

**Faculty of Mass Communication and Media Technology**  
**B.A. (Film & Television Production)**  
**Syllabus and Curriculum**  
**2018-2021**



**PREAMBLE:-**

The B.A. in Film & Television Production course is designed to provide overall and in-depth knowledge about Film and Television Production to the students. It provides students with an opportunity to critically explore the ways in which world of communications operate in international and national contexts. While the emphasis of the course is on the Subjects of FILM & TELEVISION but the course also intends to introduce Students to practical experience and knowledge across the other related mediums. Students learn the way content is generated and used in the traditional as well as multi-platform and digitized environment of media industries. They are also trained about the new media techniques in order to understand the processes of production, distribution, marketing and consumption.

As we are committed to bring together concepts and ideas with work ‘on the ground’, there is significant input from the industry professionals. The course enables students to develop their own focused area of interest. Their work-related experiences can potentially lead to a broad spectrum of cultural, media-based and artistic activities from film making to television broadcasting to journalism, digital web production, E-content writing, and public relation, corporate communication to advertising.

The syllabus and curriculum provides students with the means to investigate and learn a range of working involving activities from creative production and creation to promotion, marketing and networking. The history, development and research in the media will be analyzed in various contexts. The social values and ethics are in the core of the program.

**GOALS:**

The primary and foremost goal of the course is to train the students in such a way so that they can acquire knowledge, skills and leadership quality to contribute in different trades and crafts of film making and television and production apart from other forms of media.

**OBJECTIVES:**

To provide comprehensive knowledge and skills so that student can work in the field of film, television and media as well as in academics.

**DURATION OF STUDY:**

The duration of B.A. (Film and Television Production) course shall be three academic years. Each year will be divided into two semesters. Thus this course will comprise six semesters spread over three years. On the completion of all the six semesters, the student will be awarded B.A. (Film and Television Production) degree. The student shall complete all the six semesters within a maximum period of 5 years from the date of admission to the first semester.

**Eligibility:**

A candidate for admission to B.A. (Film and Television Production) course must have a 10+2 certificate in any subject from any recognized Education Board of the country with at least 40% marks.

**Career opportunities:**

- To become a creative and technically competent film & television Director / Producer.
- To create professional capability to work in electronic media as TV Panel Producer, TV Producer, Film Producer, Script Writer, Cinematographer, Editor, Sound Recordist, Floor Manager, Film critics, Screen play writer, content writer, film Distributor, Media Researcher etc.
- To improve writing and communication skills for different media.
- To give strong base for higher education.

**Core Department:**

Faculty of Mass Communication and Media Technology. SGT University, Gurugram, Haryana, India.

**Teaching strategies:-**

The teaching strategy includes both theory classes as well as practical exercises, but more emphasis is on learning of skills and enhancing knowledge. Workshops, guest lectures, group discussion, seminar and industrial visits and internships are integral part of the teaching methods.

Depending on the number of teaching days utilized in a week, approximately 504 teaching hours will be available in each semester of the three years (6-semester) of BFTP Program. Out of these, Theory and Practical teaching (Modules) will be equally balanced amounting to roughly fifty

percent each. The teaching will be carried out on various modules for academic and professional training. Students will be encouraged and assigned to utilize the balance hours each day for activities like knowledge enhancement, self-learning including library, sports and other co-curricular activities

The theory training will be primarily from cognitive domain while practical training will be from cognitive, creative and effective module.

**Course distribution:** The BFTP Degree program will be of three years' duration. It will be divided into six equal terms of six months each. Classes will be held 5 days in a week. The sixth day will be dedicated to Continuous Assessment Process in which students will be evaluated in different subjects on the basis of Theory and Practical undertaken during the week. However, if needed the sixth day of the week too can be utilized for teaching /training activities.

The distribution of contact hours and credits earned in Semester-1 is displayed below:

<b>TOPICS</b>	<b>CONTACT HOURS/WEEK</b>	<b>CREDITS</b>
Film & Television Production Basics	<b>04</b>	<b>04</b>
Photography	<b>06</b>	<b>04</b>
English Communication	<b>03</b>	<b>03</b>
Reading and Reviewing films	<b>06</b>	<b>03</b>
Production Equipment	<b>04</b>	<b>03</b>
CBCS on Wednesday- Marks not counted in result	<b>02</b>	<b>02</b>
<b>Total for the WEEK</b>	<b>25</b>	<b>19</b>
<i>Break-up of the contact Hours utilized / available in Semester-1 (15 Weeks)</i>		
<i>Theoretical Teaching</i>	<b>195 Hrs./</b> semester based on a 15 Week semester	<i>13</i>
<i>Practical, Projects &amp; Assignments</i>	<b>180 Hrs./</b> semester based on a 15 Week semester	<i>06</i>
<i>Balance hours to be utilized for knowledge enhancement, self-learning including library, sports and other co-curricular activities</i>		

### **Professional Training**

Students will have to complete 30-45 days internship during their course which is a part of the syllabus and carries credits. Internship can be within the SGT or can also be in a place/organization outside the university like a production house / media house or under the tutelage of any producer / director of a film / television program for the above specified period. The institution will try to find INTERNSHIP for students however students are encouraged to find their own Internship opportunities in a place and domain of their choice. However, no guarantees of internship especially in a place and domain of choice of a student can be given to anyone.

### **Summer and Winter Training**

The students are encouraged to enhance their film making/television production skills through making short films, video programs, music videos etc. during summer and winter breaks. Students are also required to enroll in English language improvement programs, skill development and personality developments programs as and when arranged by the university. They also must mandatorily participate in workshops, seminars and film appreciation courses arranged by the university.

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*For course syllabus and curriculum of BFTP please move to next page.*

## COURSE SYLLABUS

**B.A. (Film and Television Production)**

**Subject – Film & Television Production Basics**

**SEMESTER-I**

### A-Syllabus

S. No.	TOPIC	DOMAIN	HOURS
<b>Unit 1:</b>	<b>INTRODUCTION TO MOTION PICTURES</b>		
	The Birth of an Image	Nice to Know	18 Hours
	Image Formation in eye, celluloid and sensors	Must Know	
	Brief History of world and Indian Cinema	Nice to Know	
	Celluloid versus Digital Film Making	Must know	
<b>Unit 2:</b>	<b>GENRES, STYLES &amp; COMPONENTS</b> Different Genres of films & Television Programs TV Program Formats Narrative & Documentary styles Ingredients - Script, Sound, Visuals, Performers, Assembly, Selling and Exposition	Nice to know  Must know  Must know	12 Hours
<b>Unit 3:</b>	<b>VISUAL GRAMMAR</b> Film & TV Terminology Visual Grammar, Shot and type of shot, Camera Movements & Angles	Must Know	10 Hours
<b>Unit 4:</b>	<b>FILM PRODUCTION to EXHIBITION &amp; BEYOND</b> Key Film Making & TV Production Departments Personnel and Roles Marketing, Distribution, Exhibition, Censorship Film Festivals, Awards and Events TV Syndication & Network Distribution	Must know	16 Hours

**B- Curriculum**

UNIT	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
<b>Unit 1:</b>	<b>INTRODUCTION TO MOTION PICTURES</b> The Birth of an Image, Image Formation in eye, celluloid and sensors Brief History of world and Indian Cinema Celluloid versus Digital Film Making	Learn about How image is formed, how cinema was born and its present status.	Make students familiar about Creative writing, types of writing etc....	Lecture, Interactive sessions, Assignments Screenings	As per syllabus
<b>Unit 2:</b>	<b>GENRES, STYLES &amp; COMPONENTS</b> Different Genres of films Narrative & Documentary styles Ingredients - Script, Sound, Visuals, Performers, Assembly, Selling and Exposition	Explain different types of films and what are the components of a film	To portray the relevance various cinematic components.	Lecture, PPT, Interactive sessions, Assignments, Screenings	As per syllabus
<b>Unit 3:</b>	<b>VISUAL GRAMMAR</b> Film Terminology Visual Grammar, Shot and type of shot, Camera Movements & Angles	Explain the terminology connected with film making process.	Make students well acquainted with visual grammar so that communicate with other members of the team.	Lecture, PPT, Interactive sessions, Assignments, Screenings.	As per syllabus

<b>Unit 4:</b>	<b>FILM PRODUCTION</b> Key Film Making Departments Personnel and Roles Marketing Distribution Exhibition Censorship	Explain & Discuss the crew and cast of a unit and their roles and hierarchy. Marketing and distribution of films.	Make students familiar about various departments from A to Z.	Lecture, PPT, Interactive sessions, Assignments, seminars.	As per syllabus
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**Suggested Readings:**

- Fundamentals of Television Production: Donald, Ralph & Spann, Published 2000, Blackwell Publishing
- Film Production Management: Bastian Clevé, Published 2003, Focal Press
- Editing Today: Smith, Ron F. & O'Connell, L.M, Published 2003, Blackwell Publishing
- Television Production Handbook: Zettl, Herbert, Published 2005, Thomson Wadsworth.
- Bollywood: A Guidebook to Popular Hindi Cinema (Routledge Film Guidebooks) Paperback – by Tejaswini Ganti
- Art and Production: Sarkar, N.N
- TV Production: Gerald Millerson, Published 1993, Focal Press
- Monaco, James, et al. 2000. How to Read a Film: The Art, Technology, Language, History and Theory of Film and Media. New York: Oxford University Press.
- Directing: Film Techniques and Aesthetics, Michael Rabiger

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**B.A. (Film and Television Production)**

**Subject –Photography**

**Semester-I**

**A- SYLLABUS**

<b>S No.</b>	<b>TOPIC</b>	<b>DOMAIN</b>	<b>HOURS</b>
1	<b>Introduction to Photography</b> Meaning and Definition of Photography History of Photography Photography as a Medium of Mass Communication Requirement and Utility of Photographs Types of Photography (Based On Usage & Area)	Must know	12 hours
2	<b>Camera anatomy &amp; functions</b> Functioning of SLR & D-SLR cameras. Analog & Digital Camera Image Sensors & Sizes (CCD and CMOS) Aperture and Its Function Shutter and Motion Concept of Depth-Of-Field Co-Relation between Aperture, Shutter Speed & ISO What is white balance? (Color Temperature) Lenses and Types of Lenses - (Super Wide, Wide Angle, Normal, Telephoto, Long-Telephoto, Zoom Lenses) Filters: All Types, Functions & Applications	Must know	30 Hours
3	<b>Modes of Camera</b> Shooting Modes Focusing Mode Metering Mode	Must Know	08 Hours

4	<b>Visual Composition And Lighting</b> Visual Grammar In Photography, Photographic Composition, Rule Of Thirds, Framing, Principles Of Composition Camera Angles Understanding Lighting : Artificial & Natural Photographic Lighting Equipment & Sources One, Two And Three Point Lighting: Key, Fill And Back Light	Must know	10 Hours
5.	Assignments: Familiarization With Photography Equipment Practice on Various Cameras Practice - SLR Camera With Various Lenses Study and Practice of Composition Shooting Exercises In Natural and Artificial Light Review and Analysis of Photographs Photo Editing on Photoshop	Must know	24 Hours

## B.CURRICULUM

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	<b>Introduction to Photography</b> Meaning and Definition of Photography History of Photography Photography as a Medium of Mass Communication	To achieve an overall idea of Photography	To make aware of basic things of photography	Lecture, PPT, Interactive sessions, Assignments	As per syllabus

2	<b>Camera anatomy &amp; functions</b> Functioning of SLR & D-SLR cameras. Analog & Digital Camera Image Sensors & Sizes (CCD and CMOS)	To achieve technical knowledge about photography	To make aware about camera anatomy and functions.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
3	<b>Modes of Camera</b> Shooting Modes Focusing Mode Metering Mode	To know the modes of camera/	Emphasis should be on to study the modes of camera.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	<b>Visual Composition And Lighting</b> Visual Grammar In Photography, Photographic Composition:, Rule Of Thirds, Framing, Composition Camera Angles Understanding Lighting : Artificial & Natural	Imparting knowledge on visual composition and lighting.	Focus should be on Visual composition and importance of lighting in Photography.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
5	Assignments: Familiarization With Photography	To make students aware about Adobe Photoshop.	Assignments for practical training.	Assignments	As per syllabus

	Equipment Practice on Various Cameras Practice - SLR Camera With Various Lenses Adobe Photoshop				
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**Suggested Readings:**

- Basic Photography, Focal Press, 2003 Private Limited, 1999; Michael Langford
- Food Shots; Hicks, Roger & Schultz, Frances
- A Simple Guide to 35mm Photography; Corbett, Bill
- Point and Shoot; Jacobs, Lou (Jr.)
- Practical Photography, Hind Pocket Books; Sharma, O P

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**B.A. (Film and Television Production)**

**Subject: English Communication**

**Semester-I**

**A – Syllabus**

<b>S No.</b>	<b>TOPIC</b>	<b>DOMAIN</b>	<b>HOURS</b>
1	<b>UNIT – I: PHONETICS BASICS</b> Received Pronunciation – Sounds: Vowels/Diphthongs, Consonants – Syllables – Word stress – Transcription of words- Weak forms – Intonation	Must know	10 Hours
2	<b>UNIT – II: ENGLISH LANGUAGE</b> Parts of speech – Articles – Modals – Sentence types – Subject-verb, concord – Tenses – Voice – Reported speech – Clauses – Tag, questions – Punctuation – Common errors - Jumbled sentences	Must know	12 Hours
3	<b>UNIT III: VOCABULARY</b> Word formation – Synonyms, Antonyms – Homonyms, Homophones – Words often confused – One word substitution – Phrasal verbs – Idiomatic expressions - Eponyms	Must know	10 Hours
4	<b>UNIT IV:</b> <b>(A) Communication</b> Communication, an overview – Definition & Process – Features – Importance – Forms – Barriers – Remedies – Non verbal communication – Body language – Paralinguistic features – Proxemics/Space distance – Haptics <b>(B) Telephonic skills – Group Discussion – Facing interviews</b>	Must know	10 Hours

## B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	<b>UNIT – I: PHONETICS BASICS:</b> Received Pronunciation – Sounds:Vowels/Diphthongs, Consonants – Syllables – Word stress – Transcription of words- Weak forms, Intonation.	To understand Basics of Phonetics	To learn Common mistakes: Spelling, Grammar, and Punctuation	Lecture, Interactive sessions, Assignments, Organizing small events of the department.	As per syllabus
2	<b>UNIT – II: ENGLISH LANGUAGE</b> Parts of speech – Articles – Modals – Sentence types – Subject-verb, concord – Tenses – Voice – Reported speech – Clauses – Tag, questions – Punctuation – Common errors - Jumbled sentences	To Know and practice about good writing skills,	To enhance Writing Skills and prepare for Writing on given photographs or any topic.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
3	<b>UNIT III: VOCABULARY</b> Word formation – Synonyms, Antonyms – Homonyms, Homophones – Words often confused – One word substitution – Phrasal verbs – Idiomatic expressions - Eponyms	To enhance the knowledge of English grammar, translation for media	To cover Techniques, strategies, and Procedures in Translation	Lecture, PPT, Interactive sessions, Assignment	As per syllabus
4	<b>UNIT IV: (A) Communication</b> Communication, an overview – Definition & Process – Features – Importance – Forms – Barriers – Remedies – Non verbal	To understand writing for communication media and conversational skills	To cover Writing copies, Proof reading. Translation	Lecture, PPT, Interactive sessions, Assignments, Group activities, Organizing an event	As per syllabus

	communication – Body language – Paralinguistic features – Proxemics/Space distance – Haptics <i>(B) Telephonic skills – Group Discussion – Facing interviews</i>				
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**Suggested Readings:**

- Ferdinand, Nicole; Kitchin, Paul J.; Event Management; Sage Publication
- Kirk, R. Land; Catherwood, D. W.; The Complete Guide to Special Event Management; John Wiley and Sons
- Singh, G.S.; Devesh, Kishore; Event Management; Haranand Publications
- Bowdin, Glenn; Allen, Johnny; Harris, Rob; Events Management ; Taylor & Francis
- Style book of the Economist.

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## B.A. (Film and Television Production)

### Sub: Reading & Reviewing Films

#### Semester-I

#### A-Syllabus

*This Course is designed for inculcating a habit / culture of watching / viewing world and Indian Cinema. The classics, the milestone films, the cinema noir et al are part of this package. The screening will be compulsory; like they have in other film schools of repute. The selection of films is left to the judgement of the course teacher. The Selection of Films for screening will broadly fall under the following categories:*

S No.	TOPIC	DOMAIN	HOURS
	1. World Cinema 2. Hollywood 3. Asian Masters 4. European cinema 5. Cult classics 6. Indie Cinema 7. Third World Cinema 8. Iranian, Turkish and Korean classics 9. Japanese Masters 10. Indian Classics and masterpieces 11. Documentaries and Non-Fiction Films	Nice to know	84 Hours

#### B-Curriculum

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Film screening	<i>To inculcate a habit / culture of watching milestone films.</i>	Teacher assisted discussions	Screenings & Discussions	As per syllabus



**B.A. (Film and Television Production)**

**Sub: Production Equipment**

**Semester-I**

**A-Syllabus**

<b>S No.</b>	<b>TOPIC</b>	<b>DOMAIN</b>	<b>HOURS</b>
1	<b>Visual Grammar</b> Understanding Visual Grammar Types of Shots Terminology Basics Documentation – Shot Lists, Marking, Blocking.	Must know	12 Hours
2	<b>Camera induction</b> Demo of Tripod Demo of Video Camera Intro to Lighting Intro to Green Screen & Chroma-Keying	Must know	14 Hours
3	<b>Sound Induction</b> Demo of Microphone Demo of Cables Connecting Cables + Microphones to Camera Handling Camera + Microphones + Boom Rod	Must Know	10 Hours
4	<b>Assignment</b> Eight Shots exercise Action exercise Outdoor Lighting exercise	Must know	20 Hours

## B-Curriculum

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	<b>Visual Grammar</b> Understanding Visual Grammar Types of Shots Terminology Basics Documentation – Shot Lists, Marking, Blocking.	To achieve an overall idea of Video shots and documents	To make aware of Basic video shots, terminology, grammar etc.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	<b>Camera induction</b> Demo of Tripod Demo of Video Camera Intro to Lighting Intro to Green Screen + Chroma	To achieve technical knowledge about Video camera, tripod, lighting, chroma.	To make aware about types of video camera, lighting, tripod etc.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
3	<b>Sound Induction</b> Demo of Microphone Demo of Cables Connecting Cables + Microphones to Camera Handling Camera + Microphones + Boom Rod	To know the microphones, uses of microphones, boom rod	Emphasis should be on sound recording, microphones etc.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus

4	Assignment 8 Shots, Action & Outdoor Lighting exercise	Assignments	Focus should be on practical	Assignments	As per syllabus
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**Suggested Readings:**

- Video Production, Belvandi Vauski, Focal Press
- Broadcasting and the people: Masani Mehra: National Book Trust New

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**B.A. (Film and Television Production)**

**SUBJECT – Script and Screenplay**

**Semester-II**

**A-Syllabus**

<b>S No.</b>	<b>TOPIC</b>	<b>DOMAIN</b>	<b>HOURS</b>
1	<b>UNIT-I: BIRTH &amp; PROGRESSION OF STORY</b> Understanding Script  Idea, Ideation and Concept  Story. What is a Story?  Plot- How is it Different from Story?  Formal Structure of Drama  Elements of Dramatic Writing	Must to know	12 Hrs
2	<b>Essentials of Screenplay Writing</b>  Elements of Dramatic Writing  Screenplay Terminology  What is a Story?  Character and Its Importance In Screenplay Writing  Types of Conflict  Plot base Screenplay Writing  3-Act Structure  Premise, Themes and Motifs In Story/Screenplay  Audience Perspective	Must know	18 Hours

3	<p><b>Screenplay Format</b></p> <p>Short Film Format</p> <p>The Art of Adaptation along With Writing Exercises</p> <p>Analyzing Films on Screenplay Perspective</p> <p>Basic Software for Screenplay Writing (Celtx etc.)</p>	Must know	20 Hours
4	<p><b>Nonlinear Structures</b></p> <p>Flashback</p> <p>Flash Forward</p> <p>Multi Plots</p> <p>Multi Protagonist Stories.</p> <p>Basics of Writing for Television (Fiction and Non Fiction); Episodes and Elements of Drama. Treatment for Non-fiction</p> <p>Web Series.</p>	Must Know	24 Hours
5	<ul style="list-style-type: none"> <li>• <b>Writing the Treatment for feature film</b></li> <li>• Writing 1-3 pages Concept / Story, 4-6 pages Synopsis / Plot moving on to detailed 15-page treatment.</li> </ul>	Must know	24 Hours

## B - Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	<b>UNIT-I: BIRTH &amp; PROGRESSION OF STORY</b> Understanding Script Idea, Ideation and Concept Story. What is a Story? Plot- How is it Different from Story? Formal Structure of Drama Elements of Dramatic Writing	Explain/Discuss how story is born and how ideas are generated especially on context of a film.	Make students well acquainted with film story and ideas.	Lecture, PPT, Interactive sessions, Assignments, Screenings	As per syllabus
2	<b>Essentials of Screenplay Writing</b> Elements of Dramatic Writing Screenplay Terminology What is a Story? Character and Its Importance In Screenplay Writing	Explain/Discuss Essentials of Screenplay writing.	To magnify the various stages in Screen play writing.	Lecture, Interactive sessions, Assignments.	As per syllabus
3	<b>Screenplay Format</b> Short Film Format The Art of Adaptation along With Writing Exercises Analyzing Films on Screenplay Perspective Basic Software for	Explain/Discuss Screen play formats, short film format and Analyzing films on screen play perspective.	Make students well acquainted with screen play formats, short film format and Film analyzing on screen play perspective.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus

	Screenplay Writing (Celtx etc.)				
4	Nonlinear Structures Flashback Flash Forward Multi Plots Multi Protagonist Stories. Basics of Writing for Television (Fiction and Non Fiction)	Learn Nonlinear structure, flashback, Multi plots, basic of writing for TV.	To magnify the various stages of Nonlinear structure, flashback, multi plots, basic of writing for TV.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
5	<ul style="list-style-type: none"> <li>• <b>Writing the Treatment for feature film</b></li> <li>• Writing 1-3 pages Concept / Story, 4-6 pages Synopsis / Plot moving on to detailed 15-page treatment.</li> </ul>	Explain/Discuss treatment for feature film	Assignment	Assignment	As per syllabus

**Suggested Readings:**

- Lajos Egri, The Art Of Dramatic Writing
- Robert McKee, Story: Substance, Structure, Style, and the Principles of Screenwriting
- Linda Seger, Making A Good Script Great
- David Mamet, On Directing Film
- Micheal Rabiger, On Direction
- Syd Field, Screenplay: The Foundations of Screenwriting
- David Trotter, The Screenwriter's Bible

**B.A. (Film and Television Production)**

**Subject- Production Sound**

**Semester-II**

**A- Syllabus**

<b>S No.</b>	<b>TOPIC</b>	<b>DOMAIN</b>	<b>HOURS</b>
1	<b>Introduction to Sound</b> The Power of Sound Fundamentals of Film Sound Dimensions and Sound Perspective	Must know	20 Hours
2	<b>Audio Formats</b> Selection Alteration and Combination Sound—Components of Sound Track and Uses Vocals, Sound Effects, Background Score Music and Silence Diegetic and Non Diegetic Transition	Must know	24 Hours
3	<b>Original Music Compositions</b> Dubbing and Subtitles Ambient Sound Audio Recording/Editing Software Analog vs Digital Sound	Must Know	30 Hours
4	<b>Cables and Connectors,</b> Specialized Mikes and their uses Outdoor Sound Recording Exercise On Location Sound and Dubbing	Must know	24 Hours



## B-Curriculum

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	<b>Introduction to Sound</b> The Power of Sound Fundamentals of Film Sound; Dimensions and Sound Perspective	To learn sound, power of sound and fundamental of film sound	To understand sound, fundamentals of film sounds	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	<b>Audio Formats:</b> Selection Alteration and Combination, sound—Components of Sound Track and Uses; Vocals, Sound Effects, Background Score, Music and Silence Diegetic and Non Diegetic Transition	To achieve knowledge of Audio formats, components of sounds, Sound EFX	To impart knowledge of sounds EFX, components of sounds tec.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
3	<b>Original Music</b> Compositions Dubbing and Subtitles Ambient Sound Audio Recording/Editing Software Analog vs Digital Sound	To know original music, dubbing, audio recording and digital sound.	To make students well acquainted with original music, dubbing, recording, editing and digital sound	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus

4	<b>Cables &amp; Connectors</b> Specialized Mikes and their uses Outdoor Sound Recording Exercise On Location Sound and Dubbing	To know technical knowledge of cables, outdoor sound recording exercise .	Impart knowledge with students about outdoor sound recording, on location sound recording	Lecture, PPT, Interactive sessions, Assignments, Group activities	As per syllabus
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**Suggested Readings:**

- Broadcast Sound Technology, By Michael Talbot-Smith
- Handbook for Sound Engineers By Glen Ballou
- This is All India Radio: P.C. Chatterjee, Publication Division, New Delhi
- News Writing: George A. Hough, Kanishka Publication, New Delhi



5.	<b>Assignments:</b> Multi Camera Practical Exercise (Group) in Studio Action and Continuity Exercise (Group)	Must know	25 Hours
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### B-Curriculum

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	<b>Production Process</b> Stages of Production Pre-Production Idea/Scripting Research Reece Team Role of Key personals Budget and Scheduling Technicians and Equipment	To achieve knowledge about Production process	To make students well acquainted with Production process and research	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	<b>Production Stage</b> Shooting workflow Actor handling on set Unit Requirement Working with the Team (Direction, Cinematography, Sound) Shooting on Schedule	To achieve knowledge of Production stages.	To impart knowledge with students of Production stages.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
3	<b>Post Production</b> Editing Sound Design and	Gain knowledge about Post	Emphasis should be on Production	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus

	Sound Mixing Music and Background Score Final Mixing Color Grading	Production.	including sound, music, final mixing..		
4	<b>Television Production Process</b> Studio personal and commands PCR/MCR functioning	Impart knowledge about TV production process..	Make students aware about PCR/MCR, TV production etc.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
5	<b>Assignments:</b> Multi Camera Practical Exercise (Group) in Studio Action and Continuity Exercise (Group)	Assignment	Assignment	Assignments	As per syllabus

### **Suggested Readings:**

- Fundamentals of Television Production: Donald, Ralph & Spann, Published 2000, Blackwell Publishing
- Film Production Management: Bastian Clevé, Published 2003, Focal Press
- Editing Today: Smith, Ron F. & O'Connell, L.M, Published 2003, Blackwell Publishing
- Television Production Handbook: Zettl, Herbert, Published 2005, Thomson Wadsworth.
- Art and Production: Sarkar, N.N TV Production: Gerald Millerson, Published 1993, Focal Press

**B.A. (Film and Television Production)**

**Subject: Development Communication**

**Semester- II**

**A – Syllabus**

<b>S No.</b>	<b>TOPIC</b>	<b>DOMAIN</b>	<b>HOURS</b>
1	Communication: Basic Concepts Types of Communication Human Communication Effective Communication	Must know	12 Hours
2	Organization, Public and Mass Communication Media for Mass Communication Media, Society and Development Digital Media and Development Communication	Must know	8 Hours
3	Understanding Development Development Issues and Goals- National and International Perspectives National Development Programmes – Goals, Strategies, Structure and Achievements Contemporary National Development Programmes	Must Know	10 Hours
4	Understanding Gender differentials Gender and Development Gender and Advocacy New Challenges	Must know	10 Hours
5	Writing and Shooting for a 60-90 sec PSA.	Must know	16 Hours

## B-Curriculum

S. No.	Topics	Learning Objectives	Teaching Guidelines	Methodology	Time
1.	Communication: Basic Concepts Types of Communication Human Communication Effective Communication	To learn about Basic Concepts of Communication	To cover the Basic Concepts of Communication	Didactic lecture through Power Point Presentation.	As per syllabus
2.	Organization, Public and Mass Communication Media for Mass Communication Media, Society and Development Digital Media and Development Communication	To learn about Media for Mass Communication	To cover Media for Mass Communication	Didactic lecture through Power Point Presentation.	As per syllabus
3.	Understanding Development Development Issues and Goals- National and International Perspectives National Development	To learn the concept of Understanding Development, Development Issues and Goals-	To concept of Understanding Development, Development Issues and Goals-	Didactic lecture through Power Point Presentation.	As per syllabus

	Programmes – Goals, Strategies, Structure and Achievements Contemporary National Development Programmes				
4.	Understanding Gender differentials Gender and Development Gender and Advocacy New Challenges	To learn the concept of brand positioning	To cover Understanding Gender differentials	Didactic lecture through Power Point Presentation.	As per syllabus
5.	Writing and Shooting for a 60- 90 sec PSA.	To Writing and Shooting for a 60- 90 sec PSA	Writing and Shooting for a 60-90 sec PSA	Assignment	As per syllabus

### Suggested Readings:

- Dreze, J.&Sen, A.(1995). India: Economic Development and Social Opportunity, Oxford University Press, Delhi.
- Jayal, N.G.&Pai, S.(2001). Democratic Governance in India: Challenges of Poverty, Development and Identity, SAGE, Delhi.
- Mahajan, G.(1998). Democracy, Difference & Social Justice, Oxford University Press, Delhi.
- Stiglitz, J. E(2002). Globalization and its Discontents, W.W. Norton & Company, USA.
- Dreze, J.&Sen, A.(2013). An Uncertain Glory: India and its Contradictions, Princeton University, USA.



**B.A. (Film and Television Production)**

**Sub: Environmental Studies**

**Semester-II**

**A-Syllabus**

<b>S No.</b>	<b>TOPIC</b>	<b>DOMAIN</b>	<b>HOURS</b>
1.	<b>Environmental and Natural resources</b> Definition, Scope, Importance Natural Resources – Forest Resources – Use, Exploitation, Deforestation, Construction Of Multipurpose Dams, Effect Of Forests Water Resources – Use Of Surface And Subsurface Water, Effect Of Floods, Drought, Water Conflicts Food Resources Food Problem, Advantages and Disadvantages of Fertilizers And Pesticides, Effect On Environment	Must know	10 hours
2.	<b>Ecology and Bio-diversity</b> Concept of Ecosystem Structure and Function of an Ecosystem Producers, Consumers and Decomposers Energy Flow, Ecological Succession Food Chain, Food Web and Ecological Pyramids Bio Diversity: Definition, Genetic, Species And Ecosystem Diversity Bio-Geographical Classification of India, Hotspots, Threats Related To Habitat Loss Poaching of Wildlife, Man-Wildlife Conflicts Conservation of Bio-Diversity	Must know	10 Hours

3.	<p><b>Environmental Pollution</b></p> <p>Definition – causes, pollution effects and control</p> <p>Measures of Air, Water, Soil, Marine, Noise, Thermal, Nuclear hazards</p> <p>Solid waste management: causes, effects and control measures of urban and industrial waste</p> <p>Pollution measures, case studies</p> <p>Disaster management: floods, earthquake, cyclone and landslides.</p>	Must Know	16 Hours
4.	<p><b>Social Issues and the Environment</b></p> <p>Urban Problems Related To Energy and Sustainable Development</p> <p>Water Conservation, Rain Water Harvesting, Watershed Management</p> <p>Problems Related To Rehabilitation – Case Studies, Wasteland Reclamation</p> <p>Consumerism and Waste Products – Environment Protection Act, Air Water, Wildlife, Forest Conservation Act</p> <p>Environmental Legislation and Public Awareness</p>	Must know	12 Hours
5.	<p><b>Human Population and the Environment</b></p> <p>Population Growth, Variation among Nations</p> <p>Population Explosion – Family Welfare Programme</p> <p>Environmental and Human Health</p> <p>Human Rights, Value Education, HIV/AIDS, Women And Child Welfare</p> <p>Role of Information Technology – Visit To Local Polluted Site / Case Studies</p> <p>Customer Orientation – QFD – CSM – TQM models – Case studies.</p>	Must know	8 Hours

## B-Curriculum

S. No.	Topics	Learning Objectives	Teaching Guidelines	Methodology	Time
1.	<b>Environmental and Natural resources</b> Definition, Scope, Importance Natural Resources – Forest Resources – Use, Exploitation, Deforestation, Construction Of Multipurpose Dams, Effect Of Forests	To learn importance of Environment and Natural resources	To cover Environmental and Natural resources, forest resources, exploitation, construction of Dams etc.	Didactic lecture on the topics, Power Point Presentation	As per syllabus
2.	<b>Ecology and Bio-diversity</b> Concept of Ecosystem Structure and Function of an Ecosystem Producers, Consumers and Decomposers Energy Flow,	To learn Ecology and Bio-diversity and function an Eco-system.	Make students aware about Ecology, Ecosystem, consumers and Decomposers of Energy Flow.	Didactic lecture, Power Point Presentation and discussion	As per syllabus
3.	<b>Environmental Pollution</b> Definition – causes, pollution effects and	To know basic information about Environmental	To cover Environmental Pollution with case studies.	Didactic lecture on the topics, Power Point Presentation	As per syllabus

4.	<b>Social Issues and the Environment</b> Urban Problems Related To Energy and Sustainable Development Water Conservation, Rain Water	To study social issues and the Environment .	To cover Social issues and Environment with Rain water Harvesting etc.	Didactic lecture on Environment and Rain water Harvesting etc.	As per syllabus
5.	<b>Human Population and the Environment</b> Population Growth, Variation among Nations Population Explosion – Family Welfare Programme Environmental and Human Health, case studies	To learn Human population and its impact on Environment	To cover World Human population and its effect on Environment and water conservation.	Didactic lecture, Power Point Presentation and practical exercise	As per syllabus

### Suggested Readings:

- Keerthinarayana and Daniel Yesudian, ‘Environmental Science and Engineering’, Hi-Tech publications
- ErachBharucha, “A Text Book for Environmental Studies”, Text Book of University Grants Commission,
- Peavy. H.S.D.R. Rowe and George T, “Environmental Engineering”, New York: McGraw Hill,
  - Metcalf and Eddy, “Wastewater Engineering: Treatment and reuse”, Tata McGraw Hill,

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**B.A. (Film and Television Production)**

**Subject: Editing**

**Semester-III**

**A-Syllabus**

<b>S No.</b>	<b>TOPIC</b>	<b>DOMAIN</b>	<b>HOURS</b>
1	<b>Grammar of Editing</b> Rules of Editing Types of Shots, A and B rolls, Transitions, cutaway, Principles of Continuity Rhythm Pace and Emotion Temporal Articulation Use of Sound for Construction Time and Space on Screen Cinematic Time	Must know	20 hours
2	<b>Introduction to the History of Film Editing</b> Introduction to the Editor As Storyteller And Understanding The Narrative Structure Role of an Editor DW Griffith, Georges Méliès, Akira Kurosawa and other pioneers Lev Kuleshov's Experiment Montage Theory (Pudovkin And Eisenstein) The Language of Cinema Women in Editing	Must know	10 Hours
3.	<b>Intro to Adobe Premiere Pro Cc</b> Features and Functions of Premiere Pro Difference between Linear and Non- linear Editing Non-Linear Editing (NLE) Techniques Timeline Ingesting	Must know	20 Hours

4.	<b>Project</b> <b>Relevant Practicals</b> <b>Montage Editing</b>	Must know	48 Hours
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### B-Curriculum

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Grammar of Editing Rules of Editing Types of Shots, A and B rolls, Transitions, cutaway, Principles of Continuity Rhythm Pace and Emotion Temporal Articulation Use of Sound for Construction Time and Space on Screen Cinematic Time	To achieve knowledge of Editing, rules of editing etc.	To make students well acquainted with Editing, rules of editing.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	Introduction to the History of Film Editing Introduction to the Editor As Storyteller And Understanding The Narrative Structure Role of an Editor Women in Editing	To achieve knowledge of History of editing, film editing	To impart knowledge with students of film editing etc.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus

3	Intro to Adobe Premiere Pro Cc Features and Functions of Premiere Pro Difference between Linear and Non-linear Editing Non-Linear Editing (NLE) Techniques; Timeline Ingesting	Gain knowledge about NLE (non-linear editing)	Emphasis should be on NLE.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	<b><u>Project</u></b> <b>Relevant Practicals</b> <b>Montage Editing</b>	Projects.	Projects	Assignments,	As per syllabus

**Suggested Readings:**

- The Technique Of Film Editing, Karel Reisz, Gavin Miller
- In the Blink of an Eye, Walter Murch
- The Technique Of Film And Video Editing, Ken Dancyger
- The Story of Film, Mark Cousins

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**B.A. (Film and Television Production)**

**Subject: Cinematography**

**Semester- III**

**A - Syllabus**

S No.	TOPIC	DOMAIN	HOURS
1.	Introduction to the Concepts and Tools of Lighting Characteristics of Light Basic Lighting Principals Light Accessories Light Sources Measuring Light Light Meters	Must know	8 hours
2.	Lighting Styles Natural and Artificial Light Light planning: Subject, Camera/Cameras, Surroundings, Atmosphere Lighting on Location Lighting and Continuity Camera Movement (Track-trolley)	Must know	9 Hours
3.	Analog and Digital Image Working of a DSLR Camera Support System (DSLR/ENG) and Accessories Digital Camera Image Formation	Must Know	9 Hours
4.	Shooting for Fiction Shooting for Non-fiction (Documentary, News, etc.) Studio Shoot (Single/Multi camera)	Must know	12 Hours
5	<b><u>Camera Practical</u></b> <ul style="list-style-type: none"><li>• Introduction and Familiarization to Camera Equipment and Accessories.</li><li>• 3 Point Lighting Exercise</li><li>• Camera Movement Exercise</li><li>• Shooting a two min film as a group exercise</li></ul>	Must know	60 Hours



## B-CURRICULUM

S. No.	Topics	Learning	Teaching Guidelines	Methodology	Time
1.	Introduction to the Concepts and Tools of Lighting Characteristics of Light	To learn about Basic Principals of Lighting	To cover Introduction to the Concepts and Tools of Lighting	Didactic lecture with the help of media coverage, Power Point Presentation and	As per syllabus
2.	Lighting Styles Natural and Artificial Light Light planning: Subject, Camera/Cameras,	To know about Lighting Styles and Camera Movement	To cover Lighting Styles and Camera Movement	Didactic lecture on review and discussion on problem faced while writing reviews	As per syllabus
3.	Analog and Digital Image Working of a DSLR Camera Support System (DSLR/ENG) and Accessories Digital Camera	To learn about Working of a Digital Cameras and Support System	To cover Working of a Digital Cameras and Support System	Didactic lecture, Power Point Presentation. Practical work on the basis of newspaper	As per syllabus
4.	Shooting for Fiction Shooting for Non-fiction (Documentary, News, etc.)	To learn about types of Fiction and Non-fiction based programme	To cover types of Fiction and Non-fiction based programme	Didactic lecture on the topic, discussion and Power Point Presentation.	As per syllabus

5.	<b><u>Camera Practical</u></b> Introduction and Familiarization to Camera Equipment and Accessories. 3 Point Lighting Exercise Camera Movement Exercise	Practices and Handling Digital Camera and Lighting	Practices and Handling Digital Camera and Lighting	<b>Practical</b>	As per syllabus
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**Suggested Readings:**

- Motion Picture and Video Lighting, Brown: Blain, Focal Press, 1996
- Film and Video Terms and Concepts: Ferncase, Richard K. Boston: Focal Press, 1995
- Television Production Handbook: Zettl, Herbert Published 2005, Thomson Wadsworth
- TV Production: Gerald Millerson Published 1993, Focal Press
- Advanced Digital Photography: Katharina Grimme

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**B.A. (Film and Television Production)**

**Sub: Film Studies**

**Semester-III**

**A-Syllabus**

<b>S No.</b>	<b>TOPIC</b>	<b>DOMAIN</b>	<b>HOURS</b>
1	<b>UNIT-I: A HISTORY OF CINEMA</b> History of cinema Early narrative cinema (screening of D. W. Griffith's Birth of a Nation), Soviet cinema (screening of Sergei Eisenstein's Battleship Potemkin) Hollywood studio system. Indian (pre-Independence) cinema from Dadasaheb Phalke's films and Prabhat Talkies' Sant Tukaram, along with a discussion of early Indian cinema, and the development of the studio system in India.	Must know	10 hours
2	<b>UNIT-II: MAJOR FILM MOVEMENTS</b> German Expressionism Soviet Montage Italian Neo-realist Cinema French New Wave Independent film-making in Hollywood' (screening of Quentin Tarantino's Pulp Fiction)	Must know	10 Hours
3.	<b>UNIT-III: INDIAN POPULAR CINEMA</b> Star system Hindi formula film (screening of Manmohan Desai's Amar Akbar Anthony) Indian parallel cinema movement – Benegal, Sahni, Kaul, Nihlani Indian-global cinema (screening of Mira Nair's Salaam Bombay) Regional Indian cinema Gender & Sexuality (Indian Cinema) History & Current status of Censorship	Must know	16 Hours
4.	<b>UNIT-IV: CASE STUDY</b> <i>(Amongst other films, the following could be screened)</i> The King's Speech The Godfather-I and the Godfather-II Cast Away Memento Seven Gladiator The Artist Hugo	Must know	20 Hours

	12's Year in Slave Saving Private Ryan Hurt Locker Avatar Battleship Potemkin-Silent Cinema-Montage The Godfather-I-Hollywood Classic The Bicycle Thief – Neo Realism Rashomon-Asian Classic Pather Pachali- Indian Classic Meghe Dhaka Tara- Indian Classic Cast Away-Hollywood Classic <i>(Other films could be included)</i>		
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### B-Curriculum

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	<b>UNIT-I: A HISTORY OF CINEMA</b> History of cinema Early narrative cinema (screening of D. W. Griffith's Birth of a Nation), Soviet cinema (screening of Sergei Eisenstein's Battleship Potemkin) Hollywood studio system. Indian (pre-Independence) cinema from Dadasaheb Phalke's films and Prabhat Talkies' Sant Tukaram, along with a discussion of early Indian cinema, and the development of the studio system in India.	To achieve knowledge of History of Cinema	To make students well acquainted with fundamental of films, film Genres....	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	<b>UNIT-II: MAJOR FILM MOVEMENTS</b> German Expressionism Soviet Montage Italian Neo-realist Cinema French New Wave Independent film-making in Hollywood' (screening of	To achieve knowledge about various film movements	To impart knowledge about the various film makers who	Lecture, PPT, Interactive sessions, Assignments Screenings	As per syllabus

	Quentin Tarantino's Pulp Fiction)	that shaped the world cinema	spearheaded the movements		
3	<b>UNIT-III: INDIAN POPULAR CINEMA</b> Star system Hindi formula film (screening of Manmohan Desai's Amar Akbar Anthony) Indian parallel cinema movement – Benegal, Sahni, Kaul, Nihlani Indian-global cinema (screening of Mira Nair's Salaam Bombay) Regional Indian cinema Gender & Sexuality (Indian Cinema) History & Current status of Censorship	Gain knowledge about the Hindi Cinema	Emphasis should be on film screening and understanding	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	<b>Case Study (Amongst other Films, the Following could be Screened)</b> The King's Speech The Godfather-I and the Godfather-II Cast Away Memento Seven Gladiator; The Artist, Hugo	Impart knowledge with case study by screening listed films.	Focus should be case study by screening listed films	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus

### Suggested Readings:

- Monaco, James, et al. 2000. How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media. New York: Oxford University Press.
- Directing: Film Techniques and Aesthetics, Michael Rabiger
- Story: Style, Structure, Substance, and the Principles of Screenwriting
- Cook, David A. 1981. A History of Narrative Film. New York: Norton.

- Bordwell, David, and Kristin Thompson. 1996. *Film Art: An Introduction*. New York: The McGraw-Hill Companies.
- Hill, John, and Pamela Church Gibson. 1998. *The Oxford Guide to Film Studies*. Oxford: Oxford University Press.
- Kabir, Nasreen Munni. 1996. *Guru Dutt: A Life in Cinema*. Delhi: Oxford University Press.
- Prasad, M. Madhava. 1998. *Ideology of the Hindi Film: a Historical Construction*. Delhi; New York: Oxford University Press.
- Rajadhyaksha, Ashish. *Indian cinema in the time of celluloid: from Bollywood to the Emergency*. Indiana University Press, 2010.

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**B.A. (Film and Television Production)**

**Subject: Production Design**

**Semester-III**

**A – Syllabus**

S No.	TOPIC	DOMAIN	HOURS
1.	<b>UNIT-I: INTRODUCTION TO PRODUCTION DESIGN</b> Role of a Production Designer The Design Team and Personnel Finalizing the Look of the Film Psychological Nature of Production Design Translating the Narrative into Visual Ideas Establishing an Environment for Cinematic Storytelling	Must Know	14 Hours
2.	<b>UNIT-II: PRE-PRODUCTION ACTIVITIES</b> Screenplay Breakdown Set Decoration, Props, Visual Theme Color and Texture Architectural Inputs, Depth, Perception Research for Production Design	Must know	20 Hours
3.	<b>UNIT-III: DESIGNING FOR DIFFERENT GENRES</b> Production Procedures Digital Production Design Matte Painting Scale Modeling.	Must Know	10 Hours
4.	<b>UNIT-IV: MAKEUP</b> Basic and Corrective Make up Character Make up Aging Working with Hair: Styling; Using Wigs Special effects: Fake Blood, Prosthesis, Life Casts Costume Design, Texture, Color Role and Responsibilities of Costume Designer and Assistant Costume Designer Specialty Costume	Must know	10 Hours
5.	<b>UNIT- V</b> <b><u>PRACTICAL</u></b> <ul style="list-style-type: none"><li>Preparing a Studio or Outdoor Set - Model</li></ul>	Compulsory	30 Hours

## B- Curriculum

S. No.	Topics	Learning Objectives	Teaching Guidelines	Methodology	Time
1.	<b>UNIT-I: INTRODUCTION TO PRODUCTION DESIGN</b> Role of a Production Designer The Design Team and Personnel. Finalizing the Look of the Film Psychological Nature of Production Design Translating the Narrative into Visual Ideas Establishing an Environment for Cinematic Storytelling	To understand the need, scope of Production Design in Films	Demonstrate the various types of Production design and explain the process	Lecture, Interactive sessions, Assignments, Group activities	As per syllabus
2.	<b>UNIT-II: PRE- PRODUCTION ACTIVITIES</b> Screenplay Breakdown Set Decoration, Props, Visual Theme Color and Texture Architectural Inputs, Depth, Perception Research for Production Design	To understand the activities related to execution of successful production design	Teacher must show visual examples either real or virtual to explain the concepts	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
3.	<b>UNIT-III: DESIGNING FOR DIFFERENT GENRES</b> Production Procedures Digital Production Design Matte Painting Scale Modeling.	To understand the designing needs of different media and to know how it is achieved	Knowing procedures of design for various genres.	Lecture, PPT, Assignments	As per syllabus
4.	<b>UNIT-IV: MAKEUP</b> Basic and Corrective Make up. Character Make up Aging. Working with Hair: Styling; Using Wigs Special effects: Fake Blood, Prosthesis, Life	To understand the scope of production design beyond set making	Knowing about Problems and solutions of creating	Lecture, PPT, Interactive sessions, Assignments	As per syllabus



	Casts Costume Design, Texture, Color Role and Responsibilities of Costume Designer and Assistant Costume Designer Specialty Costume		visual elements	ts, group activities.	
5.	<b>UNIT- V</b> <b><u>PRACTICAL</u></b> <ul style="list-style-type: none"> <li>Preparing a Studio or Outdoor Set - Model</li> </ul>	To understand practical procedure of design	Research and actual execution of scale models	Working on scaled models	As per syllab us

**Suggested Readings:**

- Fundamentals of Television Production: Donald, Ralph & Spann, Published 2000, Blackwell Publishing
- Film Production Management: Bastian Clevé, Published 2003, Focal Press
- Editing Today: Smith, Ron F. & O'Connell, L.M, Published 2003, Blackwell Publishing
- Television Production Handbook: Zettl, Herbert, Published 2005, Thomson Wadsworth.
- Art and Production: Sarkar, N.N TV Production: Gerald Millerson, Published 1993, Focal Press
- TV Production: Gerald Millerson, Focal Press

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**B.A. (Film and Television Production)**

**Subject: Production Management**

**Semester-III**

**A-Syllabus**

<b>S No.</b>	<b>TOPIC</b>	<b>DOMAIN</b>	<b>HOURS</b>
1	Production Process Key Personnel and Role of Production Manager Role of Line Producer Scheduling & Budgeting <b>Practical”: Create various budgeting and Scheduling Charts for a Dummy Television (DSO) Production the parameters of which will be set by the faculty teaching the course.</b> Time Management Difference in Managing Fiction and Non-Fiction Production	Must know	10 hours
2	Production Research/Recce Based on Project requirement Location Management Production Management for Location And Studio Shoots Shooting Abroad Cash Flow Management and Cost Reporting Post Production Routes & Delivery for Film & Television <b>Practicals:</b> <b>Create various Production Management Modules and Excel Charts for a Dummy Production the parameters of which will be set by the faculty teaching the course.</b>	Must know	20 Hours

3.	Legalities in Production Process Party Contracts Copyright Issues Child Licensing	Must know	20 Hours
4.	Safety Issues: First Aid for Film & TV Production Health & Safety.	Must know	6 hours

### B-Curriculum

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Production Process Key Personnel and Role of Production Manager Role of Line Producer Scheduling & Budgeting <b>Practical”</b> : Create various budgeting and Scheduling Charts for a Dummy Television (DSO) Production the parameters of which will be set by the faculty teaching the course.	To achieve knowledge about Production process, Production manager etc.	Make students aware about Production process, production manager etc.	Lecture, PPT, Interactive sessions, Assignments	As per SYLLABUS

2	<p>Production Research/Recce Based on Project requirement Location Management Production Management for Location And Studio Shoots Shooting Abroad</p> <p><b>Practicals:</b></p> <p>Create various Production Management Modules and Excel Charts for a Dummy Production the paramenters of which will be set by the faculty teaching the course.</p>	<p>To achieve knowledge of Production research, location management etc.</p>	<p>To impart knowledge with students about manage indoor and outdoor shoots</p>	<p>Lecture, PPT, Interactive sessions, Assignments</p>	<p>As per SYLLABUS</p>
3	<p>Legalities in Production Process Party Contracts Copyright Issues Child Licensing</p>	<p>Gain knowledge about production process, copyright etc.</p>	<p>Make students well acquainted with production process, copy right issues, child licensing</p>	<p>Lecture, PPT, Interactive sessions, Assignments,</p>	<p>As per SYLLABUS</p>

4	First Aid for Film & TV Production Health & Safety	Gain knowledge about First Aid for film and TV production etc.	Impart knowledge with students on first Aid for film and TV production etc.	Lecture, PPT, Interactive sessions, Assignments,	As per SYLLABUS
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**Suggested Readings:**

- Fundamentals of Television Production: Donald, Ralph & Spann, Published 2000, Blackwell Publishing
- Film Production Management: Bastian Clevé, Published 2003, Focal Press
- Editing Today: Smith, Ron F. & O'Connell, L.M, Published 2003, Blackwell Publishing
- Television Production Handbook: Zettl, Herbert, Published 2005, Thomson Wadsworth.
- Art and Production: Sarkar, N.N TV Production: Gerald Millerson, Published 1993, Focal Press

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**B.A. (Film and Television Production)**

**Subject: Direction**

**Semester- IV**

**A-Syllabus**

<b>S No.</b>	<b>TOPIC</b>	<b>DOMAIN</b>	<b>HOURS</b>
1	<b>UNIT-I</b> Cinema, Director & Directing Direction Theory Role of a Director Space and Time in Cinema Elements of Shot and Composition  <b>DIRECTION PRACTICAL:</b> <ul style="list-style-type: none"><li>• Actuality – Exercises In Observation</li><li>• 6 Shot, Silent, Static, Focusing On Composition And Exploring A Given Theme</li></ul>	Must Know	15 hours
2	<b>UNIT-II</b> General Introduction to Cinema Understanding the Moving Images as Signs Space and Time to Cinematic Space and Cinematic Time Specification of Cinema in Comparison to Other Audio-Visual Media Cinema and Other Art Forms Visual Art Component Literary Art Component Performative Art Component	Must know	10 Hours
3	<b>UNIT-III</b> Creative and Managerial Functions of the Director Handling Cast and Crew Auditions and Workshop Responsibility to the Schedule & Budget	Must Know	10 Hours
4	<b>UNIT-IV</b> Basic Concepts of Mise-en-scene Montage Theory Continuity and Narrative Cinema Elements of Sound in Cinema <b>DIRECTION PRACTICAL:</b> <ul style="list-style-type: none"><li>• 10 Shot, Silent, Static, In One Location, Exploring Spatial Continuity And Eye-Line Matching</li></ul>	Must know	20 Hours

5.	<p><b>UNIT-V</b>  Elements of Fictional Narrative: Character Action, Setting, Dialogue  Elements of Drama: Conflict, Mystery, Surprise, Suspense, Dramatic Irony  Construction of a Scene Outline, Step Outline, Treatment, Drafts</p> <p><b><u>PRACTICAL EXERCISE (WITH DIALOGUE)</u></b></p> <ul style="list-style-type: none"> <li>• 2-3 minutes continuity and <i>Mise-en-scene</i> exercises.</li> </ul>	Must know	30 Hours
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S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	<p>UNIT-I  Direction Theory  Role of a Director  Space and Time in Cinema  Elements of Shot and Composition</p> <p><b>DIRECTION PRACTICAL:</b>  Exercises In Observation  6 Shot, Silent, Static,  Focusing on Composition &amp; Exploring A Given Theme</p>	To achieve an overall idea of Direction	To make aware of basic things of Direction	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus
2	<p>UNIT-II  General Introduction to Cinema  Understanding the Moving Images as Signs  Space and Time to Cinematic Space and Cinematic Time  Specification of Cinema</p>	To Understand cinema ARTISTICALLY	Director as an ARTIST	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus

	<p>in Comparison to Other Audio-Visual Media Cinema and Other Art Forms</p> <p>Visual Art Component</p> <p>Literary Art Component</p> <p>Performative Art Component</p>				
3	<p><b>UNIT-III</b></p> <p>Creative and Managerial Functions of the Director</p> <p>Handling Cast and Crew</p> <p>Auditions and Workshop</p> <p>Responsibility to the Schedule &amp; Budget</p>	<p>To know the Job of a Film / TV Director</p>	<p>Emphasis should be on learning the responsibilities of the professional Director.</p>	<p>Lecture, PPT, Interactive sessions, Assignments,</p>	<p>As per Syllabus</p>
4	<p><b>UNIT-IV</b></p> <p>Basic Concepts of Mise-en-scene</p> <p>Montage Theory</p> <p>Continuity and Narrative Cinema</p> <p>Elements of Sound in Cinema</p> <p><b><u>DIRECTION PRACTICAL:</u></b></p> <p>10 Shot, Silent, Static, In One Location, Exploring Spatial Continuity And Eye-Line Matching</p>	<p>To know the basic concepts</p>	<p>Focus should be given on importance these concepts</p>	<p>Lecture, PPT, Interactive sessions, Assignments</p>	<p>As per Syllabus</p>
5	<p><b>UNIT-V</b></p> <p>Elements of Fictional Narrative: Character Action, Setting, Dialogue</p> <p>Elements of Drama: Conflict, Mystery, Surprise, Suspense, Dramatic Irony</p> <p>Construction of a Scene</p> <p>Outline, Step Outline, Treatment, Drafts</p>	<p><b>Practical /Assignment</b></p>	<p>Students will have to focus on practical activities as much as theoretical</p>	<p>Undertake actual filming assignments</p>	<p>As per Syllabus</p>



	<p><b><u>PRACTICAL EXERCISE (WITH DIALOGUE)</u></b></p> <ul style="list-style-type: none"> <li>• 2-3 minutes continuity and Mise-en-scene exercises.</li> </ul>				
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**Suggested Readings:**

**TEXT AND REFERENCES:**

- The Art of Creative Writing, Lajos Egri  
The Art of Dramatic Writing Lajos Egri  
Directing: Film Techniques and Aesthetics- Michael Rabiger and Mick Hurbis-Cherrier  
How to read a film : James Monaco  
Documentary Screens - Keith Beattie  
Documentary Storytelling - Sheila Curran Bernard  
Story - Robert Mackee  
Screenplay Writing - Syd Field  
Directing the Documentary - Michael Rabiger  
Mass Communication Principle and Concepts – Seema Hasan  
The 5 C’s of Cinematography Joseph - V Mascelli  
In the Blink of an Eye - Walter Murch  
Film History: An Introduction - Kristin Thompson

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**B.A. (Film and Television Production)**

**Subject: Advance Cinematography**

**Semester- IV**

**A – Syllabus**

<b>S No.</b>	<b>TOPIC</b>	<b>DOMAIN</b>	<b>HOURS</b>
1	Various Film Formats Film 8mm, 16mm, 35mm and 70 mm and IMAX Format Various Digital Video Formats •HD, HD CAM, DVC Pro HD •Red Code •HDV •DV CAM, DV •35mm Film Various Video Compressions CODEC Workflow for Selecting and Converting format Professional Digital Camera and Operations	Must know	8 hours
2	Studio Lighting (Studio based exercise) Long Take Long take Camera Practical Focus pulling Miniature Shooting (Demo) Chroma or Green/Blue key Lighting Advanced Lighting Tips and Techniques	Must Know	22 Hours
3	Special Effect and Color Correction DCP (Digital Cinema Package) Image Manipulation Non-Fiction Shooting	Must Know	12 Hours
4	Uses of Lens- Anamorphic Lens, Filters and Gels	Must know	12 Hours

5	<b><u>Camera Practical</u></b> <ul style="list-style-type: none"> <li>• Shooting Projects.</li> <li>• Exercises for Shooting in Different Light Conditions</li> <li>• Exercises for Creative Camera Usage.</li> </ul>	Must know	40 Hours
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## B-Curriculum

S. No.	Topics	Learning Objectives	Teaching Guidelines	Methodology	Time
1.	Various Film Formats Film 8mm, 16mm, 35mm and 70 mm and IMAX Format Various Digital Video Formats •HD, HD CAM, DVC Pro HD •Red Code •HDV •DV CAM, DV •35mm Film	To learn about Various Film Formats	To cover Various Film Formats Film 8mm, 16mm, 35mm and 70 mm and IMAX Format	lecture through Power Point Presentation	As per syllabus
2.	Studio Lighting (Studio based exercise) Long Take Long take Camera Practical	To learn about Studio Lighting	To cover Studio Lighting (Studio based exercise) Long Take Long take Camera Practical	Didactic lecture through Power Point Presentation and practical.	As per syllabus

3.	Special Effect and Color Correction DCP (Digital Cinema Package) Image Manipulation Non-Fiction Shooting	To learn about Special Effect and Color Correction	To cover Special Effect and Color Correction DCP (Digital Cinema Package)	lecture through Power Point Presentation and practical.	As per syllabus
4.	Uses of Lens Anamorphic Lens Filters and Gels	To learn about Uses of Lens	To cover Uses of Lens Anamorphic Lens Filters and Gels	Didactic lecture through Power Point Presentation and analysis of programs, discussion.	As per syllabus
5.		To Exercises for Shooting in Different Light Conditions	Shooting projects. Exercises for Shooting in Different Light Conditions Exercises for Creative Camera Usage.	Practical	As per syllabus

**Suggested Readings:**

- Freeman, John. (1995). Practical Photography:How to Get the Best Picture Everytime. NewYork: Smithmark Publishers.
- Hicks, Roger & Schultz, Frances. (2007). Still Life and Special Effects Photography. Hove, UK: RotoVision Publishers.
- Hedgecoe, John. (1998). The art of color photography. London: Focal Press.
- Bamberg, Matthew. (2006). Digital Art Photography For Dummies. New Jersey: John Willey & Sons.

- Busch, David D. (2009). Digital Photography. USA: Course Technology PTR.
- Galer, M. (2000). Photography Foundations for Art and design. London: Focal Press.
- Sturken, M. & Cartwright, L. (2001). Practices of Looking: An Introduction to Visual Culture. London: Oxford University Press.
- Hall, S. (1997). Representation: Cultural Representations and Signifying Practices. London: Open University Press/Sage Publications.
- Barry, Ann M. (1997). Visual Intelligence: Perception, Image, and Manipulation in Visual Communication. New York: State University New York Press .
- Berger, John. (1972). Ways of Seeing. London: Penguin and BBC.
- Langford, Michael. (2008). Advanced Photography. London: Focal Press.
- Wright, Terence. (2004). The Photography Handbook. London: Routledge.
- Ansell, Steve. (2008). The Darkroom Cookbook. London: Focal Press.

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**B.A. (Film and Television Production)**

**Subject: Advance Editing**

**Semester- IV**

**A – Syllabus**

<b>S No.</b>	<b>TOPIC</b>	<b>DOMAIN</b>	<b>HOURS</b>
1	Digital and Analog Editing FCP and other Editing Machine Features and Functions of FCP Transitions Key Framing Filters Genres and Editing Styles	Must know	12 hours
2	Advance Techniques of Editing Non-Linear Editing Compositing Cross Cutting, Parallel Cutting Working on Audio Music and Sound Editing Editing for Discontinuity Color Correction and Color Grading Titling	Must know	15 Hours
3	Online Editing Video Switching Single Camera/Multi Camera Cues and Commands	Must know	25 Hours
4	<b><u>Project</u></b> Relevant Practicals	Must Know	32 Hours

## B-Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Digital and Analog Editing FCP and other Editing Machine Features and Functions of FCP; Transitions Key Framing Filters; Genres and Editing Styles	To learn about Digital and Analog Editing	To cover Digital and Analog Editing FCP and other Editing Machine	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	Advance Techniques of Editing Non-Linear Editing Compositing Cross Cutting, Parallel Cutting Working on Audio	To learn about Advance Techniques of Editing	Emphasis should be on Advance Techniques of Editing Non-Linear Editing Compositing	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
3	Online Editing Video Switching Single Camera/Multi Camera Cues and Commands	To know about Online Editing	Online Editing Video Switching	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	<b>Project</b> Relevant Practical	Relevant Practical	Relevant Practical		As per syllabus

### Suggested Readings:

- The Technique Of Film Editing, KarelReisz, Gavin Miller
- In the Blink of an Eye, Walter Murch
- The Technique Of Film And Video Editing, Ken Dancyger
- The Story of Film, Mark Cousins

**B.A. (Film and Television Production)**

**Subject: Actors & Acting**

**Semester- IV**

**A - Syllabus**

<b>S No.</b>	<b>TOPIC</b>	<b>DOMAIN</b>	<b>HOURS</b>
1	<b>UNIT-I: INTRODUCTION TO ACTING</b> History & Definition of acting – Natya Shastra and Navarasa Performers’ relationship with Director and other crew Actors prepare differently for theatre and cinema - physical & mental Styles of acting - Masters – Stanislavsky, Method acting, Meyer Hold etc Imagination, concentration and observation Performance reconstructed and enlivened by production and post production techniques Movie acting in terms of acting within the restrictions camera and light “Text” and “Subtext” in acting Coordinating with co artists	Must know	18 hours
2	<b>UNIT-II: PERFORMING ARTS &amp; FILMS</b> Elements of acting – Action, Diction & language, Voice culture, Pitch play Voice modulation & variation Songs – Making of a song in Bollywood Dance – Choreography and Bollywood Dance Fights – Fight Masters, Safety	Must know	12 Hours
3	<b>UNIT-III: ESSENTIALS FOR PERFORMERS</b> Modern concept of Actor training, Voice modulation and clarity, Speech, Dictation and Body language. Audition approach & practice	Must Know	10 Hours
4	<b>UNIT-IV: PERFORMING FOR CAMERA</b> Technical Knowledge for Actors Blocking Difference between theatre and Camera acting Acting consistently for different takes Acting scenes out of order, Auditions Acting exercises. Art of Dubbing	Must know	10 Hours



5.	<b>Practical: Exercises for Film &amp; TV Acting –</b> Movements Speech and action reaction exercises. Dialogue and voice exercises Dubbing Exercises	Compulsory	34 Hours
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### B-Curriculum

S. No.	Topics	Learning Objectives	Teaching Guidelines	Methodology	Time
1.	<b>UNIT-I: INTRODUCTION TO ACTING</b> History & Definition of acting – Natya Shastra and Navarasa Performers’ relationship with Director and other crew Actors prepare differently for theatre and cinema - physical & mental Styles of acting - Masters – Stanislavsky, Method acting, Meyer Hold etc Imagination, concentration and observation Performance reconstructed and enlivened by production and post production techniques Movie acting in terms of acting within the restrictions camera and light	To learn about Basics of Acting and various schools and persons who excelled in acting	To cover Introduction to Basics of Acting and various schools and persons who excelled in acting in film	Lecture and Power Point Presentation and demonstrations with screenings.	As per Syllabus

	“Text” and “Subtext” in acting Coordinating with co artists				
2.	<b>UNIT-II: PERFORMING ARTS &amp; FILMS</b> Elements of acting – Action, Diction & language, Voice culture, Pitch play Voice modulation & variation Songs – Making of a song in Bollywood Dance – Choreography and Bollywood Dance Fights – Fight Masters, Safety	To learn about Pre- Production Activities	To cover Pre- Production Activities Screenplay Breakdown Set Decoration, Props, Visual Theme	Didactic lecture through PowerPoint Presentation.	As per Syllabus
3.	<b>UNIT-III: ESSENTIALS FOR PERFORMERS</b> Modern concept of Actor training, Voice modulation and clarity, Speech, Dictation and Body language. Audition approach & practice	To learn about the essential requirement for actors	To teach about the qualities a performer should have in him/her.	lecture Power Point Presentation and Discussion.	As per Syllabus
4.	<b>UNIT-IV: PERFORMING FOR CAMERA</b> Technical Knowledge for Actors Blocking Difference between theatre and Camera acting Acting consistently for different takes Acting scenes out of order, Auditions	To learn The why actors need to have basic technical language in Films and TV	To cover Basic of technicalities of light and camera from actors’ PoV	Didactic lecture and Power Point Presentation.	As per Syllabus

	Acting exercises. Art of Dubbing				
5.	<b>Practical: Exercises for Film &amp; TV Acting</b> – Movements Speech and action reaction exercises. Dialogue and voice exercises Dubbing Exercises	To act in front of camera and microphones	A director must know to direct actors	Didactic lecture through Power Point Presentation	As per Syllabus

### **Suggested Readings:**

- Fundamentals of Television Production: Donald, Ralph & Spann, Published 2000, Blackwell Publishing
- Film Production Management: Bastian Clevé, Published 2003, Focal Press
- Editing Today: Smith, Ron F. & O'Connell, L.M, Published 2003, Blackwell Publishing
- Television Production Handbook: Zettl, Herbert, Published 2005, Thomson Wadsworth.
- Art and Production: Sarkar, N.N TV Production: Gerald Millerson, Published 1993, Focal Press
- TV Production: Gerald Millerson, Focal Press

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**B.A. (FILM AND TELEVISION PRODUCTION)**

**Subject – Documentary Films**

**Semester- IV**

**A - Syllabus**

S. No.	TOPIC	DOMAIN	HOURS
1	Current Scenario of Documentary films in India and Abroad History of Documentary Type of Documentary Television Documentary Documentary film and Social Sciences Social, Political and Historical issues in Documentary films <b>Project-</b> <ul style="list-style-type: none"><li>• <b>Mandatory Screening of Documentaries</b></li><li>• <b>Making a diary on the Film Screening</b></li></ul>	Must know	10 hours
2	Documentary Production (Pre to Post) (Idea, Research and Scripting) Scripting the Documentary Proposal/Treatment/Synopsis Writing Human Interaction and Interview Techniques Interview Analysis Voice Over Documentary and Reality <b>Project-</b> <ul style="list-style-type: none"><li>• <b>Mandatory Screening of Documentaries.</b></li></ul>	Must know	18 Hours

	<ul style="list-style-type: none"> <li>• <b>Making a diary on the Film Screening</b></li> <li>• <b>Shooting and Editing of 2-3 min Documentary.</b></li> </ul>		
3	<p><b>Modes of funding</b> Distribution and Exhibition of Documentary Trailers and Promos Ethics for Documentary Films Censorship Film Festivals PSBT, FD and other Organization</p> <p><b><u>Project-</u></b></p> <ul style="list-style-type: none"> <li>• <b>Mandatory Screening of Documentaries</b></li> <li>• <b>Making a diary on the Film Screening</b></li> </ul>	Must Know	12 Hours
4	<p><b><u>Project-</u></b></p> <ul style="list-style-type: none"> <li>• To Pitch Proposal for a Documentary Film. As a Group Exercise Make a Documentary Film of Less Than 10 (1:6 ratio) Within Specified Time Frame Allocated by the Faculty)</li> <li>• Submission of Diary.</li> </ul>	Must know	26 Hours

## B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Current Scenario of Documentary films in India and Abroad History of Documentary Type of Documentary Television Documentary	To understand the term documentary aesthetically	To portray the documentaries and their current scenario	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus
2	Documentary Production (Pre to Post) (Idea, Research and Scripting) Scripting the Documentary Proposal/Treatment/Synopsis Writing Human Interaction and Interview Techniques Interview Analysis Voice Over	To understand the stages of documentary production	To make them able to differentiate between proposal, treatment and synopsis writing for a documentary film	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus
3	Modes of funding Distribution and Exhibition of Documentary Trailers and Promos Ethics for Documentary Films Censorship Film Festivals PSBT, FD and other Organization	To understand funding and censorship procedure of documentary films	Knowing the ethics of documentary films	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus

4	<p><b><u>Project-</u></b></p> <ul style="list-style-type: none"> <li>• To Pitch Proposal for a Documentary Film. As a Group Exercise Make a Documentary Film of Less Than 10 (1:6 ratio) Within Specified Time Frame Allocated by the Faculty)</li> <li>• Submission of Diary.</li> </ul>	Practically able to produce any chosen assignment	Practical	Interactive sessions, Film Screening	As per Syllabus
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**Suggested Readings:**

- Directing the Documentary, Michael Rabiger (Focal Press 1992)
- Documentary in the Digital Age, Maxine Baker (Focal Press, 2006)
- Theorizing Video Practice, Mike Wayne (Lawrence and Wishart, 1997)
- The Technique of Documentary Film Production, W. Hugh Baddeley (Focal Press, 1963)
- Bill Nichols, Introduction to Documentary, 2<sup>nd</sup> edition, Indiana University Press, 2010.

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**B.A. (Film and Television Production)**

**Subject: Advance Direction**

**Semester- V**

**A – Syllabus**

<b>S No.</b>	<b>TOPIC</b>	<b>DOMAIN</b>	<b>HOURS</b>
1.	<b>UNIT:I ARTISTIC IDENTITY</b> The Job of the Director Identifying Themes as a Director Developing Story Ideas	Must know	10 hours
2.	<b>UNIT:II UNDERSTANDING SCREENCRAFT</b> A Director's Screen Grammar Seeing with a Film-maker's Eye Shooting Projects	Must know	12 Hours
3.	<b>UNIT:III AESTHETICS AND AUTHORSHIP</b> Point of View Genre, Conflict, and Dialectics Structure, Plot, and Time Space, Stylized Environments, and Performances Form and Style	Must Know	20 Hours
4.	<b><u>Unit:IV PRACTICAL</u></b> <ul style="list-style-type: none"> <li>In this semester students will be making one short film of minimum 7 minutes and maximum 15 minutes. This will be director's original idea that will be turned into a short FICTION FILM which shall necessarily include one picturized song built into the story. The film should make the statement about the Director's style that he will follow in his career later.</li> </ul>	Compulsory	70 Hours

**B-Curriculum**

<b>Srl..</b>	<b>Topics</b>	<b>Learning Objectives</b>	<b>Teaching Guidelines</b>	<b>Methodology</b>	<b>Time</b>
1.	<b>UNIT:I ARTISTIC IDENTITY</b> The Job of the Director Identifying Themes as a Director Developing Story Ideas	To learn the responsibilities of a director	Teach that director is a healthy mix of creative and technical	lecture on the topics, Power Point Presentation	As per Syllabus



2.	<b>UNIT:II</b> <b>UNDERSTANDING</b> <b>SCREENCRAFT</b> A Director's Screen Grammar Seeing with a Filmmaker's Eye Shooting Projects	To learn about Story and Scene Narration with Actors	To cover Story and Scene Narration with Actors Acting for Camera	lecture on the topics, Power Point Presentation	As per Syllabus
3.	<b>UNIT:III</b> <b>AESTHETICS AND</b> <b>AUTHORSHIP</b> Point of View Genre, Conflict, and Dialectics Structure, Plot, and Time Space, Stylized Environments, and Performances Form and Style	To learn about how to Direct the Actor, the story and create a style of his own	How great directors create their distinct styles	lecture on the topics, Power Point Presentation Screenings	As per Syllabus
4.	<b>Unit:IV</b> <b>PRACTICAL</b> In this semester students will be making one short film of minimum 7 minutes and maximum 15 minutes. This will be director's original idea that will be turned into a short FICTION FILM which shall necessarily include one picturized song built into the story. The film should make the statement about the Director's style that he will follow in his career later.	To learn about Dialogue and Modulation	To cover Dialogue and Modulation Improvisation Handling Non-Actors	Practical / field work	As per Syllabus

**Suggested Readings:**

How to read a film : James Monaco

Documentary Storytelling - Sheila Curran Bernard

Story - Robert McKee

Directing: Film Techniques and Aesthetics- Michael Rabiger

Screenplay Writing - Syd Field

Directing the Documentary - Michael Rabiger

The 5 C's of Cinematography Joseph - V Mascelli

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**B.A. (Film and Television Production)**

**Subject: Sound Dubbing and EFX**

**Semester- V**

**A – Syllabus**

S No.	TOPIC	DOMAIN	HOURS
1	An Introduction to Audio Post-Production for Film Introduction Digital Audio Workstation (DAW's) Defining Film Sound The Audio Post-Production Process ADR (Automated Dialogue Replacement) Dubbing Sound Effects Editing and Design Foley Recording (Human Sound Effects Recorded in Sync with Picture) Music Composition and Music Editing Mixing (Also Called Re-recording)	Must know	15 hours
2	The Role of Sound Effects In Film Introduction to Sound effects Sound Effects Use in Cinema Editing Tips and Creative Sound Effects Music Editing and Design	Must know	8 Hours
3	<b>Mixing</b> Optical Sound Tracks Difference between Analog And Digital Signal THX-DOLBY-ULTRA STEREO-DTS-SDDS Sound Mixer Equalizer Song Mixing	Must Know	17 Hours

4	<b>Recording Techniques</b> Professional Mixing and Mastering Techniques Background Music How to Mix Dialogue as it was recorded on Set How to add Compression and a Limiter How to create and work with an Ambience Tracks	Must know	15 Hours
5	Surround Sound Formats Surround sound Formats beyond L-C-R-S The Licensing of Surround Sound formats Creating Surround Sound LFE Channel Mapping Channel to Speaker	Must know	15 Hours
6	<u><b>PRACTICAL</b></u> <u><b>Sound Editing:</b></u> <ul style="list-style-type: none"> <li>• <b>NUENDO</b></li> <li>• <b>FL STUDIO</b></li> <li>• <b>Q-BASE</b></li> <li>• <b>Dubbing Exercise on given scene.</b></li> <li>• <b>Re-doing/mastering/mixing/ of a given scene.</b></li> </ul>	Must know	42 Hours

**B - Curriculum**

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	An Introduction to Audio Post-Production for Film Introduction Digital Audio Workstation (DAW's) Defining Film Sound The Audio Post-Production Process	To learn about Introduction Digital Audio, Sound Effects Editing and Design	To cover Introduction Digital Audio, Sound Effects Editing and Design	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus

2	<p>The Role of Sound Effects In Film</p> <p>Introduction to Sound effects</p> <p>Sound Effects Use in Cinema</p> <p>Editing Tips and Creative Sound Effects</p> <p>Music Editing and Design</p>	<p>Educating students so that they know about The Role of Sound Effects in Film</p>	<p>Encourage students to know about The Role of Sound Effects in Film</p>	<p>Lecture, PPT, Interactive sessions, Assignments,</p>	As per Syllabus
3	<p><b>Mixing</b></p> <p>Optical Sound Tracks</p> <p>Difference between Analog And Digital Signal</p> <p>THX-DOLBY-ULTRA</p> <p>STEREO-DTS-SDDS</p> <p>Sound Mixer</p> <p>Equalizer ; Song Mixing</p>	<p>To know about Political system of India</p>	<p>Encourage students to know about Political system of India</p>	<p>Lecture, PPT, Interactive sessions, Assignments,</p>	As per Syllabus
4	<p><b>Recording Techniques</b></p> <p>Professional Mixing and Mastering Techniques</p> <p>Background Music</p> <p>How to Mix Dialogue</p>	<p>To know about sound Recording Techniques</p>	<p>Encourage students to know about sound Recording Techniques</p>	<p>Lecture, PPT, Interactive sessions, Assignments,</p>	As per Syllabus

5	Surround Sound Formats Surround sound Formats beyond L-C-R-S The Licensing of Surround Sound formats	To know about Surround Sound Formats	Encourage students to know about Surround Sound Formats	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus
6	<b><u>PRACTICAL</u></b> <u>Sound Editing:</u> NUENDO FL STUDIO Q-BASE Dubbing Exercise on given scene	To know about sound Editing	Encourage students to know about sound Editing	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus

**Suggested Readings:**

- Mastering Audio, The art and the science by Bob Katz.
- The Art of Mixing
- Mixing Secrets by Mike Senior

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**B.A. (Film and Television Production)**  
**Subject: Minor Project: Music Video Production**  
**Semester- V**

**A - Syllabus**

<b>S No.</b>	<b>TOPIC</b>	<b>DOMAIN</b>	<b>HOURS</b>
1	Creative Approaches: Lyric Driven, Artist Driven Song selection and Music Video Team Formation Generating Ideas: Imitation, Inspiration, and Originality. Brainstorming Approaches, Ideas, Materials and Story line Introduction to Treatment and Synopsis for Music Video Treatment and Synopsis Writing Lip Sync-Relevance and Importance	Must know	Minor Project
2	<b>Introduction to Pre-Production</b> Song Selection Storyboarding Casting Crew for Music Video Theme, Location Scouting and Choreography Budgeting and Scheduling Technicians, Equipment and Facilities	Must know	Minor Project
3	<b>Production</b> Line up Crew and Cast Camera Blocking Rehearsal Shooting/Execution	Must know	Minor Project

4	<b>Post Production</b> Editing and Visual Effects Sound Mixing and Effects Graphic and Special Effects Color Correction Final Mixing	Must Know	Minor Project
5	<b>Practical</b> Preparing a 3-5 Minute Music Video (Group Exercise). Evaluation Based on the Project Basis.	Must know	Minor Project

### B-Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Creative Approaches: Lyric Driven, Artist Driven Song selection and Music Video Team Formation Generating Ideas: Imitation, Inspiration, and Originality	To learn Creative Approaches: Lyric Driven, Artist Driven Song selection and Music Video Team Formation	To cover Creative Approaches: Lyric Driven, Artist Driven Song selection and Music Video Team Formation	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus
2	<b>Introduction to Pre-Production:</b> Song Selection Storyboarding Casting Crew for Music Video Theme,	To learn about Introduction to Pre-Production of music video	Emphasis should be on Introduction to Pre-Production of music video	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus



	Location Scouting and Choreography				
3	<b>Production</b> Line up Crew and Cast Camera Blocking Rehearsal Shooting/Execution	To know about Line up Crew and Cast Camera Blocking	To cover Line up Crew and Cast Camera Blocking	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus
4	<b>Post Production</b> Editing and Visual Effects Sound Mixing and Effects Graphic and Special Effects Color Correction Final Mixing	To learn about Editing and Visual Effects Sound Mixing and Effects	To cover Editing and Visual Effects Sound Mixing and Effects	Lecture, PPT, Interactive sessions, Assignments, Group activities	As per Syllabus
5	<b>Practical</b> Preparing a 3-5 Minute Music Video (Group Exercise). Evaluation Based on the Project Basis.	Preparing a 3-5 Minute Music Video (Group Exercise).	Preparing a 3-5 Minute Music Video (Group Exercise).	-	As per Syllabus

**Suggested Readings:**

- Video Production, BelvandiVauski
- The Mixing Senior by Mike Senior
- Home Recording Studio by Rod Gervais
- Sound Design, Mixing and Mastering by Jake Perrine

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**B.A. (FILM AND TELEVISION PRODUCTION)**  
**Subject - Marketing, Distribution & Exhibition of Films**  
**Semester-V**

**A - Syllabus**

S. No.	TOPIC	DOMAIN	HOURS
1	Overview on Film Business Brief History of the Film industry and Film Marketing Film Distribution and Territories Major Distributors in Indian Film Industry Over Seas Film Marketing and Distribution Marketing Success and flops	Must know	8 hours
2	Studio Systems and Independents Distribution and Marketing Marketing Overview and the Marketing Plan Marketing Research Major Strategy of Film Marketing Marketing and Producing Partners	Must know	6 Hours
3	National and International Box office Potential Financial and Creative Goals “Talent” use in Marketing (Talent Pedigree) Market Sizing Marketing Budgets, Understanding Cash flow and Balancing Production Portfolio	Must Know	6 Hours

4	Positioning the Film; Target Audience Publicity; National and Regional Strategy for Publicity. Media Plan Development (TV, Radio, Print, Online). Trailers and TV spots, Poster, Print / outdoor and online Publicity Strategy. Review and Features	Must know	10 Hours
5	Understanding Release Dates and Release Patterns. In-theater Distribution and Box Office Settlements, Box Office Reporting Exhibition and Promotions Chains vs. Independents Trailer Placement, Product Placement Retail Partners VOD Distribution and Marketing DTV Options and Marketing Music / Soundtracks / Licensing	Must know	12 Hours

### B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Overview on Film Business Brief History of the Film industry and Film Marketing Film Distribution and Territories Major Distributors in Indian Film Industry	To understand the need, and scope of film marketing	To portray the various types of marketing tactics involved in film business	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus

2	Studio Systems and Independents Distribution and Marketing Marketing Overview and the Marketing Plan Marketing Research	To understand the nature of Marketing Plan	To portray the relevance of marketing strategies in film industry	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus
3	National and International Box office Potential Financial and Creative Goals. "Talent" use in Marketing (Talent Pedigree) Market Sizing	To understand the tools, of marketing plan for films	Knowing the process of cash flow	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus
4	Positioning the Film Target Audience Publicity. National and Regional Strategy for Publicity Media Plan; Review and Features	To understand the divisions of films as per their targeted viewers	To magnify the importance of trailers, promo and teasers in film promotion	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus
5	Understanding Release Dates and Release Patterns In-theater Distribution and Box Office Settlements Box Office Reporting Exhibition	To understand the patterns of release dates and retail partners	To make students aware to the functioning of Box Office	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus

**Suggested Readings:**

- Understanding Audiences: Andy Ruddock, Sage Publications
- Mass Media Research: Roger Wimmer and Joseph Dominick, Thomson Wadsworth publishers
- Mass Communication Theory: Stanley Baran and Dennis Davis, Thomson Wadsworth publishers
- Understanding Mass Communication: DeFleur/Dennis

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**B.A. (Film and Television Production)**

**Subject: Media Laws and Ethics**

**Semester- V**

**A-Syllabus**

<b>S No.</b>	<b>TOPIC</b>	<b>DOMAIN</b>	<b>HOURS</b>
1	Constitution of India: Brief Introduction Fundamental Rights, Duties and Directive Principles Freedom of expression Election Commission Law Relating to the Election Coverage	Must know	8 hours
2	Contempt of Courts Act 1971, Civil and Criminal Laws of Libel and Defamation Rule of Court Reporting, Sub-Judice matter Basic of IPC and Cr.PC Right to information Act 2005 Indecent Representation of Women (Prohibition) Act 1986. Pressures on Media: Political, Corporate, Social, Religious, Advertisers and Lobbies, etc	Must know	12 Hours
3	Press & Registration of Books Act 1867 Cinematograph Act 1953 Official Secrets Act Copyright Act IT Act Cable Network Act	Must know	8 Hours
4	Introduction to media ethics History of media ethics, role of conventions Personal and group ethics Global media ethics	Must Know	8 Hours

5	New technologies and Ethics Investigative Journalism and Sting Operation (Legality and ethics) Cheque book journalism/paid news/embedded Journalism Future of media Ethics	Must know	06 Hours
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### B-Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Constitution of India: Brief Introduction Fundamental Rights, Duties and Directive Principles Freedom of expression Election Commission Law Relating to the Election Coverage	To learn about freedom of press and restrictions imposed on it	To understand the need of freedom of speech and constitution of India	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	Contempt of Courts Act 1971, Civil and Criminal Laws of Libel and Defamation Rule of Court Reporting, Sub-Judice matter Basic of IPC and Cr.PC Right to information Act 2005 Indecent Representation of	To learn about Acts and Judiciary	Emphasis should be on major judicial act and their implementation	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus

	<p>Women (Prohibition) Act 1986</p> <p>Pressures on Media: Political, Corporate, Social, Religious, Advertisers and Lobbies, etc</p>				
3	<p>Press &amp; Registration of Books Act 1867</p> <p>Cinematograph Act 1953</p> <p>Official Secrets Act</p> <p>Copyright Act</p> <p>IT Act</p> <p>Cable Network Act</p>	To know about Media Acts and Laws	To cover different acts like RTI and cable television act	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	<p>Introduction to media ethics</p> <p>History of media ethics, role of conventions</p> <p>Personal and group ethics</p> <p>Global media ethics</p>	To learn about the concept of media ethics	To cover the conceptual aspect of media ethics and also role of autonomous bodies in	Lecture, PPT, Interactive sessions, Assignments, Group activities	As per syllabus
5	<p>New technologies and Ethics</p> <p>Investigative Journalism and Sting Operation (Legality and ethics)</p> <p>Cheque book journalism / paid news / embedded Journalism</p> <p>Future of media Ethics</p>	To learn about new trends in media	To cover concept of investigation journalism and sting operation	Lecture, PPT, Interactive sessions, Assignments, Group activities	As per syllabus



**Suggested Readings:**

- Neelamalar. Media Law and Ethics. PHI Learning. Delhi. 2010.
- Kashyap, S C. Our Constitution. NBT. Delhi. 2005.
- Clifford G., et al. Media Ethics Longman. New York. 2002.
- Prasad, Kiran. Media Law and Ethics: Readings in Communication Regulation B R Publishing. Delhi. 2009.
- Folkerts & Lacy. The Media in Your life. Pearson Education. Delhi. 2004

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**B.A. (Film and Television Production)**

**Subject – Television Programming**

**Semester - VI**

**A - Syllabus**

S. No.	TOPIC	DOMAIN	HOURS
1	<b>TV PROGRAM</b> Television Broadcasting Role and Importance of Programs in News Channels Concept and Formats Types of Programs Skills Required for Handling Programs Production Process	Must know	12 Hours
2	<b>PROGRAM TYPES</b> Fiction and Non Fiction Program News based Programs Programs based on Current Affairs Group/Panel Discussion ENG and EFP	Must know	8 Hours
3	<b>UNIT-III: SPECIAL PROGRAMS &amp; SHOWS</b> Fiction/Drama and Television Series Programs on Crime Entertainment Programs-Film based shows, Cookery, Comedy and Satirical shows Reality Shows Studio based Shows Talk Shows- one to one, with the Audience Multi-cam Productions Outdoor Programs	Must Know	20 Hours
4	<b><u>Practical Exercise-</u></b> <ul style="list-style-type: none"> <li>• <b>To create a 10 minutes single cam/indoors Sitcom on a already available script</b></li> <li>• <b>Write &amp; Produce a Multi-Camera Fiction/Non-Fiction Studio based Program.</b></li> </ul>	Must know	72 Hours

## B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	<b>TV PROGRAM</b> Television Broadcasting Role and Importance of Programs in News Channels Concept and Formats Types of Programs Skills Required for Handling Programs Production Process	To understand Television program and its formats	To portray the various types of Television program and its formats	Lecture, Interactive sessions, Assignments	As per Syllabus
2	<b>PROGRAM TYPES</b> Fiction and Non Fiction Program News based Programs Programs based on Current Affairs Group/Panel Discussion ENG and EFP	To understand the News based Programs	Knowing the News based Programs	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus
3	<b>UNIT-III: SPECIAL PROGRAMS &amp; SHOWS</b> Fiction/Drama and Television Series Programs on Crime Entertainment Programs-Film based shows, Cookery, Comedy and Satirical shows Reality Shows Studio based Shows Talk Shows- one to one, with the Audience	To understand the Entertainment based Programs	Knowing the Entertainment based Programs	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus

	Multi-cam Productions Outdoor Programs				
4	<b><u>Practical Exercise-</u></b> <b>To create a 10 minutes single cam/indoors Sitcom on a already available script</b> <b>Write &amp; Produce a Multi-Camera Fiction/Non-Fiction Studio-based Program.</b>	To Understand About Indoor And Outdoor Programme	To magnify the various types of Indoor And Outdoor Programme	Lecture, PPT, Interactive sessions, Assignments, Group activities	As per Syllabus

**Suggested Readings:**

- Video Production, Belvandi Vauski
- Broadcasting and the people: MasaniMehra: National Book Trust New Delhi
- Indian Broadcasting: H.R.Luthra: Publication Division New Delhi
- Broadcast news writing, Reporting and Producing: Ted White: Focal Press
- Broadcast Journalism: Andrew Boyd: Focal Press

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**B.A. (FILM AND TELEVISION PRODUCTION)**

**Subject - Project work - Fiction film**

**Semester- VI**

**Syllabus & Curriculum**

<b>S No.</b>	<b>TOPIC</b>	<b>LEARNING OBJECTIVES &amp; TEACHING GUIDELINES</b>	<b>TIME</b>
1	<p>Students Have to Pitch and Show the Project Progress to the Faculty (up to 30 Minute Film).</p> <p>Before going to <b>Production</b> Stage, Students have to Finalize:</p> <ul style="list-style-type: none"><li>• Casting</li><li>• Role of Crew (Work Distribution)</li><li>• Reece</li><li>• Scheduling &amp; Budgeting</li><li>• Finalizing the Locations and Permissions.</li><li>• Production- Shifts Subject to Approval by the Faculty.</li><li>• Editing Post Production: Shifts Subject to Approval by the Faculty.</li><li>• Sound Post Production: Shifts Subject to Approval by the Faculty.</li></ul>	<p>To be supervised by the faculty.</p> <p>The students must undergo the entire production process and follow the production pipe-line.</p> <p>The teacher must be stringent in ensuring the quality of production</p>	<p><b>PROJECT</b></p> <p><b>Compulsory</b></p>

**Suggested Readings:**

- Directing the Documentary, Michael Rabiger (Focal Press 1992)
- Documentary in the Digital Age, Maxine Baker (Focal Press, 2006)
- Theorizing Video Practice, Mike Wayne (Lawrence and Wishart, 1997)
- The Technique of Documentary Film Production, W. Hugh Baddeley (Focal Press, 1963)
- Bill Nichols, Introduction to Documentary, 2<sup>nd</sup> edition, Indiana University Press, 2010.

**B.A. (FILM AND TELEVISION PRODUCTION)**

**Subject – Internship and Training Report**

**Semester- VI**

Internship will be mandatorily undertaken by each of the students after the completion of 6<sup>th</sup> semester in any Production House / Media house or Under an Independent Film / Television Director / Producer for 30 to 45 Days. Students need to submit the Internship experience letter / training report (duly signed by an authorized signatory of the organization) to the department on the completion of the internship. Without a proof of SUCCESSFUL COMPLETION of INTERNSHIP a degree will not be awarded to a student.

Surprise checks and visits by a faculty member or an officer of the university to the place of internship of a student will be a norm and practice. Any student not undergoing internship or misleading the university will not be awarded the degree.

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# **SYLLABUS**

## **Semester - 1**

**SEMESTER-I**  
**FILM & TELEVISION PRODUCTION BASICS**

**Unit 1: INTRODUCTION TO MOTION PICTURES**

The Birth of an Image  
Image Formation in eye, celluloid and sensors  
Brief History of world and Indian Cinema  
Celluloid versus Digital Film Making

Credit Distribution		
L	T	P
4	0	0

**Unit 2: GENRES, STYLES & COMPONENTS**

Different Genres of films & Television Programs  
TV Program Formats  
Narrative & Documentary styles  
Ingredients - Script, Sound, Visuals, Performers, Assembly, Selling and Exposition

**Unit 3: VISUAL GRAMMAR**

Film & TV Terminology  
Visual Grammar, Shot and type of shot,  
Camera Movements & Angles

**Unit 4: FILM PRODUCTION to EXHIBITION & BEYOND**

Key Film Making & TV Production Departments  
Personnel and Roles  
Marketing, Distribution, Exhibition, Censorship  
Film Festivals, Awards and Events  
TV Syndication & Network Distribution

**TEXT & REFERENCES:**

- Fundamentals of Television Production: Donald, Ralph & Spann, Published 2000, Blackwell Publishing
- Film Production Management: Bastian Clevé, Published 2003, Focal Press
- Editing Today: Smith, Ron F. & O'Connell, L.M, Published 2003, Blackwell Publishing
- Television Production Handbook: Zettl, Herbert, Published 2005, Thomson Wadsworth.
- Bollywood: A Guidebook to Popular Hindi Cinema (Routledge Film Guidebooks) Paperback – by Tejaswini Ganti
- Art and Production: Sarkar, N.N
- TV Production: Gerald Millerson, Published 1993, Focal Press
- Monaco, James, et al. 2000. How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media. New York: Oxford University Press.
- Directing: Film Techniques and Aesthetics, Michael Rabiger

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# **SEMESTER-I** **PHOTOGRAPHY**

## **UNIT I: INTRODUCTION TO PHOTOGRAPHY**

Meaning and Definition of Photography  
History of Photography  
Photography as a Medium of Mass Communication  
Requirement and Utility of Photographs  
Types of Photography (Based On Usage & Area)

Credit Distribution		
L	T	P
2	0	2

## **UNIT II: VISUAL COMPOSITION AND LIGHTING**

Visual Grammar In Photography,  
Photographic Composition, Rule Of Thirds, Framing,  
Principles of Composition  
Camera Angles  
Understanding Lighting : Artificial & Natural  
Photographic Lighting Equipment & Sources  
One, Two And Three Point Lighting: Key, Fill And Back Light

## **UNIT III: CAMERA ANATOMY & FUNCTIONS**

Functioning of SLR & D-SLR cameras.  
Analog & Digital Camera  
Image Sensors & Sizes (CCD and CMOS)  
Aperture and Its Function  
Shutter and Motion  
Concept of Depth-Of-Field  
Co-Relation between Aperture, Shutter Speed & ISO  
What is white balance? (Color Temperature)  
Lenses and Types of Lenses - (Super Wide, Wide Angle, Normal, Telephoto, Long-Telephoto, Zoom Lenses)  
Filters: All Types, Functions & Applications

## **UNIT IV: MODES OF CAMERA**

Shooting Modes  
Focusing Mode  
Metering Mode

## **UNIT-V PRACTICAL /ASSIGNMENTS**

- Familiarization With Photography Equipment
- Practice on Various Cameras
- Practice - SLR Camera With Various Lenses
- Study and Practice of Composition
- Shooting Exercises In Natural and Artificial Light
- Review and Analysis of Photographs
- Photo Editing on Photoshop

## **TEXT & REFERENCES:**

- Basic photography, focal press, 2003 private limited, 1999 ; Michael Langford
- Food shots; Hicks, Roger & Schultz, Frances
- A simple guide to 35mm photography; Corbett, Bill
- Point and shoot; Jacobs, Lou (jr.)
- Practical photography, HIND POCKET BOOKS ; Sharma, OP

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## **SEMESTER-I** **ENGLISH COMMUNICATION**

### **UNIT – I: PHONETICS BASICS**

Received Pronunciation – Sounds: Vowels/Diphthongs, Consonants –  
Syllables – Word stress – Transcription of words- Weak forms – Intonation

To understand Basics of Phonetics To learn Common mistakes: Spelling, Grammar,  
and Punctuation.

Credit Distribution		
L	T	P
3	0	0

### **UNIT – II: ENGLISH LANGUAGE**

Parts of speech – Articles – Modals – Sentence types – Subject-verb, concord – Tenses – Voice –  
Reported speech – Clauses – Tag, questions – Punctuation – Common errors - Jumbled sentences

### **UNIT III: VOCABULARY**

Word formation – Synonyms, Antonyms – Homonyms, Homophones – Words often confused –  
One word substitution – Phrasal verbs – Idiomatic expressions - Eponyms

### **UNIT IV (a): COMMUNICATION SKILLS**

Communication, an overview – Definition & Process – Features – Importance – Forms –  
Barriers – Remedies – Non verbal communication –Kinesics– Paralinguistic features –  
Proxemics/Space distance – Haptics

### **UNIT IV (b): PRESENTATION SKILLS**

Presentation – Types - Nuances of delivery – JAM, Impromptu, Extempore, Manuscript,  
Memorisation, Public Speaking, and Body Language, Group Discussion - Panel Discussion ,  
Telephonic Skills, Interview Skills

### **TEXT & REFERENCES:**

- Ferdinand, Nicole; Kitchin, Paul J.; Event Management; Sage Publication
- Kirk, R. Land; Catherwood, D. W.; The Complete Guide to Special Event Mgmt.; J Wiley & Sons
- Singh,G.S.; Devesh, Kishore; Event Management; Haranand Publications
- Bowdin, Glenn; Allen, Johnny; Harris, Rob; Events Management ; Taylor & Francis
- Style book of the Economist.
- Raymond Murphy ‘Essential English Grammar’, Cambridge University Press: N Delhi. 1998. Print
- English Vocabulary in Use (Advanced), Michael McCarthy and Felicity, CUP
- Learning Spoken English by Lynn Lundquist-ASIN: B0094XNOPW
- Meenakshi Raman and Sangeeta Sharma. ‘Technical Communication Principles and Practice’. Oxford University Press: New Delhi. 2012. Print.

**SEMESTER-I**  
**READING and REVIEWING FILMS**

*This Course is designed for inculcating a habit / culture of watching / viewing world and Indian Cinema. The classics, the milestone films, the cinema noir et al are part of this package. In this course the students will learn to analyze and review the salient features of film-making. The screening will be compulsory; like they have in other film schools of repute. The selection of films is left to the judgement of the course teacher. The screened films will be discussed and analyzed after the screening.*

Credit Distribution		
L	T	P
0	0	3

The Selection of Films for screening will broadly fall under the following categories:

1. World Cinema
2. Hollywood
3. Asian Masters
4. European cinema
5. Cult classics
6. Indie Cinema
7. Third World Cinema
8. Iranian, Turkish and Korean classics
9. Japanese Masters
10. Indian Classics and masterpieces
11. Documentaries and Non-Fiction Films

**PRACTICAL**

- **Reviewing Films and Presentations**

**Text & references:**

- How to read a film James Monaco
- Film History: An Introduction Kristin Thompson
- Directing: Film Techniques and Aesthetics Michael Rabiger and Mick Hurbis-Cherrier

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**SEMESTER-I**  
**PRODUCTION EQUIPMENT**

Credit Distribution		
L	T	P
2	0	1

**UNIT-I: CINEMA & TECHNOLOGY**

The Image  
The Sound  
The Media – Raw Stock  
Early Years of Film Making  
Celluloid versus Digital

**UNIT-II: CAMERA INDUCTION**

Demo of Video Camera  
Demo of Tripod  
Intro to Lighting  
Intro to Green Screen – Chroma Key

**UNIT-III: SOUND INDUCTION**

Demo of Microphone  
Demo of Cables  
Connecting Cables + Microphones to Camera  
Handling Camera + Microphones + Boom Rod

**UNIT-III: LIGHTING & POWER SUPPLY EQUIPMENT**

Why lights are used – sensitivity of medium  
Different types of lights & their uses  
Halogens  
LEDs (Kool Lights)  
Intelligent Lights  
Dos and Don'ts  
Generators & Fuel  
Mains – Power Supply / Distribution

**UNIT- IV: SPECIAL FILMING GEAR**

Cranes/Jibs/Sliders  
Tracks and Trolleys  
Filming in cars and Moving vehicles (Car Mounts)  
Rain Machines  
Storm Machines

Fog Machines

Equipment – Water Housing

Practical exercise

- **Eight Shots exercise**
- **Action exercise**
- **Outdoor Lighting exercise**

**Text & references:**

- Video Production, Belvandi Vauski, Focal Press
- Broadcasting and the people: Masani Mehra: National Book Trust New Delhi
- Thompson, Kristin and David Bordwell. (2010). *Film History: An Introduction*. New York, NY: McGraw-Hill.
- Gunning, Tom. "Now You See It, Now You Don't": The Temporality of the Cinema of Attractions. In R. Abel, *Silent Film* (pp. 71-84). New Brunswick, New Jersey: Rutgers University Press.
- Jaramillo, Deborah. (2010, October 4). *History of Cinema*. Boston University, Boston, Massachusetts, United States.

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**SEMESTER-I**  
**CBCS – POOLED COURSE**

Credit Distribution		
L	T	P
2	0	0

**The syllabus of pooled courses will be provided  
by the faculty offering the course. The 2 credits of this  
course are the extra credits that a student can earn above 130 credits.**

# **SYLLABUS**

## **Semester - 2**



## **SEMESTER-II** **SCRIPT & SCREENPLAY**

### **UNIT-I: BIRTH & PROGRESSION OF STORY**

Understanding Script  
Idea, Ideation and Concept  
Story. What is a Story?  
Plot- How is it Different from Story?  
Formal Structure of Drama  
Elements of Dramatic Writing

Credit Distribution		
L	T	P
3	0	2

### **UNIT-II: ESSENTIALS OF SCREENPLAY WRITING**

What is screenplay?  
Screenplay Terminology  
Character and - Its Importance in Screenplay Writing  
Conflicts & Types of Conflict  
Plot base Screenplay Writing  
3-Act Structure  
Premise, Themes and Motifs In Story/Screenplay  
Audience Perspective

### **UNIT-III: SCREENPLAY FORMAT**

Short Film Format  
The Art of Adaptation along With Writing Exercises  
Analyzing Films on Screenplay Perspective  
Basic Software for Screenplay Writing (Celtx etc.)

### **PROJECT-**

- **Read and study screenplay in classroom.**
- **Write a short film screenplay based on a short story.**

### **UNIT-IV: NONLINEAR STRUCTURES**

Flashback / Flash Forward  
Multi Plots  
Multi Protagonist Stories.  
Basics of Writing for Television (Fiction and Non Fiction)  
Episodes and Elements of Drama.  
Treatment for Non-fiction  
Web Series

### **PROJECT-**

- To Watch And Analyze TV Episodes (Fiction And Non Fiction)
- Pitch Project in 5 Min Duration.
- Writing the Treatment for feature film
- Writing 1-3 pages Concept / Story, 4-6 pages Synopsis / Plot moving on to detailed 15-page treatment.

**Suggested Readings:**

- Lajos Egri, The Art Of Dramatic Writing
- Robert McKee, Story: Substance, Structure, Style, and the Principles of Screenwriting
- Linda Seger, Making A Good Script Great
- David Mamet, On Directing Film
- Micheal Rabiger, On Direction
- Syd Field, Screenplay: The Foundations of Screenwriting
- David Trottier, The Screenwriter's Bible

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**SEMESTER-II**  
**PRODUCTION SOUND**

**UNIT-I: INTRODUCTION TO SOUND**

The Power of Sound  
Fundamentals of Film Sound  
Dimensions and Sound Perspective

Credit Distribution		
L	T	P
3	0	2

**UNIT-II: AUDIO FORMATS**

Selection Alteration and Combination  
Sound—Components of Sound Track and Uses  
Vocals, Sound Effects, Background Score  
Music and Silence  
Diegetic and Non Diegetic  
Transition

**UNIT-III: ORIGINAL MUSIC COMPOSITIONS**

Dubbing and Subtitles  
Ambient Sound  
Audio Recording/Editing Software  
Analog versus Digital Sound

**UNIT-IV: RECORDING SOUND**

Cables and Connectors  
Specialized Mikes and their uses  
Outdoor Sound Recording Exercise  
On Location Sound and Dubbing

**Practical**

- Sound Recording/Editing on given theme.

**Text & References:**

- Broadcast Sound Technology, By Michael Talbot-Smith
- Handbook for Sound Engineers By Glen Ballou
- This is All India Radio: P.C. Chatterjee, Publication Division, New Delhi
- News Writing: George A. Hough, Kanishka Publication, New Delhi

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**SEMESTER-II**  
**PRODUCTION PROCESS & TECHNIQUES**

Credit Distribution		
L	T	P
4	0	1

**UNIT I: PRODUCTION PROCESS**

Stages of Production  
Pre-Production  
Idea/Scripting  
Research  
Reece  
Team  
Role of Key personals  
Budget and Scheduling  
Technicians and Equipment

**UNIT-II: PRINCIPAL PHOTOGRAPHY**

Production / Principal Photography Stage  
Shooting workflow  
Actor handling on set  
Unit Requirement  
Working with the Team (Direction, Cinematography, Sound)  
Shooting on Schedule

**UNIT-III: POST PRODUCTION**

Editing  
Sound Design and Sound Mixing  
Music and Background Score  
Final Mixing  
Color Grading

**UNIT-IV: TELEVISION PRODUCTION**

Television Production Process  
Studio personal and commands  
PCR/MCR functioning

**Practical:**

- Multi Camera Practical Exercise (Group) in Studio
- Action and Continuity Exercise (Group)

### **TEXT & REFERENCES:**

- Fundamentals of Television Production: Donald, Ralph & Spann, Published 2000, Blackwell Publishing
- Film Production Management: Bastian Clevé, Published 2003, Focal Press
- Editing Today: Smith, Ron F. & O'Connell, L.M, Published 2003, Blackwell Publishing
- Television Production Handbook: Zettl, Herbert, Published 2005, Thomson Wadsworth.
- Art and Production: Sarkar, N.N TV Production: Gerald Millerson, Published 1993, Focal Press

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**SEMESTER-II**  
**DEVELOPMENT COMMUNICATION**

Credit Distribution		
L	T	P
4	0	0

**UNIT-I: COMMUNICATION: BASIC CONCEPTS**

Types of Communication  
Human Communication  
Effective Communication

**UNIT-II: ORGANIZATION, PUBLIC AND MASS COMMUNICATION**

Media for Mass Communication  
Media, Society and Development  
Digital Media and Development Communication

**UNIT-III: UNDERSTANDING DEVELOPMENT**

Development Issues and Goals - National and International Perspectives  
National Development Programs – Goals, Strategies, Structure and Achievements  
Contemporary National Development Programs

**UNIT-IV: UNDERSTANDING GENDER DIFFERENTIALS**

Gender and Development  
Gender and Advocacy  
New Challenges

**UNIT-V: TRADITIONAL MEDIA**

Using traditional media as development tool  
Traditional folk media - types  
Advantages of traditional folk media  
Folk media reflects social changes

**PRACTICAL:**

Writing and Shooting for a 60-90 sec PSA.

**TEXT AND REFERENCES-**

- Dreze, J.&Sen, A.(1995). India: Economic Development and Social Opportunity, Oxford University Press, Delhi.
- Jayal, N.G.&Pai, S.(2001). Democratic Governance in India: Challenges of Poverty, Development and Identity, SAGE, Delhi.
- Mahajan, G.(1998). Democracy, Difference & Social Justice, Oxford University Press, Delhi.
- Stiglitz, J. E(2002). Globalization and its Discontents, W.W. Norton & Company, USA.

- Dreze, J.&Sen, A.(2013). An Uncertain Glory: India and its Contradictions, Princeton University, USA.
- Tankha, B. (Ed.) (1995).Communications and Democracy, Southbound, Cendit.
- Sainath, P.(1996).Everybody loves a good drought: stories from India's poorest districts, Penguin Books, Delhi.
- Traber, M.(1986).The Myth of the Information Revolution: Social and Ethical Implications of Communication Technology, Sage, London.
- Khan, A.M. (1997). Shaping Policy: Do NGOs Matter?: Lessons from India, PRIA, Delhi.
- Role of Traditional Folk Arts as Media of Mass Communication, A Study with Special Reference to Coastal Karnataka, LAP Lambert Academic Publishing ( 2013-05-15 )
- Traditional Media and Development Communication, Kanishka Publishers Distributors (2006)

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**SEMESTER-II**  
**ENVIRONMENTAL STUDIES**

Credit Distribution		
L	T	P
4	0	0

**UNIT 1: ENVIRONMENTAL AND NATURAL RESOURCES**

Definition, Scope, Importance

Natural Resources – Forest Resources – Use, Exploitation, Deforestation, Construction Of Multipurpose Dams, Effect Of Forests

Water Resources – Use Of Surface And Subsurface Water, Effect Of Floods, Drought, Water Conflicts Food Resources

Food Problem, Advantages and Disadvantages of Fertilizers And Pesticides, Effect On Environment

Energy Resources – Need To Develop Renewable Energy

Land Resources – Land Degradation, Landslides, Soil Erosion, Desertification and Case Studies.

**UNIT II: ECOLOGY AND BIO-DIVERSITY**

Concept of Ecosystem

Structure and Function of an Ecosystem

Producers, Consumers and Decomposers

Energy Flow, Ecological Succession

Food Chain, Food Web and Ecological Pyramids

Bio Diversity: Definition, Genetic, Species And Ecosystem Diversity

Bio-Geographical Classification of India, Hotspots, Threats Related To Habitat Loss

Poaching of Wildlife, Man-Wildlife Conflicts

Conservation of Bio-Diversity

**UNIT III: ENVIRONMENTAL POLLUTION**

Definition – causes, pollution effects and control

Measures of Air, Water, Soil, Marine, Noise, Thermal, Nuclear hazards

Solid waste management: causes, effects and control measures of urban and industrial waste

Pollution measures, case studies

Disaster management: floods, earthquake, cyclone and landslides.

**UNIT IV: SOCIAL ISSUES AND THE ENVIRONMENT**

Urban Problems Related To Energy and Sustainable Development

Water Conservation, Rain Water Harvesting, Watershed Management

Problems Related To Rehabilitation – Case Studies, Wasteland Reclamation

Consumerism and Waste Products

Environment Protection Act, Air Water, Wildlife,

Forest Conservation Act

Environmental Legislation and Public Awareness.



## **UNIT V: HUMAN POPULATION AND THE ENVIRONMENT**

Population Growth, Variation among Nations

Population Explosion – Family Welfare Programme

Environmental and Human Health

Human Rights, Value Education, HIV/AIDS, Women And Child Welfare

Role of Information Technology – Visit To Local Polluted Site / Case Studies

Customer Orientation – QFD – CSM – TQM models – Case studies.

### **TEXT & REFERENCES:**

- Keerthinarayana and Daniel Yesudian, ‘Environmental Science and Engineering’, Hi-Tech publications
- ErachBharucha, “A Text Book for Environmental Studies”, Text Book of University Grants Commission,
- Peavy. H.S.D.R. Rowe and George T, “Environmental Engineering”, New York: McGraw Hill,
- Metcalf and Eddy, “Wastewater Engineering: Treatment and reuse”, Tata McGraw Hill,

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# **SYLLABUS**

## **Semester - 3**

## **SEMESTER-III** **EDITING**

### **UNIT-I: GRAMMAR & RULES OF EDITING**

Types of Shots, A and B rolls, Transitions, cutaway,  
Principles of Continuity, Rhythm Pace and Emotion  
Temporal Articulation  
Use of Sound for Construction  
Time and Space on Screen  
Cinematic Time

Credit Distribution		
L	T	P
3	0	2

### **UNIT-II: HISTORY OF FILM EDITING**

Editor as Storyteller And Understanding The Narrative Structure  
Role of an Editor - DW Griffith, Georges Méliès, Akira Kurosawa and other pioneers,  
Lev Kuleshov's Experiment  
Montage Theory (Pudovkin and Eisenstein)  
The Language of Cinema  
Women in Editing

### **UNIT-III**

#### **Intro to Adobe Premiere Pro Cc**

Features and Functions of Premiere Pro  
Difference between Linear and Non-linear Editing  
Non-Linear Editing (NLE) Techniques  
Timeline & Ingesting

### **UNI-IV**

#### **Project**

- **Relevant Practicals**
- **Montage Editing**

#### **TEXT & REFERENCES:**

- The Technique Of Film Editing, KarelReisz, Gavin Miller
- In the Blink of an Eye, Walter Murch
- The Technique Of Film And Video Editing, Ken Dancyger
- The Story of Film, Mark Cousins

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**SEMESTER-III**  
**CINEMATOGRAPHY**

**UNIT-I: CONCEPTS AND TOOLS OF LIGHTING**

Characteristics of Light & Basic Lighting Principals  
Light Accessories & Light Sources  
Measuring Light - Light Meters - Controlling Light Intensity  
Color Temperature

Credit Distribution		
L	T	P
3	0	2

**UNIT-II: LIGHTING STYLES**

Natural and Artificial Light  
Light planning: Subject, Camera/Cameras, Surroundings, Atmosphere  
Lighting on Location  
Lighting and Continuity  
Camera Movement (Track-trolley), Camera Movement (Lens Perspective)

**UNIT-III: ANALOG AND DIGITAL IMAGE**

Working of a DSLR  
Camera Support System (DSLR/ENG) and Accessories  
Digital Camera Image Formation  
Set Lighting  
Study of Colors

**UNIT-IV: SHOOTING STYLES & CONSIDERATIONS**

Shooting for Fiction,  
Non-fiction (Documentary, News, etc.)  
Studio Shoot (Single/Multi camera)  
Considerations while choosing a location  
Considerations while choosing colors and textures

**UNIT-V**

**Camera Practical**

- Introduction and Familiarization to Camera Equipment and Accessories.
- 3 Point Lighting Exercise
- Camera Movement Exercise
- Shooting a two min film as a group exercise.

**Text and References:**

- Motion Picture and Video Lighting, Brown: Blain, Focal Press, 1996
- Film and Video Terms and Concepts: Ferncase, Richard K. Boston: Focal Press, 1995
- Television Production Handbook: Zettl, Herbert Published 2005, Thomson Wadsworth
- TV Production: Gerald Millerson Published 1993, Focal Press
- Advanced Digital Photography: Katharina Grimme

## FILM STUDIES

### **UNIT-I: A HISTORY OF CINEMA**

History of cinema

Early narrative cinema (screening of D. W. Griffith's Birth of a Nation)

Soviet cinema (screening of Sergei Eisenstein's Battleship Potemkin)

Hollywood studio system.

Indian (pre-Independence) cinema from Dadasaheb Phalke's films and Prabhat Talkies'

Sant Tukaram, along with a discussion of early Indian cinema, and the development of the studio system in India.

Credit Distribution		
L	T	P
4	0	0

### **UNIT-II: MAJOR FILM MOVEMENTS**

German Expressionism

Soviet Montage

Italian Neo-realist Cinema

French New Wave

Independent film-making in Hollywood' (screening of Quentin Tarantino's Pulp Fiction)

### **UNIT-III: INDIAN POPULAR CINEMA**

Star system

Hindi formula film (screening of Manmohan Desai's Amar Akbar Anthony)

Indian parallel cinema movement – Benegal, Sahni, Kaul, Nihlani

Indian-global cinema (screening of Mira Nair's Salaam Bombay)

Regional Indian cinema

Gender & Sexuality (Indian Cinema)

History & Current status of Censorship

### **UNIT-IV: CASE STUDY**

*(Amongst other films, the following could be screened)*

The King's Speech

The Godfather-I and the Godfather-II

Cast Away

Memento

Seven

Gladiator

The Artist

Hugo

12's Year in Slave

Saving Private Ryan

Hurt Locker

Avatar

Battleship Potemkin-Silent Cinema-Montage

The Godfather-I-Hollywood Classic

The Bicycle Thief – Neo Realism

Rashomon-Asian Classic

Pather Pachali- Indian Classic  
Meghe Dhaka Tara- Indian Classic  
Cast Away-Hollywood Classic  
(Other films could be included)

**Text & References:**

- Monaco, James, et al. 2000. How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media. New York: Oxford University Press.
- Directing: Film Techniques and Aesthetics, Michael Rabiger
- Story: Style, Structure, Substance, and the Principles of Screenwriting
- Cook, David A. 1981. A History of Narrative Film. New York: Norton.
- Bordwell, David, and Kristin Thompson. 1996. Film Art: An Introduction. New York: The McGraw-Hill Companies.
- Hill, John, and Pamela Church Gibson. 1998. The Oxford Guide to Film Studies. Oxford: Oxford University Press.
- Kabir, Nasreen Munni. 1996. Guru Dutt: A Life in Cinema. Delhi: Oxford University Press.
- Prasad, M. Madhava. 1998. Ideology of the Hindi Film: a Historical Construction. Delhi; New York: Oxford University Press.
- Rajadhyaksha, Ashish. Indian cinema in the time of celluloid: from Bollywood to the Emergency. Indiana University Press, 2010.
- 1. Ed. Bill Nichols; Movies and Method' 2 - Volumes; University of California.

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**SEMESTER-III**  
**PRODUCTION DESIGN**

Credit Distribution		
L	T	P
2	0	2

**UNIT-I: INTRODUCTION TO PRODUCTION DESIGN**

Role of a Production Designer  
The Design Team and Personnel.  
Finalizing the Look of the Film  
Psychological Nature of Production Design  
Translating the Narrative into Visual Ideas  
Establishing an Environment for Cinematic Storytelling

**UNIT-II: PRE-PRODUCTION ACTIVITIES**

Screenplay Breakdown  
Set Decoration, Props,  
Visual Theme  
Color and Texture  
Architectural Inputs, Depth, Perception  
Research for Production Design

**UNIT-III: DESIGNING FOR DIFFERENT GENRES**

Production Procedures  
Digital Production Design  
Matte Painting  
Scale Modeling.

**UNIT-IV: MAKEUP**

Basic and Corrective Make up  
Character Make up  
Aging  
Working with Hair: Styling; Using Wigs  
Special effects: Fake Blood, Prosthesis, Life Casts  
Costume Design, Texture, Color  
Role and Responsibilities of Costume Designer and Assistant Costume Designer  
Specialty Costume

**UNIT- V**

**PRACTICAL**

- Preparing a Studio or Outdoor Set - Model
- Costume and Make-Up Demonstration

## **TEXT AND REFERENCES:**

- Fundamentals of Television Production: Donald, Ralph & Spann, Published 2000, Blackwell Publishing
- Film Production Management: Bastian Clevé, Published 2003, Focal Press
- Editing Today: Smith, Ron F. & O'Connell, L.M, Published 2003, Blackwell Publishing
- Television Production Handbook: Zettl, Herbert, Published 2005, Thomson Wadsworth.
- Art and Production: Sarkar, N.N TV Production: Gerald Millerson, Published 1993, Focal Press
- TV Production: Gerald Millerson, Focal Press

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**SEMESTER-III**  
**PRODUCTION MANAGEMENT**

**UNIT I: PRODUCTION PROCESS**

Key Personnel and Role of Production Manager

Role of Line Producer

Scheduling & Budgeting

Time Management

Difference in Managing Fiction and Non-Fiction Production

**Practical: Create various budgeting and Scheduling Charts for a Dummy Television (DSO) Production the parameters of which will be set by the faculty teaching the course.**

Credit Distribution		
L	T	P
4	0	0

**UNIT-II: PRODUCTION RESEARCH/RECCE BASED ON PROJECT REQUIREMENT**

Location Management

Production Management for Location and Studio Shoots

Shooting Abroad

Cash Flow Management and Cost Reporting

Post Production Routes & Delivery for Film & Television

**Practicals: Create various Production Management Modules and Excel Charts for a Dummy Production the parameters of which will be set by the faculty teaching the course.**

**UNIT-III: LEGALITIES IN PRODUCTION PROCESS**

Party Contracts

Copyright Issues

Child Licensing

**UNIT-IV: SAFETY ISSUES**

First Aid for Film & TV Production

Health & Safety

**PRACTICAL:**

- **Preparing Budgets and Shoot Schedules**

**TEXT & REFERENCES:**

- Fundamentals of Television Production: Donald, Ralph & Spann, Published 2000, Blackwell Publishing
- Film Production Management: Bastian Clevé, Published 2003, Focal Press
- Editing Today: Smith, Ron F. & O'Connell, L.M, Published 2003, Blackwell Publishing
- Television Production Handbook: Zettl, Herbert, Published 2005, Thomson Wadsworth.
- Art and Production: Sarkar, N.N TV Production: Gerald Millerson, Published 1993, Focal Press

# **SYLLABUS**

## **Semester - 4**

## SEMESTER-IV DIRECTION

### **UNIT-I: THE DIRECTOR**

Cinema, Director & Directing  
Direction Theory  
Role of a Director  
Space and Time in Cinema  
Elements of Shot and Composition

Credit Distribution		
L	T	P
2	0	2

### **DIRECTION PRACTICAL:**

- Actuality – Exercises In Observation
- 6 Shot, Silent, Static, Focusing On Composition And Exploring A Given Theme

### **UNIT-II: CINEMA AS DIRECTORIAL ART**

General Introduction to Cinema  
Understanding the Moving Images as Signs  
Space and Time to Cinematic Space and Cinematic Time  
Specification of Cinema in Comparison to Other Audio-Visual Media  
Cinema and Other Art Forms  
Visual Art Component  
Literary Art Component  
Performative Art Component

### **UNIT-III: THE JOB OF A DIRECTOR**

Creative and Managerial Functions of the Director  
Handling Cast and Crew  
Auditions and Workshop  
Responsibility to the Schedule & Budget

### **UNIT-IV: MISE-en-SCENE, MONTAGE & SOUND**

Basic Concepts of Mise-en-scene  
Montage Theory  
Continuity and Narrative Cinema  
Elements of Sound in Cinema

### **DIRECTION PRACTICAL:**

- 10 Shot, Silent, Static, In One Location, Exploring Spatial Continuity And Eye-Line Matching

## **UNIT-V: THE SCRIPT**

Elements of Fictional Narrative: Character Action, Setting, Dialogue

Elements of Drama: Conflict, Mystery, Surprise, Suspense, Dramatic Irony

Construction of a Scene Outline, Step Outline, Treatment, Drafts

### **PRACTICAL EXERCISE (WITH DIALOGUE)**

- 2-3 minutes continuity and Mise-en-scene exercises.

### **TEXT AND REFERENCES:**

The Art of Creative Writing, Lajos Egri

The Art of Dramatic Writing Lajos Egri

Directing: Film Techniques and Aesthetics- Michael Rabiger and Mick Hurbis-Cherrier

How to read a film : James Monaco

Documentary Screens - Keith Beattie

Documentary Storytelling - Sheila Curran Bernard

Story - Robert Mackee

Screenplay Writing - Syd Field

Directing the Documentary - Michael Rabiger

Mass Communication Principle and Concepts – Seema Hasan

The 5 C's of Cinematography Joseph - V Mascelli

In the Blink of an Eye - Walter Murch

Film History: An Introduction - Kristin Thompson

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**SEMESTER-IV**  
**ADVANCE CINEMATOGRAPHY**

**UNIT-I: VARIOUS FILM FORMATS**

Film 8mm, 16mm, 35mm and 70 mm and IMAX Format

Various Digital Video Formats

- HD, HD CAM, DVC Pro HD
- Red Code
- HDV
- DV CAM, DV
- 35mm Film

Various Video Compressions CODEC

Workflow for Selecting and Converting format

Professional Digital Camera and Operations

Credit Distribution		
L	T	P
2	0	2

**UNIT-II: STUDIO LIGHTING (STUDIO BASED EXERCISE)**

Long Take

Long take Camera Practical

Focus pulling

Miniature Shooting (Demo)

Chroma or Green/Blue key Lighting

Advanced Lighting Tips and Techniques

**UNIT-III: SPECIAL EFFECT AND COLOR CORRECTION**

DCP (Digital Cinema Package)

Image Manipulation

Non-Fiction Shooting

**UNIT-IV: USES OF LENS**

Anamorphic Lens

Filters and Gels

**UNIT-V: CAMERA PRACTICAL**

- Shooting Projects.
- Exercises for Shooting in Different Light Conditions
- Exercises for Creative Camera Usage.

**TEXT AND REFERENCES:**

- Freeman, John. (1995). Practical Photography:How to Get the Best Picture Everytime. NewYork: Smithmark Publishers.
- Hicks, Roger & Schultz, Frances. (2007). Still Life and Special Effects Photography. Hove, UK: RotoVision Publishers.

- Hedgecoe, John. (1998). The art of color photography. London: Focal Press.
- Bamberg, Matthew. (2006). Digital Art Photography For Dummies. New Jersey: John Wiley & Sons.
- Busch, David D. (2009). Digital Photography. USA: Course Technology PTR.
- Galer, M. (2000). Photography Foundations for Art and design. London: Focal Press.
- Sturken, M. & Cartwright, L. (2001). Practices of Looking: An Introduction to Visual Culture. London: Oxford University Press.
- Hall, S. (1997). Representation: Cultural Representations and Signifying Practices. London: Open University Press/Sage Publications.
- Barry, Ann M. (1997). Visual Intelligence: Perception, Image, and Manipulation in Visual Communication. New York: State University New York Press .
- Berger, John. (1972). Ways of Seeing. London: Penguin and BBC.
- Langford, Michael. (2008). Advanced Photography. London: Focal Press.
- Wright, Terence. (2004). The Photography Handbook. London: Routledge.
- Ansell, Steve. (2008). The Darkroom Cookbook. London: Focal Press.

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## **SEMESTER-IV** **ADVANCE EDITING**

### **UNIT-I: DIGITAL AND ANALOG EDITING**

FCP and other Editing Machine  
Features and Functions of FCP  
Transitions  
Key Framing & Filters  
Genres and Editing Styles

Credit Distribution		
L	T	P
2	0	2

### **UNIT-II: ADVANCE TECHNIQUES OF EDITING**

Non-Linear Editing Compositing  
Cross Cutting, Parallel Cutting  
Working on Audio  
Music and Sound Editing  
Editing for Discontinuity  
Color Correction and Color Grading  
Titling

### **UNIT-III: ONLINE EDITING**

Video Switching  
Single Camera/Multi Camera  
Cues and Commands

### **PROJECT**

- **Relevant Practicals**

### **TEXT AND REFERENCES:**

- The Technique Of Film Editing, Karel Reisz, Gavin Miller
- In the Blink of an Eye, Walter Murch
- The Technique Of Film And Video Editing, Ken Dancyger
- The Story of Film, Mark Cousins

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## **SEMESTER-IV** **ACTORS & ACTING**

### **UNIT-I: INTRODUCTION TO ACTING**

History & Definition of acting – Natya Shastra and Navarasa  
Performers’ relationship with Director and other crew  
Actors prepare differently for theatre and cinema - physical & mental  
Styles of acting - Masters – Stanislavsky, Method acting, Meyer Hold etc  
Imagination, concentration and observation  
Performance reconstructed and enlivened by production and post production techniques  
Movie acting in terms of acting within the restrictions camera and light  
“Text” and “Subtext” in acting  
Coordinating with co artists

Credit Distribution		
L	T	P
2	0	2

### **UNIT-II: PERFORMING ARTS & FILMS**

Elements of acting – Action, Diction & language, Voice culture, Pitch play  
Voice modulation & variation  
Songs – Making of a song in Bollywood  
Dance – Choreography and Bollywood Dance  
Fights – Fight Masters, Safety

### **UNIT-III: ESSENTIALS FOR PERFORMERS**

Modern concept of Actor training,  
Voice modulation and clarity,  
Speech, Dictation and Body language.  
Audition approach & practice

### **UNIT-IV: PERFORMING FOR CAMERA**

Technical Knowledge for Actors  
Blocking  
Difference between theatre and Camera acting  
Acting consistently for different takes  
Acting scenes out of order,  
Auditions  
Acting exercises.  
Art of Dubbing

### **Practical: Exercises for Film & TV Acting –**

Movements  
Speech and action reaction exercises.  
Dialogue and voice exercises



## Dubbing Exercises

### **TEXT AND REFERENCES:**

- Respect for Acting:Hagen, Uta. 1973. New York: Macmillan
- Twentieth Century Actor Training:Hodge, Alison, ed. 2000. London and New York, Routledge
- Acting: the First Six Lessons: Boleslavsky, Richard. New York: Theatre Arts, 1987
- An Actor's Work: A Student's Diary, Stanislavski, Konstantin. 1938. Trans. and ed. Jean Benedetti. London: Routledge, 2008
- The Art of Film Acting:JeremiahComey. Focal Press 2002
- Acting (Re) Considered:Philips B Zarrilli. Routeledge 2002
- Acting for Film: Cathy Hassey, Allworth Press

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## SEMESTER-IV DOCUMENTARY FILMS

Credit Distribution		
L	T	P
2	0	1

### UNIT-I

#### **Current Scenario of Documentary films in India and Abroad**

History of Documentary

Type of Documentary

Television Documentary

Documentary film and Social Sciences

Social, Political and Historical issues in Documentary films

### PROJECT-

- **Mandatory Screening of Documentaries**
- **Making a diary on the Film Screening**

### UNIT-II

#### **Documentary Production (Pre to Post) (Idea, Research and Scripting)**

Scripting the Documentary

Proposal/Treatment/Synopsis Writing

Human Interaction and Interview Techniques

Interview Analysis

Voice Over

Documentary and Reality

### PROJECT-

- **Mandatory Screening of Documentaries.**
- **Making a diary on the Film Screening**
- **Shooting and Editing of 2-3 min Documentary.**

### UNIT-III

#### **Modes of funding**

Distribution and Exhibition of Documentary

Trailers and Promos

Ethics for Documentary Films

Censorship

Film Festivals

PSBT, FD and other Organization

### PROJECT-

- **Mandatory Screening of Documentaries**
- **Making a diary on the Film Screening**

## **UNIT-IV**

### **PROJECT-**

- **To Pitch Proposal for a Documentary Film. As a Group Exercise Make a Documentary Film of Less Than 10 (1:6 ratio) Within Specified Time Frame Allocated by the Faculty)**
- **Submission of Diary.**

### **TEXT AND REFERENCES:**

- Directing the Documentary, Michael Rabiger (Focal Press 1992)
- Documentary in the Digital Age, Maxine Baker (Focal Press, 2006)
- Theorizing Video Practice, Mike Wayne (Lawrence and Wishart, 1997)
- The Technique of Documentary Film Production, W. Hugh Baddeley (Focal Press, 1963)
- Bill Nichols, Introduction to Documentary, 2<sup>nd</sup> edition, Indiana University Press, 2010.

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# **SYLLABUS**

## **Semester - 5**

**SEMESTER-V**  
**ADVANCE DIRECTION**

Credit Distribution		
L	T	P
2	0	3

**UNIT:I ARTISTIC IDENTITY**

The Job of the Director  
Identifying Themes as a Director  
Developing Story Ideas

**UNIT:II UNDERSTANDING SCREENCRAFT**

A Director's Screen Grammar  
Seeing with a Film-maker's Eye  
Shooting Projects

**UNIT:III AESTHETICS AND AUTHORSHIP**

Point of View  
Genre, Conflict, and Dialectics  
Structure, Plot, and Time  
Space, Stylized Environments, and Performances  
Form and Style

**Unit:IV PRACTICAL**

- In this semester students will be making one short film of minimum 7 minutes and maximum 15 minutes. This will be director's original idea that will be turned into a short FICTION FILM which shall necessarily include one picturized song built into the story. The film should make the statement about the Director's style that he will follow in his career later.

**TEXT AND REFERENCES:**

How to read a film : James Monaco  
Documentary Storytelling - Sheila Curran Bernard  
Story - Robert Mckee  
Directing: Film Techniques and Aesthetics- Michael Rabiger  
Screenplay Writing - Syd Field  
Directing the Documentary - Michael Rabiger  
The 5 C's of Cinematography Joseph - V Mascelli

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## SEMESTER-V SOUND DUBBING & SFX

### **UNIT-I: AUDIO POST-PRODUCTION FOR FILM**

Introduction Digital Audio Workstation (DAW's)  
Defining Film Sound  
The Audio Post-Production Process  
ADR (Automated Dialogue Replacement)  
Dubbing  
Sound Effects Editing and Design  
Foley Recording (Human Sound Effects Recorded in Sync with Picture)  
Music Composition and Music Editing  
Mixing (Also Called Re-recording)

Credit Distribution		
L	T	P
2	0	3

### **UNIT-II: SOUND EFFECTS IN FILM**

Introduction to Sound effects  
Sound Effects Use in Cinema  
Editing Tips and Creative Sound Effects  
Music Editing and Design

### **UNIT-III: SOUND MIXING**

Background Music  
How to Mix Dialogue as it was recorded on Set  
How to add Compression and a Limiter  
How to create and work with an Ambience Tracks  
Mixing Optical Sound Tracks  
Difference between Analog and Digital Signal  
THX-DOLBY-ULTRA  
STEREO-DTS-SDDS  
Sound Mixer & Equalizer  
Song Mixing

### **PRACTICAL**

- **NUENDO**
- **FL STUDIO**
- **Q-BASE**
- **Dubbing Exercise on given scene.**
- **Re-doing/mastering/mixing/ of a given scene.**

### **TEXT AND REFERENCES:**

- Mastering Audio, The art and the science by Bob Katz.
- The Art of Mixing
- Mixing Secrets by Mike Senior

**SEMESTER-V**  
**MINOR PROJECT – MUSIC VIDEO PRODUCTION**

MUSIC VIDEO PRODUCTION of 3 to 5 minutes is a group project where each student's participation is mandatory at-least in one such production in any one department viz: Direction, Editing, Sound, Cinematography, story boarding etc.

Credit Distribution		
L	T	P
0	0	*6

All students must choose a song, poem, musical piece (In any language) on which they would like to base their music video. Each student will present their visualization / story concept to the faculty in-charge of production along with two other jury members will choose the best ideas in its opinion to green light for production. The responsibility of direction of the music video will be on the student whose idea is chosen. However if the chosen director declines the offer to direct the video, the faculty in-charge of production may assign the directorial responsibility to any other student who it deems fit.

Every student will be judged on two counts – (a) On the basis of his/her idea/presentation and (b) On the basis of his participation during the production process. The entire production process will broadly consist of the following heads:

1. Song selection and Music Video Team Formation
2. Generating Ideas: Imitation, Inspiration, and Originality
3. Brainstorming Approaches, Ideas, Materials and Storyline
4. Treatment and Synopsis for Music Video
5. Storyboarding
6. Casting
7. Theme, Location Scouting and Choreography
8. Budgeting and Scheduling
9. Technicians, Equipment and Facilities
10. Camera Blocking, Rehearsals, Shooting/Execution
11. Editing and Visual Effects Sound Mixing (if any) and Effects
12. Color Correction and mastering.
13. Screening.

The students are not allowed to post their Music Video Project on any social media platforms until and unless they have obtained a written permission from the Dean of the Faculty. The copyright of the Video will be vested with SGT University and each production will carry a disclaimer that the production is for academic purposes only and has no commercial intent, whatsoever.

*\*This is a 06 Credits Course with 06 Contact Hours/each week provided to the students to seek guidance and for teacher/supervisor to evaluate the progress of their respective projects.*

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**SEMESTER-V**  
**Marketing, Distribution & Exhibition**

**UNIT-I: FILM BUSINESS**

Brief History of the Film industry and Film Marketing  
Film Distribution and Territories  
Major Distributors in Indian Film Industry  
Over Seas Film Marketing and Distribution  
Marketing Success and flops

Credit Distribution		
L	T	P
3	0	0

**UNIT-II: ORGANISED & INDEPENDENT DISTRIBUTION**

Studio Systems and Independents Distribution and Marketing  
Marketing Overview and the Marketing Plan  
Marketing Research  
Major Strategy of Film Marketing  
Marketing and Producing Partners  
Domestic & Overseas (worldwide) Release

**UNIT-III: POSITIONING THE FILM**

Target Audience  
Publicity  
National and Regional Strategy for Publicity  
Media Plan Development (TV, Radio, Print, Online)  
Trailers and TV spots, Poster, Print / outdoor and online Publicity Strategy  
Review and Features

**UNIT-V: RELEASE & DISTRIBUTION**

Understanding Release Dates and Release Patterns  
In-theater Distribution and Box Office Settlements  
Box Office Reporting  
Exhibition and Promotions  
Chains vs. Independents  
Trailer Placement  
Product Placement  
Retail Partners  
VOD Distribution and Marketing  
DTV Options and Marketing  
Music / Soundtracks / Licensing

**TEXT AND REFERENCES:**

- Understanding Audiences: Andy Ruddock, Sage Publications
- Bollywood: A Guidebook to Popular Hindi Cinema By Tejaswini Ganti
- From Bombay to Bollywood: The Making of a Global Media Industry, Aswin Punathambekar
- Mass Media Research: Roger Wimmer and Joseph Dominick, Thomson Wadsworth publishers
- Understanding Mass Communication: DeFleur/Dennis

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**SEMESTER-V**  
**MEDIA LAWS & ETHICS**

**UNIT-I CONSTITUTION OF INDIA**

Fundamental Rights, Duties and Directive Principles

Freedom of speech & expression: Main features, Scope and Importance of Article 19

Interpretations of Article 19

Supreme Court Judgments related to Article 19

Election Commission

Law Relating to the Election Coverage

Credit Distribution		
L	T	P
3	0	0

**UNIT-II: CONTEMPT OF COURTS**

ACT of 1971

Civil and Criminal Laws of Libel and Defamation

Rule of Court Reporting, Sub-Judice matter

Basic of IPC and Cr.PC

Right to information Act 2005

Indecent Representation of Women (Prohibition) Act 1986

Pressures on Media: Political, Corporate, Social, Religious, Advertisers and Lobbies, etc

**UNIT-III: PRESS LAWS & ACTS**

Registration of Books Act 1867

Cinematograph Act 1953

Official Secrets Act

Prasar Bharti Act

Copyright Act

IPR

IT Act

Cable Network Act

**UNIT-IV: MEDIA ETHICS**

Introduction to Media Ethics

History of media ethics, role of conventions

Personal and group ethics

Global media ethics

**UNIT-V: NEW TECHNOLOGIES AND ETHICS**

Investigative Journalism and Sting Operation (Legality and Ethics)

Cheque book Journalism/Paid News/Embedded Journalism

Media Crisis & Global Issues

Future of Media Ethics

**Text & Reference:**

1. Neelamalar. Media Law and Ethics. PHI Learning. Delhi. 2010.
2. Kashyap, S C. Our Constitution. NBT. Delhi. 2005.
3. Clifford G., et al. Media Ethics Longman. New York. 2002.
4. Prasad, Kiran. Media Law and Ethics: Readings in Communication Regulation B R Publishing. Delhi. 2009.
5. Folkerts & Lacy. The Media in Your life. Pearson Education. Delhi. 2004.

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# **SYLLABUS**

## **Semester - 6**

## SEMESTER-VI TELEVISION PROGRAMMING

### **UNIT-I: TV PROGRAM**

Television Broadcasting  
Role and Importance of Programs in News Channels  
Concept and Formats  
Types of Programs  
Skills Required for Handling Programs  
Production Process

Credit Distribution		
L	T	P
2	0	3

### **UNIT-II: PROGRAM TYPES**

Fiction and Non Fiction Program  
News based Programs  
Programs based on Current Affairs  
Group/Panel Discussion  
ENG and EFP

### **UNIT-III: SPECIAL PROGRAMS & SHOWS**

Fiction/Drama and Television Series  
Programs on Crime  
Entertainment Programs-Film based shows,  
Cookery, Comedy and Satirical shows  
Reality Shows  
Studio based Shows  
Talk Shows- one to one, with the Audience  
Multi-cam Productions  
Outdoor Programs

### **PRACTICAL EXERCISE-**

- **Write & Produce a Multi-Camera Fiction/Non-Fiction Studio based Program.**
- **To create a 10 minutes single cam/indoors Sitcom on a already available script**

### **SUGGESTED READINGS:**

- Video Production, Belvandi Vauski
- Broadcasting and the people: Masani Mehra: National Book Trust New Delhi
- Indian Broadcasting: H.R.Luthra: Publication Division New Delhi
- Broadcast news writing, Reporting and Producing: Ted White: Focal Press
- Broadcast Journalism: Andrew Boyd: Focal Press

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**SEMESTER-VI**  
**PROJECT WORK: FICTION FILM**

(Course Credits: 12)

Credit Distribution		
L	T	P
0	0	12*

*\*This is a 12 Credits Course with 06 Contact Hours/each week provided to the students to seek guidance and for teacher/supervisor to evaluate the progress of their respective projects.*

**GROUP EXERCISE**

- It is Compulsory for Every Student to Submit a Script of minimum 30 Minutes Fiction Film.
- Preparation and Presentation of Final Project Proposal.
- Script Selection Based on Individual Pitches by the Students in Front of Faculty.
- Working Drafts of all the Scripts are to be ready by the End of 5th Semester.
- The Project to be conceived as Primarily Fiction Narrative.
- To be Shot on Location (As decided by the faculty) to be Shot Strictly within Budget.
- Duration: Up to 30 min
- Shooting Format: Digital
- Shooting ratio: 1:5

Students Have to Pitch and Show the Project Progress to the Faculty (up to 30 Minute Film).  
Before going to **Production** Stage, Students have to Finalize:

- Casting
- Role of Crew (Work Distribution)
- Reece
- Scheduling & Budgeting
- Finalizing the Locations and Permissions.
- Production- Shifts Subject to Approval by the Faculty.
- Editing Post Production: Shifts Subject to Approval by the Faculty.
- Sound Post Production: Shifts Subject to Approval by the Faculty.

**EVALUATION:**

- The Project Will Be Evaluated By The Board Of Examiners Comprising One Internal And One External Examiner.

-X-

**SEMESTER-VI**  
**INTERNSHIP**  
(10 credits)

Credit Distribution		
L	T	P
0	0	10

It is a 4 to 6 weeks' faculty supervised internship program which a BA (Film and Television Production) student has to undertake compulsorily. During this tenure he/she is expected to undertake a training assignment by getting attached to an established corporate/production house / Independent Producer / Director or a practitioner of any of the film crafts. It not only acquaints the student with the real life film-television/corporate/production house work culture, but will also open avenues for related job opportunities.

Students need to submit the Internship experience letter / training report (duly signed by an authorized signatory of the organization) to the department on the completion of the internship. Without a proof of SUCCESSFUL COMPLETION of INTERNSHIP a degree will not be awarded to a student.

Surprise checks and visits by a faculty member or an officer of the university to the place of internship of a student will be a norm and practice. Any student not undergoing internship or misleading the university will not be awarded the degree.

-X-