	1	1	1	3	40	60	100
FTNP 06	Basics of Practical Film Making- I	0	3	0	3	100	0	100
Total Credits					20			
Semester II - 20 Credits								
FTNP 07	Writing for Visual Media	2	1	1	4	40	60	100
FTNP 08	Concept of Story Boarding	1	1	1	3	40	60	100

FTNP 09	Introduction to History of Art – II	2	1	1	4	40	60	100
FTNP 10	Basics of Cinematography – I	1	2	0	3	40	60	100
FTNP 11	Understanding Television Formats & Genres	1	1	1	3	40	60	100
FTNP 12	Basics of Practical Film Making-II	0	3	0	3	100	0	100
Total Credits					20			
INTERNSHIP 45-60 days optional								
Semester III – 20 Credits								
Subject Code	Subject Name	L	P	T	Total Credits	Scheme of Exams		
						Internal Assessment	End Semester Exam	Total Marks
FTNP 13	Introduction to Direction for Television	1	2	1	4	40	60	100
FTNP 14	Importance of Sound & Sound Special Effects	1	2	1	4	40	60	100
FTNP 15	Current Affairs	2	1	0	3	40	60	100
FTNP 16	Concepts of Post Production &	1	2	0	3	40	60	100

	Computer Graphics - I							
FTNP 17	Basics of Cinematography – II	1	2	0	3	40	60	100
FTNP 18	Intermediate Practical Film Making -I	0	3	0	3	100	0	100
Total Credits					20			
Semester IV – 20 Credits								
Subject Code	Subject Name	L	P	T	Total Credits	Scheme of Exams		
						Internal Assessment	End Semester Exam	Total Marks
FTNP 19	Introduction to Direction For Films	1	2	1	4	40	60	100
FTNP 20	Introduction to Media Theory	2	1	0	3	40	60	100
FTNP 21	Concepts of Post Production & Computer Graphics - II	1	2	1	4	40	60	100
FTNP 22	Basics of Visual Special Effects & Compositing	1	1	1	3	40	60	100
FTNP 23	Understanding Advertisement Film Making	2	1	0	3	40	60	100
FTNP 24	Intermediate Practical Film Making-II	0	3	0	3	100	0	100
Total Credits					20			
INTERNSHIP								

Semester V – 20 Credits								
Subject Code	Subject Name	L	P	T	Total Credits	Scheme of Exams		
						Internal Assessment	End Semester Exam	Total Marks
FTNP 25	Media Laws - An Overview	2	0	1	3	40	60	100
FTNP 26	Overview - Media Business	1	0	2	3	40	60	100
FTNP 27	Basics of Marketing & Publicity Design	2	1	2	4	40	60	100
FTNP 28	Introduction to Media 'Project Management'	2	1	1	4	40	60	100
FTNP 29	Introduction to Trends and Technology in Film & Television	2	0	1	3	40	60	100
FTNP 30	Advanced Practical Film Making	0	3	0	3	40	60	100
Total Credits					20			
FINAL PROJECT PLANNING								
Semester VI – 20 Credits								
Subject Code	Subject Name	L	P	T	Total Credits	Scheme of Exams		
						Internal Assessment	End Semester Exam	Total Marks

FTNP 31	Final Project [Portfolio & Thesis]	0	20	0	20	40	60	100
Total Credits					20			
Total Course Credits					120			

Detailed Curriculum

SEMESTER I

Initiation to Literature & Creative Writing

Subject Code- FTNP 01

Objectives:

To introduce basic tenets of Indian literature including regional literature | To introduce and appreciate various forms of literature (Novel, Poetry, Drama, Essay) | To help build skills for creative writing | To help understand the structure of Story, poetry and drama | To introduce writing for internet

Unit I – Introduction to Indian Writers – Hindi/Marathi/Urdu & other regional languages: History of Indian literature, prominent writers, important works, cultural significance | **Unit II – A Brief Introduction to Creative Writing:** What is creative writing, various forms of writing, various form of writing styles, how to build creative writing skills | **Unit III – Formal structure of the short story:** Various forms of writing styles, Genres of story, how to develop an engaging idea, Prominent writers, Pick your style | **Unit IV – Formal aspects of Poetry:** Elements of poetry, types of Poetry, Difference between various styles, Famous poets and their works, Study of the Epic Ballad - Mahabharata | **Unit V – Formal aspects of Drama:** Structure of drama, one act-two act-three act play, Characterization, Freytag's triangle, Subject specific drama | **Unit VI – Writing for the internet:** How internet writing is different from conventional writing, Blogging, Reputation management, Development of Blogs, writing for social media, writing for SEO & SMO

Textbooks:

1. The Creative Writing Course book: Forty Authors Share Advice and Exercises for Fiction and Poetry
2. Creative Writing By Adele Ramet
3. Creative Writing for People Who Can't Not Write By Kathryn Lindskoog

Reference Books:

1. Creative Writing: A Workbook with Readings By Linda Anderson
2. Teaching Creative Writing By Graeme Harper
3. The Everything Creative Writing Book By Wendy Burt-Thomas
4. The Soul of Creative Writing By Richard Goodman, Goodman, Chong

5. The Handbook of Creative Writing By Steven Earnshaw
6. Creative Writing: A Guide And Glossary to Fiction Writing By Colin Bulman

Understanding Effective Communication

Subject Code- FTNP 02

Objectives:

To develop the communication skills | To bring clarity of thought and communication | To apply the principles of better communications while presenting for a project, work or in day to day life | To develop and enhance the image of the learner | To understand the importance of Verbal and non-verbal communication

Unit I – Fundamentals of Communication: Developing reading & writing skills (Marathi, Hindi and English), Editing & Summarizing (Marathi, Hindi and English), Oral Communication (Marathi, Hindi and English), Thinking |

Unit II – Enhanced Communication Skills Development: Enhancing communication skills – verbal, Enhancing communication skills - non verbal, Body type- posture- body language- reading, Analyzing body language- signals and meanings |

Unit III – Psychology of communication: Gestures- expressions - facial language- eye contact- shake hands- sitting posture, Maintaining comfort distance from people-mirroring, Dressing sense - corporate dressing- formal, semi formal, casual, dressing for various occasions & events, Understanding personalities- auditory/ visuals / kinesthetic ,eye movement, facial expressions, emotions, smile |

Unit IV – Personality

Development: Verbal communication -voice training- speech- clarity-grammar speed- volume- enunciation- pronunciation -ends of sentences - humour- pauses, Stress management, breathing pattern, mind psyching, right attitude, understanding your limitations and strengths, Table manners & etiquettes correct use of spoons, fork, knife, etc, Choosing the right accessories i.e shoes, handbags, jewellery, etc,

Textbooks:

1. Crucial Conversations: Tools for Talking When Stakes are High , by Kerry Patterson
2. Men Are from Mars, Women Are from Venus: The Classic Guide to Understanding the Opposite Sex , by John Gray
3. Presenting to Win: The Art of Telling Your Story , by Jerry Weissman

Reference Books:

1. Verbal Judo: The Gentle Art of Persuasion , by George J. Thompson
2. Write to the Top: Writing for Corporate Success , by Deborah Dumaine

Introduction to History of Art - I

Subject Code- FTNP 03

Objectives:

To understand the basics of Music, dance and theatre | To learn to differentiate between various genres of music, dance and theatre | To understand basics of contemporary music, dance & theatre | To learn the basics of various acting schools and the art of drama | To learn the basic relationship between music and dance in relation to Film making

Unit I – Music : Genres of Music, Introduction to Contemporary Music (Hindi, Regional & POP), Electronic Music & EDM, Music Directors & Composers | **Unit II – Dance:** Genres of Dance (Folk, Contemporary, Salsa, etc), Contemporary Dance, Dance Maestros | **Unit III – Theatre:** The development of theatre, Acting Schools, Make-up, Managing Play, Study of one English and one Hindi or regional play

Textbooks:

1. Mozart's Opera-A Companion *Mary*; by Hunter Yale University Press 2008
Hardback
2. Art History, Volume One (4TH 11); by Marilyn Stokstad
3. Dance History: An Introduction; by Janet Adshead-Lansdale

Reference Books:

1. *Dancing: The Pleasure, Power, and Art of Movement*; by Gerald Jonas. Harry N. Abrams in association with Thirteen/WNET 1992
2. *International Encyclopedia of Dance*; edited by Selma Jeanne Cohen and the Dance Perspectives Foundation. Oxford University Press 1998
3. *History of Dance: An Interactive Arts Approach*; by Gayle Kassing
4. *Egyptian Art (80)*; by Cyril Aldred
5. *Minoan and Mycenaean Art (REV 97)*; by Reynold Higgins
6. *American Art : History and Culture (REV 03)*; by Wayne Craven
7. *19th-Century Art -Revised and Updated (REV 05)*; by Robert Rosenblum and H.W. Janson
8. *Creative Impulse : An Introduction to the Arts-With CD (7TH 05)*; by Dennis J. Sporre
9. *Gardner's Art Through the Ages : A Global History (13TH 09)*; by Fred S. Kleiner

10. Roman Art (Paper) (5TH 08); by Nancy Ramage
11. American Encounters : Art, History and Cultural (08);by Angela L. Miller
12. Mirror of the World : New History of Art (07); by Julian Bell

Basics of Photography

Subject Code – FTNP 04

Objectives:

To learn the basics of art of Photography | To understand the basic intricacies involved in taking a photograph | To understand what make a good picture | To develop basic photographic sense and knowledge

Unit I – Development of Photography over the years: Brief History of Photography, early photography methods, switch from film to digital, difference between film and digital photography, formats of images in digital | **Unit II – Cameras & Techniques:** Types of camera, film cameras V/S digital cameras, lenses and their importance, Story Design and Development, Laws of Composition, Gesault Law and Visual Perception, Semiotic photography | **Unit III – Lighting - Theory & practice:** Sources of Lighting, 2 point lighting, 3 point lighting, creating contrast, outdoor natural lighting, related accessories for lighting | **Unit IV – Post production of Photos, Digital Image Editing – Photoshop:** Processing of Raw images, Introduction to Adobe Photoshop and image ready software, how to enhance the photo digitally

Textbooks:

1. The Art of Photography; by Bruce Barnbaum
2. Creative Nature & Outdoor Photography; Brenda Tharp
3. Chasing the Light by Ibarionex Perello

Reference Books:

1. The Camera by Larry Hills
2. The Creative Black Book
3. The Print by Ansel Adams, Robert Baker
4. 500 poses for Photographing Women by Michelle Perkins
5. Creative Landscapes: Digital Photography Tips & Techniques by Author: Davis, Harold

Introduction to Cinema & Film Appreciation

Subject Code- FTNP 05

Objectives:

To learn the history of cinema | To understand the basics of various movements in cinema | To learn about world cinema and their prominent masters | To understand the studio system | To Learn Indian cinema in association with world cinema

Unit I – Understanding Cinema: Genres of Films, Cultural significance in relation to Film, world cinema and world view, Film Screening | **Unit II –Understanding story telling techniques of Cinema Masters:** Important elements of storytelling of cinema masters, How the plot has been developed, how the characterization has been done, the ups and downs | **Unit III –World Cinema-Study of Iconic Film Directors and their styles** Study of Satyajit Ray, V Shantaram, Ingmar Bergman, George Lucas, Fredrico Fellini, Steven Spielberg, Majid Majidi, Akira Kurosava, etc. | **Unit IV –Introduction to various theories of Films & Important Movements:** Apparatus theory, Auteur theory, Feminist film theory, Formalist film theory, Realism Movement, Neo Realism movement

Textbooks:

1. Film As Film: Understanding And Judging Movies by Victor F. Perkins
2. Understanding the Film: An Introduction to Film Appreciation, Student Edition by Jan Bone, Ron Johnson
3. Theory of Film: The Redemption of Physical Reality; By Siegfried Kracauer

Reference Books:

1. Screen Education: From Film Appreciation to Media Studies; By Terry Bolas
2. Asian Film Journeys: Selection from Cinemaya By Rashmi Doraiswamy, Latika Padgaonkar
3. How Movies Work By Bruce F. Kawin
4. Film Study: An Analytical Bibliography, Volume 1 By Frank Manchel
5. The World Viewed: Reflections on the Ontology of Film By Stanley Cavell
6. A Short History of Film By Wheeler W. Dixon, Gwendolyn Audrey Foste

Basics of Practical Film Making- I

Subject Code- FTNP 06

Objectives:

To understand the basics of the production pipeline of film making process | To introduce the process of guerilla film making & documentary film making | To understand the basic workflow in documentary film making process | To gain exposure on various rudimentary cameras and basic softwares used for production of documentary film making

The students will undergo the process of Guerilla & Documentary Film making. The students will be exposed to rudimentary cameras & software and will work on projects ranging from 10-15mins. The students will be exposed to the entire process of film making and the production workflow in Documentary production.

SEMESTER II**Writing for Visual Media****Subject Code- FTNP 07****Objectives:**

To understand the basic structure of screenplay | To introduce to the basic skills for screen writing | To understand the intricacies of screen writing | To learn the build characters and write meaning full dialogues

Unit I – Preparing to Think Visually: Diving In to the Screenwriter’s Mind, Approaching Screenwriting as a Craft, Breaking Down the Elements of a Story, Unpacking Your Idea | **Unit II – Structure of Story & Screenplay:** Plot Part I: Beginnings, Plot Part II: Middles, Plot Part III: Endings | **Unit III – Dynamics of Characterization:** Character Building, Constructing Dynamic Dialogues, Non – traditional Film | **Unit IV – Finalizing the Script:** Maintaining an Audience’s Trust, Turning Your Story into a Script, Take Two: Rewriting Your Script, Adaptation and Collaboration: Two Alternate Ways to Work

Textbooks:

1. How not to write a screenplay: 101 common mistakes most screenwriters make by Denny Martin Flinn
2. Screen Adaptation: A Scriptwriting Handbook by Kenneth Portnoy
3. Screenplay: The Foundations Of Screenwriting By Syd Field

Reference Books:

1. The Screenwriter's Bible By David Trottier
2. The Bare Bones Book of Screenwriting: The Definitive Beginner's Guide to ... By J. T. Clark
3. Screenwriting for a Global Market: Selling Your Scripts from Hollywood to ... By Andrew Horton
4. Screenwriting For Dummies By Laura Schellhardt
5. Screenwriting: The Sequence Approach By Paul Joseph Gulino
6. The Tools of Screenwriting By David Howard, Edward Mabley
7. The Art of Screenwriting: An A to Z Guide to Writing a Successful Screenplay By William Packard
8. Writing the Character-Centered Screenplay By Andrew Horton

Concepts of Storyboarding**Subject Code- FTNP 08****Objectives:**

To understand the need for storyboarding | To learn the fundamentals of shoot taking and division | To understand various storyboarding techniques | To understand the importance of perspective and lighting while storyboarding

Unit I – Intro to Storyboarding/Visual Story telling & Storyboards: Origins of Story boards and aspect ratio | **Unit II – Fundamentals of Shots:** Terminology of Shoots, Camera Framing, Camera Angles and Movements | **Unit III – Storyboarding Techniques:** · Concept- what the story is about, Drawing the components of the storyboard · Indicating motion in the storyboard, Increased reality- perspective and lighting | **Unit IV – Composition, Perspective & Lighting:** Compositional Elements, line-shape-contrast, creating meaning within image, Creation of depth through lens choice and linear, atmospheric and size perspective, High- Key Lighting, Low key Lighting, 3 point Lighting, Tonal quality of lighting. | **Unit V – Continuity:** Basic Rules of continuity, 180 – Degree rule, screen direction, Cutaways & Cut-ins | **Unit VI – Story Boards for Animations & Special Effects Films:** Structure of animation films, Special effects breakdown, creating the environment | **Unit VII – Story Boarding for Commercials and New Media:** Structure of commercials, elements of brand building to be implemented, special colour scheme for brands and products

Text Books:

1. Exploring Storyboarding By Wendy Tumminello
2. The Art of the Storyboard: Storyboarding for Film, Tv, and Animation By John Hart

3. Directing the Story By Francis Glebas

Reference Books:

1. Beginning Illustration And Storyboarding For Games By Les Pardew
2. Storyboards: Motion In Art By Mark Simon
3. From Word to Image: Storyboarding and the Filmmaking Process By Marcie Begleiter
4. Prepare to board! By Nancy Beiman
5. Storyboarding 101: A Crash Course in Professional Storyboarding By James O. Fraioli
6. Writing with pictures: how to write and illustrate children's books By Uri Shulevitz

Introduction to History of Art – II**Subject Code- FTNP 09****Objectives:**

- To understand the basics of Paintings, sculptures and Architecture
- To learn to differentiate between various forms of Paintings, sculptures and Architecture
- To understand basics of contemporary Paintings, sculptures and Architecture
- To learn about the basics of composition and detailing and also the elementary cultural significance from Paintings, sculptures and Architecture
- To learn the basics of Paintings, sculptures and Architecture in relation to Film making

Unit I – Paintings

1. Early Cave Paintings
2. European Paintings and Painters
3. Indian Paintings & Painters
4. Important Movements

Unit II – Sculptures

1. Early Sculptures
2. European Sculpture and Artists
3. Indian Sculpture and Artists
4. American Sculpture and Artists
5. Important movements

Unit III – Architecture

1. European Architecture
2. African Architecture
3. Asian Architecture
4. American Architecture
5. Russian Architecture
6. Important Movements

Textbooks:

1. History of Art – Bernard .S. Myers, Trawin Copplestone
2. The Atlas of Ancient World – Margaret Oliphant

Basics of Cinematography – I**Subject Code- FTNP 10****Objectives:**

To understand the importance of cinematography in film making | To enhance the basic knowledge about lighting and its use | To understand various equipments required for various form of lighting | To understand the basics of various camera, lenses and digital cinematography

Unit I – Power of a Picture: Power of a still picture | Shooting a good Still picture | Composition-Framing | Understanding & Use of color | Capturing the Drama | Black and white Photography; **Unit II – Light:** Role of light | Lighting techniques | Concept of lighting various planes | Understanding Various types: Tungsten lamps, Cool Lights, HMI, Cyclorama/background lights, Soft Box lights. | Use of cutter stand, black cloth and Camera filters | barn doors | use of reflectors | Three point lighting | Ratio lighting: 1:2, 1:3, 1:4 | Creating various Background patterns and types | Lighting – Situations | Studio lighting for three cameras set up: Talk Show, Game Show | Available day light situations | Shooting for Documentary style | Face lighting. Key, fill, back light | Depth of field Exercise | High key lighting | Low key lighting; **Unit III – Lenses:** Type of Lenses | Power of Lenses | Understanding the shot requirement and usage of a lens | Idea of perspective: Depth Of Field, Depth of focus, Critical understanding of Fixed Lens Vs. Zoom Lens | Focus pulling | 18% grey card | Metering | Color temperature meter; **Unit IV – Camera Movements:** Basic grammar of shots | Primary Camera Movement: Pan, Tilt, Zoom, Character

Movement | Usage and need of Track and trolley, Crane, jib, Pan, Cam | Managing Movements | Single camera Setup | Multi camera setup | Continuity Exercise | Do's and don'ts of camera movements | Aesthetics and Psychological Impact of Moving Images | Various parts of Motion picture cameras | Moving Image-Motion Picture | Impact of collective moving Images | Motion Picture Dynamics; **Unit V – Understanding digital video recording** Principle of video recording | Digital Recording Formats | Editing and compression | Digital sampling and storage | Technical formats of video- PAL, NTSC | “Time Code” in Video Recording | Film Stock and Processing

Textbooks:

1. Camera Terms and Concepts by David Elkins
2. The Camera Assistant by Doug Hart
3. Motion Picture Camera and Lighting Equipment by David Samuelson

Reference Books:

1. Motion Picture Camera Techniques by David Samuelson
2. The 16mm Camera Book by Douglas Underdahl
3. The Hands On Manual for Cinematographers by David Samuelson
4. The Professional Lighting Handbook by Verne Carlson
5. The Filmmakers Pocket Reference by Blain Brown
6. American Cinematographer ASC Manual
7. The Zone System for Photographers by Carson Graves
8. Cinematography: Screencraft by Peter Ettedgui
9. Contemporary Cinematographers-On Their Art by Pauline Rodgers
10. Operating Cinematography for Film and Video by William Hines
11. Cinematography-A Guide for Filmmakers and Film Teachers by Kris Malkeiwicz
12. Film Lighting: Talks with Hollywood's Cinematographers and Gaffers by Kris Malkiewicz
13. The Five C's of Cinematography: Motion Picture Filming Techniques by Joseph V. Mascelli
14. The Art of the Cinematographer: A Survey and Interviews with Five Masters by Leonard Maltin
15. Anton Wilson's Cinema Workshop by Anton Wilson
16. Image Control-Motion Picture and Video Camera Filters and Lab Techniques by Gerald Hirschfeld
17. Lighting for Film and Electronic Cinematography by John David Viera and Dave Viera
18. Painting with Light by John Alton
19. Picture Composition for Film and Television by Peter Ward
20. Matters of Light and Depth-Creating Memorable Images for Video, Film and Stills Through Lighting by Ross Lowell
21. Lighting Technology by Fitt and Thornley Set Lighting Technician's Handbook by Harry C. Box
22. Digital Cinematography by Ben De Leeuw
23. If It's Purple, Someone's Gonna Die: The Power Of Color In Visual Storytelling By Patti Bellantoni
24. High Definition Cinematography By Paul Wheeler

Understanding Television Formats & Genres

Subject code- FTNP 11

Objectives:

To understand how television programming works | To learn about TRPs and drama creation | To study the impact of niche programming | To learn about various genres of television programming

Unit I – Nature of drama in television: Various shows, formats and genres, telecast patterns, audience viewership performance | **Unit II – Creating Drama for TRPs:** Building the story, herd culture existing in current times, breaking the barriers | **Unit III – Creating niche television programming:** Importance of niche content, niche content channels, producing niche content in wake of DTH connections | **Unit IV – Differentiation of infotainment, edutainment, entertainment, lifestyle genres:** Differentiation of genres, Specialty of different genres, popularity of genres, content on demand, Study of BBC & Discovery, Study of GECs

Textbooks:

1. Fundamentals of Film Directing By David K. Irving
2. Writing, Directing, and Producing Documentary Films and Videos By Alan Rosenthal
3. Breaking into Film by Kenna McHugh
4. Before You Shoot : A Guide to Low Budget Film and Video Production by Helen Garvey

Reference Books:

1. Film Directing Cinematic Motion: A Workshop for Staging Scenes By Steven Douglas Katz
2. Film Directing Fundamentals: See Your Film Before Shooting By Nicholas T. Proferes
3. Problems Of Film Direction By Sergei Eisenstein

Basics of Practical Film Making- II

Subject Code- FTNP 12

Objectives:

To understand the production pipeline of film making process with respect to short film | To introduce the process of 2 character single location fiction short film making & in-depth documentary film making | To understand the entire workflow in documentary film making process | To gain exposure on various cameras and software used for production of documentary and short film making

The students will undergo the process of 2 Character Single location Fiction Short film making and In-depth Documentary Film making. The students will be exposed to Semi professional cameras & software and will work on projects ranging from 10-15mins. The students will be exposed to the entire process of film making and the production workflow in Short Film Fiction Category.

SEMESTER-III

Introduction to Direction for Television

Subject Code- FTNP 13

Objectives:

To understand the need for direction in television | To understand the role played by a director | To understand the Qualities required to be a director | To learn how to manage creativity and creative team

Unit I – Stills to motion picture, A Perspective on : Impact of a still picture, Analyzing a picture, Critical Ingredients- Leonardo Da Vinci, Composition-Framing, Function and proper use of lenses, Understanding & Use of color, Aesthetics of Painting and Spatial Arts , Moving Image-Motion Picture, Impact of collective moving Images, Motion Picture Dynamics, Primary Movement-Secondary Movements, Managing Movements , Tonal Value-Depth of Field, Aesthetics and Psychological Impact of Moving Images | **Unit II – Sound & Music, A Perspective on:** Association of sound, Listening to Sound, Contribution and impact of sound, Understanding rhythm, melody, drama, Knowing various instruments, Impact of Sound-Moods, Role of notes and beats, Tonal Quality, Pitch-Volume-Perspective, The concept of Music, Glimpses of World Music, Voice culture- for speech, Acoustics, Harmony-Symphony, Rhythm-various Types of Rhythm-Indian and Western Concepts-Permutations & Combinations of Notes & Rhythm, The formation of Music-Glimpses of World Music-Combo of Music & Effects-Background score | **Unit III – Lighting, A Perspective on:** What makes a good picture parts played by composition, light, contrast and drama, Light-contrast-Volume-Foreground-Midground-Background-Propinquity-Distance-Colour-Angle, Dynamism involved in motion/action-Setting dynamism in action-Creating action | **Unit IV – Art of Film Making, A Perspective on:** Understanding the Importance and power of audiovisual communication, Picture Compositions, Qualities of motion picture: Sense of Tension and Surprise, Intensity of Drama, Facility to travel with viewers from one location to another; How to store a still and a movie, Importance of listing, makeup, properties, set contract, Genres of films – Action, Horror, Romantic, Social, Sci-Fi, Futuristic, War, The film pipe line -Creative Process: Concept-Research- ideation- Structuring a Story-Story Boarding- Characters-screen play- Dialogues- Casting-Shoot-Edit-Re-Recording- Final Print/DVD. Understanding the needs of cinematographer/Sound designer/editor/client servicing executive, The film pipe line-Production Process, Formation of Team-Location Survey-Auditions-Planning the shoot-Production Management Hiring of facilities-Cost Control-Managing crew & artists | **Unit V - “Director” - Conductor of an Audio Visual orchestra:** What it means to be a Director , Managing creativity of colleagues and managing a creative team, Understanding of roles & responsibilities of the crew, Understanding the Emotional Aspect & Technological Aspects of- Actors, Cinematographer, Editor, Music Director, Sound Engineer, Makeup Man, How to bring the effects of music & picture together | **Unit VI – Hands on tools for a Director, A Perspective On :** How to be creative, what does creativity mean, The language of cinema, The art of episodes, History of Indian & World Cinema, Ad film Making, Documentaries

Textbooks:

1. Film Directing Cinematic Motion: A Workshop for Staging Scenes By Steven Douglas Katz
2. Film Directing Fundamentals: See Your Film Before Shooting By Nicholas T. Proferes
3. Problems Of Film Direction By Sergei Eisenstein

Reference Books:

1. Directing: Film Techniques and Aesthetics By Michael Rabiger
2. On directing film By David Mamet
3. Directing Actors: Creating Memorable Performances for Film and Television By Judith Weston
4. Art Direction for Film and Video By Robert L. Olson
5. The film director's team By Alain Silver, Elizabeth Ward
6. Notes of a film director By Sergei Eisenstein
7. Producing and Directing the Short Film and Video By Peter W. Rea, David K. Irving
8. Fundamentals of Film Directing By David K. Irving

9. Writing, Directing, and Producing Documentary Films and Videos By Alan Rosenthal
10. Breaking into Film by Kenna McHugh
11. Before You Shoot : A Guide to Low Budget Film and Video Production by Helen Garvey

Importance of Sound & Sound Special Effects

Subject Code – FTNP 14

Objectives:

To learn about the basic of sound | To understand the nature of sound and recording devices | To learn the basics of sync sound, mixing console, analog v/s digital workflow | To understand the need for sound and importance of sound in film | To learn to record a song

Unit I – Basics of Sound: Nature of acoustical waves; concepts of amplitude and frequency - wavelength and harmonics. Psycho-acoustics: Nature of hearing and perception of sound, including concepts of pitch, loudness, and timbre; the precedence effect; localization in rooms; equal loudness contours; and other mysteries of hearing. Principles of Stereophony | **Unit II – Sound for Film and Video:** The sound track – its importance in an AV medium, Different elements of a sound track, Explanation of how sound is put to the film | **Unit III – Sync Sound:** The size of the role sound should play in your film will vary depending on your professor's requests, but when it comes to the technical side of things, you are at least required to know how to achieve synchronized sound and picture with film. **Interconnectivity of Analog & Digital Equipment:** Basic analog connectors, cabling, patch – bay, interconnectivity between various recording studio equipment. Various Digital interconnects and their sockets on the digital equipment. **Microphones Types:** Dynamic, Condenser, Ribbon, Polar Pattern, Sensitivity. Microphone designs for special applications **Acoustics I (Fundamentals):** The behavior of sound in outdoors and in closed spaces; Absorption, reflection, diffraction, refraction, reverberation. | **Unit IV – Mixing Console Basics** The signal flow and various auxiliary systems. **Digital Audio:** Analog to Digital to Analog conversion. Sampling Frequency, Bit Rates. Problems in digital audio. Different digital media, Standard digital recording & mastering formats. Audio file formats, storage mediums – optical, magnetic, Jitter etc. **Computers in Audio:** Different platforms – different operating systems, Configuration of a PC for sound recording. Mother Boards, Processor, Sound Card, Graphic card, Monitors **Recorders:** Analog, Digital, Tape Based & Tapeless. Digital Audio Workstations (DAW's) | **Unit V – Film Showcase:** Case studies of famous Indian as well as foreign films | **Unit VI – Microphone Techniques:** Placement, Applications, Proximity effects etc. microphones and placement techniques for stereo recording. **Monitoring Systems:** Active & Passive types, Domestic and professional listening environment, Stereo and surround monitoring. | **Unit VII – The Production Process of a Song:** Music Basics. – Types of Music, Concepts of Melody, Harmony, Rhythm & counter melody etc. Format of a song. Preproduction, Tracking, Overdubbing, Editing, Mixing and Mastering. **Processors:** Theory of Tonal, Dynamic & Spatial processors. Equalizers – types and their application, Compressors & Limiters - theory and application, Effects processors - Reverberation and Delay devices and their plug in counterparts. | **Unit VIII – Sound for film:** Location sound , Radio mics - uses and potential difficulties. Boom operation for sync sound, Hands-on training in location sound recording for video. **Nuendo Basic:** Basic principles, understanding the process from initial set up to completion of a project. To set up for a vocal/instruments dub. Hands-on training - You will share a Nuendo workstation during the class. **Principles of Mixing:** The basic techniques of mixing and the fundamental approach. The Building Blocks of Mixing Setting the sound stage, and the sonic implications of panning and of placing instruments at varying distances from the listener; Consideration of different approaches to getting desired results from EQ; A comprehensive review of the uses of dynamic processor; on Individual channels and Mix master. Finishing a mix with automation. "Mixing in the box." And "Mixing through the board." **Production of the Sound Track for the student project film:** Discussing sound design strategy with the director of the film at pre production stage. Attending film sync shoots. Video File formats, Acquiring picture for post production from edit suite. Dubbing the dialogues wherever necessary, Selecting SFX and BG music from the library, recording Foley and music as per the demand of the script. Mixing the final track. Export it to the editor, supervise the final assembly of the film.

Textbooks:

1. Pro Tools 9: Music Production, Recording, Editing and Mixing By Mike Collins
2. Pro Tools All-in-One Desk Reference For Dummies By Jeff Strong
3. Sound for Film and Television By Tomlinson Holman

Reference Books:

1. Sound For Digital Video By Tomlinson Holman
2. Producing for TV And Video: A Real-world Approach By Cathrine Kellison
3. Sound for picture: an inside look at audio production for film and television By Jeff Forlenza, Terri Stone
4. Audio in Media By Stanley R. Alten
5. Master Handbook of Acoustics By F. Alton Everest
6. Modern Recording Techniques By David Miles Huber
7. Mastering Audio By Bob Katz
8. Mixing Audio By Roey Izhaki
9. Practical Recording Techniques By Jenny Bartlett
10. Critical Listening Skills for Audio Professionals By F. Alton Everest
11. The Audible Past By Jonathan Sterne

Current Affairs
Subject Code- FTNP 15

Objectives:

To understand about the current happening in towards world | To learn about various environmental issues | To understand about human rights and various concepts pertaining to it | To understand the political system and related concepts | To understand the Indian constitution and Indian political system | To understand various political ideologies

Unit I – Environmental issues: World without borders, Resource use and sustainability, Environmental degradation – ozone depletion pollution | **Unit II – Universal human rights – universal declaration (1949); declaration of the right to development (1986); examining the concept of universal human rights and the individual context:** Self-determination –issues of secession ; issues and anti-state violence, Population , consumption and sustainability, Emancipator movements, Trade union, Peasants movements (with global vision), Environment movements – chipko, Rachel carson silent spring ; 72- UN summit on environment, Womens movement, Homosexual rights , The development debate – anti large movements, rehabilitation , development choises, people’s involvement, Tribal movements | **Unit III – Governance and related issues:** Decline of law , Corruption , Nexus between crime and politics , Political apathy , Secularism, Issues of accountability | **Unit IV – Concept:** State, Society, Nation | **Unit V – Political ideologies:** Liberalism, Fascism, Socialism, Communism, Democracy | **Unit VI – Indian constitution:** Brief history of Indian constitution, Salient features , Preamble, Fundamental rights and duties, Indian federalism | **Unit VII – Indian political system:** Features of Indian political system, Nature of Indian political system - Political parties features of Indian political parties, significant political parties, Identity politics : caste, reservation, politics parties, Regionalism and secessionism, Elections in India: understanding election process, opinion and exit polls, landmarks in electoral process – 52, 77,89 elections

Textbooks:

1. International theory of human rights ; OUP
2. Guha,R;social ecology;OUP
3. State of the world series; world watch institute

Reference Books:

1. State of India’s environment ; CSE;(2000);
2. D’Souza , dilip; branded by law; (2001); penguin
3. Banerjee, ruben; the Orissa tragedy (2001) books today- india today group.
4. Mander , harsh ; unheard voices (2001); penguin
5. Goyal; Indian political sym(mcmillan)
6. Macherey and Tikekar: Indian political system
7. Axford , browning, huggins, rosamond and turner; politics – an introduction;(1997); routledge
8. Ed. Frankel, hasan bhargava and arora ; transforming india ; (2000); OUP
9. The oxford companion to politics.

Concepts of Post Production & Computer Graphics - I

Subject Code- FTNP 16

Objectives:

To understand the basics of video editing and aesthetics | To understand the various types of editing and various possibilities like rhythm & pace, dramatic continuity etc. | To understand adobe editing software and mac interface | To understand the various edit styles and patterns | To understand the digital v/s analog editing

Theory

1) Aesthetics / Principles of editing, 2) Spatial & Temporal possibilities, 3) Manipulation of time, 4) Rhythm & Pace, 5) Dramatic Continuity, 6) Soviet school of editing - Dziga Vertov, Eisenstein, Pudovkin, 7) French new wave – Godard, Chabrol, 8) Classical Hollywood narrative in sound era: Hitchcock, 9) Individual departures from classical Hollywood narrative: Bunuel: Discontinuity, Dreyer: Close up, Bresson : Minimalism, Renoir: Deep Focus, Long takes, Ozu : Breaking 180degree rule, Pillow shots, 10) Linear & Nonlinear Editing, 11) Analog & Digital Recording

PRACTICAL

1) Introduction to Adobe Premier Pro and Mac Interface, 2) Arranging the Interface, 3) Learning Custom Layout, 4) Customizing the keyboard Layout, 5) Setting Scratch Disk, 6) Bin management, Logging, Digitizing, and Capturing, 7) Saving Projects and Accessing the Auto save Vault, 8) Organizing Video Footage, 9) Media Management, 10) Insert and Overwriting Editing, 11) Three point Editing, 12) Split Edit, 13) Working with Multi Layers, 14) Key framing Image, 15) Time Remapping, 16) Effects, Applying Transitions, Compositing, 17) Motion Tab, 18) Render Setting, 19) Titling, 20) Sound Editing, 21) Track laying (Effects, Music, Narration), 22) Dubbing and Syncing, 23) Adjusting Audio Levels, 24) Mix down Audio, 25) Premier Compatible and Supporting Software, 26) Print to Video

Textbooks:

1. Editing Digital Video By Robert M. Goodman, Patrick J. McGrath
2. Video Editing and Post-Production: A Professional Guide By Gary H. Anderson
3. Digital Video For Dummies By Keith Underdahl

Reference Books:

1. The Technique of Film and Video Editing: History, Theory, and Practice By Ken Dancyger
2. Nonlinear Editing Basics: Electronic Film and Video Editing By Steven E. Browne

Basics of Cinematography – II Subject Code- FTNP 17
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Objectives:

To understand the basic structure of film and digital camera | To enhance the basic knowledge about lighting and its use | To understand various equipments required for various form of mood lighting | To understand basics of various digital cameras, lenses and digital cinematography | To learn the basics of special effects cinematography | To understand the needs of co-creators

Unit I – Structure of Film and Digital Camera: Understanding the internal structure of camera | perforation loop | pressure plate | Pull down claw | Magazine: Types of magazine | Threading of film | Intermittent Movement | Analysis of Claw motion | Registration pin | Sprocket wheel | Frames per sec | Camera Motors | Slow motion and Fast motion | Reverse Movement | Lens Mount Flange Depth | Magazine Cover/rain cover | Digital Process of Image capturing | Latitude of film Camera format | Latitude of digital format | Shooting Format-16-mm/35-mm/70-mm/super.16/l-max/3-D | Convenience of Digital format | The Future of Film Formats ; **Unit II – Special Effects and Cinematography:** Chrome key Concept | Preparation for chrome key | Compositing a digital Picture | Digital matte painting; **Unit III – Mood Lighting & Colour Lighting Theory & Practice:** Red, Blue, Green , Purple & Orange lights and Treatments for Various Scenes | Colour and Cultural; **Unit IV – Image formation (Understanding requirements of a director):** Understanding a Screenplay writing | Writing for visuals- STORY BOARDING | Capturing the drama on the camera | How to create packets of emotional experience-Scene | Creation of Drama-Ingredients of a Drama; **Unit V – Understanding the needs of Co- creators (Director, Editor, Sound Recordist...)** Working in team | Team Building | Conflict formation | Conflict Resolution

Textbooks:

1. Camera Terms and Concepts by David Elkins
2. The Camera Assistant by Doug Hart
3. Motion Picture Camera and Lighting Equipment by David Samuelson

Reference Books:

1. Motion Picture Camera Techniques by David Samuelson
2. The 16mm Camera Book by Douglas Underdahl
3. The Hands On Manual for Cinematographers by David Samuelson
4. The Professional Lighting Handbook by Verne Carlson
5. The Filmmakers Pocket Reference by Blain Brown
6. American Cinematographer ASC Manual
7. The Zone System for Photographers by Carson Graves
8. Cinematography: Screencraft by Peter Ettegui
9. Contemporary Cinematographers-On Their Art by Pauline Rodgers
10. Operating Cinematography for Film and Video by William Hines
11. Cinematography-A Guide for Filmmakers and Film Teachers by Kris Malkeiwicz
12. Film Lighting: Talks with Hollywood's Cinematographers and Gaffers by Kris Malkiewicz
13. The Five C's of Cinematography: Motion Picture Filming Techniques by Joseph V. Mascelli
14. The Art of the Cinematographer: A Survey and Interviews with Five Masters by Leonard Maltin
15. Anton Wilson's Cinema Workshop by Anton Wilson
16. Image Control-Motion Picture and Video Camera Filters and Lab Techniques by Gerald Hirschfeld
17. Lighting for Film and Electronic Cinematography by John David Viera and Dave Viera
18. Painting with Light by John Alton
19. Picture Composition for Film and Television by Peter Ward
20. Matters of Light and Depth-Creating Memorable Images for Video, Film and Stills Through Lighting by Ross Lowell
21. Lighting Technology by Fitt and Thornley Set Lighting Technician's Handbook by Harry C. Box
22. Digital Cinematography by Ben De Leeuw
23. If It's Purple, Someone's Gonna Die: The Power Of Color In Visual Storytelling By Patti Bellantoni
24. High Definition Cinematography By Paul Wheeler

Intermediate Practical Film Making-I Subject Code- FTNP 18

Objectives:

To understand the production pipeline of film making process for multiple locations in short films | To introduce the process of 2 Character multiple location - Fiction Short film making and In-depth Multiple Characters Single Location Short Film | To understand the entire workflow in 2 Character multiple location - Fiction Short film making and In-depth Multiple Characters Single Location Short Film making process | To gain exposure on various

cameras and software used for production of 2 Character multiple location - Fiction Short film making and In-depth Multiple Characters Single Location Short Film

The students will undergo the process of 2 Character multiple location Fiction Short film making and In-depth Multiple Characters Single Location Short Film. The students will be exposed to Semi professional camera cameras & software and will work on projects ranging from 10-15mins. The students will be exposed to the entire process of film making and the production workflow in Short Film production.

SEMESTER IV

Introduction to Direction for Films

Subject Code- FTNP 19

Objectives:

To understand the need for direction in films | To understand the role played by a director | To understand the Qualities required to be a director | To learn how to manage creativity and creative team | To learn about drama and continuity for films | To learn the details involve in the production of a feature films

Unit I – ARTISTIC IDENTITY AND DRAMA: The World of the Film Director, Identifying Your Themes | **Unit II – SCREENCRAFT:** A Director’s Screen Grammar, Seeing with a Moviemaker’s Eye, Shooting Projects | **Unit III – THE STORY AND ITS DEVELOPMENT:** Recognizing the Superior Screenplay –How to create drama, Analyzing a Screenplay, Director’s Development Strategies, Alternative Story Sources, Setting Creative Limitations | **Unit IV – AESTHETICS AND AUTHORSHIP:** Point of View, Subtext, Genre, and Archetypes, Time, Structure, and Plot, Space, Stylized Environments, and Performances, Form and Style | **Unit V – PRODUCTION:** Developing a Crew, Mise-en-Scène, Producing a Shooting Script, Before the Camera Rolls, Roll Camera, Location Sound, Continuity, Directing the Actors, Directing the Crew, Monitoring Progress | **Unit VI – ORGANIZING ACTION IN AN ACTION SCENE:** Staging and Camera for *Over Easy* Action Scene, Development of Screenplay, Director’s Preparation for Directing an Action Scene, *Over Easy* Action Scene/Staging and Camera Angles for - Storyboard Artist | **Unit VII – ORGANIZING ACTION IN A NARRATIVE SCENE:** Staging and Camera for Narrative Scene, Choosing a Location, Staging, Camera Style | **Unit VIII - Styles And Dramatic Structures:** Style, Narrative, Dramatic, and Poetic Visual Styles, The Variety of Dramatic Structures,

Textbooks:

1. Film Directing Cinematic Motion: A Workshop for Staging Scenes By Steven Douglas Katz
2. Film Directing Fundamentals: See Your Film Before Shooting By Nicholas T. Proferes
3. Problems Of Film Direction By Sergei Eisenstein

Reference Books:

1. Directing: Film Techniques and Aesthetics By Michael Rabiger
2. On directing film By David Mamet
3. Directing Actors: Creating Memorable Performances for Film and Television By Judith Weston
4. Art Direction for Film and Video By Robert L. Olson
5. The film director's team By Alain Silver, Elizabeth Ward
6. Notes of a film director By Sergei Eisenstein
7. Producing and Directing the Short Film and Video By Peter W. Rea, David K. Irving
8. Fundamentals of Film Directing By David K. Irving
9. Writing, Directing, and Producing Documentary Films and Videos By Alan Rosenthal
10. Breaking into Film by Kenna McHugh
11. Before You Shoot : A Guide to Low Budget Film and Video Production by Helen Garvey

Introduction to Media Theory

Subject Code- FTNP 20

Objectives:

To understand the four eras of Media theory | To understand the various normative theories | To understand the various effects theories | To understand the importance of Culture and societal change brought about by media

Unit I – Media & Four Eras of Media Theory: Definition and need, Society and mass culture, Emergence of scientific perspective | **Unit II – Normative theories:** Social responsibility, Technocratic control v.s libertarianism, Radical libertarianism – laissez faire, Civic journalism, developmental theory – schramm, Democratic participant theory – Paolo Friere | **Unit II – Effects theories:** Magic bullet, Limited effects paradigm – klapper, Attitude change, Selective exposure and cognitive dissonance, Moderate effects model, Lazarsfeld 2- step flow theory | **Unit III – Media and society:** Innis – oral societies, literate societies electronic society, Media and technological determination, McLuhan –“the medium is the message” - “the medium is the message” - Hot and cool medium - Concept of the global village - Raymond Williams critique of technological determination, Cultural criticism, Marxist, Psychoanalytic perspective on the media

Textbooks:

1. Baran and Davis; mass communication theory;(2000); Thomas – Wadsworth
2. Fiske; introduction to communication studies; (1982)

Reference Books:

1. Infant, Rancer and Womack; building communication theory; 2nd edition; (1993); Waveland Press
2. Berger; media analysis techniques

Concepts of Post Production & Computer Graphics -II

Subject Code- FTNP 21

Objectives:

To understand the basics of editing and aesthetics | To understand the various types of editing and various possibilities | To understand final cut pro editing software and mac interface | To understand the various edit styles and patterns | To understand the basics of contemporary era editing for advertising and music videos

Theory

1) Television Aspect ratio, Different television standardization, 2) Editing - Action Sequence / Cross Cutting / Parallel Cutting, 3) Contemporary Editing Style, 4) Editing - Advertising & Promotional video, 5) Editing - Complex Dramatic Scene, 6) Analysis of film sequences from editing point of view, 7) Animation: Cell animation, Computer animation, Incorporating animation & live action

PRACTICAL

1) Introduction to Final Cut Pro, 2) Arranging the Interface, 3) Learning Custom Layout, 4) Customizing the keyboard Layout, 5) Setting Scratch Disk, 6) Bin management, Logging, Digitizing, and Capturing, 7) Saving Projects and Accessing the Auto save Vault, 8) Organizing Video Footage, 9) Media Management, 10) Insert and Overwriting Editing, 11) Three point Editing, 12) Split Edit, 13) Working with Multi Layers, 14) Key framing Image, 15) Time Remapping, 16) Effects, Applying Transitions, Compositing, 17) Motion Tab, 18) Render Setting, 19) Titling, 20) Sound Editing, 21) Track laying (Effects, Music, Narration), 22) Dubbing and Syncing, 23) Adjusting Audio Levels, 24) Mix down Audio, 25) Final Cut Pro Compatible and Supporting Software, 26) Print to Video

Textbooks:

1. Editing Digital Video By Robert M. Goodman, Patrick J. McGrath
2. Video Editing and Post-Production: A Professional Guide By Gary H. Anderson
3. Digital Video For Dummies By Keith Underdahl

Reference Books:

1. The Technique of Film and Video Editing: History, Theory, and Practice By Ken Dancyger
2. Nonlinear Editing Basics: Electronic Film and Video Editing By Steven E. Browne

Basics of Visual Special Effects & Compositing

Subject Code- FTNP 22

Objectives:

To understand the basics of visual effects | To understand the basic process of visual effects | To learn about GUI and CG | To understand the basics of 3D and creating real world in the digital world | To learn about compositing and camera tracking | To understand the process of vfx and final rendering

Unit I – Introduction to pre-production, production and post-production: Visual effects' a relatively new term describes what used to be more appropriately called 'special photographic effects'. What makes an effect 'special'? The decision as to which medium and format VFX elements are going to be shot with is directly dependent on how they shall be employed and what the specifications are for their final resting place. Methods of creating visual effects, Implementation | **Unit II – Introduction to the User Interface (GUI):** Introduction to 3D Space and the GUI, Introduction to Modeling, Introduction to Polygonal Box Modeling, Introduction to Shell Modeling | **Unit III – CG Basics:** Animation Basics, Animation Hierarchies and Deformation, Joints Hierarchies and Constraints, Cameras, Rendering and Path Animation | **Unit III – Understanding Pipeline and integration:** Digital image manipulation, 2D digital image manipulation, Compositing software, New life into old methods, Perfecting the illusion, 3D computer-generated imaging (CGI), Digitizing (getting information into the computer) | **Unit IV – Introduction to Lighting and Rendering:** Light Properties, Defining Shadows, Defining Highlights and Specular, Diffuse Inter-reflection and Global Illumination, Render Layers, Rendering Engines and methods | **Unit V – Introduction to Compositing:** Camera Staging and Composition, Renderers and Algorithms Benefits/Disadvantages, Rendering Passes, Introduction to Specific Compositing Software, Compositing 3D | **Unit VI – Study of VFX and Camera Tracking:** Overview of Production Pipelines, Rendering Utility Nodes, Camera Tracking Foundation 2D and 3D | **Unit VII – Introduction to FX (Effects):** Overview of Dynamics, Rigid Body and Fluids, Introduction to Particles, Expressions, Introduction to Fields, Project Work | **Unit VIII – Compositing and Rendering:** The Interface, Keying, Rotoscoping, Color Correction, Keying, Multi-Pass Compositing

Textbooks:

1. The Art and Technique of Matchmoving: Solutions for the VFX Artist By Erica Hornung
2. Maya Visual Effects: The Innovator's Guide By Eric Keller
3. The Filmmaker's Book of the Dead: How to Make Your Own Heart-Racing Horror Movie By Danny Draven

Reference Books:

1. Adobe Photoshop for VFX artists By Lopsie Schwartz
2. Visual Effects for Film and Television By A. J. Mitchell
3. The Visual Effects Producer: Understanding the Art and Business of VFX By Charles L. Finance, Susan Zwerman
4. The VES Handbook of Visual Effects By Jeffrey A. Okun, Susan Zwerman
5. Compositing Visual Effects: Essentials for the Aspiring Artist By Steve Wright
6. Vfx Artistry By Spencer Drate, Judith Salavetz
7. The Visual Effects Arsenal: VFX Solutions for the Independent Filmmaker By Bill Byrne
8. Encyclopedia of Color Correction by Alexis Van Hurkman
9. The Art And Science Of Digital Compositing by Ronald Brinkman
10. Creating Motion Graphics with After Effects, Vol. 2 by Chris Meyer

Understanding Advertisement Film Making

Subject Code- FTNP 23

Objectives:

To understand the process of an advertisement film making | The learn the essence of creating action demanding stories required in ad- film making | To understand the various elements of advertising like cop writing, design etc. | To understand the art & science of ad-film making

Unit I – The film pipe line an overview-Creative Process: Concept- Research- ideation | Structuring a Story-Story Boarding-Characters-screen play- Dialogues- Casting | Shoot-Edit-Re- Recording- Final Print/DVD | Understanding the needs of cinematographer/ Sound designer/ editor/ client servicing executive | Contribution by Lighting-Lenses-Vfx-RR-Compositing; **Unit II – The film pipe line an overview-Production Process:** Formation of Team- Location Survey | Auditions-Planning the shoot-Production Management | Hiring of facilities-Cost Control- Managing crew & artists; **Unit III – Art of Film Making:** Importance and power of Audio visual communication | Strength of a still picture-Requisites of good still-How to shoot a good still | Basics of a good still picture- Observation by Leonardo Da Vinci | Appreciation of Still picture-B&W- Colour Theory | Understanding Audio Visuals psychologically | Understanding the life around us- Creation of Drama-Role of Characters | Creating the final mix-The final Ambiance-The crescendo; **Unit IV – Sound:** Nature & Role of Sound-Noise | Sound-Basic Notes- Harmony-Symphony-Rhythm | Various types of Rhythm-Indian and Western Concepts | Permutations & Combinations of Notes & Rhythm | The formation of Music-Glimpses of World Music | Combo of Music & Effects- Background score; **Unit V – The Word-Spoken & Written:** Writing for visuals-How to use words effectively | Study of some significant literary works | Balance between words and visuals | Power of silence; **Unit VI – Art & Science of Advertising:** The need for advertising-Social Scenario | Too many Products chasing divergent Customers | Understanding the customer/consumer behavior | Understanding the client behavior- Art of persuasion | Principals of copy writing and Advertising design | Basics of Graphics-Basics of Marketing and sales | Hierarchy of ad films in marketing collaterals | Creation of collaterals- Loud Messages-Covert Messages | Study of great Global AV campaigns; **Unit VII – Being an Advertising Film maker:** The advertising mind frame-Achieving the impossible | Various genres of films like corporate-viral-marketing videos | Films in general vs ad film making the key differentiators | Studying proven ad films campaign | Creating 3 ad/social message films-Production Management of ad/film making | Understanding the specific needs of TV/Film/Web/Mobile audiences | Optimizing resources | Deciding on the right pitch- Thinking out of the box. | Intrapersonal communication skills

Textbooks:

1. Hey Whipple, Squeeze This by Luke Sullivan
2. Ogilvy On Advertising by David Ogilvy
3. From Those Wonderful Folks Who Gave You Pearl Harbor by Jerry Della Femina

Reference Books:

1. Purple Cow: Transform Your Business by Being Remarkable by Seth Godin
2. Truth, Lies & Advertising: The Art of Account Planning by Jon Steel
3. Positioning: The Battle For Your Mind by Al Ries and Jack Trout
4. How to Write an Inspired Creative Brief by Howard Ibach
5. A Technique for Producing Ideas by James Webb Young
6. Lateral Thinking: Creativity Step by Step by Edward de Bono
7. Caffeine for the Creative Mind by Stefan Mumaw and Wendy Lee Oldfield
8. Zag – Marty Neumeier
9. ReWork – Jason Fried and David H. Hansson
10. My Life in Advertising and Scientific Advertising – Claude Hopkins
11. The Tipping Point – Malcolm Gladwell
12. The Brand Gap
13. Engage: The Complete Guide for Brands and Businesses to Succeed – Brian Solis

Intermediate Practical Film Making-II

Subject Code- FTNP 24**Objectives:**

To understand the production pipeline of film making process in advertisement film making | To introduce the process of Advertisement Film (product as well as PSU) Corporate AV and In-depth Multiple Characters Single Multiple Location Short Film making | To understand the entire workflow in Advertisement Film (product as well as PSU) Corporate AV and In-depth Multiple Characters Single Multiple Location Short Film | To gain exposure on various cameras and software used for production of Advertisement Film (product as well as PSU) Corporate AV and In-depth Multiple Characters Single Multiple Location Short Film

The students will undergo the process of Advertisement Film (product as well as PSU), Corporate AV and In-depth Multiple Characters Single Multiple Location Short Film. The students will be exposed to professional HD cameras & software and will work on projects ranging from 30Seconds-15mins. The students will be exposed to the entire process of film making and the production workflow in Advertisement and Multiple Character multiple location Short Film production.

SEMESTER V**Media Laws – An Overview****Subject Code- FTNP 25****Objectives:**

To understand the various laws pertaining to media | To understand the need and importance of Copyright | To learn about intellectual property rights | To understand about media business ethics and issues pertaining to it

Unit I – Indian Contract Act, 1872: Essentials of valid contract

discharge of contract, remedies for breach of contract. Contracts of Indemnity, Guarantee, Bailment, Pledge and Agency. | **Unit II – The Negotiable Instruments Act 1881:** Essentials of a Negotiable instruments, Kindsof Negotiable Instrument Holder and Holder in Due Course, Negotiation byendorsements, crossing of a cheque and Dishonour of a cheque. | **Unit III – Media Law, Copyright and Intellectual Property:** IPR & copyright laws, Copyright Agreements : Short-Term vs. Long-Term Agreements, Media Law and Infringements : Case Studies, Menace of piracy and remedies to counter piracy, Statutory and non-statutory bodies formed to fight piracy |

Unit IV – Role and importance of Business Ethics and Values in Business - Definition of Business, Ethics Impact on Business Policy and Business Strategy - Role of CEO - Impact on the Business Culture. | **Unit V – Types of Ethical issues** - Bribes - Coercion - Deception - Theft - Unfair Discrimination. | **Unit VI – Vendors, Government, & Social Audit.** | **CSR-** Definition and Importance, examples of various initiatives taken by various business groups like TATAs, Infosys, Birla and others | **Difference between Cause Related Marketing (CRM) and CSR Case Studies:** Reliance WLL license, 2G Scam, Satyam Scam and PWC's role in the scam!!! | **Role of bodies like Competition Commission of India, SEC, SEBI, TRAI, etc in curbing unethical practices**

Text Books:

1. Maheshwari, S.N. and S.K. Maheshwari; A Manual of Business Law, 2nd Edition, Himalaya Publishing House, 2004.
2. Kuchhal M.C., "Modern Indian Company Law", 2004, Shree Mahavir Book Depot.
3. Kuchhal, M. C.; Business Law, Vikas Publishing House, New Delhi, 2004.

Reference Books:

1. Kapoor, N. D.; Elements of Mercantile Law, Sultan Chand & Sons, New Delhi, 2003
2. Memoria & Menoria - Business Policy
3. David J. Fritzsche - Business Ethics: A Global & Management Perspective - Tata McGraw-Hill
4. Ramaswamy Namakumari - Strategic Planning - Corporate Strategy - MacMillan India Ltd
5. Velasquez - Business Ethics - Prentice - Hall of India
6. Dr.S. Shankaran - Business Ethics & values
7. Gulshan S.S. and Kapoor G.K., "Business Law including Company Law", 2003, New Age International Private Limited Publishers.
8. Aggarwal S.K., "Business Law ,2003", Galgotia publishing Company.
9. Bagrial, Ashok; Company Law, Vikas Publishing House, 2004.4. Kapoor, N. D.;
10. Elements of Company Law, Sultan Chand & Sons, New Delhi, 2003.5. Dr. Singh, Avtar;
11. Company Law, Eastern Book Co. Lucknow, Bharat Law House, Delhi, 2004
12. Peter Madsen & Jay M. Shafritz - Essential of Business Ethics
13. Ken Smith and Phil Johnson - Business Ethics and Business Behavior
14. Pratley - Essence of Business Ethics - Prentice - Hall of India

Overview- Media Business**Subject Code- FTNP 26****Objectives:**

To educate about the basics of Media and entertainment business | To understand the basics of television business and challenges faced by it | To understand the basics of radio business and challenges faced by it | To understand basics of animation and gaming business

Unit I – Indian Media Industry Overview: State of the Media: FICCI-CII report overview. The changing Dynamics of Media | **Unit II – Challenges facing Television and Radio:** The all new web media and associated ramification, Television Distribution : Issues and Challenges, Content Repackaging, Piracy Issues-In real and web-virtual domains, Challenges associated with IPTV & DTH | **Unit III – Animation, Gaming and VFX industries growth and opportunities:** Animation Industry Growth and Challenges, VFX for Cinema : Impact of Hollywood, Gaming Industry Challenges and Conflicts ; Multiplication of Gaming platforms, Evolution of Gaming technology - from 8 bit to console gaming, Gaming as additional revenue stream for monetizing a franchise. Case Study: Avatar, Kung-fu Panda, Ratatouille, Wall-E ,etc SPIDERMAN, KRISH, HANUMAN, GHAJINI, ROADSIDE ROMEO: Case Study | **Unit IV – International Issues Facing the Media Industry : Case Studies:** Piracy Issues and Introduction to IPR, Adapting international content to Indian television : KBC-Big Boss- Case Study, Pricing Challenges, Unconventional Media Opportunities in India, Definitions and terms in unconventional media, Pod Casting, i-media and digital media

Basics of Marketing & Publicity Design

Subject Code- FTNP 27

Objectives:

To introduce the basics of marketing and publicity design | To educate about the importance of marketing in today's world | To help understand the various tools needed for marketing and publicity design | To learn about the marketing plan and market research | To help get insight into consumer consumption behavior

Unit I – Introduction to Marketing: 1. Importance of marketing, definition of marketing, scope of marketing, functions of marketing, marketing and its relation to other business functions, difference between sales and marketing. 2. Key marketing terms and concepts- need, want, demand, exchange, marketing myopia and marketing orientations, distinction between selling and marketing. 3. Marketing Mix, 4Ps, 7Ps, 4Cs. | **Unit II – Marketing Research:** Definition, Marketing Research Process, Types of Research: Primary, Secondary, Qualitative, Quantitative | **Unit III – Consumer Behavior:** 1. Introduction and importance, model of consumer behavior, characteristics affecting consumer behavior. | **Unit IV – Segmentation, Targeting & Positioning:** 1. Segmentation - Bases and process of segmentation, requirements for effective segmentation, niche marketing, segmenting consumer markets, segmenting business markets. 2. Targeting- Evaluating market segments, selecting target market segments. 3. Positioning- Positioning maps, differentiation and positioning strategy, communicating and delivering the chosen position | **Unit V – Introduction to the concept of IMC:** Introduction & Familiarization, Definition of Promotion & Promotion Mix, Tools of Promotion Mix, IMC Planning Process, Creative Strategy, Media Strategy | **Unit VI – Packaging for film & television:** The art of Promo, Advertisement & In serial promotions, Art of Writing Copy, Designing for various mediums, Public Relations, Planning, organizing and managing events. Managing the internet and social Media. Vendor selection and management, Media Planning & Buying

Reference books:

1. Competing For The Future By C.K. Prahalad & Gary Hamel.
2. Kotler on Marketing: How to Create, Win, and Dominate Markets By Philip Kotler.
3. How to Win Friends and Influence People By Dale Carnegie.
4. Market Research: A Guide to Planning, Methodology and Evaluation By Paul Hague.
5. Art of War By Sun Tzu.
6. Strategic Management By Gregory Dess, Lumpkin & Taylor.
7. How Winners Sell: 21 Proven Strategies to Outsell Your Competition and Win the Big Sale By Dave Stein.
8. Beyond Bullet Points: Using Microsoft® Office PowerPoint® 2007 to Create Presentations That Inform, Motivate, and Inspire By Cliff Atkinson.
9. Selling the Invisible: A Field Guide to Modern Marketing By Harry Beckwith.
10. Marketing Services: Competing Through Quality By Parasuraman & Leonard L. Berry.
11. Marketing Management (12th Edition) (Marketing Management) By Philip Kotler.
12. Consumer Behavior: Building Marketing Strategy, 9/e, (with DDB Needham Data Disk) By Hawkins, Best, & Coney.
13. Crossing the Chasm: Marketing and Selling High-Tech Products to Mainstream Customers By Geoffrey A. Moore.
14. Mind and Heart of the Negotiator, The (3rd Edition) By Leigh Thompson.
15. Radically Transparent By Andy Beal & Judy Strauss.

Introduction to Media 'Project Management'

Subject Code- FTNP 28

Objectives:

To educate about the basics involved in a media project management | To educate about the basic project production workflow and management | To educate about the role of a project manager | To help understand the details involving a new business project or proposal

Unit I – Production Management: The production Manager's job, The process of Production Management, The Business of Film-Pre production, production & post production, Preparing for production, Special Low Budget Indie productions, Locations & unions Management, Cast & Crew – Selection, contracts, agreements, work permits, etc.,

Budget preparation and budget forms, Insurance & competition bonds | **Unit II – Business Creation: Business Plans and Ideation:** Entrepreneurship Routes, Case Studies (Relevant and time specific), Introduction to Company Creation, Processes of Registration and Incorporation, Company Law, Introduction to Company Law, Registration Procedures and Exceptions, Company Procedure and Ethics | **Unit III – Contracts and Negotiations:** Revenue sharing model, Minimum guarantee model, Share in profits model | **Unit IV – Conflict Resolutions:** Negotiations and Bargaining : Role Play Exercise, Research Methodology for Business Planning | **Unit V – Scouting for business opportunities:** Investor Pitch Exercises, Business Plan Formulation and Redesign, Financial Projections for Businesses

Textbooks:

1. Film Production Management 101 Management and Coordination by Deborah S Patz
2. Surviving Production: The Art of Production Management for Film and Television by Deborah S Patz
3. Film Production Management by Bastian Cleve

Reference Books:

1. Character Animation & Film Production By Chris Neuhahn, Josh Book
2. Producing and Directing the Short Film and Video By Peter W. Rea, David K. Irving
3. Film Production Theory By Jean Pierre Geuens
4. Production Management for Film and Video By Richard Gates
5. The Independent Film Producer's Survival Guide: A Business and Legal Sourcebook By Gunnar Erickson, Harris Tulchin, Mark Halloran
6. The Complete Film Production Handbook By Eve Light Honthaner
7. Independent feature film production By Gregory Goodell
8. Film Production By Steven Bernstein
9. Film production: the complete uncensored guide to independent filmmaking By Greg Merritt

Introduction to Trends and Technology in Film & Television

Subject Code- FTNP 29

Objectives:

To educate about the evolving technology in the film & television industry | To learn about various evolving formats and prevalent trends in motion picture and television industry | To educate about the business, history and future of Media and Entertainment industry

Unit I – Film & Entertainment-an Overview: Growth of film international and national perspective i.e Hollywood, World Cinema , Bollywood, Indian regional cinema, Opportunities globally need to tap these opportunities, Business of cinema, genres in cinema, Emergence of additional content monetizing avenues like merchandising, gaming, theme parks,etc . Case study Disney, Hanuman, Krish, 3 idiots, Ghajini, Ra – one. | **Unit II – Evolving Technology:** Changes in technology (and reverse); digital revolution -, Content dictating form, Technologies related to film Distribution & Exhibition -an overview, Understanding formats: 35mm / 16mm / HD / Super 16 /, Stock & Processing, Crewing & Technology - an overview, VFX and Sound - an overview, technological requirements | **Unit III – The Animation Industry – An overview:** The trends in animation industry, Prospects and markets, Production planning for animation, Problems and cost implications, Development of animation in India, Animation- success stories | **Unit IV – Television Entertainment:** Emergence new genres of programs viz; lifestyle, reality shows, game shows,etc, Success of niche channels with specialized content like shopping,travel & leisure ,nature. quick news, etc, Adoption of International formats of reality shows, remakes of films and old mythological serials, Concept of TRP, reach and viewership

TEXTBOOKS:

- Producing and Directing the Short Film & Video by David K. Irving & Peter W. Rea
- All You Need to Know About the Movie and TV Business: Fifth Edition, by Scott Trost (Author), Gail Resnik (Author)
- Film Technology in Post Production, Second Edition Dominic Case

Reference Books:

- Movie Magic Screenwriter User's Manual for Windows, Macintosh y Kevin Hindley (1, 2, 4)
- Script Breakdown & Scheduling Software; Tutorial Manual (for IBM Compatibles).
- Movie Magic; by Screenplay Systems (Whole manual) FINAL DRAFT VERSION 8
- UPGRADE TUTORIAL MANUAL
- Digital Storytelling - Carolyn Handler Miller (Chapters 10)
- Inspired 3D short film production By Jeremy Cantor, Pepe Valencia, Bill Kroyer,
- Michael Ford, Kyle Clark

ADDITIONAL READING:

- Restoration of Motion Picture Film By Paul Read, Mark-Paul Meyer, Gamma Group
- From Word to Image: Storyboarding and the Filmmaking Process by Marcie Begleiter
- Salaam bollywood - Bhawana Somaaya Personal view of Indian film industry entire book for overall view,

- History of Cinema :A humorous easy to read book with illustration on world cinema]
- A work that unites Ray's analysis & commentary of cinema from Kurosawa to John ford - Truffaut A must read book for every student,
- FICCI hand Book 2012- 2013

Advanced Practical Film Making

Subject Code- FTNP 30

Objectives:

To introduce the process of Music Video and 25 mins Television series making | To understand the production pipeline of Music Video and 25 mins Television series making process | To understand the entire workflow in Music Video and 25 mins Television series making process | To gain exposure on various cameras and software used for production of Music Video and 25 mins Television series making

The students will undergo the process of Music Video and 25 mins Television series. The students will be exposed to professional HD cameras & software and will work on projects ranging from 5Mins-25mins. The students will be exposed to the entire process of film making and the production workflow in music Video & television Series production.

SEMESTER VI

Final Project [Portfolio] & thesis

Subject Code- FTNP 31

Objectives:

To give a simulating live project like experience | To inculcate team building capabilities to the students | To prepare for the actual job market | To gain professional world experience

The students will choose their Specialization (Direction & Script, Editing, VFX & Compositing, Cinematography and Sound) and will work with field experts in respective domains and will receive advanced training & guidance. The Students will choose their Specialization and will work as a crew on a 45mins Mini Feature in the period of six months.

In Addition to this the students will have to write a thesis report on the field of specialization.

Evaluation Criteria for Semester V Advanced practical Film Making & Semester VI final project:

- The Projects will be evaluated by a select panel by the University of Mumbai. The members could be from the field of media and /or faculty of literature/Sociology/Psychology/History/journalism/communication or equivalent to there of

- The panel will be selected from the field of Film and television & Web media industry/ or faculty of literature/Sociology/Psychology/History or equivalent to there of With and active work experience of 5 years in media and above.
- The Students will be required to upload their project on a central server and the selected panelist can view the work at his / her convenience.
- One panelist can assess a maximum 50 films in two weeks
- The panelist will rate the work on a scale specified to them with various criteria as shown below: All the paper work related to following needs to be submitted in doc format on the server.

Sr. No.	Criteria	Total Marks	Marks Obtained
1.	Screenplay & Story board	10	
2.	Paperwork for Production	10	
3.	Direction	10	
4.	Sound	10	
5.	Editing	10	
6.	Cinematography	10	
	Total	60	

- The thesis report will be evaluated by the teacher / instructor in the College and the report to be sent to the University of Mumbai and will carry 40 Marks.

Alternative system for evaluation for the above would be: The evaluator/panelist would visit the individual college campus and view the films (students projects) along with the associated paper work like story board and other elements as mentioned in table above and assign the requisite marks.

Faculty:

For teaching these courses 3 Level of faculty is envisaged, adhering to the norms of faculty of arts of University of Mumbai:

- Regular Faculty: As per the university specification / ordinance
- Tutors / Demonstrators: These will supervise student practical work. The candidate to have a minimum of 4year of experience in field of specialization (cinematography, post production, media planning, etc.)
- Guest Faculty: Guest faculty will be actual industry professional with not less than 8 years of experience or to have published / written papers in the field of film production & media entertainment.

Additional reference books

1. Writing, Directing and Producing Documentary Films and Videos by Alan Rosenthal
The Subject of Documentary by Michael Renov
2. New Documentary: A Critical Introduction by Stella Bruzzi
3. Documentary in the Digital Age by Maxine Baker
4. The Oxford History of World Cinema by Geoffrey Nowell-Smith.
Communicating Ideas with Film, Video, and Multimedia: A Practical Guide to Information Motion-Media by S. Martin Shelton
5. Change Mummified: Cinema, Historicity, Theory by Philip Rosen.
6. Privacy and Documentary Filmmaking, in Social Research by Frederick Wiseman.
7. Public Intimacy: The Development of First-Person Documentary, in Afterimage by Patricia Aufderheide.
8. Becoming Film Literate: The Art and Craft of Motion Pictures by Vincent LoBrutto
9. Feminism and Documentary by Diane Waldman, Janet Walker
10. Film Lighting: Talks with Hollywood's Cinematographers and Gaffers by Kris Malkiewicz
11. The Complete Film Production Handbook by Eve Light Honthaner
12. Film Technology in Post Production by Dominic Case
13. Guide to Postproduction for TV and Film, Second Edition: Managing the Process by Barbara Clark and Susan Spohr
14. Film Technology in Post Production, Second Edition by Dominic Case
15. Fix It In Post: Solutions for Postproduction Problems by Jack James

Overview of Media & Entertainment Industry:

The Indian Media and Entertainment (M&E) industry is expected to grow at 15 per cent compound annual growth rate (CAGR) to reach an overall value of Rs. 1457 billion by the end of 2016. The spectacular growth of demand is due to huge growing middle class and associated aspirations of the multitude. This coupled with technological breakthroughs, advancements, and policy initiatives taken by the Indian government to encourage the inflow of investment, and initiative by private global media companies will usher India in to another media revolution. In the above mentioned context, trained media professionals in all aspects of media, especially in the media business domain, will be the key driver for this industry. The industry has been forecast to outperform economic growth in each year till 2016.

As such the digital advertising industry will post the highest CAGR of 30 %, rising from its current size of Rs 15 billion to Rs 57 billion by 2016. The Television industry is projected to grow by 17% from Rs 329 billion to Rs 735 billion by 2016; Filmed Entertainment by 10% from Rs 93 billion to Rs 150 billion; Print Media by 9% from Rs 209 billion to Rs 323 billion; Radio by 21% from Rs 12 billion to Rs 30 billion; Music by 15 per cent from Rs 9 billion to Rs 18 billion; Live Entertainment by 16 % from Rs 9 billion to Rs 19 billion; and Out-of-home advertising by 10% from Rs 18 billion to Rs 29 billion.

Below are some important facts that highlight the growth in the media & entertainment industry:

- 1) *Media & Entertainment Industry in India to reach Rs 1457 billion by 2016*
- 2) *Average time spent watching television in India is 2.55 hrs / day. One of the highest in the world.*
- 3) *TV households in India- 226 million*
- 4) *More than 500 Television channels are now available in India*
- 5) *Subscriber base of cable & satellite TV to reach 155.8 million by 2015.*
- 6) *Advertising spends across all media to cross Rs 540 Billion by 2015*
- 7) *28 million households - DTH subscribers base in India*
- 8) *107 million copies of newspapers circulated daily accounting for than 20% of all dailies in the world.*
- 9) *Indian film industry is pegged at 83.3 billion INR and produces more movies than Hollywood every year*
- 10) *3 billion movie goers annually across 12,000 movie screens*
- 11) *20% films released in India are Hollywood films*
- 12) ***Mission Impossible: Ghost Protocol and The Adventures Of Tintin: The Secret Of The Unicorn released in India before they did in the U.S***
- 13) *Radio industry has clocked revenues of 10 billion INR and is growing @ 20 % CAGR.*
- 14) *Digital sales of music contributes 42% of total revenues of the music industry in India and its share will be almost 80% by 2015*
- 15) *Music related VAS forms 56% of non-voice revenues for the telecom industry*
- 16) *Marketers spent approximately INR 16.5 billion in 2010 on Out of home Advertising*
- 17) *Animation, VFX and post production industry to reach Rs 23.6 billion by 2015*

- 18) 771.2 million mobile phones , 548.7 million active mobile subscribers and 81 million internet users
- 19) Indian gaming industry will be worth INR 38.3 billion by 2015 with mobile gaming will contributing 45%
- 20) More than 35 million Indians are logged on to some kind of social network
- 21) India has the 2nd highest number of users of Facebook.

(Source: FICCI KPMG Indian Media & Entertainment Industry Report 2011)

In this firmament, and in the new age of web based interactive media there is a growing need for professionals who are equipped to handle this media boom in terms of understanding media as a business that has to be grown organically, as well as understand the domain in terms of the marketing process and production technologies involved, so that they become “comprehensive media professionals” at the end of any structured training.

Employment Opportunities for students after completion of the course:

- 1) Associate Producer
- 2) Executive Producer
- 3) Co-Producer
- 4) Line Producer
- 5) Producer
- 6) Production Controller
- 7) Production Executive or Manager
- 8) Director
- 9) First Assistant Director
- 10) Creative Director
- 11) Associate & Assistant Director
- 12) Production Runner
- 13) Casting Director
- 14) Chief Asst. Director
- 15) Operative Camera Man
- 16) Assistant Cinematographer
- 17) Assistant/Associate Cameraman
- 18) Director of Photography(DOP) / Asst.DOP
- 19) Production Designer
- 20) Purchase Manager

List of Experts who have been consulted for the syllabus formation

1. **Mr.Feroze Nadiadwala- Prominent Film Producer**
Has produced super hit films like Herapheri and Phir Hera Pheri

- 2. Mr. B. P Singh**
Television Serial Director who has the distinction of directing, the longest running TV series, CID.
- 3. Mr. Taran Adarsh**
Popular and Leading Film Critic and Entertainment Journalist
- 4. Ms Mahashweta Dubey**
Content Acquisition in charge for Sony Entertainment Television
- 5. Mr. Rohit Sharma-Founder POKKT**
Former CEO of Zapak Digital Entertainment Limited (Reliance ADAG) and an expert in gaming and mobile advertising
- 6. Mr. Nitin Shetye – MD, Arms Advertising**
Advertising Professional with 40 years of experience
- 7. Rishiraj Srivastav**
Assistant Manager- Dainik Bhaskar
Expert in Digital Advertising Sales
- 8. Prof. Vinay Dhumale-Director, Deviprasad Goenka Management Institute of Media Studies**
Film and Documentary Maker, Educationist and Media Consultant with 40 yrs of experience
- 9. Mr. Vishal Desai- Faculty, Deviprasad Goenka Management Institute of Media Studies**
Industry professional from media & entertainment industry with 12 years of experience. He has worked with leading entertainment companies like Shemaroo Entertainment Ltd. & Milestone Interactive Group.
- 10. Mr. Aninash Oak**
A Gold Medalist from FTII with experience of 35 years in sound recording. He has worked on movies like Devdas, Sarfarosh, Kuch Kuch Hota Hai, Gadar – Ek Prem Katha and many more.