

UNIVERSITY OF MUMBAI**Syllabus for Approval**

Sr. No.	Heading	Particulars
1	Title of the Course	B.A. (Film, Television and New Media Production)
2	Eligibility for Admission	12 th pass.
3	Passing Marks	40%
4	Ordinances / Regulations (if any)	--
5	No. of Years / Semesters	03 years & 06 semesters
6	Level	P.G. / <input checked="" type="checkbox"/> U.G./ Diploma / Certificate (Strike out which is not applicable)
7	Pattern	Yearly / Semester <input checked="" type="checkbox"/> (Strike out which is not applicable)
8	Status	New / Revised <input checked="" type="checkbox"/> (Strike out which is not applicable)
9	To be implemented from Academic Year	From Academic Year <u>2017-18.</u>



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Date : 20/2/2017

Signature : 

Name of BOS Chairperson^v / Dean : Dr. Sunder Rajdeep

AC : May 11, 2017

Item No. 4.129

University of Mumbai



**Revised Syllabus for the
B.A. (Film, Television and New Media Production)
Semester I to VI**

(As Per CBCS

With effect from the academic year 2017-18 for
Semester I to VI)



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REVISED SYLLABUS INCLUDING SCHEME OF COURSES, SCHEME OF EXAMINATION, AND MEDIUM OF INSTRUCTION FOR THE BACHELOR OF ARTS (Film, Television and New Media Production).

Objectives :

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

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

Ordinances & Regulations

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

1. General Guidelines

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

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

be of 120 Credits and for Post graduate Degree programmes it will be 96 credits in the Faculty of Arts.

3. Credit Based Evaluation System

Scheme of Examination

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

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

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

Sr. No.	Particulars	Marks
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- | | | |
|----|---|-----------|
| 1. | One periodical class test held in the given semester | 10 Marks |
| 2. | Subject specific Term Work Module/assessment modes –atleast two as decided by the department in the beginning of the semester (like Extension/field/experimental work, Short Quiz; Objective test, lab practical, open book test etc and written assignments, Case study, Projects, Posters and exhibits etc for which the assessment is to be based on class presentations wherever applicable) to be selflessly assessed by the teacher/s concerned | 20 Marks. |

3.	Active participation in routine class instructional deliveries (and in practical work, tutorial,field work etc as the case may be)	05 Marks.
4.	Overall conduct as a responsible learner, mannerism and articulation and exhibit of leadership qualities in organizing related academic activities	05 Marks.

b) Semester End Examinations – 60% **60 Marks**

i. Duration – These examinations shall be of 2 Hours duration.

ii. Theory Question Paper Pattern:

1. There shall be four questions each of 15 marks.
2. All questions shall be compulsory with internal choice within the questions.
3. Question may be subdivided into sub-questions a, b, c... and the allocation of marks depends on the weight-age of the topic.

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



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

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

R 8720 Passing Standard

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

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

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

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

4. Additional Examinations:

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

A. Class test or assignment for Internal Assessment:

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

B. SEMESTER END EXAMINATIONS

ELIGIBILITY TO APPEAR FOR ADDITIONAL SEMESTER END EXAMINATION:

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

MODE OF CONDUCT OF SEMESTER END ADDITIONAL EXAMINATION:

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

Evaluation of Projects (Wherever Applicable)

1. A learner who PASSES IN ALL THE COURSES BUT DOES NOT secure minimum grade of E in project as applicable has to resubmit a fresh project till he/she secures a minimum of grade E. His/her marks in the theory papers that the learner has passed will be carried forward and he/she shall be entitled for grade obtained by them on passing.
2. The evaluation of project and viva-voce examination shall be by awarding grade in the seven point scale.
3. A learner shall have to obtain minimum of grade E (or its equivalent marks) in project evaluation and viva/voce taken together to obtain 40% marks in project work.

5. Calculations of GPA & SGPA

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

O 6079 Eligibility for Admission:

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

2. Eligibility for the award of the degree:

A candidate shall be eligible for the award of the Degree only if he / she has undergone the prescribed course of study in a College affiliated to the University for a period of not less than three academic years, passed the examinations of all the Six Semesters earning 120 credits,



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letter grade of at least E or above (i.e. O/A/B/C/D/E) in core and specialized papers and fulfilled such conditions as have been prescribed there for.

R 8721 Fee Structure

The fees for the course will be Rs 1,44, 000/- for the entire course inclusive of tuition fees.

Note:

The breakup per semester will be as follows :

Rs 24,000/- per semester :Admission fees – 1000/- Tuition fees – 16000/- Library Fees – 1000/- Computer Lab fees – 6000/-

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

R 8722 Student In-take capacity: 60 students

Course Structure

BA Films, Television and New Media Production				
	Semester I	Practical Marks	Theory Marks	Total Marks
Course Code	Name of Courses			
BAFTNMP 101	Effective Communication Skills	40	60	100
BAFTNMP 102	Introduction to History of Art/Storytelling through other forms of Art	40	60	100
BAFTNMP 103	Initiation to Literature & Creative Writing	40	60	100
BAFTNMP 104	Basics of Photography	40	60	100
BAFTNMP 105	Film Appreciation – Genres	40	60	100
BAFTNMP 106	Graphic Designing (Photoshop, Illustrator, etc.)	40	60	100
	Total			600
	Semester II			
BAFTNMP 207	Basics of Post Production	40	60	100
BAFTNMP 208	History of Non- fiction Film	40	60	100
BAFTNMP 209	Writing for Visual Media	40	60	100
BAFTNMP 210	Importance of Sound and Sound SFX	40	60	100
BAFTNMP 211	Basics of Cinematography-1	40	60	100
BAFTNMP 212	Practical Film Making 1 (Only non-fiction	100	-	100



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	film)			
	Total	300	300	600
	Semester III			
BAFTNMP 313	Introduction to Direction for Television	40	60	100
BAFTNMP 314	Basics of Cinematography-2	40	60	100
BAFTNMP 315	Understanding TV formats & Genres	40	60	100
BAFTNMP 316	Concepts of Story Boarding	40	60	100
BAFTNMP 317	Graphics and Post production (Flash, Editing software, After effects)	40	60	100
BAFTNMP 318	TV Production / Ad film making	100	-	100
	Total	300	300	600
	Semester IV			
BAFTNMP 419	Introduction to Direction for Film	40	60	100
BAFTNMP 420	Basics of Visual Communication/Film Aesthetics	40	60	100
BAFTNMP 421	Convergence and Basics of Web Designing	40	60	100
BAFTNMP 422	Concepts of Post Production & Computer Graphics (including VFX)	40	60	100
BAFTNMP 423	Drama Production/ Writing for Visual Media-2	40	60	100
BAFTNMP 424	Intermediate Practical Film Making (Fiction Film)	100	0	100
	Total			600
	Semester V			
BAFTNMP 525	Laws related to Films, TV and Internet	40	60	100
BAFTNMP 526	New Media Theory and Practice (With advanced Web design and app making)	40	60	100
BAFTNMP 527	Aspects of Media Production (Set design, makeup, etc., line production, logistics, etc.) / Understanding Indian Contemporary Cinema	40	60	100
BAFTNMP 528	Introduction to Production Management	40	60	100
BAFTNMP 529	Trends and Technology in Film & Television (will include overview of Media Business, Pitching for funds, distribution, marketing, etc.)/ Basics of Marketing and Publicity Design for Films & TV	40	60	100
BAFTNMP 530	Advanced Practical Film Making (Includes Compositing, Special Effects, etc.) – Music Videos	100	-	100

	Total			600
	Semester VI			
BAFTNMP 631	Final Project- Short Film (10-15 minutes)		Viva Voce by External Referee	
	Comprehensive, which will include writing an original story to production and distribution of film in the national and international circuit. It will also involve creating a blog, FB page, website for the film. Write a report	100	(Viva by external examiner)	100

Semester-I :

BAFTNMP-101 :Effective Communication Skills :

Unit-I :

Fundamentals of Communication: Developing reading & writing skills (Marathi, Hindi and English), Editing & Summarizing (Marathi, Hindi and English), Oral Communication (Marathi, Hindi and English)

Unit-II :

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

Unit –III :

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

Unit -IV :

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

Textbooks:

1. Crucial Conversations: Tools for Talking When Stakes are High , by Kerry Patterson.
2. Presenting to Win: The Art of Telling Your Story, by Jerry Weissman.



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Reference Books:

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

BAFTNMP -102:Introduction to History of Art/ Storytelling through other forms of Art :

To understand the basics and genres of Music, dance and theatre.

To learn the basics of various acting schools and the art of drama.

To learn the evolution of visual techniques from painting to cinema.

To learn the basic relationship between music and dance in relation to Film making.

Students should be exposed to the canonical text of Natyashastra from where all the traditional performing arts have emerged.

Unit-I :

Music : Genres of Music, Introduction to Contemporary Music (Hindi, Regional & POP), Music Directors & Composers, Use of Folk music in Indian Cinema

Unit -II – Dance: Genres of Dance – Understanding storytelling through Folk Dance & Contemporary Dance, Role of Dance in Hindi Cinema

Unit- III – Theatre: The development of theatre, Acting Schools, Make-up, Managing Play, Study of one English and one Hindi or regional play. Influence of theatre on cinema.

Unit- IV – Paintings :

1. European Paintings and Painters- A brief overview starting from the renaissance to modern painters. Idea of Perspective coming into painting and changing the way we perceive the world
2. Indian Paintings & Painters- A look at the rich historical tradition of Indian Paintings- Miniature Paintings to Modern Painters. Difference between the formal aspects of Painting & Cinema. Exploring the idea of time and space in painting in relation to cinema
3. Important Movements- Analysing the important movements that have taken place in post-colonial India in painting to the contemporary scenario.

Textbooks :

- 1) NatyaShastra by Bharata Muni.
- 2) Melodrama and Popular Culture: Ira Bhaskar.
- 3) History of Art – Bernard .S. Myers, TrawinCopplestone.
- 4) Framing Film- Cinema and the Visual Arts, **EDITED BY STEVEN ALLEN AND LAURA HUBNER.**

Reference Books:

1. Dancing: The Pleasure, Power, and Art of Movement; by Gerald Jonas. Harry N. Abrams in association with Thirteen/WNET 1992.
2. History of Dance: An Interactive Arts Approach; by Gayle Kassing.

BAFTNMP -103 :Initiation to Literature & Creative Writing :

Objectives :

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

Unit-I :

Introduction to Indian Writers – Hindi/Marathi/Urdu & other regional languages: History of Indian literature, prominent writers, important works, cultural significance.

Unit –II :

A Brief Introduction to Creative Writing: What is creative writing, various forms of writing, various form of writing styles, how to build creative writing skills.

Unit –III :

Formal structure of the short story: Various forms of writing styles, Genres of story, how to develop an engaging idea, Prominent writers, Pick your style.

Unit -IV – Formal aspects of Poetry: Elements of poetry, types of Poetry, Difference between various styles, Famous poets and their works, Study of the Epic Ballad - Mahabharata.

Unit –V :

Formal aspects of Drama: Structure of drama, one act-two act-three act play, Characterization, Freytag's triangle, Subject specific drama

Unit -VI :

Writing for the internet: How internet writing is different from conventional writing, Blogging, Reputation management, Development of Blogs, writing for social media, writing for SEO & SMO.

Textbooks:

- 1.) A Concise History of Indian Literature in English by Arvind Mehrotra.



Arvind

2) The Creative Writing Course book: Forty Authors Share Advice and Exercises for Fiction and Poetry.

3) Creative Writing By Adele Ramet.

4) Creative Writing for People Who Can't Not Write By Kathryn Lindskoog.

Reference Books:

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

BAFTNMP -104 :Basics of Photography :

Objectives:

To learn the basics of art of Photography.

To understand the basic intricacies involved in taking a photograph.

To understand what makes a good picture.

To develop basic photographic sense and knowledge.

Unit-I :

Development of Photography over the years: Brief History of Photography, early photography methods, switch from film to digital, difference between film and digital photography, formats of images in digital.

Unit-II :

Cameras & Techniques: Types of camera, film cameras V/S digital cameras, lenses and their importance, Story Design and Development, Laws of Composition, Gestalt Law and Visual Perception, Semiotic photography.

Unit III

Lighting - Theory & practice: Sources of Lighting, 2 point lighting, 3 point lighting, creating contrast, outdoor natural lighting, related accessories for lighting.

Unit -IV :

Post production of Photos, Digital Image Editing – Photoshop: Processing of Raw images, Introduction to Adobe Photoshop and image ready software, how to enhance the photo digitally.

Textbooks:

1. The Art of Photography; by Bruce Barnbaum.



Alan

2. Creative Nature & Outdoor Photography; Brenda Tharp.
3. Chasing the Light by IbarionexPerello.

Reference Books:

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

BAFTNMP-105 : Film Appreciation – Genres :

What is cinema, Film theory – form and function, Film analysis, Auteur Theory, effect of auteur, Contributions of D W, Griffith, Alfred Hitchcock, Jean Du Godard, Digital Aesthetics, Music and choreography, film genre.

Cinema and society, History of Cinema, Hollywood cinema, early cinema and film form the studio system, rise and decline of the studio system.

Indian Cinema

History of Indian cinema, history of regional cinema, legends of Indian cinema, Hindi film industry, the Hindi film industry, music and choreography in Indian cinema, contemporary cinema.

Textbooks :

- 1) The Oxford History of World Cinema.
- 2) The Cinematic ImagiNation : Indian Popular Films as Social History by JyotikaVirdi.
- 3) History of Indian Cinema by Renu Saran.

BAFTNMP-106 : Graphic Designing (Photoshop, Illustrator, etc.)

Objectives :

The learners are exposed to the industry of graphic design. The domain of skills and tools is largely devoted to learning graphic reproduction methods using both modern, that is electronic, as well as old school techniques. These inputs enable learners to solve simple problems of visual communication related to corporate identity or social communication. Learners use software like Adobe Photoshop and Adobe Illustrator.

Unit –I :

COLOUR THEORY :Colour psychology, Colour schemes, Colour wheel, Colour combination, Hue.

Unit –II :

PERSPECTIVE STUDY :1-point perspective, 2-point perspective, 3-point perspective, Mixed perspective.

Unit –III :

STILL LIFE :Sketching & rendering, Light study, Photography.

Unit –IV :

TEXTURE STUDY :Texture creation, mixed media, Water/Pastel painting.

Unit –V :

PORTRAIT PAINTING :Portrait Caricature, Cartoon.

Unit –VI :

PHOTOSHOP :Basic tools in Photoshop, Photo editing, Colour correction.

Unit –VII :

ILLUSTRATOR :Basic tools in Illustrator, Vector graphics, Graphics design.

Unit –VIII :

COMIC BOOKS :Understanding storyboards, Styles of contemporary comics, Colour tones.

Unit-IX :

COMPOSITION :Basic composition skills, Rule of thirds, Understanding of subject and its relation to light and depth of field, Application in comic books.

Unit –X :

TYPOGRAPHY :Understanding of typos & fonts, Application of appropriate typos on art works.

Semester-II :

BAFTNMP 207 Basics of Post Production

Objectives:

An editor's job is to decide, 24/25/30 times a second, where the audience needs to be. Do we stay in a shot or transition to another, and if so, what shot and how do we get there? Working side-by-side with the director to craft the movie that ultimately hits the screen – or your phone – editing is really about manipulating the audience, in the best possible way, all in the service of storytelling.

In this class, we will study terminology and concepts, learning both the rules and how to break them, as we look at the aesthetics choices and the technological workflow for both picture and sound editing. We will examine the historical role of editing, from the earliest silent film through the digital revolution that has transformed moviemaking today.



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INTRO TO EDITING THEORY

Introduction to the history of film editing. Lumiere Brothers, Thomas Edison, Edwin Porter, DW Griffith); the manipulation of editing; Lev Kuleshov's experiment; the language of cinema; introduction to the editor as storyteller and understanding the narrative structure.

INTRO TO PREMIERE PRO

Screening of Examples. The Premiere Pro interface features and functions, how to import and organize footage, basic editing techniques

EDITING EXERCISE

Watch the work of a Master Editor, Basic Production techniques, Practicing/Reviewing skills

PROJECT: Interview and Film a classmate telling a story for 10 minutes or talking about something they're excited about. Edit together a two minute version of this.

Unit 1

Effective Editing

Bird's-eye view of the modern process of editing, Setting Up for Editing

Efficient editing habits to work faster, Thinking creatively. Efficient workflow, Configure factory-standard systems, Optimal media management from ingest through to final output. Non Linear Editing Concepts Interface of NLE system, The Three-Point Edit, Additional Edits

Unit II

Working in the Timeline, Transitions, Keyframing, Filters, Ingesting

Unit III

Compositing, Color Correction, Audio, Titling, Review and Look Forward

Textbook:

Grammar of the Edit

Roy Thompson, Christopher J. Bowen - Focal Press, 2013. ISBN: 978-0240526003

SUGGESTED TEXTS:

Film Art: An Introduction, David Bordwell and Kristin Thompson

The Invisible Cut: How Editors Make Movie Magic, Bobbie O'Steen

Cut By Cut: Editing Your Film or Video, Gael Chandler

In the Blink of an Eye: A Perspective on Film Editing, Walter Murch

The History of Film Editing, Karel Reisz, Gavin Miller

On Film Editing, Edward Dmytryk

Film Editing: Great Cuts Every Filmmaker Should Know, Gael Chandler

First Cut: Conversations with Film Editors, Gabriella Oldham



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BAFTNMP 208History of Non- fiction Film

Objectives

This course explores the history and theory of non-fiction film and video, with an emphasis on work that falls under the rubric of “documentary.”

Documentary is a unique form of non-fiction moving image media that claims a special relationship to reality and truth. Through screenings, readings and class discussion, we will explore such questions as:

- How does documentary relate to narrative fiction filmmaking? To other non-fiction forms of television like reality TV or news reports?
- How “real” are documentary representations, and how much does it matter?
- What are some different formal approaches documentary, and how does each mediate the representation of real life it offers?
- How has documentary image-making changed over time? What can we learn from this history that is relevant to media-making today?
- What are the particular ethics of representing others in a medium like video or film?
- What responsibility do documentarians have to their subjects, to the form, and to society at large?
- How do people watch documentaries, and what is the impact of these films on the world they aim to represent?

Screen and analyze a wide range of documentaries, exploring the genre as narrative, journalism, propaganda, rhetoric, activism, diary, art, archive, and entertainment.

Course Objectives

By the end of the semester, you should:

Be familiar with key periods in the history of non-fiction film and video from 1895 to the present.

Be able to recognize and write about various forms and conventions of documentary storytelling, including the basic grammar of documentary moving images.

Explore central questions surrounding the representation of reality and truth, including voice, authority, evidence and point of view.

Explore key issues in the ethics of documentary representation, including maker-subject relationships, informed consent, fairness, and evidence.

Be familiar with efforts to create more democratic systems of media production and distribution.

Learn how to watch earlier films both as an audience THEN (with understanding of the film’s social, cultural, historical context), and NOW (with understanding of your own future goals and with critical, analytical eyes to study history).

Be able to think – and write — critically about non-fiction media.

Textbooks

The texts for this class Documentary: A History of the Non-Fiction Film (2nd Edition) by Erik Barnouw (available at Shakespeare and Co) and Crafting Truth: Documentary Form and Meaning, by Louise Spence and Vinicius Navarro (available at Shakespeare and Co.). Additional readings will be available through e-res.

As some readings will be accessed electronically, please bring either a printed version of the article (preferred) OR a digital version of the article to class.

BAFTNMP 209 Writing for Visual Media

Objectives:

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

Unit I

Preparing to Think Visually: Diving In to the Screenwriter's Mind, Approaching Screenwriting as a Craft, Breaking Down the Elements of a Story, Unpacking Your Idea

Unit II

Structure of Story & Screenplay: Plot Part I: Beginnings, Plot Part II: Middles, Plot Part III: Endings

Unit III

Dynamics of Characterization: Character Building, Constructing Dynamic Dialogues, Non – traditional Film

Unit IV

Finalizing the Script: Maintaining an Audience's Trust, Turning Your Story into a Script, Take Two: Rewriting Your Script, Adaptation and Collaboration: Two Alternate Ways to Work

Textbooks:

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



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Reference Books:

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

BAFTNMP 210 Importance of Sound and Sound SFX

Objectives:

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

Unit I – Basics of Sound: Nature of acoustical waves; concepts of amplitude and frequency - wavelength and harmonics. Psycho-acoustics: Nature of hearing and perception of sound, including concepts of pitch, loudness, and timbre; the precedence effect; localization in rooms; equal loudness contours; and other mysteries of hearing. Principles of Stereophony | **Unit II – Sound for Film and Video:** The sound track – its importance in an AV medium, Different elements of a sound track, Explanation of how sound is put to the film | **Unit III – Sync Sound:** The size of the role sound should play in your film will vary depending on your professor's requests, but when it comes to the technical side of things, you are at least required to know how to achieve synchronized sound and picture with film. **Interconnectivity of Analog & Digital Equipment:** Basic analog connectors, cabling, patch – bay, interconnectivity between various recording studio equipment. Various Digital interconnects and their sockets on the digital equipment. **Microphones Types:** Dynamic, Condenser, Ribbon, Polar Pattern, Sensitivity. Microphone designs for special applications **Acoustics I (Fundamentals):** The behavior of sound in outdoors and in closed spaces; Absorption, reflection, diffraction, refraction, reverberation. |

Unit IV – Mixing Console Basics

The signal flow and various auxiliary systems. **Digital Audio:** Analog to Digital to Analog conversion. Sampling Frequency, Bit Rates. Problems in digital audio. Different digital media, Standard digital recording & mastering formats. Audio file formats, storage mediums – optical, magnetic, Jitter etc. **Computers in Audio:** Different platforms – different operating systems, Configuration of a PC for sound recording. Mother Boards, Processor, Sound Card, Graphic card, Monitors **Recorders:** Analog, Digital, Tape Based & Tapeless. Digital Audio Workstations (DAW's) | **Unit V – Film Showcase:** Case studies of famous Indian as well as foreign films | **Unit VI –**

Microphone Techniques: Placement, Applications, Proximity effects etc. microphones and placement techniques for stereo recording. **Monitoring Systems:** Active & Passive types, Domestic and professional listening environment, Stereo and surround monitoring. | **Unit VII – The Production Process of a Song:** Music Basics. – Types of Music, Concepts of Melody, Harmony, Rhythm & counter melody etc. Format of a song. Preproduction, Tracking, Overdubbing, Editing, Mixing and Mastering. **Processors:** Theory of Tonal, Dynamic & Spatial processors. Equalizers – types and their application, Compressors & Limiters - theory and application, Effects processors - Reverberation and Delay devices and their plug in counterparts. | **Unit VIII – Sound for film:** Location sound , Radio mics - uses and potential difficulties. Boom operation for sync sound, Hands-on training in location sound recording for video. **Nuendo Basic:** Basic principles, understanding the process from initial set up to completion of a project. To set up for a vocal/instruments dub. Hands-on training - You will share a Nuendo workstation during the class. **Principles of Mixing:** The basic techniques of mixing and the fundamental approach. The Building Blocks of Mixing Setting the sound stage, and the sonic implications of panning and of placing instruments at varying distances from the listener; Consideration of different approaches to getting desired results from EQ; A comprehensive review of the uses of dynamic processor; on Individual channels and Mix master. Finishing a mix with automation. "Mixing in the box." And "Mixing through the board." **Production of the Sound Track for the student project film:** Discussing sound design strategy with the director of the film at pre production stage. Attending film sync shoots. Video File formats, Acquiring picture for post production from edit suite. Dubbing the dialogues wherever necessary, Selecting SFX and BG music from the library, recording Foley and music as per the demand of the script. Mixing the final track. Export it to the editor, supervise the final assembly of the film.

Textbooks:

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

Reference Books:

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



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11. The Audible Past By Jonathan Sterne

BAFTNMP 211 Basics of Cinematography-1

Objectives:

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

Unit I – Power of a Picture: Power of a still picture | Shooting a good Still picture | Composition-Framing | Understanding & Use of color | Capturing the Drama | Black and white Photography; **Unit II – Light:** Role of light | Lighting techniques | Concept of lighting various planes | Understanding Various types: Tungsten lamps, Cool Lights, HMI, Cyclorama/background lights, Soft Box lights. | Use of cutter stand, black cloth and Camera filters | barn doors | use of reflectors | Three point lighting | Ratio lighting: 1:2, 1:3, 1:4 | Creating various Background patterns and types | Lighting – Situations | Studio lighting for three cameras set up: Talk Show, Game Show | Available day light situations | Shooting for Documentary style | Face lighting. Key, fill, back light | Depth of field Exercise | High key lighting | Low key lighting; **Unit III –Lenses:** Type of Lenses | Power of Lenses | Understanding the shot requirement and usage of a lens | Idea of perspective: Depth Of Field, Depth of focus, Critical understanding of Fixed Lens Vs. Zoom Lens | Focus pulling | 18% grey card | Metering | Color temperature meter; **Unit IV – Camera Movements:** Basic grammar of shots | Primary Camera Movement: Pan, Tilt, Zoom, Character Movement | Usage and need of Track and trolley, Crane, jib, gimbal, Poll Cam | Managing Movements | Single camera Setup | Multi camera setup | Continuity Exercise | Do's and don'ts of camera movements | Aesthetics and Psychological Impact of Moving Images | Various parts of Motion picture cameras | Moving Image-Motion Picture | Impact of collective moving Images | Motion Picture Dynamics; **Unit V – Understanding digital video recording**

Principle of video recording | Digital Recording Formats | Editing and compression | Digital sampling and storage | Technical formats of video- PAL, NTSC | “Time Code” in Video Recording | Film Stock and Processing

Textbooks:

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

Reference Books:

1. Motion Picture Camera Techniques by David Samuelson
2. The 16mm Camera Book by Douglas Underdahl
3. The Hands On Manual for Cinematographers by David Samuelson

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

BAFTNMP 212 Practical Film Making 1 (Only non-fiction film)

Objectives:

To understand the film making process for multiple locations in non fiction films

To understand the entire workflow

To gain exposure on various cameras and software used for production

The students will undergo the process of making a non-fiction film.

The students will be exposed to Semi professional camera cameras & software. The students will also undergo same basic exercises such as 3 shot and 6 shot to give them a basic sense of framing, composition, movement and editing. The final project will be a non-fiction film with the duration of 5-10 minutes.

Semester III

BAFTNMP 313Introduction to Direction for Television

Direction for Television:

Understanding Television Culture & Semiotics.

Understanding Space & Time, Ideology, Aesthetics, Stylistics & Setting.

Construction: mise-en-scene & technical codes -1

Writing For Television: Research, Ideation and Conceptualization, Understanding The IV Act Structure for TV, Elements of a TV Program

Constructing a plot w.r.t a family tree for serials.

Constructing Character biography

Writing for Humour

Popular Indian TV Discourse- eg.: Aahat (Horror), Daily Soap (any) &Tarak Mehta (comedy)

Syntagmatic & Paradigmatic analysis

Polysemy

Popular TV Discourse- Friends

Principles of Affinity & Contrast

Director's Role in Television

Inter-textuality& Role and Impression of Women

Exploring Non-fiction Reality TV

Exploring Non-fiction AD Filmmaking -1

Linear Motif in TV

Creating content for TV- Directing for a Webisode

The course aims to develop the sensibilities and sensitivities of the taughtto comprehend the process of direction for television that entails understanding and analysis of different genres of television.

The learning includes understanding the television medium vis-à-vis the film, ideating, plotting and writing for different genres followed by inspecting the Director's role. Analyzing the present day scenario. Experimenting by devising for short versions.

The sessions could be designed to give a thorough understanding of both – theory as well as practicals. All lectures will be in the form of interactive sessions and it is expected that the student reads/watches television as directed before attending lectures.

Learning outcomes:

1. Understanding of the process of Direction for Television
2. Theoretical framework and practical approach to Direction
3. Creating Ads for various categories

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BAFTNMP 314 Basics of Cinematography-2

Objectives:

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

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

Textbooks:

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

Reference Books:

1. Motion Picture Camera Techniques by David Samuelson
2. The 16mm Camera Book by Douglas Underdahl
3. The Hands On Manual for Cinematographers by David Samuelson
4. The Professional Lighting Handbook by Verne Carlson
5. The Filmmakers Pocket Reference by Blain Brown
6. American Cinematographer ASC Manual
7. The Zone System for Photographers by Carson Graves
8. Cinematography: Screencraft by Peter Ettegui
9. Contemporary Cinematographers-On Their Art by Pauline Rodgers
10. Operating Cinematography for Film and Video by William Hines

11. Cinematography-A Guide for Filmmakers and Film Teachers by Kris Malkeiwicz
12. Film Lighting: Talks with Hollywood's Cinematographers and Gaffers by Kris Malkiewicz
13. The Five C's of Cinematography: Motion Picture Filming Techniques by Joseph V. Mascelli
14. The Art of the Cinematographer: A Survey and Interviews with Five Masters by Leonard Maltin
15. Anton Wilson's Cinema Workshop by Anton Wilson
16. Image Control-Motion Picture and Video Camera Filters and Lab Techniques by Gerald Hirschfeld
17. Lighting for Film and Electronic Cinematography by John David Viera and Dave Viera
18. Painting with Light by John Alton
19. Picture Composition for Film and Television by Peter Ward
20. Matters of Light and Depth-Creating Memorable Images for Video, Film and Stills Through Lighting by Ross Lowell
21. Lighting Technology by Fitt and Thornley Set Lighting Technician's Handbook by Harry C. Box
22. Digital Cinematography by Ben De Leeuw
23. If It's Purple, Someone's Gonna Die: The Power Of Color In Visual Storytelling By Patti Bellantoni
24. High Definition Cinematography By Paul Wheeler

BAFTNMP 315 Understanding TV formats & Genres

Objectives:

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

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

Textbooks:

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

Reference Books:

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



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3. Problems Of Film Direction By Sergei Eisenstein

BAFTNMP 316 Concepts of Story Boarding

Objectives:

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

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

Text Books:

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

Reference Books:

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

BAFTNMP 317 Graphics and Post production (Flash, Editing software, After effects)

Basics of 2D animation, Vector and Raster Graphics, Basic Animation in Flash, Advanced editing using Flash Elements in the film, Using After Effects, The interface of After Effects, Importing graphics and film, Keyframes, After effects and timeline, Animating using after effects, Compositing

BAFTNMP 318TV Production / Ad film making

To introduce the process of 25 mins Television series making

To understand the production pipeline of 25 mins Television series making process |

To understand the entire workflow 25 mins Television series making process

To gain exposure on various cameras and software used for production of 25mins Television series making

The students will undergo the process of 25 mins Television series. The students will be exposed to professional HD cameras & software and will work on projects ranging from 5Mins-25mins. The students will be exposed to the entire process of film making and the production workflow in television Series. The students can also work on an Ad film for about 60 seconds depending on the kind of TV series they are making.

Semester IV

BAFTNMP 419Introduction to Direction for Film

Introduction to Direction for Films

Objectives:

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

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

Textbooks:

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



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Reference Books:

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

BAFTNMP 420 Basics of Visual Communication

Basics of Visual Communication

Aesthetics, Perception, Representation, Visual Rhetoric, Cognition, Semiotics, Reception Theory, Narrative, Media Aesthetics, Ethics, Visual Literacy, Cultural Studies.

BAFTNMP 21 Convergence and Basics of Web Designing

Convergence and Basics of Web Designing

Concept of Convergence, Internet Key Terms, New Media. Web Designing, HTML programming, Basic Java Script, Designing your own website, uploading the website, links and navigation

BAFTNMP 22 Concepts of Post Production & Computer Graphics (including VFX)

Concepts of Post Production & Computer Graphics (including VFX)

Objectives:

To understand the basics of visual effects | To understand the basic process of visual effects | To learn about GUI

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

Unit I – Introduction to pre-production, production and post-production: Visual effects’ a relatively new term describes what used to be more appropriately called ‘special photographic effects’. What makes an effect

‘special’? The decision as to which medium and format VFX elements are going to be shot with is directly dependent on how they shall be employed and what the specifications are for their final resting place. Methods of creating visual effects, Implementation | Unit II –

Introduction to the User Interface (GUI): Introduction to 3D Space and the GUI, Introduction to Modeling, Introduction to Polygonal Box Modeling, Introduction to Shell Modeling | Unit III –

CG Basics: Animation Basics, Animation Hierarchies and Deformation, Joints Hierarchies and Constraints, Cameras, Rendering and Path Animation | Unit III – Understanding Pipeline and

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integration: Digital image manipulation, 2D digital image manipulation, Compositing software, New life into old methods, Perfecting the illusion, 3D computer-generated imaging (CGI), Digitizing (getting information into the computer) | Unit IV – Introduction to Lighting and Rendering: Light Properties, Defining Shadows, Defining Highlights and Specular, Diffuse Inter-reflection and Global Illumination, Render Layers, Rendering Engines and methods | Unit V – Introduction to Compositing: Camera Staging and Composition, Renderers and Algorithms Benefits/Disadvantages, Rendering Passes, Introduction to Specific Compositing Software, Compositing 3D | Unit VI – Study of VFX and Camera Tracking: Overview of Production Pipelines, Rendering Utility Nodes, Camera Tracking Foundation 2D and 3D | Unit VII – Introduction to FX (Effects): Overview of Dynamics, Rigid Body and Fluids, Introduction to Particles, Expressions, Introduction to Fields, Project Work | Unit VIII – Compositing and Rendering: The Interface, Keying, Rotoscoping, Color Correction, Keying, Multi-Pass Compositing

Textbooks:

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

Reference Books:

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

BAFTNMP 421 Drama Production

Drama Production



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The module is intended to provide an introduction to the process of digital short film production for the purpose of making works of drama and fiction. The focus will therefore be on enabling the development of the practical and theoretical skills in pitching, planning, writing, shooting and editing necessary to produce a coherent and competent fictional moving image project.

The module will seek to introduce the student to a range of creative and scheduling skills which will assist them in the production of their projects. It will foreground the inherently collaborative and collective aspects of the production process by aiding the student to refine a range of communication and inter-personal skills to accomplish a broad range of tasks, including identification and planning of a suitable production idea; Allocation of roles for the pre-production, shooting and editing phases, as well as encouraging collective responsibility and accountability which is absolutely essential to the completion of any professional or team production. The module will also build upon the more technical grounding offered in Techniques 2 in order to develop the practical vocabulary and skills required to produce moving image projects. Students will be encouraged to investigate and undertake a role throughout their productions. In crews, they will produce two shorts for inclusion in their personal practice portfolio.

Curriculum content

- Examine a range of current short fiction films
- Pitching fiction ideas to peers
- Researching locations and production demands
- Work with a range of production skills
- Work within a specific role
- Negotiate team and group work
- Undertaking the three stages of fiction production
- Basic ideas and concepts around screen writing
- Direction and team interplay

Textbook

Rabinger, M (2007) *Directing: Film Techniques and Aesthetics*, 4th Edition, Hoboken, Taylor and Francis

Jones, C. and Jollige, G. (2000), *The Guerilla Film Makers Handbook*: London: Continuum

Reference Books

Catliff, S & Granville J. (2013) The Casting Handbook: For Film and Theatre Makers, UK, Routledge

Cartwright, S. (2012) Pre-Production planning for Video, Film and Multimedia, Hoboken, Taylor and Francis

Field, S. (2005) Screenplay: The foundations of Screenwriting, New York, Delta

Landry. P (2012) Scheduling and Budgeting your Film, Focal Press

La Motte, R (2010) Costume Design 101: 2nd Edition: The Business and Art of Creating Costumes for Film and Television, Michael Wiese Productions

Murch, W (2001) In the Blink of an Eye: A Perspective on Film Editing, Silman James Press

Potter, C. (2001) Screen Language from Film Writing to Film Making: London Methuen

BAFTNMP 422 Intermediate Practical Film Making (Ad and Short Fiction Film)

Objectives:

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

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

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Semester V

BAFTNMP 525Laws related to Films, TV and Internet

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

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

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

Unit IV – Role and importance of Business Ethics and Values in Business - Definition of Business, Ethics Impact on

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

Text Books:

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

Reference Books:

1. Kapoor, N. D.; Elements of Mercanlite Law, Sultan Chand & Sons, NewDelhi, 2003
2. Memoria&Menoria - Business Policy
3. David J. Fritzsche - Business Ethics: A Global & Management Perspective - Tata McGraw-Hill
4. RamaswamyNamakumari - Strategic Planning - Corporate Strategy - MacMillan India Ltd
5. Velasquez - Business Ethics - Prentice - Hall of India

6. Dr.S. Shankaran - Business Ethics & values
7. Gulshan S.S. and Kapoor G.K., "Business Law including CompanyLaw",2003,New Age International Private Limited Publishers.
8. Aggarwal S.K., "Business Law ,2003",Galgotia publishing Company.
9. Bagrial, Ashok;Company Law, Vikas Publishing House, 2004.4. Kapoor, N. D.;
10. Elements of Company Law, Sultan Chand & Sons, NewDelhi, 2003.5. Dr. Singh, Avtar;
11. Company Law, Eastern Book Co. Lucknow, Bharat LawHouse, Delhi, 2004
12. Peter Madsen & Jay M. Shafritz - Essential of Business Ethics
13. Ken Smith and Phil Johnson - Business Ethics and Business Behavior
14. Pratley - Essence of Business Ethics - Prentice - Hall of India

BAFTNMP 526New Media Theory and Practice (With advanced Web design and app making)

Web Designing – Adobe Dreamweaver, Designing a web page without the graphic user interface (HTML using notepad), Frames, Layers, Search Engine Optimization, HTML and DHTML, Using JavaScript, Embedding Java Applets, Using Activex Controls, Embedding Video and Audio into web pages, Streaming media, Using YouTube, Creating Forms, Learning basic PHP and MYSQL, Creating Database and using it in the web design, Creating a website for Mobile phones, Creating a news site, creating a brochure site, designing a portal interface, using vernacular language in web sites, dynamic fonts, creating a vernacular medium website, New media and popular culture, social networking, emerging identities, games as advanced new media, mobile journalism, new media as a pedagogical tool.

BAFTNMP 527Understanding Indian Contemporary Cinema

Exploring the changing trends in Hindi Popular cinema in terms of storytelling, performances technological and production aspects. Emergence of Film Festivals as a mode of exhibition and the kind of films selected for such prestigious film festivals. Focus on the changing aesthetic trends of regional films, popular films and festival films. Looking at the emergence of digital media and internet being a source of exhibition for films.

BAFTNMP 528Introduction to Media Project Management

Objectives:

To educate about the basics involved in a media project management | To educate about the basic project

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

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

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

Textbooks:

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

Reference Books:

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

BAFTNMP 529 Basics of Marketing and Publicity

Objectives:

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

Unit I – Introduction to Marketing: 1. Importance of marketing, definition of marketing, scope of marketing, functions of marketing, marketing and its relation to other business functions, difference between sales and marketing. 2. Key marketing terms and concepts- need, want, demand, exchange, marketing myopia and marketing orientations, distinction between selling and marketing. 3. Marketing Mix, 4Ps, 7Ps, 4Cs. | **Unit II – Marketing Research:** Definition, Marketing Research Process, Types of Research: Primary, Secondary, Qualitative, Quantitative | **Unit III – Consumer Behavior:** 1. Introduction and importance, model of consumer behavior, characteristics affecting consumer behavior. | **Unit IV – Segmentation,**

Targeting & Positioning: 1. Segmentation - Bases and process of segmentation, requirements for effective segmentation, niche marketing, segmenting consumer markets, segmenting business markets. 2. Targeting- Evaluating market segments, selecting target market segments. 3. Positioning- Positioning maps, differentiation and positioning strategy, communicating and delivering the chosen position | **Unit V – Introduction to the concept of IMC:** Introduction & Familiarization, Definition of Promotion & Promotion Mix, Tools of Promotion Mix, IMC Planning Process, Creative Strategy, Media Strategy | **Unit VI – Packaging for film & television:** The art of Promo, Advertisement & In serial promotions, Art of Writing Copy, Designing for various mediums, Public Relations, Planning, organizing and managing events. Managing the internet and social Media. Vendor selection and management, Media Planning & Buying

Reference books:

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

BAFTNMP 530 Advanced Practical Film Making - Music Videos

Objectives:

To introduce the process of Music Video

To understand the production pipeline of Music Video

To understand the entire workflow in Music Video making process

To gain exposure on various cameras and software used for production of Music Video

The students will undergo the process of Music Video. The students will be exposed to professional HD cameras & software and will work on projects ranging from 5Mins-8mins. The students will be exposed to the production workflow in music Video.

Semester VI

BAFTNMP 631Final Project- Short Film (30 minutes)

Comprehensive, which will include writing an original story to production and distribution of film in the national and international circuit. It will also involve creating a blog, FB page, website for the film. Write a report on the roles performed by each student. The students will have to make a 30 minute short fiction project.



A handwritten signature in blue ink, appearing to read "Asha".