



SRM

INSTITUTE OF SCIENCE & TECHNOLOGY
(Deemed to be University u/s 3 of UGC Act, 1956)

SRM INSTITUTE OF SCIENCE AND TECHNOLOGY

FACULTY OF SCIENCE & HUMANITIES

SRM SCHOOL OF FILM TECHNOLOGY

PROGRAMME

B.Sc – Film Technology

SEMESTER SYSTEM

CURRICULUM AND SYLLABI

Academic year 2018-2019 onwards

SRM INSTITUTE OF SCIENCE AND TECHNOLOGY
FACULTY OF SCIENCE AND HUMANITIES
SRM SCHOOL OF FILM TECHNOLOGY

SYLLABUS FOR B.Sc. in FILM TECHNOLOGY

For Academic Year 2018-2019

I SEMESTER

S. N			Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-1	Language	ULT181T1	Tamil – I	4	0	0	4	4
			ULM181T2	Malayalam-I					
			ULH181T3	Hindi – I					
			ULF18101	French – I					
2	Part-2		ULE181T4	English – I	4	0	0	4	4
3	Part-3	Core-1	UFT181T5	Orientation to Film Technology–I	4	0	0	4	4
4		Core-2	UFT181T6	History of Cinema	4	0	0	4	4
5		Core-3	UFT181T7	Indian Art and Culture	3	1	0	4	3
6		Core-4	UFT181P1	Film Appreciation	0	0	4	4	4
7		Core-5	UFT181P2	Script Writing and Basics of Videography	0	1	3	4	3
8	Part-4		CAC18101	Soft Skill	2	0	0	2	2
					21	2	7	30	28

II SEMESTER

S. N			Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-1	Language	ULT182T1	Tamil – II	5	0	0	5	5
			ULM182T2	Malayalam – II					
			ULH182T3	Hindi – II					
			ULF18201	French – II					
2	Part-2		ULE182T4	English – II	5	0	0	5	5
3	Part-3	Core-6	UFT182T5	Orientation to Film Technology – II	4	0	0	4	4
4		Core-7	UFT182T6	Contemporary World Cinema	3	1	0	4	3
5		Core-8	UFT182T7	Intro to Sociology and Polity	2	1	0	3	3
6		Core-9	UFT182P1	Film Making Exercises	0	1	4	5	3
7		Core-10	UFT182P2	Post Production Exercises	0	1	3	4	3
8	Part-5		UNS18201 UNC18201 UNY18201 UNS18201	NSS NCC Yoga Sports	0	0	0	0	1
Total					19	4	7	30	27

DIRECTION**III SEMESTER**

S. N			Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-3	Core-11	UFD183T1	Elements of Film Direction	4	1	0	5	4
2		Core-12	UFD183T2	Directorial Practice	4	1	0	5	4
3		Core-13	UFB183T3	Screenplay Writing Theory	3	1	0	4	3
4		Core-14	UFA183T4	Television Production Techniques – I	1	1	0	2	2
5		Core-15	UFD183P1	Mise-en-shot Exercise	0	1	2	3	3
6		Core-16	UFA183P2	Documentary Film Project	0	1	3	4	3
7		Core-17	UFA183P3	Film Study Record-I	0	0	3	3	2
8		Core-18	UFA183P4	Television Production Practical – I	0	1	1	2	2
9			CAC18302	Reasoning-I	2	0	0	2	2
Total					14	7	9	30	25

**DIRECTION
IV SEMESTER**

S. N			Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-3	Core-19	UFD184T1	Directing Actors	4	1	0	5	4
2		Core-20	UFD184T2	Film as an Art	4	1	0	5	4
3		Core-21	UFD184T3	Study of Film Scripts – I	3	1	0	4	3
4		Core-22	UFA184T4	Television Production Techniques – II	1	1	0	2	2
5		Core-23	UFD184P1	Scripting and Scheduling Exercises	0	1	2	3	3
6		Core-24	UFA184P2	Film Production Practical	0	1	3	4	3
7		Core-25	UFA184P3	Film Study Record –II	0	0	3	3	2
8		Core-26	UFA184P4	Television Production Practical – II	0	1	1	2	2
9	Part-4		CAC18402	Reasoning -II	2	0	0	2	2
Total					14	7	9	30	25

**DIRECTION
V SEMESTER**

S. N			Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-3	Core-27	UFD185T1	Study of Film Scripts – II	5	1	0	6	5
2		Core-28	UFD185T2	Documentary Theory	5	1	0	6	5
3		Allied-1	UFD185T3	Cinematography and Editing for Directors	5	1	0	6	5
4		Core-29	UFD185P1	Feature Film Scripting	0	1	3	4	3
5		Core-30	UFA185P2	Video Song Project	0	1	4	5	3
6	Part-4		UES18501	Environmental Studies	3	0	0	3	3
Total					18	5	7	30	24

**DIRECTION
VI SEMESTER**

S. N			Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-3	Core-31	UFA186T1	Elements of Management and Film Production	5	0	0	5	5
2		Core-33	UFA186P1	Internship	0	0	0	0	8
3			UFA186P2	Feature film project	0	0	25	25	8
Total					5	0	25	30	21

**CINEMATOGRAPHY
III SEMESTER**

S. N			Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-3	Core-11	UFC183T1	Motion Picture Camera and Lenses – I	4	1	0	5	3
2		Core-12	UFC183T2	Glory of Light & Imaging Techniques of Cinematography – I	3	1	0	4	4
3		Core-13	UFC183T3	Aesthetics of Cinematography	3	2	0	5	2
4		Core-14	UFA183T4	Television Production Techniques – I	1	1	0	2	2
5		Core-15	UFC183P1	Specialization Exercises – I	0	1	2	3	3
6		Core-16	UFA183P2	Documentary Film Project	0	1	3	4	3
7		Core-17	UFA183P3	Film Study Record –I	0	0	3	3	2
8		Core-18	UFA183P4	Television Production Practical – I	0	1	1	2	2
9	Part-4		CAC18302	Reasoning – I	2	0	0	2	2
Total					13	8	9	30	23

**CINEMATOGRAPHY
IV SEMESTER**

S. N			Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-3	Core-19	UFC184T1	Motion Picture Camera and Lenses – II	4	1	0	5	4
2		Core-20	UFC184T2	Glory of Light & Imaging Techniques of Cinematography – II	4	1	0	5	4
3		Core-21	UFC184T3	Creative Components of Visual Design	3	1	0	4	3
4		Core-22	UFA184T4	Television Production Techniques - II	1	1	0	2	2
5		Core-23	UFC184P1	Specialization Exercises – II	0	1	2	3	2
6		Core-24	UFA184P2	Film Production Practical	0	1	3	4	3
7		Core-25	UFA184P3	Film Study Record –II	0	0	3	3	2
8		Core-26	UFA184P4	Television Production Practical – II	0	1	1	2	2
9	Part-4		CAC18402	Reasoning – II	2	0	0	2	2
Total					14	7	9	30	24

**CINEMATOGRAPHY
V SEMESTER**

S. N			Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-3	Core-27	UFC185T1	Composite Cinematography & Image Manipulation Techniques	5	1	0	6	5
2		Core-28	UFC185T2	Advanced Motion Picture Equipments and Techniques	5	1	0	6	5
3		Allied-1	UFC185T3	Graphics & Animation and Editing for Cinematographers	4	1	1	6	4
4		Core-29	UFC185P1	Specialization Practical – I	0	1	4	5	4
5		Core-30	UFA185P2	Video Song Project	0	1	3	4	3
6	Part-4		UES18501	Environmental Studies	3	0	0	3	3
Total					17	5	8	30	24

**CINEMATOGRAPHY
VI SEMESTER**

S. N			Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-3	Core-31	UFA186T1	Elements of Management and Film Production	5	0	0	5	4
2		Core-32	UFA186P1	Internship	0	0	0	0	8
3		Core-33	UFA186P2	Feature Film Project	0	0	15	15	8
4		Core-34	UFC186P3	Specialization Practical – II	0	1	9	10	4
Total					5	1	24	30	24

**EDITING
III SEMESTER**

S.No			Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-3	Core-11	UFE183T1	Elements of Film and Video Editing	4	1	0	5	4
2		Core-12	UFE183T2	History of Film and Video Editing	4	1	0	5	4
3		Core-13	UFE183T3	Principles of Film and Video Editing	3	1	0	4	3
4		Core-14	UFA183T4	Television Production Techniques-I	1	1	0	2	2
5		Core-15	UFE183P1	Specialization Exercise - I	0	1	2	3	2
6		Core-16	UFA183P2	Documentary Film Project	0	1	3	4	2
7		Core-17	UFA183P3	Film Study Record -I	0	0	3	3	2
8		Core-18	UFA183P4	Television Production Practical -I	0	1	1	2	2
9	Part-4		CAC18302	Reasoning-I	2	0	0	2	2
Total					14	7	9	30	23

**EDITING
IV SEMESTER**

S. N			Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-3	Core-19	UFE184T1	Technique of Film and Video Editing	4	1	0	5	4
2		Core-20	UFE184T2	Language of Film Editing	4	1	0	5	4
3		Core-21	UFE184T3	Technique of Art of Cinema	3	1	0	4	3
4		Core-22	UFA184T4	Television Production Techniques - II	1	1	0	2	2
5		Core-23	UFE184P1	Specialization Exercises - II	0	1	2	3	2
6		Core-24	UFA184P2	Film Production Practical	0	1	3	4	3
7		Core-25	UFA184P3	Film Study Record –II	0	0	3	3	2
8		Core-26	UFA184P4	Television Production Practical – II	0	1	1	2	2
9	Part-4		CAC18402	Reasoning -II	2	0	0	2	2
Total					14	7	9	30	24

**EDITING
V SEMESTER**

S. N			Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-3	Core-27	UFE185T1	Techniques of Film and Video Editing of Fiction Films	5	1	0	6	5
2		Core-28	UFE185T2	Techniques of Film and Video Editing of Non - Fiction Films	5	1	0	6	5
3		Allied-1	UFE185T3	Direction and Graphics & Animation for Editors	4	1	1	6	4
4		Core-29	UFE185P1	Specialization Practical – I	0	1	4	5	4
5		Core-30	UFA185P2	Video Song Project	0	1	3	4	3
6	Part-4		UES18501	Environmental Studies	3	0	0	3	3
Total					17	5	8	30	24

**EDITING
VI SEMESTER**

S. N			Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-3	Core-31	UFA186T1	Elements of Management and Film Production	5	0	0	5	4
2		Core-32	UFA186P1	Internship	0	0	0	0	8
3		Core-33	UFA186P2	Feature Film Project	0	0	15	15	8
4		Core-34	UFE186P3	Specialization Practical – II	0	1	9	10	4
Total					5	1	24	30	24

**SOUND
III SEMESTER**

S. N			Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-3	Core-11	UFS183T1	Sound Engineering Electronics-I	6	1	0	7	5
2		Core-12	UFS183T2	Principles of Sound Recording – I	2	1	0	3	3
3		Core-13	UFS183T3	Introduction to Music and Sound	3	1	0	4	2
4		Core-14	UFA183T4	Television Production Techniques - I	1	1	0	2	2
5		Core-15	UFS183P1	Specialization Exercise – I	0	1	3	4	3
6		Core-16	UFA183P2	Documentary Film Project	0	1	2	3	3
7		Core-17	UFA183P3	Film Study Record –I	0	0	3	3	2
8		Core-18	UFA183P4	Television Production Practical – I	0	1	1	2	2
9	Part-4		CAC18302	Reasoning-I	2	0	0	2	2
Total					14	7	9	30	24

**SOUND
IV SEMESTER**

S. N			Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-3	Core-19	UFS184T1	Applied Electricity in Sound Engineering	3	2	0	5	3
2		Core-20	UFS184T2	Sound Engineering Electronics - II	4	1	0	5	3
3		Core-21	UFS184T3	Principles of Sound Recording – II	2	1	0	3	3
4		Core-22	UFA184T4	Television Production Techniques - II	1	1	0	2	2
5		Core-23	UFS184P1	Specialization Exercises – II	0	1	4	5	4
6		Core-24	UFA184P2	Film Production Practical	0	1	2	3	3
7		Core-25	UFA184P3	Film Study Record –II	0	0	3	3	2
8		Core-26	UFA184P4	Television Production Practical – II	0	1	1	2	2
9	Part-4		CAC18402	Reasoning -II	2	0	0	2	2
Total					12	8	10	30	24

**SOUND
V SEMESTER**

S. N			Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-3	Core-27	UFS185T1	Advanced Sound Recording Techniques - I	2	1	0	3	4
2		Core-28	UFS185T2	Digital Electronics	6	2	0	8	4
3		Allied-1	UFS185T3	Direction and Editing for Sound Engineers	4	1	0	5	2
4		Core-29	UFS185P1	Specialization Practicals	0	1	5	6	5
5		Core-30	UFA185P2	Video song Project	0	1	5	6	6
6	Part-4		UES18501	Environmental Studies	2	0	0	2	2
Total					14	6	10	30	23

VI SEMESTER

S. N			Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-3	Core-31	UFA186T1	Elements of Management and Film Production	4	1	0	5	4
2		Core-32	UFA186P1	Internship	0	0	0	0	8
3		Core-33	UFA186P2	Feature Film Project	0	0	15	15	8
4		Core-34	UFS186P3	Sound Project	0	1	9	10	4
Total					4	2	24	30	24

**GRAPHICS & ANIMATION
III SEMESTER**

S. N			Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-3	Core-11	UFG183T1	Techniques of Graphics & Animation – I	4	1	0	5	3
2		Core-12	UFG183T2	Fundamentals of Design	2	1	0	3	2
3		Core-13	UFB183T3	Screenplay Writing Theory	3	1	0	4	2
4		Core-14	UFA183T4	Television Production Techniques – I	1	1	0	2	2
5		Core-15	UFG183P1	Specialization Exercise – I	0	1	4	5	4
6		Core-16	UFA183P2	Documentary Film Project	0	2	2	4	3
7		Core-17	UFA183P3	Film Study Record –I	0	0	3	3	2
8		Core-18	UFA183P4	Television Production Practical – I	0	1	1	2	2
9	Part-4		CAC18302	Reasoning – I	2	0	0	2	2
Total					12	8	10	30	22

**GRAPHICS & ANIMATION
IV SEMESTER**

S. N		Course	Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-3	Core-19	UFG184T1	Techniques of Graphics & Animation – II	4	1	0	5	3
2		Core-20	UFG184T2	Animation Sound design	3	1	0	4	2
3		Core-21	UFG184T3	Advertising Basics	2	1	0	3	2
4		Core-22	UFA184T4	Television Production Techniques - II	1	1	0	2	2
5		Core-23	UFG184P1	Specialization Exercises - II	0	1	4	5	4
6		Core-24	UFA184P2	Film Production Practical	0	1	3	4	3
7		Core-25	UFA184P3	Film Study Record -II	0	0	3	3	2
8		Core-26	UFA184P4	Television Production Practical - II	0	1	1	2	2
9	Part-4		CAC18402	Reasoning – II	2	0	0	2	2
Total					12	7	11	30	22

**GRAPHICS & ANIMATION
V SEMESTER**

S. N		Course	Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-3	Core-27	UFG185T1	Techniques of Graphics & Animation – III	4	1	0	5	4
2		Core-28	UFG185T2	Techniques of Graphics & Animation – IV	4	1	0	5	4
3		Allied-1	UFG185T3	Editing & Cinematography for VFX Supervisors	1	1	0	2	2
4		Core-29	UFG185P1	Specialization Practical – I	0	1	12	13	9
5		Core-30	UFG185P2	Cinematography & Editing Practical	0	1	1	2	2
6	Part-4		UES18501	Environmental Studies	3	0	0	3	3
Total					12	5	13	30	24

**GRAPHICS & ANIMATION
VI SEMESTER**

S. N		Course	Subject code	Subject Title	L	T	P	Total of LTP	C
1	Part-3	Core-31	UFG186T1	Motion Capture & Stereoscopic 3D	5	1	0	6	4
2		Core-32	UFA186P1	Internship	0	0	0	0	8
3		Core-33	UFG186P2	Graphics & Animation Project	0	0	14	14	8
4		Core-34	UFG186P3	Specialization Practical - II	0	1	9	10	4
Total					5	2	23	30	24

The Following are Common Subjects Offered for all Under Graduate Courses		
S.No	Subject Title	Offered in
1	Language	I and II Semesters
2	English	I and II Semesters
3	Communication Skills – Internal Valuation	I Semester
4	Soft Skills – Internal Valuation	II Semester
5	Environmental Studies - Internal Valuation	II Semester
6	Verbal Aptitude – Internal Valuation	III Semester
7	Value Education - Internal Valuation	III Semester
8	Quantitative Aptitude and Logical Reasoning – I - Internal Valuation	IV Semester
9	Quantitative Aptitude and Logical Reasoning – II - Internal Valuation	V Semester
10	Human Rights - Internal Valuation	VI Semester
	Professional Ethics - - Internal Valuation	
11	Extension Activities – NSS, NCC, YOGA	II Semester

I SEMESTER

SUBJECT CODE	I Year – I Semester – Language	L	T	P	Total LTP	C
ULT181T1	TAMIL – I	4	0	0	4	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To make them realize the importance of literature and language in filmmaking.
- To equip them in understanding how short stories and novels are adopted in films.

UNIT I:

தமிழ் இலக்கியத்தில் 'கதை சொல்லல்' – காட்சிகள் மூலம் எவ்வாறு கதை சொல்லப்பட்டு வருகிறது. சங்க இலக்கியம் முதல் தற்கால இலக்கியம் வரை – கதை சொல்லும் மரபுகள்; சங்க இலக்கியத்தின் கதை சொல்லல்; புறநானூறு: சிற்றில் நற்றூண் பற்றி (காவற் பெண்டிர்) (பாடல் எண் 86); குறுந்தொகை: யாயும் யாயும் யாராகியரோ; நற்றிணை செடியை கண்டு நாணம் – பாடல் எண் 172.

UNIT II:

திருக்குறள் குறட்பாக்கள் – 305, 314, 467, 517, 722, 1099, 1115, 1151, 1314, 1317

UNIT III:

காப்பியங்களின் கதை சொல்லல்: சிலப்பதிகாரம்: வழக்குரை காதை (10 பாடல்கள்); கம்பராமாயணம்: மந்தரை சூழ்ச்சிப் படலம் (20 பாடல்கள்)

UNIT IV:

பக்தி இலக்கியங்கள் – 'கற்பூரம் நாறுமோ' – ஆண்டாள்; 'முன்னம் அவளுடய நாணம் கேட்பாள்' – அப்பர்; சிற்றிலக்கியம்: 'குற்றாலக் குறவஞ்சி' – திரிகூடராசப்பக் கவிராயர்

UNIT V:

பாரதி: பாஞ்சாலி சபதம் - அடிமைச்சருக்கம், துகிலுறிதல் சருக்கம்; கண்ணதாசன்: கரிசல்காட்டு கழனியில்; பட்டுக்கோட்டை கல்யாணசுந்தரம்: நண்டு செய்த தொண்டு

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester						50	
Total						100	

Part - 1	I Year – First Semester – Language	L	T	P	LTP	C
ULM181T2	MALAYALAM - I	4	0	0	4	4

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To make them realize the importance of literature and language in film making.
- To equip them in understanding how short stories and novels are adapted in films.

UNIT : I POEM**AUTHOR**

- i. Kumaranasan
- ii. O.N.V.Kurupu
- iii. SugathaKumari
- iv. BalachandranChullikadu
- v. RafeeqAhammad

POEM

- Veenapoovu
- KothambuManikal
- Rathrimazha
- Manasantharam
- Thoramazha

UNIT : II SHORT STORIES**AUTHOR**

- i. ThakazhiSivasankaraPillai
- ii. K.SaraswathiAmma
- iii. O.V.Vijayan
- iv. MadhaviKutti
- v. C.V.Sreeraman

SHORT STORY

- Vellapokkathil
- Cholamarangal
- KadalTheerathu
- Neipayasam
- Chidambaram

UNIT : III Novel

Zacaria

-

Bhaskara Pattelarumenteejeevithavum

UNIT : IV

Translation and General Essays

UNIT : V

Creative Writing

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester						50	
Total						100	

Part - 1	I Year – I Semester – Language	L	T	P	Total LTP	C
ULH181T3	HINDI – I	4	0	0	4	4

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)**Objectives:**

- To make them realize the importance of literature and language in film making.
- To equip them in understanding how short stories and novels are adapted in films.

UNIT I:

1. Madhur Bhashan - Dr. Gulab Roy
2. Akhbari Vigyapan - Chiranjeet

UNIT II:

1. Neta Nahin Nagrik chahiye - Dr. Ramdhari Singh 'Dinkar'
2. Mithaiwala - Shri Bhagwati Prasad Vajpeyi

UNIT III:

1. Nasha - MannuBhandari
2. Aadmi Ka Baccha - ShriYashpal

UNIT IV:

1. EK Din - Lakshmi Narayan Mishra

2. Muktidhan - Munshi Premchand

UNIT V:

1. Vivah Ki Teen Kathayen - Shri Harishankar Parsai
2. General Letter Writing

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Subject Code	Title of the Subject	L	T	P	Total of LTP	C
ULF18101	FRENCH-I	4	0	0	4	4

Instructional Objectives:

- To encourage greater written skills through comprehension writing and composition writing.
- Improve their oral and written skills through a combination of theory and practice.
- Extend and expand their savoir-faire through the acquisition of latest skills and techniques by practical training.

Unité-I

(15 heures)

Salut-Saluer- Entrer en contact avec quelqu'un – se présenter – s'excuser- *tu* ou *vous* ? Les jours de la semaine – Quelques formules de politesse – L'alphabet – Quelques consignes de classe – Je, tu, vous, il. Elle – Etre – Quelques nationalités – Masculin et féminin –Les nombres de 0 à 10 – Quelques sigles.

Unité-II

(15 heures)

Enchanté- Demander de se présenter – Présenter quelqu'un – La négation : ne...pas – Les adjectifs possessifs –Etre, avoir+quelques verbes en –er – C'est, il est – L'interrogation par l'intonation – Quelques professions – Les nombres de 11 à 69 – Oui, non, si. **J'adore !-** Exprimer ses goûts –échanger sur ses projet – Aller – Moi aussi – Nous, ils, elles – La conjugaisons des verbes en –er être et avoir – Faire du, de l', de la +sport – Les nombres après 69 – On=nous – Le futur proche – Quelques indicateurs de temps – Les adjectifs possessifs.

Unité-III**(15 heures)**

Tu veux bien – Demander à quelqu'un de faire quelque chose – Demander poliment – Parler d'actions passées – Il y a – Les articles définis et indéfinis – Les marques du pluriel des noms – Les pronoms après une préposition (avec lui, chez, moi) – Le passé composé – Pouvoir, vouloir, venir, connaître.

Unité-IV**(15 heures)**

On se voit quand ? - Proposer, accepter, refuser une invitation – indiquer la date – Prendre et fixer un rendez-vous – Demandez et indiquer l'heure – Les pronoms compléments directs me, te, nous, vous – Pourquoi ? Parce que – Quel(s), Quelle(s) – L'interrogation avec est-ce que – Finir- Savoir – L'heure et la date – Les mois de l'année – Quelques indicateurs de temps

Unité-V**(15 heures)**

Bonne idée ! – Exprimer son point de vue positif et négatif – s'informer sur le prix – S'informer sur la quantité – Exprimer la quantité – La négation : ne ...pas de – Les articles partitifs – Combien ? – Un peu de, beaucoup de,.... – Qu'est-ce que, combien – offrir, croire – Penser à, penser de – Plaire à – Les couleurs – Le masculin et le féminin des adjectifs – Les pronoms compléments directs le, la, les.

Référence:

“**Latitudes-1**” Méthode de français, REGIME MERIEUX, YVES LOISEAU Les éditions Didier, Paris, 2012.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	
End Semester							50
Total							100

Part - 2	I Year – I Semester – Language	L	T	P	Total LTP	C
ULE181T4	ENGLISH – I	4	0	0	4	4

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To make them realize the importance of literature and language in film making.
- To equip them in understanding how short stories and novels are adapted in films.

UNIT I: PROSE

Textures of English (Cambridge University Press India Pvt. Limited) Rs.70/-

Headache	–	R.K. Narayan
A Little Bit of What You Fancy	–	Desmond Morris
How to Escape from Intellectual Rubbish	–	Russell
Town by the Sea	–	Amitav Ghosh
Key to Courage	–	I.A.R. Wylie

UNIT II: POETRY

Verse (Macmillan publishers India limited) Rs. 30/-

Written in Early spring	–	Wordsworth
When I have Fears	–	John Keats
Ulysses	–	Tennyson
Obituary	–	Ramanujan
The Unknown Citizen	–	Auden
For Elkana	–	Ezekiel

UNIT III: SHORT STORIES

Vignettes A Collection of Short Stories Ed. Dr.P.N.Ramani New Century Book House (P) limited) Rs. 25/-

Upper Division Clerk	–	Manohar Mlgonkar
The Doll's House	–	Katherine Mansfield
Marriage is a private Affair	–	Chinua Achebe
The man Who Knew Too Much	–	Alexander Baron
The Ransom of Red Chief	–	O Henry
The Adventure of the German Student	–	Washington Irving

UNIT IV: GRAMMAR

Tense, Aspect, Auxiliaries (Primary and modal), Concord, Negatives, Interrogatives (Yes or No, Who) Tag questions, Completing the sentences, Common error, Synonym, Antonym, Word class, Use in sentences of words (Text based)

UNIT V: FUNCTIONAL ENGLISH

Comprehension, Note Making,

A handbook of English Grammar – Dr. H.M. Williams.

and Dr.V.Saraswathi (AnuChitra Publications) Rs. 52/-

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	I Year - I Semester - Core Paper – 1	L	T	P	Total LTP	C
UFT181T5	ORIENTATION TO FILM TECHNOLOGY - I	4	0	0	4	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- Introduce the student to the basic structure of screenplay writing and the responsibilities of a film director
- To impart knowledge on the basics of photography, videography and cinematography.

UNIT I: VISUAL COMMUNICATION

Basics of communication - functions and types of communication – verbal communication – non verbal communication – Interpersonal relationships –Mass communication – Group communication – Visual communications –Visual vocabulary.

UNIT II: SCREEN PLAY WRITING

Basic structure and format of screen plays – Story – Research – Plot – Plot development – Adaption of short stories and novels – key annotations on pages,; scene headings, camera angles, dialogue and montages; Generating the character biography, identification with characters; What is Conflict – Types of conflict; The screenplay as a blueprint for production, shooting script and storyboarding

UNIT III: FILM DIRECTION

The Director's responsibilities – Being the 'Captain of the ship' – Technical and aesthetical blend – as administrator and coordinator – Narrative strategies – creating a world using images and sound – location scouting production design – casting actors – motivating actors – getting the performance – cinematographer as Director's eye – mise en scene – dramatization of space and time – various kinds of continuity, cinematic transition from one space and time to another; Director and Editor

UNIT IV: BASIC PHOTOGRAPHY

Human Eye and Camera – Basics of Camera(aperture, Shutter speed, focal length, F – stop, depth of field)– Types of Camera, Types of Lenses – History of Photography – Camera Obscura

UNIT: V CINEMATOGRAPHY

Understanding cinematography – cinematographer's role – Film and exposure – introduction to film and video cameras – lens and perspective – Colors and filters – composition rules – shots – The line and continuity – introduction to photographic lights – Types of lighting. Low key lighting – High key lighting

Text books:

1. Rabiger, Michael, Directing-Film Techniques and aesthetics, Burlington, Focal Press, 3rd Edition, 2008.
2. Monaco, James, How to read a Film, New York, Oxford University Press, 4th Edition, 2009.
3. Mascelli, Josheph .V, Five C's of Cinematography, Los Angeles, Silman James Press, 1998.
4. Swain, Dwight V. Film script writing, London, Focal Press, 2nd Edition, 1988.
5. Smith, Sawdon, Richard, Langford, Michael, Fox Anna, Basic Photography. London, Focal Press, 9th Edition, 2010

Reference books:

1. Livingston, Don, Film and the Director, London, Macmillan, 1953.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	I Year – I Semester - Core Paper – 2	L	T	P	LTP	C
UFT181T6	HISTORY OF CINEMA	4	0	0	4	4

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To impart the knowledge of growth of cinema in the world.
- To equip students in gaining the knowledge of history of Indian and Tamil cinema.

UNIT I: WORLD CINEMA

Introduction to Cinema – ‘Persistence of Vision’ – “Willing suspension of disbelief” – origins: Puppetry / Leather puppetry – Magic lantern – still camera – zoetrope – Edward Muybridge’s experiment with a horse and a row of still cameras – celluloid film – strip / zoetrope pasted with celluloid prints – Types of films and analysis.

UNIT II:

Thomas Alwa Edison – invention of kinoscope and Nickelodeon – Dickson’s movie camera – projection of movies by Lumiere Bros on 28-12-1895 – Early silent films by Georges Melies and Edwin S Porter – D.W. Griffith and development of silent films in USA – Silent films of other countries: Soviet montage – German expressionist films – French impressionist films – Surrealistic films by Louis Bunuel – Arrival of colour – Introduction of sound in Film Technology.

UNIT: III

Evolution of Technique and Aesthetic development of Cinema – Special Reference to: V.I Pudovkin and Einsenstein – Vittorio de sica - Fredrico Fellini – Roman Polanski – Francois Truffaut – Jean Luc godard – R.W. Fassbinder - Ingmar Bergman – David Lean – Fritz Lang – Alfred Hitchcock – Charlie Chaplin – Akira Kurosawa - Studio system – Hollywood city – Oscar awards – International Film festivals and awards.

UNIT IV: INDIAN CINEMA

Introduction to Indian Cinema – ‘Silent Era’ – H.S. Bhatvadekar, R.J. Torney, Pundalik and D.G. Phalke - South India: Nataraja Mudaliar - Early pioneers with reference to D.G. Phalke – V Shantaram – DhirenGanguly – Chandulal Shaw – Debaki Bose – Bimal Roy - Guru Dutt. Indian Cinematographic Committee 1927 – The period of transition 1931 parallel cinema: Satyajit Ray, Ritwik Ghatak, MrinalSen, Aravindan, Adoor Gopalakrishnan,G.V.Iyer, Girish Karnad, Shyam Benegal and Girish Kasaravalli. Study of Film – National Film Archives of India – National Film Development Corporation (NFDC) – Censor Board in India (Central Board of Film Certification) The major cinema studios in North: Bombay Talkies - New Theatres – Prabhat. The major studios in South: Modern Theatres – Gemini – AVM – Vijaya Vahuni. Star System and Politics: Reference to Raj Kapoor, Amitabh Bachan, Dilip Kumar, Raj Kumar, PremNazir, M. G. Ramachandran, Sivaji Ganesan, N.T. Rama Rao, J. Jayalalitha.

UNIT V: TAMIL CINEMA

Development of Talkies in Tamil: Kalidas (1931) – Films replicated the world of commercial Drama with innumerable songs – Mythologicals, Socials and Films on Freedom struggle – Predominance of Dialogue: Elangovan and Karunanidhi – Stars in Tamil Cinema: Thiyagaraja Bhagavathar – P.U. Chinnappa – N.S. Krishnan – Sivaji Ganesan – M.G. Ramachandran –M.R.Radha – S.V.RangaRao – S.V.Subbiah – T.S.Balial – T.R.Ramachandran - Chandrababu – Rajnikanth – Kamal Hassan – Nagesh – Manorama – Trend makers in Tamil cinema: K Subramaniam – Krishnan Panju – C.V. Sreedhar – Bhim Singh – B.R. Pantulu – A.P. Nagarajan – K. Balachander – J. Mahendran – Bharati Raja – Mani Ratnam and Contemporary Directors. Attempts at middle cinema vis-à-vis commercial cinema – World market of Tamil cinema; Development of Non-feature films in India – News reels by Film Division – Documentaries in different Languages – Development of short films – Advertisement Films

Text books:

1. Burnow, Eric and Krishnaswamy, *Indian Films*, Simon and Schuster press, 1952.
2. Baskaran, Theodore, *Message Bearers*, Madras, Crea Publications, 1981.
3. Baskaran, Theodore, *The Eye of the Serpent*, East West Books (Madras), 1996
4. Bordwell, David, Thomson, Kristin, *Film Art: An Introduction*, New Delhi, Prentice Hall of India (P), Ltd., 1985.

Reference books:

1. Bazin, Andre, *What is Cinema?* (Volume – I & II) Los Angeles, University of California Press, 1971.
2. Rajadhyaksha, Ashish and Willemen, Paul, *Encyclopedia of Indian Cinema*, New Delhi, Oxford Press, 2002

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	I Year - First Semester - Core Paper - 3		T	P	Total LTP	C
UFT181T7	INDIAN ART AND CULTURE	3	1	0	4	3

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To make the student understand the importance of our culture, tradition and Art forms.
- To equip them in gaining the knowledge of Indian folk forms.

UNIT : I

- a. Indian Aesthetics
- b. Spiritual and philosophical background of Indian Art
- c. Theory of Rasa
- d. Rasa in relation of Music, Painting and Dance
- e. The inter – relationship of the Arts

UNIT : II

- a. Brief introduction to Indian Architecture and Sculpture
- b. Indus valley civilization
- c. Buddhist Architecture: Nalanda and Sanchi
- d. Hindu and Jain Architecture
- e. Elephanta, Ajanta and Ellora (Maha), MountAbu (Raj)
- f. Konark (Orissa), Khajurao (MP) Halebid (Kar)
- g. Pallava Architecture: Mahabalaipuram
- h. Chola Architecture and Sculpture: Brahadeeswara Temple
- i. Chidambaram Temple: The Cosmic dance of Siva
- j. Kerala Architecture
- k. Islamic Architecture: Humayun's Tomb, Fatehpur Sikri, Taj Mahal, Gol Gumbaz (Kar)
- l. European Architecture : Chennai, Kolkatta, Mumbai and Goa
- m. Post – Independence Architecture

UNIT : III

- a. A brief introduction to Indian Music – Folk, Tamil Music and Carnatic Music.
- b. Indian Music Vs Western Music
- c. Hindustani Music : Amir Khan, Ghulam Ali Khan, Kumar Gandharva, Kishori Amonkar, Bhimsain Joshi, Ravi Shankar, Hari Prasad Chourasia etc.
- d. Carnatic Music: M.S. Subbulakshmi, Ariakkudi, Chembai, GNB, Manilyer, MD Ramanathan, D.K. Jayaraman, madurai Somu, Balamurali Krishna etc.
- e. Instrumental music : Violin, Sitar, Veena, Flute, Nadaswaram etc.
- f. Rhythmic instruments : Mirudangam, Tabla, Chenda, parai, etc.

- g. Film music: past to Present – Contributions of Naushad, S.D.Burman, M.S.Viswanathan, SalilChoudhry, Ilaya Raja, A.R.Rahman and others.

UNIT : IV

- Indian Theatre – Tradition and Modern
- Kalidasa
- Modern Theatre: Contributions of Alkazi, HabibTanwir, RatanThiyam, Girishkarnad, Vijay Tendulkar, Jabbarpatel
- KoothuPattarai
- Main elements of Theatre: Style of Acting, Costumes, Stage Design, Music, Light and Sound.

UNIT : V

- Indian classical Dance Forms: Kathak, Bharathanatyam, Odyssey, Manipuri, Mohiniattam, Kuchipudi etc.
- Brief introduction to Folk and tribal dance forms
- Brief introduction to Traditional and modern painting
- Ajanta, Ellora,Rajaputana, Chithannavasal etc.
- Modern painters : Jamini Roy, J.Swaminathan, M.F.HussainAra, Adimoolam, etc.

Text books:

- Piper, David and Beazley, Mitchell, *The History of painting and Sculpture* (4 Volumes),London, 1981.
- Janson H.W., Thames and Hudson, *History of Art*, London, 1986.
- Sivaramamurthy C., *History of India*, Abraham & Co., New York, 1987.
- Sivaramamurthy C., Bushhali and Shaw, Tulsı ,Abraham, *5,000 years of Arts of India*, New York, Bombay (1974).

Reference books:

- Myers, Bernard L. and Coplestone, Trewin, *The Macmillan Encyclopedia of Art*, Macmillan London, Ltd., 1979.
- S.K.Nandi, *Studies in Modern Indian Aesthetics*, Indian Institute of Advanced Study, Simla, 1975.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	I Year – I Semester - Core Paper – 4	L	T	P	Total LTP	C
UFT181P1	FILM APPRECIATION	0	0	4	4	4

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To understand the basic elements of film structure and appreciate their role in the overall film.
- To learn the right methodology for film appreciation.

COURSE CONTENT:

1. Analyzing the film after viewing
2. From the point of view of story & Screen play
3. From the Direction point of view
4. From the cinematography point of view
5. From the Editing point of view
6. From the aesthetics point of view
7. From the acting point of view
8. Final conclusion

METHODOLOGY:

The emphasis will be on the practical exercises as an assignment after every screening. By the end of the semester, a film will be screened and the students have to submit an analysis on the above lines for practical marks.

Text books:

1. Monaco, James, *How to read a Film*, New York, Oxford University Press, 4th Edition, 2009.
2. Rabiger, Michael, *Directing, Film Techniques and Aesthetics*, Burlington, Focal Press, 3rd Edition, 2008.

Reference books:

1. Livingston, Don, *Film and the Director*, London - Macmillan, 1953.
2. Ernst Lindgren, *Art of Film*, Australia , Allen & Unwin, 1970.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In- Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	I Year – I Semester - Core Paper – 5	L	T	P	Total LTP	C
UFT181P2	SCRIPT WRITING & BASICS OF VIDEOGRAPHY	0	1	3	4	3

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To equip the students in learning the step-by-step process involved in script writing.
- To make them understand the technical aspects of photography and the basics of videography.

SCRIPT WRITING

1. Developing an idea. Writing the basic story.
2. Creating character.
3. Creating conflict.
4. Creating scenic units like shot, scene, sequence and scene transitions etc.
5. Point of view.
6. Using dialogue.
7. Writing a script for short film, documentary and advertisements.

BASICS OF VIDEOGRAPHY

1. Understanding the basic parts of a video camera.
2. Understanding the working principles of a video camera.
3. Basic camera movements
4. Understanding the concept of white Balance.
5. Shot compositions
6. Basic Lighting Techniques.

METHODOLOGY:

SCRIPT WRITING

The emphasis will be on practical exercises to cover each major aspect of screen writing. The student by the end of the course must submit a script for short film, documentary and an ad commercial.

BASICS OF VIDEOGRAPHY

At the end of the course the students will be evaluated by their understanding of the fundamentals of video camera and its working mechanism.

Text books: SCRIPT WRITING

1. Swain, Dwight V., *Film Script Writing*, London, Focal Press, 2nd Edition, 1988.
2. Vale, Eugene, *The Technique of Screen & Television Writing*, New York, Touchstone, 1986.

Reference books:

1. Miller, William, *Screen writing for Narrative film and Television*, New Jersey, Pearson, 1997.

Text books: BASICS OF VIDEOGRAPHY

1. Millerson, Gerald. *Television Production*, London, 15th Edition, Focal Press, 2012.
2. Zettle, Herbert. *Television Production Handbook*, Herbert Zettle, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

Ward, Peter. *Digital Camera Work*, London, Focal Press, 2000.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In- Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Subject Code	Title of the Subject	L	T	P	Total LTP	C
CAC18101	SOFT SKILL	2	0	0	2	2

Maximum : 100 marks (Internal : 100 marks)

Objectives:

- To cater to the four essential aspects of communication skills namely, Listening, speaking, Reading and writing and thereby create a congenial class room atmosphere, leaving enough scope for confident interactions and free flow of individual thoughts.

LISTENING SKILL

Listening comprehension and response through various modes – face-to-face conversations, telephone conversations, reading out written material, audio-video recorded material, mimes.

SPEAKING SKILL

Group communication – Features of an effective, fluent speech through regular practice – role play, extempore – situational conversations – Greetings, requests, demands, instructions and enquiries.

Informal speech – Facing audience – Body language – Conversation of mother tongue to English language – Pitfalls in the direct translation of words and essential phrases to English language through short conversations

Formal speech – Paper Presentation, - Essential aspects of Business communication – Address, Tone, Choice of words (Language), Style, Deciding the target audience.

Group discussion / case studies (Topic: Current affairs across all related fields and other such topics of the general criteria)

READING SKILL

Reading Comprehension – Poems, passages(stories, essays, articles, reports), conversations, short messages, emails, formal/informal letters – purpose – phonemic awareness, phonics, vocabulary development, Reading fluency, including oral reading skills, Reading comprehension strategies.

WRITING SKILL

Letter writing – Formats and language – Types – Personal, Business, Applications, Thanks, Invitation, Condolence, Requisition, Complaint – E-mail etiquette.

Reports – Oral report – Periodical report – Progress report – Field report.

Essay writing – essential elements of an essay – structure – coherence – relevance.

Interpersonal and intrapersonal communication – ways to communicate in different scenarios – job interview, business meeting, project submission/proposal, informal gathering, speech for a large audience, a debate, etc, - dress code, Eye contacts, body language and handshakes – survey and reporting (Role of IT in Environment and human health).

Course Nature : Theory					
Assessment Method (Max. Marks : 100)					
In-Semester	Class Room Activities	Communication Activities	LMS	Participation	Total
	20	50	20	10	100

II SEMESTER

SUBJECT CODE	I Year – II Semester – Language	L	T	P	Total LTP	C
ULT182T1	TAMIL – II	5	0	0	5	5

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To make them realize the importance of literature and language in filmmaking.
- To equip them in understanding how short stories and novels are adopted in films.

UNIT I:

தமிழ் இலக்கியமும் சிறுகதை வரலாறும்

UNIT II:

தொடக்க கால சிறுகதைகள் - சிற்றன்னை: புதுமைப்பித்தன்; சினிமாவுக்கு போன சித்தாளு: ஜெயகாந்தன்; தக்கையின் மீது நான்கு கண்கள்: சா. கந்தசாமி

UNIT III:

தமிழ் நவீன இலக்கிய சிறுகதைகள் - வெயிலோடு போயி: தமிழ்ச்செல்வன்; குறடு: அழகிய பெரியவன்; ஆயிஷா: இரா. நடராசன்

UNIT IV:

தமிழ் இலக்கியமும் நாவல் வரலாறும்

UNIT V:

தமிழில் மொழிப்பெயர்ப்பு நாவல்கள்; மட்குல்கர் வெங்கடேஷ்: பன்கர் பாடி (மராத்தி); முகமது பஷீர் வைக்கம்: பால்யகால சகி (மலையாளம்)

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 1	I Year - Second Semester - Language	L	T	P	Total LTP	C
ULM182T2	MALAYALAM - II	5	0	0	5	5

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To make them realize the importance of literature and language in film making.
- To equip them in understanding how short stories and novels are adapted in films.

UNIT : I DRAMA

P.M. Thaj - Kudukka

UNIT : II SHORT STORIES

The following Short Stories adapted into films

	AUTHOR	SHORT STORY
a.	M.T. Vasudevan Nair	- Vanaprastham
b.	T.Padmanabhan	- Gouri
c.	Padmarajan	- Arappatta Kettiya Gramathil
d.	SanthoshEchikkanam	- Panthibhojanam
e.	C.V.Sreeraman	- Chidambaram

UNIT : III NOVEL

The following Nobel adapted into film

Vaikkam Muhammad Basheer - Mathilukal

UNIT : IV

Film Review / Any five Malayalam Films

UNIT : V

General Essays

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 1	I Year – II Semester – Language	L	T	P	Total LTP	C
ULH182T3	HINDI – II	5	0	0	5	5

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To make them realize the importance of literature and language in film making.
- To equip them in understanding how short stories and novels are adapted in films.

UNIT I:

1. Aadikal - Main Authors and their works

UNIT II:

1. BhaktiKal - Main Authors and their works
2. Kabir Das - 8 couplets
3. Rahim - 8 couplets

UNIT III:

1. ReethiKal - Main Authors and their works
2. Bihari - 8 couplets

UNIT IV:

1. AdhunikKal-Gadya - Main Authors and their works
2. AdhunikKal-Padya - Main Authors and their works

UNIT V:

1. General Translation
2. General Essay Writing

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Subject Code	I Year – II Semester – Language	L	T	P	Total of LTP	C
ULF18201	French-II	5	0	0	5	5

Instructional Objectives:

- Consolidate the knowledge of theoretical aspects of French grammar with examples provided from different angles: from present day literature, day to day conversation.
- Improve their oral and written skills through a combination of theory and practice.

Unité-I

(15 heures)

C'est où ? – Demander et indiquer une direction – Localiser (près de, en face de,...) - L'impératif – Quelques prépositions de lieu- Les articles contractés au, à la – Le passé composé et l'accord du participe passé avec être –Les nombres ordinaux – Ne...plus, ne ... jamais – Les adjectifs numéraux ordinaux – Faire.

Unité-II

(15 heures)

N'oubliez pas ! - Exprimer l'obligation ou l'interdit – Conseiller – En dans les constructions avec de – Quelque chose, rien – Quelqu'un, personne – Il faut, devoir – Qui, que, où – Les pronoms compléments indirects (me, te, lui, leur...). **Belle vue sur la mer !** – Décrire un lieu –Situer – se situer dans le temps – La place des adjectifs – Des, De devant un adjectif – Le genre des noms de pays – Les prépositions et les noms de villes, de pays, de continents – Tout(e) (s), tous – Y, pronoms complément – Les adjectifs démonstratifs.

Unité-III

(15 heures)

Quel beau voyage !- Raconter – Décrire les étapes d'une action – Exprimer l'intensité et la quantité – Interroger- Les verbes pronominaux – à la pièce, au kilo – un sachet de, un litre de ... -d'abord, puis ... - peu, assez, trop... - En pronom complément – L'interrogation par l'inversion et révision de l'interrogation – Partir.

Unité-IV

(15 heures)

Oh !joli !- Décrire quelqu'un – comparer – Exprimer l'accord ou le désaccord – Se situer dans le temps –L'imparfait – L'imparfait ou le passé composé – la description d'une personne.

Unité-V

(15 heures)

Et après ? - Parler de l'avenir- Exprimer des souhaits – Décrire quelqu'un- S'en aller, partir, quitter – Les indicateurs de temps (en, dans) – Le futur simple – Le subjonctif présent- La place des pronoms à l'impératif.

Référence:

"Latitudes-1" Méthode de français, REGIME MERIEUX, YVES LOISEAU Les éditions Didier, Paris, 2012.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 2	I Year – II Semester – Language	L	T	P	Total LTP	C
ULE182T4	ENGLISH – II	5	0	0	5	5

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To make them realize the importance of literature and language in film making.
- To equip them in understanding how short stories and novels are adapted in films.

UNIT I: PROSE: A GALAXY OF PRECIOUS PROSE (DETAILED)

1. An Astrologer's Day - R.K.Narayan
2. The Curse of Untouchability - M.K.Gandhi
3. India and Democracy - Dr. B.R.Ambedkar
4. Hazards of Sensual Drugs - Hardin B Jones
5. What I Cherish Most - RT. Honorable Srinivasa Sastri

UNIT II: POETRY: HARMONY (DETAILED)

1. Daffodils - William Wordsworth
2. All the world's a Stage - Shakespeare
3. La-Belle Dame Sans Merci - John Keats
4. Ozymandias - P.B. Shelly
5. Death the Leveler - James Shirley

UNIT III: SHORT STORY: POPULAR SHORT STORIES (NON – DETAILED)

1. The Gateman's Gift - R.K. Narayan
2. The Necklace - Guy De Maupassant
3. How Much land does a man need? - Leo Tolstoy.
4. The World Renowned Nose - V.M. Basheer.
5. Monal Hunt - Manohar Malgonkar.

UNIT IV: GRAMMAR

1. Functional English

- ✓ Articles
- ✓ Preposition
- ✓ Conditional clauses.
- ✓ Direct Speech
- ✓ Indirect Speech

2. Vocabulary

- ✓ Homonyms
- ✓ Homophones
- ✓ Identify the parts of speech
- ✓ Sentence formation
- ✓ Fill up the blanks
- ✓ Choose the appropriate words

UNIT V: DESCRIPTIVE WRITING

1. Non-Verbal Task
2. Creative writing
3. Note Making
4. Report Writing
5. Essay Writing

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	I Year – II Semester - Core Paper - 6	L	T	P	Total LTP	C
UFT182T5	ORIENTATION TO FILM TECHNOLOGY - II	4	0	0	4	4

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To introduce the students to the basics of Direction, Editing, Sound, Graphics & Animation
- To make them realize the importance of all the departments of film making.

UNIT: I - SCREEN GRAMMAR

Basic Shots – Extreme Long Shot, Wide Shot, Long Shot, Full Shot, Medium Long Shot, Medium Shot, Medium Close up, Close-up & Extreme Close-up; Body Alignments or common postures; Line of Interest or Imaginary Line – The 180 Degree Rule; Formulas for Coverage – External Reverse Angles, Internal Reverse Angles – I, Internal Reverse Angles – II, Parallel Camera Positions or Coverage, Right Angle Camera Positions – I & Right Angle Camera Positions – II; Three formulas for the coverage of a Three Player Sequence.

UNIT II: - CINEMATOGRAPHY

High End Digital Cameras; Dynamic Range; Composition & The Two Third Rule; Different Types of Aspect Ratio; Three-Point; Cranking Speed – Fast Motion & Slow Motion; Different types of Camera Movements; Handheld shots & Grip Equipments such as Crane, Dolly, Vacuum Base & the Drone; Underwater Shoots – Do's and Don'ts; Grey Scale. Colour vs. Black & White; Colour Temperature; Post-production Colour & Exposure Manipulations & Corrections; Digital Intermediate; Final Output and Different Digital Formats

UNIT: III – SOUND RECORDING

Introduction to sound – speed of sound and the sources of sound – Basics of sound: Frequencies of sound – harmonics – the loudness – the basic acoustics – a) the dead room b) the live room c) the reverberating d) the echo room e) room resonance. Sound and Films: The silent era – introduction of sound in films – introduction of dialogues in films – The early techniques – The evolution of modern technology – Introduction to recording sound: Live recording – Dubbing – sound effects – music songs and Background scene – Importance of Silence. Introduction to Formats: a) Mono b) Stereo c) 5.5 d) 6.1 e) 7.1 – Introduction to Audio equipments: Microphone, mix console, speakers Reverb unit, delay unit, Processors and other outboards, Amplifiers and Digital work station. Music– Introduction to music – evolution of music – usage of music in films – usage of music other than films – Indian music – The usage of different types of music in different types of films a detailed analysis .

UNIT: IV - GRAPHICS AND ANIMATION

Introduction to Graphics: 2D Graphics & 3D Graphics; Pre-Production – Story Board, Concept Art, Pre-Visualization, Animatics. VFX: Blue Matte, Green Matte, Miniatures, Visual Effects Breakdown, Rotoscope; Garbage Matte; Live Action 3D Animation Combo; Motion Capture; Role of VFX Supervisor & Producer, the Writer, Director, Cinematographer & The Art Director; VFX & Sound.

UNIT: V - EDITING:

Film Language / Structuring: Film Structuring - Sequence – Scene – Shot, Screen Techniques: Subject Movement – Camera Movement – Combined Movement, Cuts

and Transitions: Continuity Cuts – Compilation Cuts – Complexity Cuts – Transitions, filters, Principles of Editing; Rhythm – Timing – Pace – Tempo, Rules of applications while doing editing – Compiling all point of Ethics. Linear Editing Concept: Basic idea about Manual Editing process. Non-Linear-Editing Concept: Basic idea about Digital Editing process.

Text books:

1. Arijon Daniel, Grammar of The Film Language, Silman-James Press, 1991
2. Millar, Gavin. Reisz, Gavin. Technique of Film Editing, Focal press, 2nd edition. September 2009
3. Paul Wheeler, Practical Cinematography, Focal Press, 2005
4. David Miles Huber Robert Runstein, Modern Recording Techniques, Focal Press, 8th Edition 2009.
5. Smith, Thomas. G, Industrial Light & Magic, The art of Special Effects, Ballantine Books, 1st Edition, 1987

Reference books:

1. Ken. C. Poleman, The Principles of Digital audio, Focal Press, 1972.
2. Chandler, Gael. Cut by Cut: Editing your film or video. USA. Michael Wiese Productions 2nd edition. June 1, 2012.
3. Richard Rickitt, Special Effects, The History and Technique, Billboard Books, 2nd Edition, 2007.
4. Honthaner, Eve Light, The Complete Film Production Handbook, Focal Press, 4th Edition, 2010

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	I Year – II Semester - Core Paper – 7	L	T	P	Total LTP	C
UFT182T6	CONTEMPORARY WORLD CINEMA	3	1	0	4	3

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To introduce them to important contemporary filmmakers in the world.
- To make the students understand and appreciate the style of each filmmaker

- To make the students study the contemporary films – released in the last few years – from various countries including India (in different languages) – commercially successful, award – winning and critically acclaimed

UNIT I:

American Cinema – Martin Scorsese (Hugo), Quentin Tarantino (Django Unchained) and Wes Anderson (Moonrise Kingdom)

UNIT II:

European Cinema – Michael Haneke (Amour) - Roman Polanski (Carnage), Mike Leigh (Another Year).

UNIT III:

South Asian Cinema – Chen Kaige (Caught in the Web) - Abbas Kiarostami (Like someone in Love) - Nuri Bilge Ceylon (Three Monkeys)

UNIT IV:

Contemporary Hindi Cinema – Sanjay Leela Bansali (Ram Leela) – Anurag Kaehyap (Udaan) - Asutosh Gowariker (Swades)

UNIT V:

Contemporary Regional Cinema – Malayalam: Adoor Gopalakrishnan (Nallu Pennugal) - Bengali: Rituparno Ghosh (Rain Coat), Tamil: Mani Ratnam (Iruvar)

Text books:

Chaudhuri, Shohini. Contemporary World Cinema, Europe, the Middle East, East Asia And South Asia- New York, Columbia University Press, 2005

Linda Badley, R. Barton Palmer. Traditions in World Cinema, New Jersey, Rutgers University Press, 2006

Reference books:

Geoffrey Nowell, Smith. The Oxford History of World Cinema, United Kingdom, Oxford University, 1996

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	I Year - Second Semester - Core Paper - 8	L	T	P	Total LTP	C
UFT182T7	INTRODUCTION TO SOCIOLOGY AND POLITY	2	1	0	3	3

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To impart the knowledge of socio, political and cultural background of our country.
- To make them understand our judiciary, bureaucratic and administrative system of our country.

UNIT : I INTRODUCTION TO SOCIOLOGY:

ORIENTATION AND SCOPE OF SOCIOLOGY: Origin of Sociology in Europe – Development of Sociology in India – Definition and scope of sociology – Relation between Sociology and Mass Media / Cinema in particular.

INDIVIDUAL AND SOCIETY: Definition and characteristics of society – Basic Elements of society: Status and Role – Relation between individual and Society.

SOCIAL INSTITUTION: FAMILY AND MARRIAGE: Family: Forms and types of family - Functions of family – Traditional Family in India: Joint family System – Changing Scenario: Rise of Nuclear family – Advantages and disadvantages of Joint and Nuclear Families.

CULTURE: Definition and Characteristics of culture – Elements and Types of culture – Cultural orientation – Indian culture: Core elements.

UNIT : II

RELIGION: Definition, Elements and Functions of Religion – Religious Pluralism in India – Secularism in India: Debate, features and Discontents – Religious conversions.

CASTE SYSTEM: Definition and characteristics – Functions and Dysfunctions – Contemporary Trends: Changing scenario and New identity politics.

SOCIAL PROBLEMS IN INDIA: Poverty – Unemployment – Social Backwardness – Tribal Backwardness – Ethnic, Linguistic, religious and caste conflicts – Criminalization of politics - Disintegration of Family and Marriage – Youth problems – Gender Discrimination and gender violence

UNIT : III INTRODUCTION TO INDIAN POLITY:

Indian Constitution – The preamble- Independent and Sovereign Republic – Representative Democracy - Political, Economic and Social Justice – Liberty and Equality – Uniqueness of Indian Constitution – Fundamental Rights and Duties – Directive principles of state policy.

Federal system with unitary bias – Reasons – The Government of the Union – The Union Executive – The President and the Vice President – the council of Ministers – The Prime Minister – The Attorney General of India - Legislature: Lok Sabha and Rajya Sabha – Members of Parliament – procedure to pass bills – the Government of the states – Governor and the council of ministers - - The Chief Minister - Advocate General – state Legislature – Member of Legislature Assembly – Union territories and their Administration – Panchayat Raj

UNIT : IV

The Judiciary – The Supreme Court - the High Court – District Sessions Court – Munsif’s Court – Judicial Magistrate – Executive Magistrate – classes of magistrate – the Election Commission – Planning Commission – Central Vigilance Commission – All India services – Indian Administrative Service and Indian Police Service – Right to Information Act.

UNIT : V

Administration of Justice – Civil Procedure Code and Criminal Procedure Code – Indian Penal Code - Issuance and service of summons – Bailable and non – Bailable warrants – Cognizable and Non – cognizable offence - First Information Report – crime enquiry CID – Central Bureau of Investigation (CBI) – Prosecution and defence – Evidence Act – Court Proceedings – Advocates – Bail – Conviction.

Text books:

1. Das, Veena, *Handbook of Indian Sociology*, India, OUP India, 2006.
2. Basu, Durga Das, *Introduction to the Constitution of India*, Butterworth Heinemann, 2008.
3. Chesney, [George Tomkyns](#), *Indian Polity: A View of the System of Administration in India*, London, Longmans, Green & Company, 1870.

Reference books:

1. Nagla, *Indian Sociological Thought*, New Delhi, Rawat Publications, 2008.
2. *The Constitution of India*, New Delhi, Universal Law Publishing, 1954.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 4	I Year – II Semester - Core Paper - 9	L	T	P	Total LTP	C
UFT182P1	FILM MAKING EXERCISES	0	1	4	5	3

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- Practical – 1 will consist of Five Exercises and each will equip the students to make an AD Commercial or PSA.
- To enable the student to understand and practice the basic language of film
- To Practice the various forms of continuities in narrative film

EXERCISES:

1. STILL PICTURES TO MOVIE

An audio extract for about 1 to 2 minutes is taken from the existing film and is re-enacted in front of a still camera.

As many pictures as possible are taken from various camera angles and different types of Shots.

To learn:

- (i) Different kinds of shots
- (ii) Different kinds of shot angles
- (iii) Introduction to the line
- (iv) Value of expression / oblique gesture

2. THE LUMIERE

This exercise is meant to mimic the first ever footage recorded on film in 1885.

Duration: 1minute, One Take only,

Absolute static frame – No zoom, No Movement of the Camera

Actors can move according to the creativity of the student

Pulling focus is allowed

To learn:

- (i) The creativity value of the static frame
- (ii) Simple way to tell a simple, oblique / complex story.

3. IN CAMERA EDIT

Duration: 1 minute

All edits to be done within camera only. It has to shot in the exact same sequence of the script. To be screened directly from the camera.

To learn:

- (i) The value of each frame
- (ii) Why it is illogical to shoot a film in a sequence of the script.

4. DIRECTION EXERCISE:

To direct a scene from a original scene that the student has not seen - Duration 2 minutes

One or two pages from the original script that has already been made into the film. The student should not have seen the film before. At least 2 rehearsals should have been conducted before the final shoot.

Comparison with the original

5. ADVERTISEMENT FILM :

This final project will give the student an opportunity to put all his learning to test and to make an Advertisement film of his choice.

Text books:

Thomas Richter, The 30-Second Storyteller: The Art & Business of Directing Commercials, Cengage Learning PTR, 2006

Rabiger, Michael. Directing: Film Techniques and Aesthetics, Burlington, Focal Press, 3rd Edition 2008

Linda Seger, The Art of Adaptation: Turning Fact and Fiction into Film, New York, Holt Paperbacks, 1st edition, 1992

Reference books:

Gerald Millerson. *Television Production*, London, 15th Edition, Focal Press, 2012.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In- Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part – 3	I Year – II Semester - Core Paper - 10	L	T	P	Total LTP	C
UFT182P2	POST PRODUCTION EXERCISES	0	1	3	4	3

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To equip them in gaining the knowledge of technical aspects of Editing, Sound and Graphics & Animation.

- To indulge them in practical usage of Editing, Sound and Graphics & Animation equipment's
- It consists of three Exercises pertaining to Editing, Graphics and Animation and Sound and will help the students in understanding the creative uses of them

EDITING:

1. Familiarity of Non Linear machines
2. Digitizing & Sorting out.
3. Sequencing in time line
4. Rough cut
5. Effects Adding
 - a. Real Time
 - b. Rendering
 - c. Transitions
6. Titles and Captions Preparation.
7. Output making.

GRAPHICS AND ANIMATION:

1. 2D Software Introduction
2. 3D Software Introduction
3. Compositing Software Introduction

AUDIO PRACTICALS:

1. Using different types of microphones.
2. Sound Recording for different formats.
3. Using Mixers and consoles.
4. Sound Editing.
5. Special Effects.
6. Introduction to 5.1 / Dolby.

Text books:

1. Walter, Earnest. *Techniques of Film Cutting Room*. F.L. Hastings House Pub. 2nd edition. September 1973.
2. Yamaha DM 2000 Version 2, Owners Manual, Protocols, HD User Guide, AKG Mic User Guides
3. Stephanie Torta, *Story Boarding, Turning Script to Motion*, Mercury Learning & Information, Pap/DVD edition, 2011.

Reference books:

1. Chandler, Gael, *Cut by Cut: Editing your film or video*. USA. Michael Wiese Productions 2nd edition. June 1, 2012.
2. John, Borwick, *Sound Recording Practice Hand Book*, Oxford University press, 1996.
3. Stephen Cavalier, *The World History of Animation*, University of California Press, 2011.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In- Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

**III SEMESTER
DIRECTION**

Part – 3	II Year – III Semester - Core Paper - 11	L	T	P	Total LTP	C
UFD183T1	ELEMENTS OF FILM DIRECTION	4	1	0	5	4

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To equip the students in gaining complex nuances of film direction
- To equip the students in gaining the knowledge of handling the artiste and the technicians.

UNIT: I

Role of the Film Director – How we read and understand an image – Director's Responsibility, Moral, artistic, Technical and financial – interlocking roles of various technicians and artistes in the making of a film – Film is a language sort not language system – Film as the Director's medium of expression – D.W. Griffith and Eisenstein – Their contribution to the art of film.

UNIT: II

Director and Script: Idea, Theme, Outline – Deep structure of the story, Treatment, Writer's script – Shooting script – Developing the idea through brooding – Scenes & sequences – A simple sequence in terms of long, medium, and close shots.

UNIT: III

Director and Camera: Choice of lenses and their effects – Depth of fields and its importance – camera movements – Pan, tilt, dolly in dolly out, Tracking shots, Crane shots – Subject movement – Connotative memory of the shot – Camera angles – Low angles, High angle, Three quarter angle – Dramatic & psychological effects of camera angles.

Director and Sound: Creative use of sound – Speech, Sound effects, BGM - synchronous and Asynchronous.

UNIT: IV

Director and Editing: Constructive editing of Eisenstein and relational Editing of V.I Pudovkin – Overlap and Matching of action cut-in and cut-away – Types of continuity cuts – Match cut and cut away – Variety and smoothness through change of image size and change of angle or both in every successive shot – Imaginary line principle.

Use of Basic Terminology: Animation – Back and Front Projection – Fade in – Fade out – Dissolve – wipe – dubbing – Flash back – Fast motion – slow motion – matte shot – miniature – stock shots.

UNIT: V

Comparison between Film, Theatre and Novel – Director and the Actor – Professional Actors – Amateur actors – Nan-actors – Contribution of actors – Handling of actors by the directors – Role of assistant directors and apprentices –Director and technician.

Text books:

1. Nicholas Proferes, Film Directing Fundamentals: See Your Film Before Shooting, 4th Edition, Routledge, English, 2017
2. Rabiger, Michael. Directing - Film Techniques and Aesthetics, Burlington, Focal Press, 3rd Edition, 2008.
3. Mascelli, Joseph V. 5 C's of Cinematography, Silman - James Press, Los Angeles, 1998.

Reference books:

1. Livingston, Don. Film and the Director, London, Macmillan, 1953
2. Lindgren, Ernst. Art of Film, Australia, Allen & Unwin, 1970

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	II Year – III Semester - Core Paper – 12	L	T	P	Total LTP	C
UFD183T2	DIRECTORIAL PRACTICE	4	1	0	5	4

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To enable the student to understand the basic language of film.
- To learn the various forms of continuities in narrative film
- To learn the technique of Shot Breakdown

UNIT: I

Filmic space and Filmic time – Film structure: External structure – Internal structure – Filmic material and its organization – Use of chance material – Film as an art: Film and Camera work and painting – Film and Novel – Film and Theatre – Film and Music – Film and environmental arts.

UNIT: II

Director and the camera – Diachronic and Syntax – Composition – Movement within the frame – Camera angles – Camera movements and lenses – Special effects in camera – Special effects : Miniatures – Matte shots – Computer aided effects – Front and back Projection – Principles of narrative construction – Narration: The flow of story information.

UNIT: III

Screen direction – Dynamic and Static – Constructive and relational editing – Parallel cutting – Editing pattern for static dialogue scene – Cutting after the movement – Motion inside the screen – Motion in and out of the shot – 20 basic rules for camera movements – unconventional camera movements for creativity.

UNIT: IV

Break down into shots – Mise-en-shot – Filmic technique – Master scene – Triple take – Directing the actor – Directing the crew – Composition – Symmetrical - Asymmetrical – Vertical – Horizontal – Dutch/Slanting –Diagonal composition – Set: Plan – Section view – Elevation and Projection – Story board.

UNIT: V

Lighting: Flat lighting – Rembrandt lighting – Chiaroscuro lighting – Silhouette – Cameo – Limbo – Creative uses of sound in films; Synchronous – Asynchronous – Role of film music – Realistic and functional music – Dialogues - New technical developments: Wide screen – 3D – Digital film making and its creative possibilities – Dolby system – DTS – IMAX

Text books:

1. Nicholas Proferes, Film Directing Fundamentals: See Your Film Before Shooting, 4th Edition, Routledge, English, 2017
2. Rabiger, Michael. Directing - Film Techniques and Aesthetics, Burlington, Focal Press, 3rd Edition, 2008.
3. Mascelli, Joseph V.5 C's of Cinematography, Silman-James Press, Los Angeles, 1998.

Reference books:

1. Livingston , Don. Film and the Director, London, Macmillan, 1953
2. Lindgren, Ernst. Art of Film, Australia, Allen & Unwin, 1970

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	II Year – III Semester - Core Paper – 13	L	T	P	Total LTP	C
UFB183T3	SCREENPLAY WRITING THEORY	3	1	0	4	3

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To make the student understand the important aspects of screenplay writing.
- To Study the various stages involved in feature film scripting.

UNIT: I

Introduction to the Art of writing – Short story – Novel – Play and screenplay – Adoption of novel and drama for TV and film – Transitions of action: Movies – Intention – Goal – Conflict – The undisturbed story – The disturbance – The struggle – The adjustment – audience participation – suspense – Surprise.

UNIT: II

The sources of information – Combination – Co-ordination – Duplication – Scene types – place – Time – Exposition of time – Exposition of place – Plot and sub-plot – Plot patterns – Narrative structure – Theme – Ideas – Complex structure of a story – Causes and effect – Conflict – Development – Climax (Beginning, middle, end) – Synopsis – basic story – Exposition and preparation – Point of view.

UNIT: III

Characterization – Biography or Bone structure of a character – External and internal aspects of a character – Orchestration and unit of opposites – Dialectical approach – understandability - Probability – Identification

UNIT: IV

Shot – the check list of shot – How shots are related – Art of confrontation – Outline – Step outline – Treatment – Screenplay – Dialogue – Script – Master scene script – Symbols and metaphors.

UNIT: V

How to get ideas – Obligatory scene – Melodrama – Writing for TV - comedy and tragedy – Writing comic sequences – dialogues.

Text books:

1. Egri, Lajos. The Art of Dramatic Writing, New York, Touchstone, 1972.
2. Robert McKee, Story: Substance, Style & the Principles of Screenwriting, Regan Books, 1997
3. Syd Field, Screenplay: The Foundations of Screenwriting, Delta, 2005

- Christopher Vogler, *The Writer's Journey: Mythic Structure for Writers*, Michael Wiese Productions, 2007

Reference books:

- Miller, William. *Screenwriting for Narrative film and Television*, New Jersey, Pearson, 1997.
- Vale, Eugen Vale. *The Technique of Screen & Television Writing*, New York, Touchstone, 1986
- Swain, Dwight V. *Film script Writing*, London, Focal Press, 2nd Edition, 1988.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	II Year – III Semester - Core Paper – 14	L	T	P	Total LTP	C
UFA183T4	TELEVISION PRODUCTION TECHNIQUES – I	1	1	0	2	2

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To introduce the student to the various stages in Television Production
- To equip in gaining sufficient knowledge of the functioning of a Television Studio

UNIT: I

Role of Radio and Television in mass communication, Development of Television in India, Role of Doordarshan as a Development communicator, Various types of Television Broadcast system In India, Development of various Television Broadcasting networks in India

UNIT: II

Basic requirement of Television studio, Television studio chain, Different types of video cameras, various types of Lenses in Television production, Camera supports and accessories; Types of Lighting and Lighting systems used in Television Studio, Role of Lighting in Television production; Camera control unit. Role of vision mixer and special effects generator

UNIT: III

Television Acoustics, Microphones and their characteristics; Various types of microphones used in Television Production, Professional Audio Console; Tele cine. Teleprompter and other studio supports

Analogue and Digital audio and video; Various types of recording and storing of Digital video; Online & Offline Editing; Linear and non Linear editing

UNIT: IV

Stages in Television Production, Scripting for Television. Scripted and non scripted programmes, floor plan, story board, Single camera vs. multi camera; ENG EFP and OB productions, Postproduction facilities, Capsuling, scheduling for TV production and transmission.

UNIT: V

Staging and set designing properties; Role of makeup, Role of costume design; various types of graphics

Role of graphics in Television, 2 D and 3 D animation, Role of animation in Production; Television talent

Text books:

1. Millerson, Gerald. Television Production, London, 15th Edition, Focal Press, 2012.
2. Zettle, Herbert. Television Production Handbook, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

1. Ward, Peter. Digital Camera Work, London, Focal Press, 2000

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	II Year - Third Semester - Core Paper - 15	L	T	P	Total LTP	C
UFD183P1	MISE-EN-SHOT EXERCISE	0	1	2	3	3

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To enable the student to follow the correct production methodology and provide him / her an opportunity to contribute in union with fellow technicians and creators towards a common goal.
- To create awareness in each student towards the completion of the productions within the stipulated time and budget.
- To enable the student to express an idea visually.

The Direction students have to create a concept for 2 minutes and it has to be narrated in one scene / shot without cutting the camera. However the students can compensate the shot break-down with camera movement and angles. The film should be in silence and it should be shot with available light.

Text books:

1. Rabiger, Michael. Directing - Film Techniques and aesthetics, Burlington, Focal Press, 3rd Edition, 2008.

Reference books:

Mascelli, Joseph V. 5 C's of Cinematography, Silman - James Press, Los Angeles, 1998.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In- Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part – 3	II Year – III Semester - Core Paper - 16	L	T	P	Total LTP	C
UFA183P2	DOCUMENTARY FILM PROJECT	0	1	3	4	3

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To familiarize to the student with the procedures and skills of producing a Documentary
- To make the students to realize the importance of Documentary form and the immense contribution it can make to the welfare of a society

In this project work, the Direction student puts practice the knowledge he/she has gained in the theory papers.

The subject has to be first approved by the Faculty of the Direction Department and then the student has to develop the script. The duration of the film shall not exceed 5 minutes.

The film should be completed utilizing the services of Cinematography, Editing, Sound and Graphics students. At the end of the semester the completed project will be viewed and evaluated by an examiner who would give the maximum marks students as under:

Text books:

1. Rotha, Paul. Documentary Film, London, Faber and Faber, Third Edition, 1963.
2. Macdonald, Kevin. Imagining reality, London, Faber & Faber, 2006.
3. Rabiger, Michael, Directing the Documentary, New York, Focal Press, Fifth Edition, 2004.

Reference books:

1. Wolverton, Mike. How to make Documentary for Video and Film, United States, Gulf Pub. Co., Book Division, 1983.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In- Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part – 3	II Year – III Semester - Core Paper – 17	L	T	P	Total LTP	C
UFA183P3	FILM STUDY RECORD – I	0	0	3	3	2

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives

- To inculcate the habit of identifying the different elements of film-form and recording their views on films studied by them

- Become familiar with the technical vocabulary necessary to intelligently analyze each film
- Exposure to a variety of films for the purpose of further study
- To express their views and opinions about the film they have seen in this class on record in a substantive and articulate manner

Course Requirements:

1. Each student has to necessarily maintain a 'Record' of the films screened for study – purpose.
2. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film-genre. The student will also learn to identify the different genre of films and become familiar with different structures of the fiction as well as non-fiction films.
3. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
4. The following shall be the genres and areas of emphasis:

S.No	GENRE	EMPHASIS
1	Silent Films	History –Montage
2	Silent Films	History – Production – Value
3	Epic films	Grandeur – Sets – Visual effects – Direction
4	Social films	Romance – Dialogues – Acting
5	Historical films	Art Direction – Costumes production – Performance
6	Science fiction films	Sets – Technical values – Special effects
7	Biographical	Screenplay – Performance
8	Comedy films	Comedy – Acting
9	Thriller films - Detective	Cinematography – Editing
10	Horror films	Cinematography – Editing – Acting

Text books:

Martin Barker & Thomas Austin, From Antz to Titanic: Reinventing Film Analysis, Pluto Press, London, 2000

Bert Cardullo, Film Analysis: A Case Book, Wiley-Blackwell, Sussex, 2015

Reference books:

Jonathan Rosenbaum, Essential Cinema: On the Necessity of Film Canons, Johns Hopkins University Press, 2004

Syd Field, Going to the Movies, New York, Dell Publishing, 2001

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part – 3	II Year – III Semester - Core Paper - 18	L	T	P	Total LTP	C
UFA183P4	TELEVISION PRODUCTION PRACTICAL – I	0	1	1	2	2

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To learn to skillfully apply the theoretical knowledge acquired on the various stages of Television Production
- To develop an understanding of the various departments in a Television studio by taking them to Television channel on an industrial visit

Course Inputs:

1. Study of Television Studio Layout
2. Study of Television Equipment installed in a Professional Television Studio
3. Study of E.N.G. Video Shooting Equipment.
4. Study of E.F.P. Video Shooting Equipment.
5. Study of Multi-Camera production set-up.
6. Demonstration of TV Signal Test Instruments.
7. Study and demonstration of DV Camcorder.
8. Practice in using DV Camcorder.

Text books:

1. Millerson, Gerald. Television Production, London, 15th Edition, Focal Press, 2012.
2. Zettle, Herbert. Television Production Handbook, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

1. Ward, Peter. Digital Camera Work, London, Focal Press, 2000.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

SUBJECT CODE	II YEAR III SEMESTER	L	T	P	C
CAC18302	REASONING-I	2	0	0	2
	Total Contact Hours - 30				
PURPOSE					
To enhance holistic development of students and improve their creativity.					
INSTRUCTIONAL OBJECTIVES					
1.	To develop inter personal skills and be an effective team player.				
2.	To develop professionals with idealistic, practical and moral values.				
3.	To develop communication and problem solving skills.				
4.	To re-engineer attitude and understand its influence on behavior.				

UNIT I – REASONING WITH APPRECIATION (6 hours)

Article review – Short story review – Short movie review

UNIT II - ORAL PRESENTATION (6 hours)

Group review of movie clips – Arrive at consensus – Present as a team

UNIT III - CREATIVE THINKING (6 hours)

Story board completion – Torrence Test for Creative Thinking – Picture perfect.

UNIT IV - ETHICS (6 hours)

Role of movies – Ethics – Values – Effect on society.

UNIT V - CURRENT SCENARIO (6 hours)

Changing aspects in movie making – Different types of movies – Its impact.

ASSESSMENT

A practical and activity oriented course which has continuous assessment for 100 marks based on class room interaction, activities and presentation.

REFERENCE

1. Robin Sharma, *Who will cry when you die*, New York, Hayhouse, 1999.
2. Paul Newton, *How to deliver a presentation*, e-book
3. Eric Garner, *A to Z of presentation*, e-book

Course Nature : Theory					
Assessment Method (Max. Marks : 100)					
In-Semester	Class Room Activities	Presentati on Skill	Assingment/s cript	Regula rity & discipli ne	Tota l
	50	20	20	10	100

CINEMATOGRAPHY

Part – 3	II Year – III Semester – Core Paper - 11	L	T	P	Total LTP	C
UFC183T1	MOTION PICTURE CAMERA & LENSES– I	4	1	0	5	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- Introduction to motion picture camera, camera lens and accessories
- Introduction to Camera Mechanism, Types of film format, & cinematographic lens systems

UNIT: I DIGITAL FORMATS

Study of 16mm cameras - 35mm format cameras - Anamorphic system – wide screen system – 70mm cameras – Super 35mm system. ARRI Alexa – RED camera – Blackmagic – GH5

UNIT: II INTRODUCTION TO LENS AND CAMERA ACCESSORIES

Study of lens – Study of lens systems – study of lens formats – Relation between film format and lens systems – study of film format and lens systems- Shutter system – Working principles of various types of shutters – Cranking Speed – Types of lens mounts – Matte Box

UNIT: III INTRODUCTION TO MOTION PICTURE CAMERA

Introduction to the Principles of Cinematography – Tools of DSLR Camera work – Essential Components of DSLR Camera – Working algorithm of DSLR camera – Introduction to mechanical parts of digital camera – Functions of various mechanisms

UNIT: IV DIGITAL MECHANISM

Method of Image Capturing-Frame rates – Shutter speed calculation – Shutter angle – Various types of motors – Filter mosaics, interpolation, and aliasing; Comparison between human eye and brain combination – Digital and Camera Combination – The factors responsible for guiding the visual attention of the audience

UNIT: V CINEMATOGRAPHIC LENS SYSTEMS

Importance of the quality of a digital picture camera lens – Lens elements – Image formation with positive lens – Negative lenses – Image formation with cinematographic lens – Prime & Ultra Prime lenses – Variable focal length lenses – Breathing effect – Advantages and Disadvantages of the Block Lens and the Zoom Lens

Text books:

1. Malkiewicz, Kris, Mullen, David. M. Cinematography, USA, Touchstone Press, 2nd Edition. 2005.
2. Wheeler, Paul. Practical Cinematography. London. Focal Press 3rd Edition 1999.

Reference books:

1. Zettle, Herbert. Sight Sound and Motion: Applied Media Aesthetics, USA
2. Wordsworth Publishing Company 3rd Edition 1998

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	II Year – III Semester - Core Paper - 12	L	T	P	Total LTP	C
UFC183T2	GLORY OF LIGHT AND IMAGING TECHNIQUES OF CINEMATOGRAPHY – I	3	1	0	4	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To understand Professional Lights & Lighting Techniques
- To acquire the knowledge of measuring light and exposure by way of light meters

UNIT: I INTRODUCTION TO GLORY OF LIGHT

Introduction to the glory of light – Light is more than mere illumination – What light does – Propagation of light and its importance in Cinematography–Reflection - Refraction – Reflection factors of various material – Black – White- Black body – Attributes of light

UNIT: II NATURE OF LIGHT

Nature of light – Light Intensity – The color quality – The light dispersion – light direction – Units of light Intensity – Soft light and hard light – Advantages of hard and soft lights – Disadvantages of hard and soft lights – Sudden fall off – Gradual fall off –

Direction of light – Diffusing a hard light – Shadows – shadows in relation to hard and soft light sources – Introduction to color temperature.

UNIT: III INTRODUCTION TO THE LIGHT SOURCES

Natural light sources – Artificial light sources – Characteristics of natural and artificial light sources – Photographic light sources – Electromagnetic spectrum – Continuous and discontinuous spectrum – Incandescent lights – Tungsten lights – Halogen light sources – The concept of small and large light sources – Fresnel spot lamps – Open face lamps – Gas discharge lamps – The concepts of metal iodide lamps – HMI lamps – Importance of ballast in HMI lamps – HMI lamps and filming speed – Carbon arc lamps – Clusters – PAR lamps – Modern technology lamps – Lighting accessories – Diffusers – Nets – Gauss – Barn doors – Reflectors – Dimmers – Scrims.

UNIT: IV STUDY OF EXPOSURE

Exposure – Setting exposure – Over and under exposure – Exposure and color – Exposure and Camera speed – Exposure and shutter angle – Exposure and movement – Exposure and contrast – The concept of flashing – Exposure latitude – H & D curve – The law of reciprocity failure – Density – Camera – Types of films available – Day light and Tungsten balanced films – Working with Day lights on Tungsten balanced film – Working with Tungsten lights on Daylight balanced film – Photographic emulsions – Cross section of a film – Different types of films – Motion picture films – Ortho-chromatic – Panchromatic – Image formation – Silver Halide – Electromagnetic spectrum – special sensitivity of different films and human eye.

UNIT: V METERING AND EXPOSURE CALCULATION

Intensity of light – Foot candle – Lux – Measuring the intensity of the lights – Exposure meters – Incident light meter – Reflected light meter – Advantages and disadvantages of incident light metering – Advantages and disadvantages reflected light metering – Grey card – Metering methods – Calculating a correct exposure using light meters.

Text books:

1. Alton, John. Painting with light – USA - University of California Press – 1995.
2. Berger, Benjamin. Reflections – ASC Holding Corporation – 2002
3. Blain Brown, Motion Picture & Video Lighting, Focal Press, 2012
4. Blain, Brown. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Focal Press, 2017

Reference books:

1. Viera, Dave. Viera, Maria. Lighting for film & Electronic Cinematography – USA Cengage learning – 2nd Edition – 2004.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	II Year – III - Core Paper – 13	L	T	P	Total LTP	C
UFC183T3	AESTHETICS OF CINEMATOGRAPHY	3	2	0	5	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To learn about composition and framing.
- To learn about aspect ratio and formats.

UNIT: I THE LENS AND EYE

The imprint of lens - Size constancy – Characteristics of perception – Perception and depth – Focal length – Angle of view – Depth of field –The structural skeleton of a shot – The internal space of a shot – Distance and depth-Production design and lens angle – Controlling space- Horizon line and camera height.

UNIT: II VISUAL DESIGN

Controlling composition – Design techniques – Grouping and organization – Balance-Figure and ground – Shape and line – Rhythm and visual beat – Pattern – Color – Scale Abstraction – Understanding an image – Static view point – Monochrome composition – Frames with in frames – Frame divided interest.

UNIT: III WIDE SCREEN COMPOSITION FOR FILM AND TELEVISION

The shape of the screen - The view finder – Television aspect ratio – HDTV – competing Aspect ratios – The divine proportion – Wide screen advantages – Pan and scan- Boom in shot – Introduction to TV aspect ratios – Letter boxing – Aspect ratio Conversion – Composing for 16:9 – Distortion and definition – Screen size.

UNIT : IV COMPOSITION STYLES AND LIGHTING

Visual styles – Style and technique - Staging the artists - Studio or location shoot – Stylistic flourishes – Multi camera framing – Customary technique – Portable camera –The key pictorial force – Gradations of brightness – Contrast range – Exposure – Controlled lighting composition – natural lighting and composition – TV lighting – Expressing an idea through an image.

UNIT: V STAGING AND MOVEMENT

Camera movement – Invisible movement – The development shot – invisible stitching-Selection and structure – fact and fiction – editing conventions – unscripted shot Structure – Variety of shots - Interview staging – Basic editing principles and framing – Cinematographers and their composition styles.

Text books:

Ward, Peter. Picture Composition for Film and Television. Burlington, Focal Press. 2nd Edition, 2003

Blain Brown, Motion Picture & Video Lighting, Focal Press, 2012

Blain, Brown. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Focal Press, 2017

Harry Box, Set Lighting Technician's Handbook: Film Lighting Equipment, Practice, and Electrical Distribution, Focal Press, 2013

Reference Books:

John Alton, Painting with Light, University of California Press, 2013

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	II Year – III Semester – Core Paper – 14	L	T	P	Total LTP	C
UFA183T4	TELEVISION PRODUCTION TECHNIQUES – I	1	1	0	2	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To introduce them about the various stages involved in Television Production.
- To equip them in gaining the knowledge of functioning of a Television studio.
- To impart knowledge for handling microphones, cables, connectors, audio consoles and digital recording setup and to provide a training for dialogue recording and mixing.

UNIT: I

Role of Radio and Television in mass communication, Development of Television in India, Role of Doordarshan as a Development communicator, various types of Television Broadcast system In India, Development of various Television Broadcasting networks in India

UNIT: II

Basic requirement of Television studio, Television studio chain, Different types of video cameras Various of types of Lenses in Television production, camera supports and accessories, types of lighting and lighting systems used in television studio, role of lighting in television production, camera control unit, use of wave form monitor, role of vision mixer and special effects generator

UNIT: III

Television acoustics, microphones and their characteristics, various types of microphones used in television production professional audio console, telecine, teleprompter and other studio supports. Analogue and digital audio and video, various types of recording and storing of digital video, Online & offline editing, cut to cut editing

UNIT: IV

Stages in television production, scripting for television, scripted and non scripted programs, floor plan, story board, single camera vs. multi camera, ENG EFP OB-Van productions, post production facilities, capsuling, scheduling for TV production and transmission.

UNIT: V

Staging, Set designing, Properties, Role of makeup, Role of costume design, various types of Graphics. Role of graphics in Television production

Text books:

1. Millerson, Gerald. Television Production, London, 15th Edition, Focal Press, 2012.
2. Zettle, Herbert. Television Production Handbook, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

1. Ward, Peter. Digital Camera Work, London, Focal Press, 2000.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle	Cycle	Model Examination	Assignment	Attendance	Total
		Test 1	Test 2				
		10	10	20	5	5	50
End Semester							50

Part – 3	II Year – III Semester - Core Paper – 15	L	T	P	Total LTP	C
UFC183P1	Specialization Exercises - I	0	1	2	3	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To learn the nuances of 16mm & 35mm cameras
- To learn about lights and lighting techniques
- To learn about practical difficulties of lighting for a situation

EXERCISE NO'S:

1. Study of the essential features of a Digital Camera
2. Demonstration of the essential features of Arri Alexa RED, Blackmagic, GH5 camera.
3. Study of different types of reports, labels, power supply, batteries, charging process, and shooting accessories.
4. Study of Basic camera movements and practice in panning and tilting movements with an Arri Alexa, RED, Blackmagic, GH5 camera.
5. Practice in panning and tilting movements following a moving objects
6. Study of different types of shots
7. Study of the placement of reflectors and the importance of background.
8. Study of exposure meter and exposure practice with a steady object with a normal lens
9. Exposure practice with a steady object with a wide angle lens
10. Exposure practice with a steady object with a telephoto lens

11. Study of effect of lenses and exposure practice with the use of different lenses for close-up
12. Study of effect of lenses and exposure practice with the use of different lenses for different shots
13. Exposure practice of different complexion of the artiste with different backgrounds to study the effect of background
14. Exposure practice of a fair object against dark, normal and bright background
15. Exposure practice in linear perspective with different lenses.
16. Study of the effect due to the horizontal movement of camera around a steady object
17. Study of the effect due to the vertical movement of camera with a steady object
18. Study of viewpoint and angle – Exposure practice to demonstrate how the appearance of subject varies with the variation in angle and viewpoint
19. Exposure practice to demonstrate the wide angle effect
20. Exposure practice in working with various depth of field for different applications
21. Study of the effect of exposure and practice in shooting the same object with different exposure

Text books:

1. Alton, John. Painting with Light – USA - University of California Press – 1995.
2. Berger, Benjamin. Reflections, USA. ASC Holding Corporation, 2002.
3. Blain Brown, Motion Picture & Video Lighting, Focal Press, 2012
4. Blain, Brown. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Focal Press, 2017

Reference books:

1. Viera, Dave. Viera, Maria. *Lighting for film & Electronic cinematography* – USA Cengage learning – 2nd Edition – 2004.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part – 3	II Year – III Semester – Core Paper - 16	L	T	P	Total LTP	C
UFA183P2	DOCUMENTARY FILM PROJECT	0	1	3	4	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To develop the skill of shooting a Documentary
- To enable the student to follow the correct production methodology applying all his skill and knowledge in his / her respective field.
- To provide an opportunity to work in coordination with various fellow technicians
- To make the students understand the importance of the documentary form for the welfare of a society

In this project work, the Direction student puts into practice the knowledge he/she has gained in the theory papers.

The cinematography student should complete the necessary recce or pre-filming visit to the actual locations once the script has been approved by the Direction Department and his/her Direction Teammate has been chosen

The film should be completed utilizing the services of Direction, Editing, Sound and Graphics students. At the end of the semester the completed project will be viewed and evaluated by an examiner who would give the maximum marks students as under:

Text books:

1. Wolverton, Mike. How to make Documentary for Video and Film, United States, Gulf Pub. Co., Book Division, 1983.
2. Anthony Q. Artis, The Shut Up & Shoot Documentary Guide, Routledge, 2014
3. Barry Hampe, Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries, Holt Paperbacks, 2007

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part – 3	II Year – III Semester - Core Paper - 17	L	T	P	Total LTP	C
UFA183P3	FILM STUDY RECORD - I	0	0	3	3	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To inculcate the habit of identifying the different elements of film-form and recording their views on films studied by them
- Become familiar with the technical vocabulary necessary to intelligently analyze each film
- Exposure to a variety of films for the purpose of further study
- To express their views and opinions about the film they have seen in this class on record in a substantive and articulate manner

Course Requirements:

5. Each student has to necessarily maintain a 'Record' of the films screened for study – purpose.
6. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film-genre. The student will also learn to identify the different genre of films and become familiar with different structures of the fiction as well as non-fiction films.
7. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
8. The following shall be the genres and areas of emphasis:

S.No	GENRE	EMPHASIS
1	Silent Films	History –Montage
2	Silent Films	History – Production – Value
3	Epic films	Grandeur – Sets – Visual effects – Direction
4	Social films	Romance – Dialogues – Acting
5	Historical films	Art Direction – Costumes production – Performance
6	Science fiction films	Sets – Technical values – Special effects
7	Biographical	Screenplay – Performance
8	Comedy films	Comedy – Acting
9	Thriller films - Detective	Cinematography – Editing
10	Horror films	Cinematography – Editing – Acting

Text books:

Martin Barker & Thomas Austin, From Antz to Titanic: Reinventing Film Analysis, Pluto Press, London, 2000
 Bert Cardullo, Film Analysis: A Case Book, Wiley-Blackwell, Sussex, 2015

Reference books:

Jonathan Rosenbaum, Essential Cinema: On the Necessity of Film Canons, Johns Hopkins University Press, 2004
 Syd Field, Going to the Movies, New York, Dell Publishing, 2001

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part – 3	II Year – Third Semester – Core Paper – 18	L	T	P	Total LTP	C
UFA183P4	TELEVISION PRODUCTION PRACTICAL – I	0	1	1	2	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

- To learn to skillfully apply the theoretical knowledge acquired on the various stages of Television Production
- To develop an understanding of the various departments in a Television studio by taking them to Television channel on an industrial visit

Course Inputs:

1. Study of Television Studio Layout
2. Study of Television Equipment installed in a Professional Television Studio
3. Study of E.N.G. Video Shooting Equipment.
4. Study of E.F.P. Video Shooting Equipment.
5. Study of Multi-Camera production set-up.
6. Demonstration of TV Signal Test Instruments.
7. Study and demonstration of DV Camcorder.
8. Practice in using DV Camcorder.

Text books:

1. Millerson, Gerald. Television Production, London, 15th Edition, Focal Press, 2012.
2. Zettle, Herbert. Television Production Handbook, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

1. Ward, Peter. Digital Camera Work, London, Focal Press, 2000.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part – 4	II Year – Third Semester	L	T	P	Total LTP	C
CAC18302	REASONING-I	2	0	0	2	2
	Total Contact Hours - 30					
PURPOSE						
To enhance holistic development of students and improve their creativity.						
INSTRUCTIONAL OBJECTIVES						
1.		To develop inter personal skills and be an effective team player.				
2.		To develop professionals with idealistic, practical and moral values.				
3.		To develop communication and problem solving skills.				
4.		To re-engineer attitude and understand its influence on behavior.				

UNIT I – REASONING WITH APPRECIATION**(6 hours)**

Article review – Short story review – Short movie review

UNIT II - ORAL PRESENTATION**(6 hours)**

Group review of movie clips – Arrive at consensus – Present as a team

UNIT III - CREATIVE THINKING**(6 hours)**

Story board completion – Torrence Test for Creative Thinking – Picture perfect.

UNIT IV - ETHICS**(6 hours)**

Role of movies – Ethics – Values – Effect on society.

UNIT V - CURRENT SCENARIO**(6 hours)**

Changing aspects in movie making – Different types of movies – Its impact.

ASSESSMENT

A practical and activity oriented course which has continuous assessment for 100 marks based on class room interaction, activities and presentation.

REFERENCE

1. Robin Sharma, *Who will cry when you die*, New York, Hayhouse, 1999.
2. Paul Newton, *How to deliver a presentation*, e-book
3. Eric Garner, *A to Z of presentation*, e-book

Course Nature : Theory					
Assessment Method (Max. Marks : 100)					
In-Semester	Class Room Activities	Presentati on Skill	Assingment/s cript	Regula rity & discipli ne	Tota l
	50	20	20	10	100

**EDITING
III SEMESTER**

Part – 3	II Year - Third Semester - Core Paper – 11	L	T	P	Total LTP	C
UFE183T1	ELEMENTS OF FILM AND VIDEO EDITING	4	1	0	5	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To equip the student to gain knowledge about clap boards, editing machines and hard disk setups
- To make the student understand the significance of Rough cut, OK shots, Logo posting and mixed sound track posting.

UNIT: I

Different kinds of Clap Boards – Silent Board, Talkie Clap Board, End Clap Shooting reports – Continuity Report, Understanding editing room set-up –Equipment set-up – Editing Machine, Viewing Monitor – Materials required to start the project - Hard Disc setup.

UNIT: II

Different types of Rushes – Tapes, Digital Videos, and Scanned footages - starting up a project – Back up procedure – Conversion – Importing – Understanding Rough Cut – Usage of Pilot Track

UNIT: III

Editing of silent and Talkie portions – Beep mark and its uses – Understanding the workflow of “Rough cut to Dubbing – OK shots, Assembling Beep to Beep finalizing

UNIT: IV

Understanding Transitions and effects – Titling – subtitles – logo posting – lower thirds.

UNIT: V

Track Posting – Trimming – Sound Mixing – Mixed track Posting.

Text books:

1. Karel Reiz & Gavin Miller. *The Techniques of Film Editing*. USA. Focal Press. 2009.
2. Chandler, Gael. *Cut by Cut: Editing your film or video*. USA. Michael Wiese Productions 2nd edition. June 1, 2012.

Reference books:

1. Walter, Earnest. *Techniques of Film Cutting Room*. F.L. Hastings House Pub. 2nd edition. September 1973.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	II Year - Third Semester - Core Paper – 12	L	T	P	Total LTP	C
UFE183T2	HISTORY OF FILM AND VIDEO EDITING	4	1	0	5	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To introduce them about prearranged events and presentation in the film.
- To gain knowledge about trick works, single shots, lengthy films, constructive editing, juxtaposition & montages.

UNIT: I LUMIERE BROTHERS

“The Cinematographer” – Single subject and single shot films – Shooting events in movements – single camera setup and pre-arranged comic event- The film – “Watering the Gardens”. Prearranged events and presentation in the film.

GEORGES MELIES

Trick work, single shot films, lengthy films - usage of slides and subtitles – The film- “Cinderella” – One point at a time continuity - enlarge the scope of film story telling beyond the simple shot and story of several episodes.

The film – “The Life of an American fireman”- Action carried over from shot to shot and action continuity-Dividing the action into small units-Definition of basic principles of Editing – The film-“The Great Train Robbery” –Parallel action editing technique-CROSS CUTTING.

D.W.GRIFFITH

The film-“Birth of a nation”- The film-“Intolerance”-Dramatic emphasis-Usage of close-ups-flash back- Invention of shots-Extreme long shot, close shot, close up- cross cutting- INSERT- TWO SHOT- Guiding the spectator’s reaction. Parallel action editing in films. The film type of presentation in “Intolerance”

UNIT: III V.I.PUDOVKIN

Era of Pudovkin in Soviet film industry-The film-“Mother”- Constructive editing, juxtaposition, montage. Each shot making a new and specific point; Thoughtful and meaningful visual expression through juxtaposition

KULESHOV’S ROLE IN SOVIET FILM INDUSTRY - EISESTEIN

Intellectual Montage-Contrast of Images – “Battleship Potemkin” & “October” - Creative Geography by KULESHOV - Eisenstein’s Film Form and Film Sense Influence on GODARD and OTHERS - Ivan The Terrible - Hegelian Dialectic - Kuleshov’s Experiment- Aim and method of presentation of the film: October – New Development of Mise-en-shot and Mise-en-scene.

UNIT: IV

History of Manual Film Editing Process – Shoot to screen – Film shooting – Developing – Rush print making – Editing with Steinbeck and Moviola – Making double positive – negative cutting – Married print.

UNIT: V HISTORY OF BIG SCREEN AND SMALL SCREEN

Evolution of theatre screen – 1:1.22 to wide screen – Different screening experiments (different film formats); Evolution of Small screen (TV) – 4:3 to 16:9(HD) – Different video formats for small screen.

Text books:

1. Dancyger, Ken. The Technique of Film and Video Editing: History, Theory and Practice. London. Focal Press. 5th Edition. Nov 10 2010.
2. Chandler, Gael. Cut by Cut: Editing your film or video. USA. Michael Wiese Productions. 2nd edition. June 1, 2012.

Reference books:

1. Mascelli, Joseph V. Five C’s of Cinematography. L.A. Silman James Press.1998.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	II Year - Third Semester - Core Paper – 13	L	T	P	Total LTP	C
UFE183T3	PRINCIPLES OF FILM AND VIDEO EDITING	3	1	0	4	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To equip the student to gain knowledge about concept of editing.
- To give knowledge of filmic time and real time.

UNIT: I UNDERSTANDING THE CONCEPT OF EDITING

Psychological justification –illusion of reality – aim of Editing – wanted and unwanted shot details: Decision making – Different types of shots /Camera angles

UNIT: II

Analyzing and understanding about shot-scene-sequence; Factors affecting match cut and Smooth Continuity - 180 degree rule – Screen direction – eye-line (look) match - Filmic time – Real Time – Filmic Geography – Real Locations. (a) Psychological impact of different types of shots (angles) ex: low, distorted (b) psychological impact of sound. Usage of shots – Master, introduction or establishing shot etc.

UNIT: III TIME, RHYTHM, PACE AND TEMPO

Definition of Timing – Factors governing timing – Shot duration. Maintaining Rhythm in storytelling; Fast Pace, Slow pace movies; Understanding Tempo in story telling – Cut Rate.

UNIT: IV ANALYZING A FILM

Montage – songs – normal scenes – silent portions: Introduction – conflict conclusion; Narrative pattern.

UNIT: V INTRODUCTION TO DOCUMENTARY FILM EDITING (COMPILATION)

Editors cut – Director’s cut – Final cut –Edit Decision - Documentary

Text books:

1. Chandler, Gael. *Film Editing*. USA. Michael Wiese Productions. October 1, 2009.
2. Dancyger, Ken. *The Technique of Film And Video Editing: History, Theory and Practice*. London. Focal Press.5th Edition. Nov 10, 2010.
3. Karel Reiz & Gavin Miller. *The Techniques of Film Editing*. USA. Focal Press, 2009.

Reference books:

1. Arijon, Daniel. *Grammar of the Film Language*. US. Silman James press. 1991.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	II Year - Third Semester - Core Paper – 14	L	T	P	Total LTP	C
UFA183T4	TELEVISION PRODUCTION TECHNIQUES – I	1	1	0	2	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To introduce them about the various stages involved in Television Production.
- To equip them in gaining the knowledge of functioning of a Television studio.

UNIT: I

Role of Radio and Television in mass communication, Development of Television in India, Role of Doordarshan as a Development communicator, various types of Television Broadcast system In India, Development of various Television Broadcasting networks in India

UNIT: II

Basic requirement of Television studio, Television studio chain, Different types of video cameras Various of types of Lenses in Television production, camera supports

and accessories, types of lighting and lighting systems used in television studio, role of lighting in television production, camera control unit, role of vision mixer and special effects generator

UNIT: III

Television acoustics, microphones and their characteristics, various types of microphones used in television production professional audio console, telecine, teleprompter and other studio supports.

Analogue and digital audio and video, various types of recording and storing of digital video, Online & offline editing, linear and non-Linear editing

UNIT: IV

Stages in television production, scripting for television, scripted and non scripted programs, floor plan, story board, single camera vs. multi camera, eng efp and ob productions, post production facilities, capsuling, scheduling for TV production and transmission.

UNIT: V

Staging, set designing properties, role of makeup, role of costume design, various types of graphics.

Text books:

1. Millerson, Gerald. *Television Production*, London, 15th Edition, Focal Press, 2012.
2. Zettle, Herbert. *Television Production Handbook*, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

1. Ward, Peter. *Digital Camera Work*, London, Focal Press, 2000.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	II Year - Third Semester - Core Paper – 15	L	T	P	Total LTP	C
UFE183P1	SPECIALIZATION EXERCISE– I	0	1	2	3	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- Intro to fcp and avid. Understanding work flow.

- Short keys.
- Titles with effects.
- 1. Editing Setup Intro
- 2. Content management
- 3. Online, offline footages
- 4. Reconnecting media
- 5. Intro to FCP – Understanding the work flow(Rush to out)
- 6. Browser window
- 7. Viewer/ timeline /canvas
- 8. Effects tab
- 9. Setting up a Project file
- 10. Conversion – HD footages
- 11. Importing different media files
- 12. Sequence setting – Keyboard settings
- 13. Short cut keys
- 14. Understanding the concept of Render
- 15. Motion Tab / Crop / opacity handling / aspect ratio / scaling / rotation
- 16. Effects / transition / manipulating a Transition
- 17. Key frame settings
- 18. Handled length
- 19. Different formats / Frame size – NTSC – PAL
- 20. Making titles / Rolling – static – Positioning – crawling – scrolling – Attributes
- 21. Titles with effects

Text books:

1. Chandler, Gael. *Cut by Cut: Editing your film or video*. USA. Michael Wiese Productions 2nd edition. June 1, 2012.

Reference books:

1. Walter, Earnest. *Techniques of Film Cutting Room*. F.L. Hastings House Pub. 2nd edition. September, 1973.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In- Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	II Year - Third Semester - Core Paper – 16	L	T	P	Total LTP	C
UFA183P2	DOCUMENTARY FILM PROJECT	0	1	3	4	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To familiarize with the procedure and skills of Editing a Documentary.
- To enable the student to follow the correct production methodology applying all his skill and knowledge in his / her respective field.
- To provide an opportunity to work in coordination with the Direction student
- To make the students realize the importance of filmmakers to serve the society through Documentary programs.

In this project work, the Direction student puts practice the knowledge he/she has gained in the theory papers.

The subject has to be first approved by the Direction Department and then the Direction student has to develop the script. The duration of the film shall not exceed 5 minutes.

The film should be completed utilizing the services of Cinematography, Editing, Sound and Graphics students. At the end of the semester the completed project will be viewed and evaluated by an examiner who would give the maximum marks students as under.

Text books:

1. Rotha, Paul. *Documentary Film*, London, Faber and Faber, Third Edition, 1963.
2. Macdonald, Kevin. *Imagining reality*, London, Faber & Faber, 2006.
3. Rabiger, Michael, *Directing the Documentary*, New York, Focal Press, Fifth Edition. 2004.

Reference books:

1. Wolverton, Mike. *How to make Documentary for Video and Film*, United States, Gulf Pub. Co., Book Division, 1983.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part – 3	II Year - Third Semester - Core Paper – 17	L	T	P	Total LTP	C
UFA183P3	FILM STUDY RECORD – I	0	0	3	3	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To identify the narrative and stylistic element that constitutes film art.
 - To broaden the understanding of different genres of films.
 - To learn the methodology for critical analysis.
1. Aim of this Practical is to develop in the students:
 - (i) The habit of identifying the different elements of film-form and recording their views on films assigned for study
 - (ii) To acquire the technical vocabulary necessary to intelligently analyze each film
 - (iii) A basic knowledge and experience in films for the purpose of further study
 - (iv) To express their opinions about the film on record in a substantive and articulate manner.
 2. Each student has to necessarily maintain a 'Record' of the films screened for study – purpose.
 3. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects each particular film. The student will also learn to identify the different genre of films and become familiar with different structures of the fiction as well as non-fiction films.
 4. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
 5. The following shall be the genres and areas of emphasis:

S.No	GENRE	EMPHASIS
1	Silent Films	History –Montage
2	Silent Films	History – Production – Value
3	Epic films	Grandeur – Sets – Visual effects – Direction
4	Social films	Romance – Dialogues – Acting
5	Historical films	Art Direction – Costumes production – Performance
6	Science fiction films	Sets – Technical values – Special effects
7	Biographical	Screenplay – Performance
8	Comedy films	Comedy – Acting
9	Thriller films - Detective	Cinematography – Editing
10	Horror films	Cinematography – Editing – Acting

Text books:

1. Monaco, James. How to read a Film, New York, Oxford University Press, 4th Edition, 2009.
2. Sydfield. Going to the Movies, New York, Dell Publishing, 2001.

Reference:

1. DiMaggio, Madeline. How to Write For Television, New York, Revised Edition, 2008.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	II Year - Third Semester - Core Paper – 18	L	T	P	Total LTP	C
UFA183P4	TELEVISION PRODUCTION PRACTICAL - I	0	1	1	2	2

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To equip them in putting into practice of the knowledge gained theoretically about various stages of Television Production
 - Making the student understand the various departments in a Television studio by taking them to Television channel as an industrial visit.
1. Study of Television Studio Layout.
 2. Study of Television Equipment installed in a Professional Television Studio.
 3. Study of E.N.G. Video Shooting Equipment.
 4. Study of E.F.P. Video Shooting Equipment.
 5. Study of Multi-Camera production set-up.
 6. Demonstration of TV Signal Test Instruments.
 7. Study and demonstration of DV Camcorder.
 8. Practice in using DV Camcorder.

Text books:

1. Millerson, Gerald. *Television Production*, London, 15th Edition, Focal Press, 2012.
2. Zettle, Herbert. *Television Production Handbook*, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

1. Ward, Peter. *Digital Camera Work*, London, Focal Press, 2000.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part – 4	II Year – Third Semester	L	T	P	Total LTP	C
CAC8302	REASONING-I	2	0	0	2	2
	Total Contact Hours - 30					
PURPOSE						
To enhance holistic development of students and improve their creativity.						
INSTRUCTIONAL OBJECTIVES						
1.		To develop inter personal skills and be an effective team player.				
2.		To develop professionals with idealistic, practical and moral values.				
3.		To develop communication and problem solving skills.				
4.		To re-engineer attitude and understand its influence on behavior.				

UNIT I – REASONING WITH APPRECIATION**(6 hours)**

Article review – Short story review – Short movie review

UNIT II - ORAL PRESENTATION**(6 hours)**

Group review of movie clips – Arrive at consensus – Present as a team

UNIT III - CREATIVE THINKING**(6 hours)**

Story board completion – Torrence Test for Creative Thinking – Picture perfect.

UNIT IV - ETHICS**(6 hours)**

Role of movies – Ethics – Values – Effect on society.

UNIT V - CURRENT SCENARIO**(6 hours)**

Changing aspects in movie making – Different types of movies – Its impact.

ASSESSMENT

A practical and activity oriented course which has continuous assessment for 100 marks based on class room interaction, activities and presentation.

REFERENCE

1. Robin Sharma, *Who will cry when you die*, New York, Hayhouse, 1999.
2. Paul Newton, *How to deliver a presentation*, e-book
3. Eric Garner, *A to Z of presentation*, e-book

Course Nature : Theory					
Assessment Method (Max. Marks : 100)					
In-Semester	Class Room Activities	Presentati on Skill	Assingment/s cript	Regula rity & discipli ne	Tota l
	50	20	20	10	100

SOUND
III Semester

Part - 3	II Year - Third Semester - Core Paper – 11	L	T	P	Total LTP	C
UFS183T1	SOUND ENGINEERING ELECTRONICS – I	6	1	0	7	5

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To acquire the basic knowledge of Electronic components and measurements of the each components.
- How to form an Electrical circuit.

UNIT : I

Conductor and Insulators – Resistance Temperature co-efficient of resistance – ohm's law- Series and parallel resistance – Power and energy (electrical) – Capacitor – Unit of Capacitor – Types of capacitor – Break down voltage.

UNIT : II

Condensers in series and parallel capacitive reactors – Inductance – Inductive reactance – Impedance – Unit of Inductance – Permeability - inductance in series and parallel – Mutual Inductance.

UNIT : III

Transformer – Eddy currents and hysteresis – Time constant of RC circuits – Types of Transformers – Signal phase and three phases Voltage and Turns Ratio – Effect of secondary current.

UNIT : IV

Impedance matching – Transformers in Audio Amplifier Circuits – Resonance – “Q” of the coil.

UNIT : V

Semiconductor Theory – Current flow Holes – holes – Electrons – Junction Diode – Diode Action – Diode Characteristics – Zener Diodes – LED – Photo Diode.

Text books:

1. Thomas L. Floyd , *Electronics fundamentals*, (Maxwell Macmillan International Edition), Pearson Prentice Hall 7th Edition, 2010.
2. S. P. Sharma, *Basics Radio & Television*, Mc Graw Hill, 1979.

Reference books:

1. Bernord Grob, *Basic Electronics*, Mc Graw Hill, 1977.
2. Albert Poul Malvine , *Electronic Principles*, Glencoe/Mc Graw Hill, 1999.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	II Year - Third Semester - Core Paper – 12	L	T	P	Total LTP	C
UFS183T2	PRINCIPLES OF SOUND RECORDING – I	2	1	0	3	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To impart the knowledge of Basic Recording Procedure, Acoustics and Detailed introduction sound.

UNIT : I INTRODUCTION

Sound-speed of sound-behaviour of sound waves in a medium-solid transmission-sine wave-frequency-amplitude-wavelength-different types of frequencies and characteristics-UHF-sub sonic-audible range-band width-fundamental frequency-harmonics-nodes and antinodes-SPL-unit of SPL-unit of power-PMPO-RMS –raw power-UPS.

UNIT : II CABLES AND CONNECTORS / CONNECTIONS / TEST APPARATUS

XLR,phono -RCA-BNC-Dsub-VGA-HDMI-Multicore-two core shielded-fiber optic cable -Recording chain-microphone to speaker introduction-multimeter-spl meter-frequency analyzer-basic wiring in a recording theatre.

UNIT : III ACOUSTICS

Basic acoustics –reflections-multiple reflections-absorbsion-reverberation-echo-reverb time-live room-dead room-sweetspot-resonance-flange-controlling reverb time-

Acoustic materials-large halls-small and medium rooms-S/N ratio-residual noise-basic structural design of a recording theatre-diffusers.

UNIT : IV MICROPHONES AND ACCESSORIES

- Dynamic microphones
- Condenser microphones
- Ribbon Microphones
- Carbon microphones
- Laser microphones
- Tube microphones
- Wireless microphones

WORKING PRINCIPLE OF MICROPHONE

Polar pattern –directional characteristics – cardioid, hyper cardioid bi-direction, omni direction - Measuring polar response –frequency response, proximity effect, microphone impedance, microphone sensitivity, balanced and un balanced line, cause of distortion, overload phantom power – Usage of different microphone for different purposes.Accessories: Stands, pop filter, spider suspender, parabolic reflector, wind shield.

UNIT : V AMPLIFIERS AND LOUD SPEAKERS

Amplifier – power supply-inputs and outputs- impedance. Introduction to loud speaker – Working principles of loud speaker Components of loud speaker-baffle- internal treatment of baffle, port hole, cone-full range speaker-two/three way speakers-woofer-mid range-tweeter-horns-subwoofer-crossover network-multi speaker system-series and parallel connections-active and passive speakers-rack-time delay compensation-impedance match and mis match-overload and distortion-polarity.

Text books:

1. John M. Woram , *Recording Studio Handbook*, Elar 1989.
2. David Miles Huber, Robert E. Runstein , *Modern Recording Techniques*, Focal Press, 8th Edition, 2013.

Reference Books:

1. John George Frayne, Halley Wolfe , *Elements of Sound Recording*, J. Wiley 1949.
2. Alec Nisbett, *The Technique of Sound Studio*, Focal Press, 1972.
3. Ken. C. Pohlmann , *Principles of Digital Audio*, Mc Graw Hill, 2010.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	II Year - Third Semester - Core Paper – 13	L	T	P	Total LTP	C
UFS183T3	INTRODUCTION TO MUSIC & SOUND	3	1	0	4	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To impart knowledge of basic music and its different types of ragas and its uses.
- How to use music as an effective tool of expression in films.

UNIT : I

Music, Types of Music, Musical Acoustics, Rhythm, Tempo, Dynamics of Music's (Harmony, Chorus, etc.) - Study of various musical Instruments and their Frequency response. Study of vocal sound.

UNIT : II

Role of oscillators in musical Instruments.

- Characteristic modes of Oscillators.
- Pitch assignments and Frequency Patterns.

UNIT : III

Study of Synthesizers

- i. Analog
- ii. Digital
- iii. Software

UNIT : IV

Study of MIDI

MIDI Interface, using MIDI for reference, the digital data transmitted Basic MIDI setup, MIDI for compositions.

UNIT : V

Sound Basics in Music.

Tones, over tones, harmonics and Partials.

Frequency spectrum, Wave forms and its properties (Amplitude Wavelength, Period, Phase)
Fourier theorem and Harmonics.

Text books:

1. Prof. Sambamoorthy, *South Indian Music*, (Karnatic music book publishers, Royapettah, Ch – 14) 2010.
2. Hoffer, Charles R, *Introduction to music*, Waveland Press, 3rd Edition, 2009.

Reference books:

1. David Miles Huber, Robert E. Runstein , *Modern Recording Techniques* 8th Edition, Focal Press, 2013.
2. John M. Woram , *Recording Studio Handbook*, Elar 1989.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	II Year – Third Semester – Core Paper – 14	L	T	P	Total LTP	C
UFA183T4	TELEVISION PRODUCTION TECHNIQUES – I	1	1	0	2	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To introduce them about the various stages involved in Television Production.
- To equip them in gaining the knowledge of functioning of a Television studio.
- To impart knowledge for handling microphones, cables, connectors, audio consoles and digital recording setup and to provide a training for dialogue recording and mixing.

UNIT: I

Role of Radio and Television in mass communication, Development of Television in India, Role of Doordarshan as a Development communicator, various types of

Television Broadcast system In India, Development of various Television Broadcasting networks in India

UNIT: II

Basic requirement of Television studio, Television studio chain, Different types of video cameras Various of types of Lenses in Television production, camera supports and accessories, types of lighting and lighting systems used in television studio, role of lighting in television production, camera control unit, use of wave form monitor, role of vision mixer and special effects generator

UNIT: III

Television acoustics, microphones and their characteristics, various types of microphones used in television production professional audio console, telecine, teleprompter and other studio supports. Analogue and digital audio and video, various types of recording and storing of digital video, Online & offline editing, cut to cut editing .

UNIT: IV

Stages in television production, scripting for television, scripted and non scripted programs, floor plan, story board, single camera vs. multi camera, ENG EFP OB productions, post production facilities, capsuling, scheduling for TV production and transmission.

UNIT: V

Staging, Set designing, Properties, Role of makeup, Role of costume design, various types of Graphics. Role of graphics in Television production

Text books:

3. Millerson, Gerald. *Television Production*, London, 15th Edition, Focal Press, 2012.
4. Zettle, Herbert. *Television Production Handbook*, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

2. Ward, Peter. *Digital Camera Work*, London, Focal Press, 2000.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	II Year - Third Semester - Core Paper – 15	L	T	P	Total LTP	C
UFS183P1	SPECIALIZATION PRACTICAL - I	0	1	3	4	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

1. To study the pick-up pattern of pressure – microphone.
2. To study the pick-up Ribbon microphone.
3. To study the pick-up cardioids microphone.
4. To study the effect of equalizers.
5. To study the proximity effect of a microphone.
6. To study the off-axis frequency response of a microphone.
7. Practice the operation of a Boom microphone.
8. To study the controls and operation of a ¼” sync tape – recorder.
9. Practice in recording dialogues using ¼” sync tape – recorder.
10. Practice insigina shot-gun microphone.
11. Practice in recording dialogues outdoor using fish pole and wind- screen for microphones.

At the end of the Semester, there will be a “Viva” by an external examiner and the maximum marks will be 75%.

Text books:

1. Yamaha DM 2000 Version 2, Owner’s Manual, Protools, HD user guide, AKG Mic user guides.

Reference books:

1. “Sound recording practice” by John Borwick a hand book, Oxford University press, 1996.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In- Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	II Year - Third Semester - Core Paper – 16	L	T	P	Total LTP	C
UFA183P2	DOCUMENTARY FILM PROJECT	0	1	2	3	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To familiarize with the procedure and skills of producing a Documentary.
- To enable the student to follow the correct production methodology applying all his skill and knowledge in his / her respective field.
- To provide an opportunity to work in coordination with various fellow technicians.
- To make the students to realize the importance of filmmakers to serve the society through Documentary programmes.

In this project work, the Direction student puts practice the knowledge he/she has gained in the theory papers.

The subject has to be first approved by the Director. Department and then the student have to develop the script. The duration of the film shall not exceed 5 minutes.

The film should be completed utilizing the services of Cinematography, Editing, Sound and Graphics students. At the end of the semester the completed project will be viewed and evaluated by an examiner who would give the maximum marks students as under.

Text books:

1. Rotha, Paul. *Documentary Film, London, Faber and Faber, Third Edition, 1963.*
2. Macdonald, Kevin. *Imagining reality, London, Faber & Faber, 2006.*
3. Rabiger, Michael, *Directing the Documentary, New York, Focal Press, Fifth Edition .2004.*

Reference books:

1. Wolverton, Mike. *How to make Documentary for Video and Film, United States, Gulf Pub. Co., Book Division, 1983.*

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	II Year - Third Semester - Core Paper – 17	L	T	P	Total LTP	C
UFA183P3	FILM STUDY RECORD – I	0	0	3	3	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To identify the narrative and stylistic element that constitute to the film art.
- To broaden the understanding of different genre of films.
- To learn methodology for critical analysis.

1. Aim of this Practical is to develop in the students:
 - (i) The habit of identifying the different elements of film-form and recording their views on films studied by them.
 - (ii) A technical vocabulary necessary to intelligently analyze each film.
 - (iii) A basic knowledge and experience in films for the purpose of further study.
 - (iv) To express their opinions about the film on record in a more substantive and articulate manner.
2. Each student has to necessarily maintain a 'Record' of the films screened for study – purpose.
3. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film- genre. The student will also learn to identify the different genre of films and become familiar with different structures of the fiction as well as non-fiction films.
4. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
5. The following shall be the genres and areas of emphasis:

S.No	GENRE	EMPHASIS
1	Silent Films	History –Montage
2	Silent Films	History – Production – Value
3	Epic films	Grandeur – Sets – Visual effects – Direction
4	Social films	Romance – Dialogues – Acting
5	Historical films	Art Direction – Costumes production – Performance
6	Science fiction films	Sets – Technical values – Special effects
7	Biographical	Screenplay - Performance
8	Comedy films	Comedy – Acting
9	Thriller films - Detective	Cinematography – Editing
10	Horror films	Cinematography – Editing – Acting

Text books:

1. Monaco, James. How to read a Film, New York, Oxford University Press, 4th Edition, 2009.
2. SydField. Going to the Movies, New York, Dell Publishing, 2001.

Reference books:

1. Dimaggio, Madeline. How To Write For Television, New York, Revised Edition, 2008.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	II Year - Third Semester - Core Paper – 18	L	T	P	Total LTP	C
UFA183P4	TELEVISION PRODUCTION PRACTICAL – I	0	1	1	2	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To equip them in putting into practice of the knowledge gained theoretically about various stages of Television Production
 - Making the student understand the various departments in a Television studio by taking them to Television channel as an industrial visit.
1. Study of Television Studio Layout.
 2. Study of Television Equipment installed in a Professional Television Studio.
 3. Study of E.N.G. Video Shooting Equipment.
 4. Study of E.F.P. Video Shooting Equipment.
 5. Study of Multi-Camera production set-up.
 6. Demonstration of TV Signal Test Instruments.
 7. Study and demonstration of DV Camcorder.
 8. Practice in using DV Camcorder.

Text books:

1. Millerson, Gerald. *Television Production*, London, 15th Edition, Focal Press, 2012.
2. Zettle, Herbert. *Television Production Handbook*, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

1. Ward, Peter. *Digital Camera Work*, London, Focal Press, 2000.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

SUBJECT CODE	II YEAR III SEMESTER	L	T	P	C
CAC18302	REASONING-I	2	0	0	2
	Total Contact Hours - 30				
PURPOSE					
To enhance holistic development of students and improve their creativity.					
INSTRUCTIONAL OBJECTIVES					
1.	To develop inter personal skills and be an effective team player.				
2.	To develop professionals with idealistic, practical and moral values.				
3.	To develop communication and problem solving skills.				
4.	To re-engineer attitude and understand its influence on behavior.				

UNIT I – REASONING WITH APPRECIATION**(6 hours)**

Article review – Short story review – Short movie review

UNIT II - ORAL PRESENTATION**(6 hours)**

Group review of movie clips – Arrive at consensus – Present as a team

UNIT III - CREATIVE THINKING (6 hours)

Story board completion – Torrence Test for Creative Thinking – Picture perfect.

UNIT IV - ETHICS (6 hours)

Role of movies – Ethics – Values – Effect on society.

UNIT V - CURRENT SCENARIO (6 hours)

Changing aspects in movie making – Different types of movies – Its impact.

ASSESSMENT

A practical and activity oriented course which has continuous assessment for 100 marks based on class room interaction, activities and presentation.

REFERENCE

1. Robin Sharma, *Who will cry when you die*, New York, Hayhouse, 1999.
2. Paul Newton, *How to deliver a presentation*, e-book
3. Eric Garner, *A to Z of presentation*, e-book

Course Nature : Theory					
Assessment Method (Max. Marks : 100)					
In-Semester	Class Room Activities	Presentati on Skill	Assingment/s cript	Regula rity & discipli ne	Tota l
	50	20	20	10	100

GRAPHICS & ANIMATION
III Semester

Part - 3	II Year - Third Semester - Core Paper – 11	L	T	P	Total LTP	C
UFG183T1	TECHNIQUES OF GRAPHICS AND ANIMATION - I	4	1	0	5	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- The paper places emphasis on imparting knowledge to the students about the History of Animation and the basic principles .

UNIT: I

Early approaches to Motion Art – Animation before film, The magic Lantern (1650), Thaumatrope (1824), Phenakistoscope (1831), Zoetrope, Praxinoscope

UNIT: II

Animated films by technique: Stop Motion, Model Animation, Object Animation, Puppet, Clay Animation, Cutout Animation, Silhouette Animation.

UNIT: III

Flipbook, Sand Animation, Pin-screen animation.

UNIT: IV

Basic principles of animation: Squash and stretch, Anticipation, pose to pose, Follow through and overlapping action, Slow in and slow out, Timing, Exaggeration.

UNIT: V

Traditional animation Process: - Storyboards, Voice recording, Animatic, Design and timing, Layout and Animation.

Text books:

1. Stephen Cavalier, *The World History of Animation* Univ of California , 2011.

Reference books:

1. Tony White, *The Animator's Workbook*, Watson - Guptill; Reprint edition, 1988.
2. Preston Blair, *Cartoon Animation*, Walter Foster Publishing, 1 edition, 1994.
3. Shamus Culhane, *Animation: From Script to Screen* St. Martin's Griffin; Reprint edition , 1990.

4. Kit Laybourne, The Animation Book Three Rivers Press; 2nd Revised edition edition, 1998.
5. Frank Thomas *The Illusion of Life: Disney Animation* Disney Editions; Rev Sub edition , 1995.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	II Year - Third Semester - Core Paper – 12	L	T	P	Total LTP	C
UFG183T2	FUNDAMENTALS OF DESIGN	2	1	0	3	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- The paper places emphasis on imparting knowledge to the students about the Fundamental Drawing and color theory.

UNIT : I

Art Elements – Line, Colour, Attributes, Shapes, Texture, Space, Form.

UNIT : II

Life Drawing: structure, Expression, Proportion, Balance, Drawing tools and Techniques.

Color Theory & Color Composition.

UNIT : III

Character Drawing: Caricature, Character observation.

Indoor & Outdoor Drawing & Sketching, Still Life, Clay & Plaster Modeling, Collage Painting.

UNIT : IV

Geometrical Drawing

Perspective and Environmental Drawing: One-point perspective,

Two-point perspective, Three-point perspective, Exaggerated perspective· Foliage, Composition.

UNIT : V

Storyboarding.

Text books:

1. Gavin Ambrose Fundamentals of Creative Design Fairchild Books (November 1, 2003).

Reference books:

1. Paul Harris, *The Fundamentals of Graphic Design*, Fairchild Books, 2009.
2. Koichi Ono *Introduction to Color and Composition* Graphic Sha Pub Co; Shohan edition ,1992.
3. John Montague. *Hoboken Basic perspective drawing: A visual approach*, John Wiley & Sons, 2005.
4. Jos. A. Smith *The pen & ink book: Materials and techniques for today's artist*. Guptill Publications 1999.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	II Year - Third Semester - Core Paper – 13	L	T	P	Total LTP	C
UFB183T3	SCREENPLAY WRITING THEORY	3	1	0	4	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To make the student understand the important aspects of screenplay writing.
- To Study the various stages involved in feature film scripting.

UNIT : I

Introduction to the Art of writing – Short story – Novel – Play and screenplay – Adoption of novel and drama for TV and film – Transitions of action: Movies – Intention – Goal – Conflict – The undisturbed story – The disturbance – The struggle – The adjustment – audience participation – suspense – Surprise.

UNIT : II

The sources of information – Combination – Co-ordination – Duplication – Scene types – place – Time – Exposition of time – Exposition of place – Plot and sub-plot – Plot patterns – Narrative structure – Theme – Ideas – Complex structure of a story – Causes and effect – Conflict – Development – Climax (Beginning, middle, end) – Synopsis – basic story – Exposition and preparation – Point of view.

UNIT : III

Characterization – Biography or Bone structure of a character – External and internal aspects of a character – Orchestration and unit of opposites – Dialectical approach – understandability - Probability – Identification.

UNIT : IV

Shot – the check list of shot – How shots are related – Art of confrontation – Outline – Step outline – Treatment – Screenplay – Dialogue – Script – Master scene script – Symbols and metaphors.

UNIT : V

How to get ideas – Obligatory scene – Melodrama – Writing for TV - comedy and tragedy – Writing comic sequences – dialogues.

Text books:

1. Egri , Lajos. *The Art of Dramatic Writing*, New York, Touchstone, 1972.
2. Vale, Eugen vale. *The Technique of Screen & Television writing*, New York, Touchstone, 1986.
3. Swain, Dwight V. *Film script writing*, London, Focal Press, 2nd Edition, 1988.

Reference books:

1. Miller, William. *Screen writing for Narrative film and Television*, New Jersey, Pearson, 1997.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	II Year - Third Semester - Core Paper – 14	L	T	P	Total LTP	C
UFA183T4	TELEVISION PRODUCTION TECHNIQUES – I	1	1	0	2	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To introduce them about the various stages involved in Television Production.
- To equip them in gaining the knowledge of functioning of a Television studio.

UNIT: I

Role of Radio and Television in mass communication, Development of Television in India, Role of Doordarshan as a Development communicator, various types of Television Broadcast system In India, Development of various Television Broadcasting networks in India

UNIT: II

Basic requirement of Television studio, Television studio chain, Different types of video cameras Various of types of Lenses in Television production, camera supports and accessories, types of lighting and lighting systems used in television studio, role of lighting in television production, camera control unit, role of vision mixer and special effects generator

UNIT: III

Television acoustics, microphones and their characteristics, various types of microphones used in television production professional audio console, telecine, teleprompter and other studio supports.

Analogue and digital audio and video, various types of recording and storing of digital video, Online & offline editing, linear and non-Linear editing

UNIT: IV

Stages in television production, scripting for television, scripted and non scripted programs, floor plan, story board, single camera vs. multi camera, eng efp and ob productions, post production facilities, capsuling, scheduling for TV production and transmission.

UNIT: V

Staging, set designing properties, role of makeup, role of costume design, various types of graphics.

Text books:

1. Millerson, Gerald. *Television Production*, London, 15th Edition, Focal Press, 2012.
2. Zettle, Herbert. *Television Production Handbook*, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

1. Ward, Peter. *Digital Camera Work*, London, Focal Press, 2000.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	II Year - Third Semester - Core Paper – 15	L	T	P	Total LTP	C
UFG183P1	SPECIALIZATION EXERCISE - I	0	1	4	5	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- Hand's on Experience in creation of design without pen and paper and in- depth knowledge in 3D Modeling.
- Life Drawing, Perspective & Environment Drawing, Character Drawing, Creating story board.

PHOTOSHOP**1. File formats**

What resolution does your image need to be? - Resize vs. Resample - How big a print can you make with your image? - Cropping and Transformations - Crop options Hide vs. Delete for the Crop tool - Bringing back hidden pixels with Reveal All - Making the canvas bigger with the Crop tool - Making the canvas bigger by a specific amount with Relative Canvas Size - Correcting perspective with the Crop tool - Straightening a crooked image - Scaling, skewing, and rotating with Free Transform Non-destructive transformations with Smart Objects - Warping images - Preserving the important elements with Content-Aware Scaling.

2. Working with Layers

The Background layer - Using a layer mask instead of deleting pixels - Loading multiple images into a single Photoshop document as layers - Naming, hiding, creating, and deleting layers - Changing the stacking order of layers - Selecting layers without using the Layers panel - Transforming layers - Aligning and distributing layers - Changing the opacity of layers - Organizing layers into groups - Saving variations with layer comps - When to merge and rasterize layers.

3. Selections and Layer Masks

Using the Marquee and Lasso tools - Transform selections - Quick Mask is your friend - Converting a selection into a layer mask - Using the Quick Selection tool - Re-selecting a previous selection - Improving a selection with Refine Edge - Touching up a layer mask with the Brush tool - Changing the opacity, size, and hardness of the painting tools - Blending images with a gradient layer mask - Swapping heads in a family portrait - Combining multiple exposures with the Blend If sliders - Replacing the sky in an image.

4. Tone and Color Correction with Adjustment Layers

Introducing adjustment layers - Starting with a preset - Improving tonal quality with Levels - Increasing midtone contrast with Curves - Removing a color cast with Auto Color - Changing the color temperature with Photo Filter - Shifting colors with Hue/Saturation - Making washed out colors pop with Vibrance - Converting color to black and white - Controlling which layers are affected by an Adjustment Layer.

5. Additional Options for Tone and Color Correction

Shadow/Highlight - Matching color across multiple images.

6. Retouching Essentials

Removing blemishes with the Spot Healing brush - Quick technique for smoothing skin and pores - Taming flyaway hair - Making teeth bright and white - De-emphasizing wrinkles - Removing unwanted details with Content Aware Fill - Body sculpting with Liquefy.

7. Combining Multiple Images

Creating panoramas with Photomerge and Auto-Blend - Combining multiple frames of an action sequence - Combining group shots with Auto - Align.

8. Essential Filters

Overview of filters - Applying filters nondestructively with Smart Filters - Giving an image a soft glow with the Gaussian Blur filter - Adding noise to an image with the Add Noise filter - Sharpening an image with Unsharp Mask - Giving an image more texture with the Texturizer - Applying a filter to multiple layers.

9. Essential Blend Modes

Cycling through the blending modes - Three blending modes you must know - Adding a lens flare effect with Screen - Making a cast shadow more realistic with Multiply - Creating a diffused contrast glow effect with Overlay - Sharpening an image with High Pass and Overlay.

10. Essential Layer Effects and Styles

Adding a drop shadow effect - Adding an outer glow effect - Adding a border around an image - Copying layer effects and applying them to other layers - Saving layer styles and applying them in other documents - How (and when) to scale layer effects.

THE 3DS MAX INTERFACE

1. Getting familiar with the interface

Touring the command panels.

2. Creating primitives

Navigating the viewports - Using hotkeys - Choosing shading modes - Configuring the viewports - Transforming objects - Using the toolbars - Using the Modify panel.

3. Modeling Basics

Surveying different modeling methods - Setting units - Setting home grid dimensions - Understanding the Level of Detail utility - Working with the Modifier Stack - Understanding dependencies - Collapsing the Modifier Stack - Working with sub-objects.

4. Modeling with Splines

Creating shapes - Creating lines - Converting a shape to an editable spline - Transforming editable spline sub-objects - Using different types of vertices.

5. Lofting

Lofting a vase - Setting loft parameters - Editing the path and shapes - Manipulating loft sub-objects - Adding a scale deformation - Adding a shell modifier - Smoothing polygon edges.

6. Modeling for Motion Graphics

Setting up the project and scene layout - Creating a backdrop profile line - Using Editable Spline Fillet - Extruding shapes - Creating text - Applying a bevel modifier - Choosing bevel parameters - Using Display All Triangle Edges - Adjusting spline interpolation - Deforming beveled objects - Exporting paths from Adobe Illustrator - Importing Illustrator paths to 3ds Max.

7. Polygon Modeling

Setting up the scene - Creating chamfer boxes - Smoothing edges - Using the Array tool - Grouping objects - Modeling lines - Using the Sweep Modifier - Soft-selecting sub-objects with Volume Select - Removing polygons with Delete Mesh - Clearing a sub-object selection with Mesh Select - Adding randomness with the Noise Modifier.

8. Subdivision Surface Modeling

Understanding subdivision surfaces - Creating a box and converting to editable poly format - Using the Symmetry Modifier - Working with TurboSmooth - Extruding polygons - Editing edge loops - Shaping the model - Baking subdivisions - Optimizing polygon Level of Detail.

9. Polygon Modeling with Graphite

Understanding the graphite tools within Editable Poly - Using the Graphite Ribbon interface - Using traditional editable poly tools within Graphite - Adjusting detail with Remove and Cut - Using SwiftLoop - Constraining sub-object transforms - Attaching polygon meshes to a single object - Bridging parts of a mesh

10. NURBS Modeling

Understanding NURBS - Creating NURBS curves - Creating a U-loft surface - Editing curves and surfaces - Setting surface approximation.

Text books:

1. Lisa Danae Dayley *Adobe Photoshop CS6 Bible* Wiley India Pvt. Ltd. (20 June 2012).
2. Steve Nelle *3ds Max Essential Training* lynda.com, inc. (13 January 2010).

Reference books:

1. Kelly L. Murdock *3dsmax Bible* John Wiley & Sons; Pap/Cdr edition (14 September 2012).

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	II Year - Third Semester - Core Paper – 16	L	T	P	Total LTP	C
UFA183P2	DOCUMENTARY FILM PROJECT	0	2	2	4	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To familiarize with the procedure and skills of producing a Documentary.
- To enable the student to follow the correct production methodology applying all his skill and knowledge in his / her respective field.
- To provide an opportunity to work in coordination with various fellow technicians.
- To make the students to realize the importance of filmmakers to serve the society through Documentary program.

DOCUMENTARY FILM PROJECT

In this project work, the Direction student puts practice the knowledge he/she has gained in the theory papers.

The subject has to be first approved by the Director. Department and then the student has to develop the script. The duration of the film shall not exceed 5 minutes.

The film should be completed utilizing the services of Cinematography, Editing, Sound and Graphics students. At the end of the semester the completed project will be viewed and evaluated by an examiner who would give the maximum marks students as under.

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2. Macdonald, Kevin. *Imagining reality*, London, Faber & Faber, 2006.
3. Rabiger, Michael. *Directing the Documentary*, New York, Focal Press, Fifth Edition, 2004.

Reference books:

1. Wolverton, Mike. *How to make Documentary for Video and Film*, United States, Gulf Pub. Co., Book Division, 1983.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	II Year - Third Semester - Core Paper – 17	L	T	P	Total LTP	C
UFA183P3	FILM STUDY RECORD - I	0	0	3	3	2

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To identify the narrative and stylistic element that constitute to the film art.
 - To broaden the understanding of different genre of films.
 - To learn methodology for critical analysis.
1. Aim of this Practical is to develop in the students:
 - (i) The habit of identifying the different elements of film-form and recording their views on films studied by them.
 - (ii) A technical vocabulary necessary to intelligently analyze each film.
 - (iii) A basic knowledge and experience in films for the purpose of further study.
 - (iv) To express their opinions about the film on record in a more substantive and articulate manner.
 2. Each student has to necessarily maintain a 'Record' of the films screened for study –purpose.
 3. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film- genre. The student will also learn to identify the different genre of films and become familiar with different structures of the fiction as well as non-fiction films.
 4. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
 5. The following shall be the genres and areas of emphasis:

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1	Silent Films	History –Montage
2	Silent Films	History – Production – Value
3	Epic films	Grandeur – Sets – Visual effects – Direction
4	Social films	Romance – Dialogues – Acting
5	Historical films	Art Direction – Costumes production – Performance
S.No	GENRE	EMPHASIS
6	Science fiction films	Sets – Technical values – Special effects
7	Biographical	Screenplay - Performance
8	Comedy films	Comedy – Acting
9	Thriller films - Detective	Cinematography – Editing
10	Horror films	Cinematography – Editing – Acting

Text books:

1. Monaco, James. How to read a Film, New York, Oxford University Press, 4th Edition, 2009.
2. Syd Field. Going to the Movies, New York, Dell Publishing, 2001.

Reference :

1. DiMaggio, Madeline. How to Write For Television, New York, Revised Edition, 2008.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	II Year - Third Semester - Core Paper – 18	L	T	P	Total LTP	C
UFA183P4	TELEVISION PRODUCTION PRACTICAL - I	0	1	1	2	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To equip them in putting into practice of the knowledge gained theoretically about various stages of Television Production
 - Making the student understand the various departments in a Television studio by taking them to Television channel as an industrial visit.
1. Study of Television Studio Layout.
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 4. Study of E.F.P. Video Shooting Equipment.
 5. Study of Multi-Camera production set-up.
 6. Demonstration of TV Signal Test Instruments.
 7. Study and demonstration of DV Camcorder.
 8. Practice in using DV Camcorder.

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1. Millerson, Gerald. *Television Production*, London, 15th Edition, Focal Press, 2012.
2. Zettle, Herbert. *Television Production Handbook*, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

1. Ward, Peter. *Digital Camera Work*, London, Focal Press, 2000.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part – 4	II Year – Third Semester	L	T	P	Total LTP	C
CAC18302	REASONING-I	2	0	0	2	2
	Total Contact Hours - 30					
PURPOSE						
To enhance holistic development of students and improve their creativity.						
INSTRUCTIONAL OBJECTIVES						
1.		To develop inter personal skills and be an effective team player.				
2.		To develop professionals with idealistic, practical and moral values.				
3.		To develop communication and problem solving skills.				
4.		To re-engineer attitude and understand its influence on behavior.				

UNIT I – REASONING WITH APPRECIATION (6 hours)

Article review – Short story review – Short movie review

UNIT II - ORAL PRESENTATION (6 hours)

Group review of movie clips – Arrive at consensus – Present as a team

UNIT III - CREATIVE THINKING (6 hours)

Story board completion – Torrence Test for Creative Thinking – Picture perfect.

UNIT IV - ETHICS (6 hours)

Role of movies – Ethics – Values – Effect on society.

UNIT V - CURRENT SCENARIO (6 hours)

Changing aspects in movie making – Different types of movies – Its impact.

ASSESSMENT

A practical and activity oriented course which has continuous assessment for 100 marks based on class room interaction, activities and presentation.

REFERENCE

1. Robin Sharma, *Who will cry when you die*, New York, Hayhouse, 1999.
2. Paul Newton, *How to deliver a presentation*, e-book
3. Eric Garner, *A to Z of presentation*, e-book

Course Nature : Theory					
Assessment Method (Max. Marks : 100)					
In-Semester	Class Room Activities	Presentati on Skill	Assingment/s cript	Regula rity & discipli ne	Tota l
	50	20	20	10	100

DIRECTION
Semester IV

Part - 3	II Year – Fourth Semester - Core Paper – 19	L	T	P	Total LTP	C
UFD184T1	DIRECTING ACTORS	4	1	0	5	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To gain knowledge about the process of directing actors
- To equip the students in eliciting the right performance from actors

UNIT: I THE CRAFT OF DIRECTING THE ACTOR & SCRIPT ANALYSIS

Actors: The Mysterious “Other” – The Craft of Directing the Actor; the Actor-Director Relationship; What do Actors want? Script Analysis – Preparing for the First Read; the Writer-Director; Editing Stage Directions; First Impressions: Chart; Owning the Character; Paraphrasing; “It’s Just & I Assume”; The Technique of Three Possible; The Reality Behind the Words: The Immutable Facts – Chart 2

UNIT: II FLAWS OF RESULT ORIENTED DIRECTION & CORRECTIVES

Ten Flaws of Result Oriented Direction; Using Adjectives; Verbs; Facts; Images; Events & Physical Tasks; Questions & Questions; Moment by Moment - Fear & Control; Risk and Honesty; Moment by moment – Idiosyncrasy, Freedom & Concentration; Listening & Talking

UNIT: III ACTOR’S CHOICE

Questions; Opposites; Judgment; Need; Spine; Objective; Action; Verb; Unconscious Objectives; Choosing Objectives; Images; Obstacle; Facts; Sense of Belief; Adjustments; Subtext; Physical Life; What do you mean “Specific” ?

UNIT: IV STRUCTURES, TRANSITIONS, EVENTS & THROUGH-LINE

Structures; Transitions; Events; Through-Line; Actors Resources & Training – Memory; Observation; Imagination; Immediate Experience; Sensory Life; Feelings; Teachers vs. Gurus; Stage Acting vs. Film & Television Acting; Professionalism;

UNIT: V CASTING; AUDITIONS & REHEARSALS

Casting – Principles & Procedures; Do’s and Don’ts of the Auditioning Process; Rehearsal Plan; Full Cast Read; Through Scene; First Reading of Through-Lines; Working in Beats; Blocking: Physical Objects and Physical Activity; Resistances; Blocking during the Shooting Process

Text books: ACTING THEORY

Judith Weston, Directing Actors: Creating Memorable Performances for Film & Television, M. Wiese Productions, 1996

Nicholas Proferes, Film Directing Fundamentals: See Your Film Before Shooting, Focal Press, Edition 3, 2008

Reference books:

Constantin Stanislavski, An Actor Prepares, Bloomsbury Publishing India Pvt. Ltd, 2001

Elia Kazan, Kazan on Directing, Vintage, 2010

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	II Year - Fourth Semester - Core Paper - 20	L	T	P	Total LTP	C
UFD184T2	FILM AS AN ART	4	1	0	5	4

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To impart the knowledge of film making as a work of an art
- To make the student understand the aesthetic values of Mise-en-scene, Cinematography, Editing and Sound.

UNIT : I

The work of film production, Technical factors in film production, social factors in film production, after production: Distribution and exhibition.

UNIT : II

The shot: Mise-en-scene – Realism, the power of Mise-en-scene, Aspects of Mise-en-scene, space and time, narrative functions of mise-en-scene.

UNIT : III

The shot: Cinematographic properties, the photographic image, framing, duration of the image, montage and long take.

UNIT : IV

The Relation of shot to shot: Editing, dimensions of film editing, continuity editing, alternative to continuity editing.

UNIT : V

Sound in Cinema: The powers of sound, fundamentals of film sound, dimensions of film sound, and functions of film sound.

Text books:

1. Bordwell, David, Thomson, Kristin. *Film Art: An Introduction*, New Delhi, : Prentice Hall of India (p) Ltd, 1985.

Reference books:

1. Andrew, Dudley. *The Concepts in Film Theory*, New York, Oxford university press, 1984.
2. Arnheim, Rudolf, *Film as an Art*, California, University of California press, 1966.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	II Year – Fourth Semester - Core Paper – 21	L	T	P	Total LTP	C
UFD184T3	STUDY OF FILM SCRIPTS – I	3	1	0	4	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- The students will be instructed to make an in-depth study of film – scripts. For this purpose, ten films will be prescribed and their scripts will be supplied to the students for study.
- To learn the methodology for critical analysis.
- To broaden the understanding of different genre of films.

UNIT : I

1. SUBRAMANIAPURAM – TAMIL - SASIKUMAR
2. GANGS OF WASSEYPUR - HINDI – ANURAG KASHYAP

UNIT : II

1. NAYAGAN – TAMIL - MANI RATNAM
2. THE GOD FATHER – ENGLISH – FRANCIS FORD COPPOLA

UNIT : III

1. 3 IDIOTS – HINDI – RAJKUMAR HIRANI
2. KAI PO CHE – HINDI – ABHISHEK KAPOOR

UNIT : IV

1. THE ROAD HOME – CHINESE – ZHANG YIMOU
2. CINEMA PARADISO – ITALY – GIUSSEPPE TORNATORE

UNIT : V

1. FORREST GUMP – ENGLISH – ROBERT ZEMECKIS
<http://www.imsdb.com/scripts/Forrest-Gump.html>
2. AS GOOD AS ITS GETS – ENGLISH – JAMES L.BROOKS

Reference books:

1. Monaco, James. How to read a Film, New York, Oxford University Press, 4th Edition, 2009.
2. Vale, Eugen. The Technique of Screen & Television writing, New York, Touchstone, 1986.

Text books:

1. Screenplay story analysis, Asher Garfiwkel, Allworth press 2007

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	II Year – Fourth Semester - Core Paper – 22	L	T	P	Total LTP	C
UFA184T4	TELEVISION PRODUCTION TECHNIQUES – II	1	1	0	2	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To introduce them about the various stages involved in Television Production.
- To equip them in gaining the knowledge of functioning of a Television studio.

UNIT : I Analogue and digital cameras, digital signal processing, digital camera adjustments, camera control unit, television studio chain, framing and composition, professional video camera features, professional camera accessories.

UNIT : II

Sound recording techniques, analogue and digital audio, audio mixing, audio sweetening and equalization. audio layering, professional audio console features, audio dubbing methods, communication used in TV studio, various types of microphones and its uses, lights used in indoor and outdoor production. lighting console and its features, lighting plan, floor plan.

UNIT : III

Different stages of television production, plan meets, story board rehearsals and blocking, single camera and multi camera television production, indoor and outdoor production, ENG, EFP and OB production television production crew duties and responsibilities importance of logging and cue sheet, live television studio setup and facilities, multi camera live coverage.

UNIT : IV

Post production techniques, on-line and off line editing setups, professional video switchers and its features, digital video effects, linear and non linear editing setups, professional video servers and its features, voice editing and dubbing

UNIT : V

Different types of Television programmes, programme marketing, feedback analysis, TRP ratings, Entering contracts, various television networks.

Text books:

1. Millerson, Gerald. Television Production, London, 15th Edition, Focal Press, 2012
2. Zettle, Herbert. Television Production Handbook, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

1. Ward, Peter. Digital Camera Work, London, Focal Press, 2000.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	II Year – Fourth Semester - Core Paper – 23	L	T	P	Total LTP	C
UFD184P1	SCRIPTING AND SCHEDULING EXERCISES	0	1	2	3	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- Tutorials will be conducted to train the students to use the Final Draft soft-ware for writing the scripts.
- To create awareness in each student towards the completion of the productions within the stipulated time and budget.

Exercise 1:

Tutorials will be conducted to train the students to use the Final Draft soft-ware for writing the scripts. At the end of the semester, the students will have to submit a script using computer software for duration of not exceeding 5 Minutes.

Exercise 2:

Students have to choose a feature film of their choice and have to dissect the film thoroughly and then has to submit the following

1. One line treatment
2. Scheduling of the Film based on Artiste and Location
3. Approximate Budget of the Film

Text books:

1. Monaco, James. How to read a Film, New York, Oxford University Press, 4th Edition, 2009.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	II Year – Fourth Semester - Core Paper – 24	L	T	P	Total LTP	C
UFA184P2	FILM PRODUCTION PRACTICAL	0	1	3	4	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To understand the concept of Breakdown of shots
 - To enable the student to visualize and execute a scene using creative lighting and dialogues.
 - To provide an opportunity for the students to apply all the creative and technical knowledge he/she has gained during the course of study in their field.
1. To give practical training to students to actually make a film using Digital Video – Camera.
 2. To train the students to work in groups – during production and post-production stages.

In this semester, the students who have chosen to specialize in direction should write scripts and shoot a short fictional film each, not exceeding 5 Minutes duration by engaging the students who have chosen to specialize in cinematography, For post-production work, the students who have chosen to specialize in Editing, Graphics and Animation and Sound Engineering should be engaged, so that all the students in the class would get a 'hands – on – experience' in making a short fictional film in Digital Video format at the end of the IV Semester.

The completed short films would be viewed and evaluated by an examiner who would give the maximum marks to the students.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	II Year – Fourth Semester - Core Paper – 25	L	T	P	Total LTP	C
UFA184P3	FILM STUDY RECORD – II	0	0	3	3	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To identify the narrative and stylistic element that constitute to the film art.
- To broaden the understanding of different genre of films.
- To learn methodology for critical analysis.

1. Aim of this Practical is to develop in the students:
 - i. The habit of identifying the different elements of film-form and recording their views on films studied by them.
 - ii. A technical vocabulary necessary to intelligently analyze each film.
 - iii. A basic knowledge and experience in films for the purpose of further study.
 - iv. To express their opinions about the film on record in a more substantive and articulate manner.
2. Each student has to necessarily maintain a 'Record' of the films screened for study –purpose.
3. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film- genre. The student will also learn to identify the different genre of films and become familiar with different structures of the fiction as well as non-fiction films.
4. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
5. The following shall be the genres and areas of emphasis:

S.No	GENRE	EMPHASIS
1	Silent Films	History –Montage
2	Silent Films	History – Production – Value
3	Epic films	Grandeur – Sets – Visual effects – Direction
4	Social films	Romance – Dialogues – Acting
5	Historical films	Art Direction – Costumes production – Performance
6	Science fiction films	Sets – Technical values – Special effects
7	Biographical	Screenplay - Performance
8	Comedy films	Comedy – Acting
9	Thriller films - Detective	Cinematography – Editing
10	Horror films	Cinematography – Editing – Acting

Key Texts :

1. Monaco, James. How to read a Film, New York, Oxford University Press, 4th Edition, 2009.
2. Syd Field. Going to the Movies, New York, Dell Publishing, 2001.

Reference books:

1. Dimaggio, Madeline. How To Write For Television, New York, Revised Edition,2008.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In- Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	II Year – Fourth Semester - Core Paper – 26	L	T	P	Total LTP	C
UFA184P4	TELEVISION PRODUCTION PRACTICAL – II	0	1	1	2	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To equip them in putting into practice of knowledge gained theoretically about various stages of Television production.

- Making the student understand the various departments in a Television studio by taking them to Television channel as an industrial visit.

1. Study of professional SD Camcorders.
2. Practice in using SD Camcorders.
3. Study in HD Camcorders.
4. Practice in using HD Camcorders.
5. Practice in preparing Floor-plan.
6. Practice in Floor Manager Signals.
7. Study of Studio Multi Camera Set-up.
8. Practice in Studio Multi Camera System operation.
9. Practice in setting-up Lighting.
10. Practice in ENG/EFP operation.
11. Study of Video Editing System.
12. Practice in Video Editing System. (Linear and Non-Linear)

Text books:

1. Millerson, Gerald. *Television Production*, London, 15th Edition, Focal Press, 2012.
2. Zettle, Herbert. *Television Production Handbook*, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

1. Ward, Peter. *Digital Camera Work*, London, Focal Press, 2000.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part – 4	II Year – Fourth Semester	L	T	P	Total LTP	C
CAC18402	REASONING-II	2	0	0	2	2
Total Contact Hours - 30						
PURPOSE						
To enhance holistic development of students and improve their creativity.						
INSTRUCTIONAL OBJECTIVES						
1.		To develop inter personal skills and be an effective team player.				
2.		To develop professionals with idealistic, practical and moral values.				
3.		To develop communication and problem solving skills.				
4.		To re-engineer attitude and understand its influence on behavior.				

UNIT I – WRITING SKILLS (6 hours)

One line story – One page script

UNIT II - PRESENTATION SKILLS (6 hours)

Extempore on given topic – Debate

UNIT III – SOCIAL RESPONSIBILITY (6 hours)

Identify social issues – Present solution through various means PPT – Oral

UNIT IV - CRITICAL REVIEW (6 hours)

Full length book – Full length movie – complete review

UNIT V – PITCH THE BEST (6 hours)

Identify core area of interest – Teams to present their favourite and justify – Group to deliberate on the best.

ASSESSMENT

A practical and activity oriented course which has continuous assessment for 100 marks based on class room interaction, activities and presentation.

REFERENCE

1. Robin Sharma, *Who will cry when you die*, New York, Hayhouse, 1999.
2. Paul Newton, *How to deliver a presentation*, e-book
3. Eric Garner, *A to Z of presentation*, e-book

Course Nature : Theory					
Assessment Method (Max. Marks : 100)					
In- Semester	Class Room Activities	Presentation Skill	Assingment/script	Regularity & discipline	Total
	50	20	20	10	100

CINEMATOGRAPHY
Semester IV

Part – 3	II Year – Fourth Semester - Core Paper – 19	L	T	P	Total LTP	C
UFC184T1	MOTION PICTURE CAMERA AND LENSES – II	4	1	0	5	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- Advanced study about motion picture camera, camera parts and lens.
- Advanced study about camera mechanism, different types of film formats, cinematographic lens systems.

UNIT : I LENS ATTRIBUTES

Colour coating in a lens – lens glare and flare – Magnification of lens – Factors responsible for magnification and image size – Object distance and magnification – Focal length and magnification – Depth of field – Depth of focus – Focal plane and flange focal distance – Factors responsible for depth of field – Hyper focal distance – Focal length and it's relativity other technical aspects – speed of a lens – circle of confusion – Angle of view – Angle of coverage.

UNIT : II PRACTICAL APPLICATIONS OF VARIOUS LENSES

Different types of lenses used in Cinematography – Study of normal lens – Wide angle lens and it's effects – Study of a telephoto lens – Depth of field in relation with these lenses – Perspective – Use – Applications.

UNIT : III TYPES OF LENSES

Construction and complications of zoom lenses – Psychological effect of lenses – Special purpose lenses – Fish eye lenses – Diopter lenses – anamorphic lenses – Lens defects – Prime lens Over zoom lens – Variable primer – Testing a lens – modern lens systems and manufactures.

UNIT : IV IMAGE REPRODUCTION OF A LENS SYSTEM

Factors responsible for the quality image reproduction of a lens system – Resolution of a lens system – Contrast of a lens system – Sharpness and Definition of lens system – Color reproduction of lens system.

UNIT : V ABERRATIONS

Aberrations – Spherical aberrations – Astigmatism – Coma – Diffraction – Pincushion – Barrel distortion – Eradication of lens defects – Optimum aperture of a lens – Critical aperture of a lens – Lens charts.

Text books:

1. Malkiewicz, Kris, Mullen, David.M. *Cinematography*, USA, Touchstone Press, 2nd Edition 2005.
2. Taylor, Traill.J. *The optics of Photography lenses*. USA.Hard Press Publishing.2012.

Reference books:

1. Frampton, Hollis. *Circles of Confusions*. USA. Visual Studies Workshop Publishes. 1983
2. Wildi, Ernest. *Photographic Lenses*. USA. Amherst Media 2001.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	II Year – Fourth Semester - Core Paper – 20	L	T	P	Total LTP	C
UFC184T2	GLORY OF LIGHT AND IMAGING TECHNIQUES OF CINEMATOGRAPHY – II	4	1	0	5	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To learn about the advanced concepts of lights & lighting.
- To learn about the advanced concepts of study of exposure and metering.

UNIT : I INTRODUCTION TO LIGHTING

Introduction to the concept of lighting for cinematography – Good lighting and bad lighting – Position of lights and it's effects – Lighting terms – lighting a flat surface – Lighting on object – Understanding the color and tones in relation lighting psychology.

UNIT : II TYPES OF LIGHTING

Three point lighting – Four point lighting – Half lighting – High key lighting – Low key lighting – Cameo lighting – Limbo lighting – Rembrant - lighting – Chromo key lighting – Large scale lighting – Moon light setup – Day for Night effect – Set lighting modern methodology in lighting – Cinematography styles – Developing a style.

UNIT : III SPECIAL PURPOSE LIGHTING

Fire – sets and mystery – Lighting for lighting camp fire scene – Candle flame – Lighting on rain – summer moon light – Dream lighting Tents – Transparency lighting – Exposing a light source – Ring lighting – Lighting for high speed cinematography – Time slice cinematography time lapse cinematography.

UNIT : IV STUDY OF FILTERS

Filters – Glass filters – Gelatin filters – Sandwich filters – Advantages and disadvantages of each (material) filters over another – Filter factor exposure compensation – Black and White filters – Filters for color cinematography – Color correction and conversation filters – General purpose filters – ND filters – Graduated filters – Polarizers – filter care – Creative use of filters.

CINEMATOGRAPHERS AND THEIR STYLE

Study of cinematographers and their styles – Holly wood, European cinematographers – Cinematographers of other countries - contemporary Indian cinematographers.

UNIT:V ELECRICITY AND SAFETY

Elements of electricity-electrical units AC/DC- circuits – fuses and Circuit breakers- resistance – Voltage drop – Color temperature and voltage Dimmers – cables and connectors- generators – power consumptions calculation Safety measures- Heat

Text books:

1. Alton, John. *Painting with light* – USA - University of California Press – 1995.
2. Berger, Benjamin. *Reflections* – ASC Holding Corporation – 2002.

Reference books:

1. Viera, Dave. Viera, Maria. *Lighting for film & Electronic cinematography* – USA Cengage learning – 2nd Edition – 2004.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	II Year – Fourth Semester - Core Paper – 21	L	T	P	Total LTP	C
UFC184T3	CREATIVE COMPONENTS OF VISUAL DESIGN	3	1	0	4	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To learn about the advanced concepts shot design and composition.
- To learn about the advanced concepts of cinematography supporting system.

UNIT : I

Principles of creative imaging for better presentation – The mechanics of preconception – Factors responsible for guiding the attention of the audience – Introduction to colour vision - Monocular, Binocular and peripheral vision – The rods and cones – Factors responsible for the perception of colour – Thomas Young’s Tricolour theory – The concept of primary colours – the concept of secondary colours – Complementary colours – Additive and subtractive processes of colour – Attributes of colour – Hue – Saturation – Brightness / Lightness – Tints and shades of colour – Meaning of colour – Colour Contrast – Colour discord – Psychological emotions associated with colours – Mass and strength of colours.

UNIT : II

Basic rules of Composition – Factors responsible for good composition – Elements of composition – Types of Composition, application and psychological effect: Action, Balance and rhythm in composition – Horizontal – Vertical – Diagonal – Slanted / Dutch – Triangular – Circular – Symmetrical and Asymmetrical – Fluid – Dynamic Compositions – Creative use of composition – Colour Composition – Different types of shots – Shots and Composition.

UNIT : III

Creative use of lenses – Selection of right kind of lens for creativity – Soft focus lenses – Special lenses – Special filters for visual design and variety – Tone control filters – Didymium filters – Custom (handmade) filters – Fluorescent and other discontinuous spectra lighting correction filters – SFX filters – The importance of point of view – The concept of camera eye – Vertical and horizontal movement of camera and its effect – Creative use of angles – Unconventional angles and their application – Angles and Perspective.

UNIT : IV

Basic camera movements – The mechanics – mechanics – meaning – Psychological effect – technical and creative approach in the application of movement – Combining different movements for creative effect – Care to be taken while executing – unusual

camera movements and their creative use – Comparison of the effect of trolley movement with Zoom movement – Introduction to the study of imaging medium

UNIT : V

Introduction to digital image manipulation techniques (Still) : Basic of Computer – Input – Output – CPU – Storage devices – Tapes – Disks – Software for image manipulation of still images – with special reference to MS Power point for presentation and Adobe Photo shop for image manipulation – Introduction to the analogue and digital system of image recording – Study of a broadcast camera with accessories – Video terms.

Text books:

Hirschfeld, Gerald. *Image control*. USA. ASC Press 2nd Edition 2005

Swartz. S.Charls *Understanding Digital Cinema*. London Focal Press 2004.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	II Year – Fourth Semester - Core Paper – 22	L	T	P	Total LTP	C
UFA184T4	TELEVISION PRODUCTION TECHNIQUES – II	1	1	0	2	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To introduce them about the various stages involved in Television Production.
- To equip them in gaining the knowledge of functioning of a Television studio.

UNIT : I

Analogue and digital cameras, digital signal processing, digital camera adjustments, camera control unit, , framing and composition, professional video camera features, professional camera accessories.

UNIT : II

Sound recording techniques, analogue and digital audio, audio mixing, audio sweetening and equalization. audio layering, professional audio console features, audio dubbing methods, communication used in TV studio, various types of

microphones and its uses, lights used in indoor and outdoor production. lighting console and its features, lighting plan, floor plan.

UNIT : III

Different stages of television production, plan meets, story board rehearsals and blocking, single camera and multi camera television production, indoor and outdoor production, ENG, EFP and OB production television production crew duties and responsibilities importance of logging and cue sheet, live television studio setup and facilities, multi camera live coverage.

UNIT : IV

Post production techniques, on-line and off line editing setups, professional video switchers and its features, digital video effects, linear and non linear editing setups, professional video servers and its features,slow motion technics, voice editing and dubbing

UNIT : V

Different types of Television programmes,Budgeting for television production, programme marketing, feedback analysis, TRP ratings, Entering contracts, various television networks.

Text books:

3. Millerson, Gerald. Television Production,London,15th Edition, Focal Press,2012
4. Zettle, Herbert. Television Production Handbook, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

2. Ward, Peter. Digital Camera Work, London, Focal Press, 2000.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	II Year – Fourth Semester - Core Paper – 23	L	T	P	Total LTP	C
UFC184P1	SPECIALIZATION EXERCISES - II	0	1	2	3	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To learn about parts of digital cameras camera's and 35mm cameras.
 - To learn about lights and lighting techniques for movies and video.
 - To learn about practical difficulties of lighting for a interior and exterior.
1. Study of indoor type light sources and shooting equipment and accessories.
 2. Study of a shooting floor and the importance of it – Study of power supply and power distribution systems.
 3. Study of basic principles of lighting in indoor – importance of key light – fill light – backlight and background light.
 4. The technique of setting key light with hard and soft light sources.
 5. The technique of setting fills light with hard and soft light sources.
 6. The technique of setting back and background light with hard and soft light sources.
 7. The technique of lighting a single person with hard light source.
 8. The technique of lighting two persons with hard and soft light source.
 9. The technique of lighting two persons with hard and soft light source.
 10. The selection of right kind of light source for different lighting contrast.
 11. Exposure practice with various lighting styles.
 12. Practice in parallax correction with Mitchell BNC' camera.
 13. Practice in handling ALEXA,RED,BLACK MAGIC,GH5 camera. .
 14. Exposure practice with different types of lenses in indoor camera.
 15. Study of colour in indoor and shooting for colour, sharpness, depth and transparency.
 16. Practice in lighting a large set.
 17. Practice in lighting for movement in a large set.
 18. Practice in co-coordinated movement of artiste and camera movement.
 19. Practice in eradication common problems of lighting.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In- Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part – 3	II Year – Fourth Semester - Core Paper – 24	L	T	P	Total LTP	C
UFA184P2	FILM PRODUCTION PRACTICAL	0	1	3	4	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To understand the concept of Breakdown of shots
- To enable the student to visualize and execute a scene using creative lighting and dialogues.
- To provide an opportunity for the students to apply all the creative and technical knowledge he/she has gained during the course of study in their field.

In this semester, the students who have chosen to specialize in direction should write scripts and shoot a short fictional film each, not exceeding 5 Minutes duration by engaging the students who have chosen to specialize in cinematography, For post production work, the students who have chosen to specialize in Editing, Graphics and Animation and Sound Engineering should be engaged, so that all the students in the class would get a 'hands – on – experience' in making a short fictional film in Digital Video format at the end of the IV Semester.

The completed short films would be viewed and evaluated by an examiner who would give the maximum marks to the students as under:

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part – 3	II Year – Fourth Semester - Core Paper – 25	L	T	P	Total LTP	C
UFA184P3	FILM STUDY RECORD - II	0	0	3	3	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To identify the narrative and stylistic element that constitute to the film art.
- To broaden the understanding of different genre of films.
- To learn methodology for critical analysis.

1. Aim of this Practical is to develop in the students:
 - i. The habit of identifying the different elements of film-form and recording their views on films studied by them.
 - ii. A technical vocabulary necessary to intelligently analyze each film.
 - iii. A basic knowledge and experience in films for the purpose of further study.
 - iv. To express their opinions about the film on record in a more substantive and articulate manner.
2. Each student has to necessarily maintain a 'Record' of the films screened for study – purpose.
3. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film- genre. The student will also learn to identify the different genre of films and become familiar with different structures of the fiction as well as non-fiction films.
4. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
5. The following shall be the genres and areas of emphasis:

S.No	GENRE	EMPHASIS
1	Silent Films	History – Montage
2	Silent Films	History – Production – Value
3	Epic films	Grandeur – Sets – Visual effects – Direction
4	Social films	Romance – Dialogues – Acting
5	Historical films	Art Direction – Costumes production – Performance
6	Science fiction films	Sets – Technical values – Special effects
7	Biographical	Screenplay – Performance
8	Comedy films	Comedy – Acting
9	Thriller films - Detective	Cinematography – Editing
10	Horror films	Cinematography – Editing – Acting

Text books:

1. Monaco, James. How to read a Film, New York, Oxford University Press, 4th Edition, 2009.
2. Syd Field. Going to the Movies, New York, Dell Publishing, 2001

Reference books:

1. Dimaggio, Madeline. How To Write For Television, New York, Revised Edition, 2008.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part – 3	II Year – Fourth Semester - Core Paper – 26	L	T	P	Total LTP	C
UFA184P4	TELEVISION PRODUCTION PRACTICAL – II	0	1	1	2	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To equip them in putting into practice of knowledge gained theoretically about various stages of Television production.
 - Making the student understand the various departments in a Television studio by taking them to Television channel as an industrial visit.
1. Study of professional SD Camcorders.
 2. Practice in using SD Camcorders.
 3. Study in HD Camcorders.
 4. Practice in using HD Camcorders.
 5. Practice in preparing Floor-plan.
 6. Practice in Floor Manager Signals.
 7. Study of Studio Multi Camera Set-up.
 8. Practice in Studio Multi Camera System operation.
 9. Practice in setting-up Lighting.
 10. Practice in ENG/EFM operation.
 11. Study of Video Editing System.
 12. Practice in Video Editing System. (Linear and Non-Linear)

Text books:

3. Millerson, Gerald. *Television Production*, London, 15th Edition, Focal Press, 2012.
4. Zettle, Herbert. *Television Production Handbook*, USA, 9th Edition, Cengage Learning, 2005.

Reference books: Ward, Peter. *Digital Camera Work*, London, Focal Press, 2000

Reference books:

1. Ward, Peter. *Digital Camera Work*, London, Focal Press, 2000.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part – 4	II Year – Fourth Semester	L	T	P	Total LTP	C
CAC18402	REASONING-II	2	0	0	2	2
	Total Contact Hours - 30					

PURPOSE		
To enhance holistic development of students and improve their creativity.		
INSTRUCTIONAL OBJECTIVES		
1.		To develop inter personal skills and be an effective team player.
2.		To develop professionals with idealistic, practical and moral values.
3.		To develop communication and problem solving skills.
4.		To re-engineer attitude and understand its influence on behavior.

NIT I – WRITING SKILLS (6 hours)

One line story – One page script

UNIT II - PRESENTATION SKILLS (6 hours)

Extremepre on given topic – Debate

UNIT III – SOCIAL RESPONSIBILITY (6 hours)

Identify social issues – Present solution through various means PPT – Oral

UNIT IV - CRITICAL REVIEW (6 hours)

Full length book – Full length movie – complete review

UNIT V – PITCH THE BEST (6 hours)

Identify core area of interest – Teams to present their favourite and justify – Group to deliberate on the best.

ASSESSMENT

A practical and activity oriented course which has continuous assessment for 100 marks based on class room interaction, activities and presentation.

REFERENCE

1. Robin Sharma, *Who will cry when you die*, New York, Hayhouse, 1999.
2. Paul Newton, *How to deliver a presentation*, e-book
3. Eric Garner, *A to Z of presentation*, e-book

Course Nature : Theory					
Assessment Method (Max. Marks : 100)					
In-Semester	Class Room Activities	Presentati on Skill	Assingment/s cript	Regula rity & discipli ne	Tota l
	50	20	20	10	100

**EDITING
IV SEMESTER**

Part – 3	II Year – Fourth Semester - Core Paper – 19	L	T	P	Total LTP	C
UFE184T1	TECHNIQUE OF FILM AND VIDEO EDITING	4	1	0	5	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To create awareness of editing procedures, decision making.
- Interaction between editing and graphics dept. and sound dept.

UNIT : I

Editor's Responsibility – assistant duties – materials required to start a project. – understanding online editing.

UNIT : II

Study of Rough cut – Decision making – understanding match cut – create a scene – out for dubbing.

UNIT : III

Interaction between editing & graphics dept. – blue, green matte shots – special fx – Rope removing, animation shots. Title graphics incorporation – layer added videos (fore ground rain etc).

UNIT : IV

Interaction between Editing & Sound dept Dubbing – (Dialogue portion recording) – SFX (Sound special effects) – BGM (Background music) – Mixed Track Posting (Posting mixed track in FCP timeline) – Final cut.

UNIT : V

Interaction between Editing & DI dept EDL – DI Dept's. work – Online reconnecting Colour correction, Transition and FX finalizing – conformist – output for theatrical release.

Text books:

1. Millar, Gavin. Reisz, Karel. Gavin. *Technique of film editing*. London. Focal press. 2nd edition. September 29, 2009.
2. Dancyger, Ken. *The Technique Of Film And Video Editing: History, Theory and Practice*. London. Focal Press. 5th Edition. Nov 10, 2010.
3. Chandler, Gael. *Cut by Cut: Editing your film or video*. USA. Michael Wiese Productions 2nd edition. June 1, 2012.

Reference books:

1. Walter, Earnest. *Techniques of Film Cutting Room*. FL.Hastings House Pub. 2nd edition. September 1973.
2. Mascelli, Joseph. V. *Five C's of cinematography*. LA.Silman james press.1998.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	II Year – Fourth Semester - Core Paper – 20	L	T	P	Total LTP	C
UFE184T2	LANGUAGE OF FILM EDITING	4	1	0	5	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To learn overall film languages like selection, structuring, balance and emphasis.

UNIT : I EVOLUTION OF FILM LANGUAGE

The development of film making results in development of Editing. The method starts from shooting when shooting stops-Editing begins.

UNIT : II THE INVOLVEMENT OF EDITING

In what way Editing finds its way, Selection, Structuring, Balance and Emphasis, Dynamic Axis, Motivation, Point of focus, Sequencing, Rhythm & pace.

REASONS FOR CUTTING AND OVERCOMING POINTS BY CUTTING:

Elements of Delicate Structuring with analyzing the Elements of Dramatic Development.

UNIT : III EVOLUTION STARTS FROM EDVIN.S PORTTER

Lumiere Brothers – Georges melies – Porter – Griffith - Kuleshov – Pudovkin – Eisenstein. Alternative Editing.

BIRTH OF CRITICAL AESTHETIC NEW_WAVE

Eric Rohmer – Renoir - Godard – Truffaut – Bresson – Roberto Rosellini – Leads to Luis Bunuel. Italian Directors Fellini and – Leads to Lvis Bunel

UNIT : IV CONTRIBUTION BY TOP 10 CREATIVE DIRECTORS EDITING

Development of Narrative Structure by Hitchcock to Akira Kurosowa – Satyajit Ray and others.

CONTRIBUTION OF INDIAN DIRECTORS

From Ellis .R Dungan to Bhuddhadeb Dasgupta

CO-ORDINATION IN THE FIELD OF EDITING

Actors Co ordination – Stanislavosky – Action in Time & Space. Director's Maintenance of Rhythm and changes the Narration with Graduation – Screen play writers concept in Developing the tempo in narration of expositioning idea to resolution. Birth of sound -Editors, Story Editors.

UNIT : V EMBEDDED VALUES QUESTIONNAIRE:-

Interviews influence of eminent personalities in Editing from their outstanding achievement. From Walter Murch Editor of 'The English patient', 'Apocalypsenow', 'American Graffiti', 'God Father' to Recent Editors in India.

MTV INFLUENCE AND CHANGING TRENDS

In Editing, the Narrative Trends are getting changed. Mainly Rhythm, Tempo get changed. Continuity Editing gets changed to Complexity Editing the Alternative method has given Birth. In future, alternative from film to digital presentation birth will be focused in this.

Text books:

1. Dancyger, Ken. The Technique Of Film And Video Editing: History, Theory and Practice. London. Focal Press.5th Edition. Nov 10, 2010.
2. Rosenblum, Ralph. Karen, Robert. When The Shooting Stops . The Cutting Begins: A Film Editor's Story . . Da Capo Press. August 22, 1986.
3. Ondaatje, Michael The Conversations: Walter Murch and the Art of Editing Film. Knopf. Reprint edition (5 October 2004).

Reference books:

1. Murch, Walter. *In the Blink of an Eye*.US. Silman-James Press .Revised 2nd Edition. August 1, 2001.
2. Millar, Gavin. Reisz, Karel. Gavin. *Technique of film editing*. London. Focal press. 2nd edition. September 29, 2009.
3. Oldham, Gabriella. First Cut: *Conversations with Film Editors*, US. University of California Press.1st Edition, November 5, 2012.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	II Year - Fourth Semester - Core Paper – 21	L	T	P	Total LTP	C
UFE184T3	TECHNIQUE OF ART OF CINEMA	3	1	0	4	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To make the student understand continuity, filters, dynamic range of music's.

UNIT : I DIRECTION

Director's role – Maintaining continuity – Understanding choreography for scene, song and fight sequence. Art dept.'s work.

UNIT : II

Introduction of acting – style – Actor's voice, speech and direction mime and body language classic, romantic, realistic and non realistic and experimental& important of Make-up.

UNIT : III

Persistence of vision – digital camera censor – indoor shooting – out door shooting – shooting procedures for green matte, graphics shot

UNIT : IV

Impact of sound in film, impact of dubbing sound effect – concept of mixing – understanding the role of background music

UNIT : V DI

Making online – colour correction – confirming – out to screen – In corporating CG, Fx, compositing, audio.

Text books:

1. Malkiewicz, Kris. Mullen, David.M. *Cinematography*, USA. Touchstone press. 2nd edition. 2005.
2. *Voice & Vision* .Mick. Hubis-Cherrier. UK. Focal Press. 2nd edition. June 28, 2011.
3. Hoffer, Charles R. *Introduction to music*. Waveland press. 3rd edition 2009.

Reference books:

1. Wheeler, Paul. *Practical cinematography*. London. Focal press.3rd edition.1999.
2. Chandler, Gael. *Cut by Cut: Editing your film or video*. USA. Michael Wiese Productions 2nd edition. June 1,2012.
3. Dancyger, Ken. *The Technique Of Film And Video Editing* :History, Theory and Practice. London. Focal Press. 5th Edition. Nov 10, 2010.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	II Year – Fourth Semester - Core Paper – 22	L	T	P	Total LTP	C
UFA184T4	TELEVISION PRODUCTION TECHNIQUES – II	1	1	0	2	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To introduce them about the various stages involved in Television Production.
- To equip them in gaining the knowledge of functioning of a Television studio.

UNIT : I

Analogue and Digital cameras. Digital signal processing. Digital camera adjustments. Camera control unit. television studio chain. Framing and composition. professional video camera features. Professional camera accessories.

UNIT : II

Sound recording techniques. Analogue and digital audio. Audio mixing, audio sweetening and equalisation. Audio layering. Professional audio console features. Audio dubbing methods. Communication used in TV studio. Various types of microphones and its uses. LIGHTS Used in indoor and outdoor production. Lighting console and its features. Lighting plan. Floor plan.

UNIT : III

Different stages of television production. Plan meets, story board rehearsals and blocking. Single camera and multi camera television production. Indoor and outdoor production. ENG EFP and OB Production Television production crew duties and responsibilities Importance of logging and cue sheet. Live television studio setup and facilities. Multicamera live coverage.

UNIT : IV

Post production Techniques. ON Line and off LINE EDITING SETUPS. Professional video switchers and its features. Digital video effects. Linear and Non Linear editing setups. Professional video servers and its features. Voice editing and dubbing

UNIT : V

Different types of Television Programmes. Programmemarketing. Feedback analysis. TRP ratings. Entering contracts. Various Television networks.

Text books:

1. Millerson, Gerald. *Television Production*, London, 15th Edition, Focal Press, 2012.
2. Zettle, Herbert. *Television Production Handbook*, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

1. Ward, Peter. *Digital Camera Work*, London, Focal Press, 2000.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	II Year – Fourth Semester - Core Paper – 23	L	T	P	Total LTP	C
UFE184P1	SPECIALIZATION EXERCISES - II	0	1	2	3	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- Intro to fcp and avid. Understanding work flow.
 - Short keys.
 - Titles with effects.
1. Assembling the rushes according to shooting report
 2. Match cut practice
 3. Creating a scene
 4. Fast motion, slow motion
 5. Marker , Freeze frame
 6. Montage / compilation
 7. Green matte
 8. Brightness contrast adjust/ audio level adjustment
 9. Intro to motion
 10. Multi angle clip editing
 11. Colour Bar, Beep sound – SLUG, Templates
 12. Working with wire frame

13. Different types of Exporting – (QT, Compressor, tape etc)
14. Quick time export
15. Exporting through compressor
16. Exporting to Tape
17. Different types of output making. (DVD – Hard Disc – EDL) etc...
18. Intro to compressor
19. Intro to DVD studio Pro/ importing media /
20. Menu creating/button link/understanding tracks , menus, audio
21. Mastering a DVD

Text books:

1. Millar, Gavin. Reisz, Karel. Gavin. *Technique of film editing*. London. Focal press. 2nd edition. September 29, 2009.
2. *Final Cut Pro Manual*, U.S., Apple, 2013.

Reference books:

1. Arijon, Daniel. *Grammar of the film language*. US. Silman james press. 1st nov 1991.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	II Year – Fourth Semester - Core Paper – 24	L	T	P	Total LTP	C
UFA184P2	FILM PRODUCTION PRACTICAL	0	1	3	4	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To understand the concept of Breakdown of shots
- To enable the student to visualize and execute a scene using creative lighting and dialogues.
- To provide an opportunity for the students to apply all the creative and technical knowledge he/she has gained during the course of study in their field.

In this semester, the students who have chosen to specialize in direction should write scripts and shoot a short fictional film each, not exceeding 5 Minutes duration by engaging the students who have chosen to specialize in cinematography, For post-production work, the students who have chosen to specialize in Editing, Graphics and Animation and Sound Engineering should be engaged, so that all the students in the class would get a 'hands – on – experience' in making a short fictional film in Digital Video format at the end of the IV Semester.

The completed short films would be viewed and evaluated by an examiner who would give the maximum marks to the students as under:

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	II Year – Fourth Semester - Core Paper – 25	L	T	P	Total LTP	C
UFA184P3	FILM STUDY RECORD - II	0	0	3	3	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To identify the narrative and stylistic element that constitute to the film art.
 - To broaden the understanding of different genre of films.
 - To learn methodology for critical analysis.
1. Aim of this Practical is to develop in the students:
 - i. The habit of identifying the different elements of film-form and recording their views on films studied by them.
 - ii. A technical vocabulary necessary to intelligently analyze each film.
 - iii. A basic knowledge and experience in films for the purpose of further study.
 - iv. To express their opinions about the film on record in a more substantive and articulate manner.

2. Each student has to necessarily maintain a 'Record' of the films screened for study – purpose.
3. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film- genre. The student will also learn to identify the different genre of films and become familiar with different structures of the fiction as well as non-fiction films.
4. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
5. The following shall be the genres and areas of emphasis:

S.No	GENRE	EMPHASIS
1	Silent Films	History – Montage
2	Silent Films	History – Production – Value
3	Epic films	Grandeur – Sets – Visual effects – Direction
4	Social films	Romance – Dialogues – Acting
5	Historical films	Art Direction – Costumes production – Performance
6	Science fiction films	Sets – Technical values – Special effects
7	Biographical	Screenplay – Performance
8	Comedy films	Comedy – Acting
9	Thriller films - Detective	Cinematography – Editing
10	Horror films	Cinematography – Editing – Acting

Text books:

1. Monaco, James. How to read a Film, New York, Oxford University Press, 4th Edition, 2009.
2. Syd Field. Going to the Movies, New York, Dell Publishing, 2001

Reference books:

1. Dimaggio, Madeline. How To Write For Television, New York, Revised Edition, 2008.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	II Year – Fourth Semester - Core Paper – 26	L	T	P	Total LTP	C
UFA184P4	TELEVISION PRODUCTION PRACTICAL – II	0	1	1	2	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To equip them in putting into practice of knowledge gained theoretically about various stages of Television Production
- Making the student understand the various departments in a Television studio by taking them to Television channel as an industrial visit.

1. Study of professional SD Camcorders.
2. Practice in using SD Camcorders.
3. Study in HD Camcorders.
4. Practice in using HD Camcorders.
5. Practice in preparing Floor-plan.
6. Practice in Floor Manager Signals.
7. Study of Studio Multi Camera Set-up.
8. Practice in Studio Multi Camera System operation.
9. Practice in setting-up Lighting.
10. Practice in ENG/EFP operation.
11. Study of Video Editing System.
12. Practice in Video Editing System. (Linear and Non-Linear)

Text books:

1. Millerson, Gerald. *Television Production*, London, 15th Edition, Focal Press, 2012.
2. Zettle, Herbert. *Television Production Handbook*, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

1. Ward, Peter. *Digital Camera Work*, London, Focal Press, 2000.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part – 4	II Year – Fourth Semester	L	T	P	Total LTP	C
CAC18402	REASONING-II	2	0	0	2	2
	Total Contact Hours - 30					

PURPOSE						
To enhance holistic development of students and improve their creativity.						
INSTRUCTIONAL OBJECTIVES						
1.		To develop inter personal skills and be an effective team player.				
2.		To develop professionals with idealistic, practical and moral values.				
3.		To develop communication and problem solving skills.				
4.		To re-engineer attitude and understand its influence on behavior.				

UNIT I – WRITING SKILLS (6 hours)

One line story – One page script

UNIT II - PRESENTATION SKILLS (6 hours)

Extrempe on given topic – Debate

UNIT III – SOCIAL RESPONSIBILITY (6 hours)

Identify social issues – Present solution through various means PPT – Oral

UNIT IV - CRITICAL REVIEW (6 hours)

Full length book – Full length movie – complete review

UNIT V – PITCH THE BEST (6 hours)

Identify core area of interest – Teams to present their favourite and justify – Group to deliberate on the best.

ASSESSMENT

A practical and activity oriented course which has continuous assessment for 100 marks based on class room interaction, activities and presentation.

REFERENCE

1. Robin Sharma, *Who will cry when you die*, New York, Hayhouse, 1999.
2. Paul Newton, *How to deliver a presentation*, e-book
3. Eric Garner, *A to Z of presentation*, e-book

Course Nature : Theory					
Assessment Method (Max. Marks : 100)					
In- Semester	Class Room Activities	Presentation Skill	Assingment/scri pt	Regularit y & discipline	Total
	50	20	20	10	100

**SOUND
IV SEMESTER**

Part - 3	II Year – Fourth Semester - Core Paper – 19	L	T	P	Total LTP	C
UFS184T1	APPLIED ELECTRICITY IN SOUND ENGINEERING	3	2	0	5	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To acquire a knowledge regarding Electricity, Power and different types of Electric generation & Types of current .

UNIT : I

Elementary knowledge of electric current generation – DC generators – AC generators – Single phase supply – Three phase Supply – Elementary knowledge of AC transmission and distribution – star and delta system.

UNIT : II

Alternating currents – phase – impedance – peak value – peak to peak value – RMS value of a sin wave – Alternating current – Electrical measurement – The multi meter – Electronic multi meter – Audio Generator – Function Generator – Oscilloscope –

UNIT : III

Digital multi meter Acoustic power measurement – Electrical power measurement – The sound level meter – Weighing Network Protective device – Fuse – Types of Fuses – earthing and earth system.

UNIT : IV

Basic principles of motor operation – Split phase motor – The capacitor motor – Three phase motor – Stepper motor – Discrete angular movements of stepper motor – types of stepper motors – AC servo motor – DC servo motor – Printed circuit motors – Relays – Electromagnetic Relay General purpose Relay – Power – miniature and relays.

UNIT : V

FET Transistor – MOSPET transistor – Single stage FET amplifier – FET application - Tuned amplifier – Negative feedback amplifier – the Darlington pair – Types of Coupling – Direct Coupling – Opto – Couplers.

Text books:

1. S. P. Sharma, *Basics Radio & Television*, Mc Graw Hill Inc, 1984.
2. K. Mittal, *Radio & Television Theory*, New Asian Publishers, 2008.

Reference books:

1. Cyril G. Veinoff, *Fractional and sub fractional horse power electric motor*, Mc Graw Hill, 1986.
2. Kennard Codvile Graham, *Understanding and Servicing Fractional Horse power motors*, Literary Licensing, LLC, 2012.
3. Thomas L. Floyd , *Electronics fundamentals* 7th Edition (Maxwell Macmillan International Edition), Pearson Prentice Hall 2010.
4. John M. Woram, *The Recording Studio Handbook*, Elar 1989.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	II Year – Fourth Semester - Core Paper – 20	L	T	P	Total LTP	C
UFS184T2	SOUND ENGINEERING ELECTRONICS - II	4	1	0	5	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To impart knowledge on circuit formation and different types of amplifiers.
- How these components are used in Sound Recording Setup.

UNIT : I

Rectifiers - Half Wave Rectifier – Full Wave Rectifier – Bridge Rectifier – Chock Input filter – RC filter – LC filter – Zener Voltage Regulator – Diode Clipper and Clamper.

UNIT : II

Transistors – Bi-Polar Transistor – NPN Transistor – PNP Transistor – Transistor biasing circuits – Base Bias – Voltage Divider Bias – Transistor Characteristics – Alpha and Beta of the transistors – Power Transistors.

UNIT : III

Amplifiers - Common Base Amplifier – Common Emitter Amplifier – Common collector Amplifier – Single Stage Amplifier – Two Stage RC Coupled Amplifier.

UNIT : IV

Class 'A' Amplifier – Class 'B' Amplifier – Phase Splitter – Non Linear distortion in Class 'A' – Transistor power rating – Thermal Resistance – Class 'B' push pull Amplifier – Basic Idea of a push pull Action – AC load line for Class 'B' – Cross over distortion.

UNIT : V

Setting up for the Q point – Voltage divider bias – Diode bias – Emitter Follower – Push pull power amplifier – Complimentary symmetry power amplifier – Transformer coupled push pull amplifier – Class 'C' amplifier.

Text books:

1. S. P. Sharma, *Basics Radio & Television*, Mc Graw Hill Inc, 1984.
2. A. K. Mittal, *Radio & Television Theory*, New Asian Publishers, 2008.

Reference books:

1. Thomas L. Floyd , *Electronics fundamentals* 7th Edition (Maxwell Macmillan International Edition), Pearson Prentice Hall 2010.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	II Year – Fourth Semester - Core Paper – 21	L	T	P	Total LTP	C
UFS184T3	PRINCIPLES OF SOUND RECORDING - II	2	1	0	3	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To impart knowledge on Sound Recording theories, formats and different types of recording formats.

UNIT : I

How sound is used in cinema medium-introduction to step by step procedures involved in recording sound for a film from shooting to final print(sync sound, edit, dubbing, sound effects score, background music score, songs and final mix) -the standards and mediums followed for sound in films and television-PAL-NTSE-scanning lines.

UNIT : II

Introduction to live recording – Treatment of location – co-ordination with Cinematographer and Directors – Usage of booms windshield – Portable mixer – Multi track recorder – Usage of UHF laples – Multi track recording in location – Usage of gun mics – sports stadium commentators .

UNIT : III

Mixing consoles-controls in a console-channel strip-inputs and outputs-connections and connectors-auxillaries-level matching-slate-analog mix console- digital mix console-working principles-differences outboards -reverb unit-delay unit-gate-de esser–multi track recording-bus assignments.

UNIT : IV

Introduction to Digital Audio Work Stations-audio cards-DSP-AD/DA conversions-sample rate-I/O- hooking multiple digital recorders-sync-SMPTE time code-word clock-ethernet-interface-sample rate-control surfaces-plugins-TDM plugins-RTAS plugins.

UNIT : V

Studio design-wiring-monitoring-position of speakers-bass traps-SPL-standard SPL-Relation between SPL and frequency behaviors –alignment of speakers and sitting position –RTA-pink noise and white noise-mono and stereo recording and mixing-introduction to 5.1,7.1,11.1 surround mixing-speaker placements-LFE-equalisation of stage,surround and subwoofer-surround mix processors-crossover-introduction to DTS and DOLBY.

Text books:

1. David Miles Huber, Robert E. Runstein, *Modern Recording Techniques*, Focal Press, 8th Edition, 2013.
2. Lou Burroughs. *Microphones: Design and Applications*, Sagamore Publishing Company, 1974.
3. Michael Rettinger, *Acoustic design and Noise Control*, Chemical Publishing Company, 1977.

Reference books:

1. F.H. Richardson, *Blue Book of Projection*, Quigley Publication, 6th edition, 1935.
2. James Ross Cameron, *Fundamentals of Motion Picture Projection*, Cameron Publication Company, 1950.
3. John M. Woram, *The Recording Studio Handbook*, Elar 1989.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	II Year – Fourth Semester - Core Paper – 22	L	T	P	Total LTP	C
UFA184T4	TELEVISION PRODUCTION TECHNIQUES – II	1	1	0	2	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To introduce them about the various stages involved in Television Production.
- To equip them in gaining the knowledge of functioning of a Television studio.

UNIT : I

Analogue and digital cameras, digital signal processing, digital camera adjustments, camera control unit, framing and composition, professional video camera features, professional camera accessories.

UNIT : II

Sound recording techniques, analogue and digital audio, audio mixing, audio sweetening and equalization. audio layering, professional audio console features, audio dubbing methods, communication used in TV studio, various types of microphones and its uses, lights used in indoor and outdoor production. lighting console and its features, lighting plan, floor plan.

UNIT : III

Different stages of television production, plan meets, story board rehearsals and blocking, single camera and multi camera television production, indoor and outdoor production, ENG, EFP and OB production television production crew duties and responsibilities importance of logging and cue sheet, live television studio setup and facilities, multi camera live coverage.

UNIT : IV

Post production techniques, on-line and off line editing setups, professional video switchers and its features, digital video effects, linear and non linear editing setups,

professional video servers and its features, slow motion techniques, voice editing and dubbing

UNIT : V

Different types of Television programmes, Budgeting for television production, programme marketing, feedback analysis, TRP ratings, Entering contracts, various television networks.

Text books:

1. Millerson, Gerald. *Television Production*, London, 15th Edition, Focal Press, 2012.
2. Zettle, Herbert. *Television Production Handbook*, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

1. Ward, Peter. *Digital Camera Work*, London, Focal Press, 2000.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	
End Semester							50
Total							100

Part - 3	II Year – Fourth Semester - Core Paper – 23	L	T	P	Total LTP	C
UFS184P1	SPECIALIZATION PRACTICAL	0	1	4	5	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- Detailed practice in Digital Audio Workstation (DAW) and how to function with Protocols Software.
1. Practice of Dubbing Dialogues.
 2. Study and practice in Analogue Audio mixing console.
 3. Study of characteristics of compressors.
 4. Study of characteristics of Noise-Gate.
 5. Study of characteristics of Academic – Filter.
 6. To find the overload – point of the recording Amplifier in the optical sound Recording Equipment.

At the end of the Semester, there will be a “Viva” by an external examiner and the maximum marks will be 75%.

Text books:

1. Yamaha DM 2000 Version 2, Owners Manual, Protocols, HD userguide, AKG Mic userguides

Reference books:

1. “Sound recording practice” by John Borwick a hand book, Oxford University press, 1996.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	II Year - Fourth Semester - Core Paper – 24	L	T	P	Total LTP	C
UFA184P2	FILM PRODUCTION PRACTICAL	0	1	2	3	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To understand the concept of Breakdown of shots
- To enable the student to visualize and execute a scene using creative lighting and dialogues.
- To Provide an opportunity for the students to apply all the creative and technical knowledge he/she has gained during the course of study in their field.

In this semester, the students who have chosen to specialize in direction should write scripts and shoot a short fictional film each, not exceeding 5 Minutes duration by engaging the students who have chosen to specialize in cinematography, For post

production work, the students who have chosen to specialize in Editing, Graphics and Animation and Sound Engineering should be engaged, so that all the students in the class would get a 'hands – on – experience' in making a short fictional film in Digital Video format at the end of the IV Semester.

The completed short films would be viewed and evaluated by an examiner who would give the maximum marks to the students as under:

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	II Year – Fourth Semester - Core Paper – 25	L	T	P	Total LTP	C
UFA184P3	FILM STUDY RECORD - II	0	0	3	3	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To identify the narrative and stylistic element that constitute to the film art.
- To broaden the understanding of different genre of films.
- To learn methodology for critical analysis.

1. Aim of this Practical is to develop in the students:
 - i. The habit of identifying the different elements of film-form and recording their views on films studied by them.
 - ii. A technical vocabulary necessary to intelligently analyze each film.
- iii. A basic knowledge and experience in films for the purpose of further study.
- iv. To express their opinions about the film on record in a more substantive and articulate manner.
2. Each student has to necessarily maintain a 'Record' of the films screened for study – purpose.
3. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film- genre. The student will also

learn to identify the different genre of films and become familiar with different structures of the fiction as well as non-fiction films.

4. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
5. The following shall be the genres and areas of emphasis:

S.No	GENRE	EMPHASIS
1	Silent Films	History – Montage
2	Silent Films	History – Production – Value
3	Epic films	Grandeur – Sets – Visual effects – Direction
4	Social films	Romance – Dialogues – Acting
5	Historical films	Art Direction – Costumes production – Performance
6	Science fiction films	Sets – Technical values – Special effects
7	Biographical	Screenplay – Performance
8	Comedy films	Comedy – Acting
9	Thriller films - Detective	Cinematography – Editing
10	Horror films	Cinematography – Editing – Acting

Text books:

1. Monaco, James. How to read a Film, New York, Oxford University Press, 4th Edition, 2009.
2. Syd Field. Going to the Movies, New York, Dell Publishing, 2001.

Reference books:

1. Dimaggio, Madeline. How To Write For Television, New York, Revised Edition, 2008.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	II Year – Fourth Semester - Core Paper – 26	L	T	P	Total LTP	C
UFA184P4	TELEVISION PRODUCTION PRACTICAL – II	0	1	1	2	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

1. Study of professional SD Camcorders.
2. Practice in using SD Camcorders.
3. Study in HD Camcorders.
4. Practice in using HD Camcorders.
5. Practice in preparing Floor-plan.
6. Practice in Floor Manager Signals.
7. Study of Studio Multi Camera Set-up.
8. Practice in Studio Multi Camera System operation.
9. Practice in setting-up Lighting.
10. Practice in ENG/EFP operation.
11. Study of Video Editing System.
12. Practice in Video Editing System. (Linear and Non-Linear)

Text books:

1. Millerson, Gerald. *Television Production*, London, 15th Edition, Focal Press, 2012.
2. Zettle, Herbert. *Television Production Handbook*, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

1. Ward, Peter. *Digital Camera Work*, London, Focal Press, 2000.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Subject Code	II year Semester IV– CDC	L	T	P	C
CAC18402	REASONING-II	2	0	0	2
	Total Contact Hours - 30				

PURPOSE

To enhance holistic development of students and improve their creativity.

INSTRUCTIONAL OBJECTIVES

1.	To develop inter personal skills and be an effective team player.
2.	To develop professionals with idealistic, practical and moral values.
3.	To develop communication and problem solving skills.
4.	To re-engineer attitude and understand its influence on behavior.

UNIT I – WRITING SKILLS

(6 hours)

One line story – One page script

UNIT II - PRESENTATION SKILLS

(6 hours)

Extempore on given topic – Debate

UNIT III – SOCIAL RESPONSIBILITY

(6 hours)

Identify social issues – Present solution through various means PPT – Oral

UNIT IV - CRITICAL REVIEW

(6 hours)

Full length book – Full length movie – complete review

UNIT V – PITCH THE BEST

(6 hours)

Identify core area of interest – Teams to present their favourite and justify – Group to deliberate on the best.

ASSESSMENT

A practical and activity oriented course which has continuous assessment for 100 marks based on class room interaction, activities and presentation.

REFERENCE

1. Robin Sharma, *Who will cry when you die*, New York, Hayhouse, 1999.
2. Paul Newton, *How to deliver a presentation*, e-book
3. Eric Garner, *A to Z of presentation*, e-book

Course Nature : Theory					
Assessment Method (Max. Marks : 100)					
In-Semester	Class Room Activities	Presentation Skill	Assingment/scrip t	Regularity & discipline	Total
	50	20	20	10	100

**GRAPHICS & ANIMATION
IV SEMESTER**

Part - 3	II Year – Fourth Semester - Core Paper – 19	L	T	P	Total LTP	C
UFG184T1	TECHNIQUES OF GRAPHICS AND ANIMATION – II	4	1	0	5	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- The paper places emphasis on imparting knowledge to the students about the types of cameras used during the past and latest techniques in green matte Compositing.

UNIT: I

Rostrum camera, Background Animation, Multi-planecamera, Storyboard, Persistence of vision, Miniature, Motioncontrol camera, Flipbook.

UNIT: II

Special effects, CG animation Animatronic, Bullet time, Schufftan process, Pre-visualization, Time-lapse.

UNIT: III

Chroma key: History, Process, Clothing, Background, Even lighting, Virtual set technology.

UNIT: IV

Compositing: Basic procedure, typical applications, Physical compositing, Background projection, Front Projection.

UNIT: V

Latest Techniques in animation: Match moving, live action and animation, Matte painting, Morphing, Prosthetic makeup effects, Rotoscoping, Virtual cinematography, Wire removal.

Text books:

1. Kit Laybourne *The Animation Book* - Three Rivers Press; 2nd Revised edition (22 December 1998).

Reference books:

1. Chris Patmore - *The Complete Animation Course: The Principles, Practice and Techniques of Successful Animation*- Thames & Hudson Ltd (4 August 2003).

2. A. J. Mitchell - *Visual Effects for Film and Television* - (Paperback - Oct 4, 2004).
3. Shilo T. McClean Digital Storytelling: *The Narrative Power of Visual Effects in Film* - MIT Press (17 October 2008).

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	II Year – Fourth Semester - Core Paper – 20	L	T	P	Total LTP	C
UFG184T2	ANIMATION SOUND DESIGN	3	1	0	4	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- The paper places emphasis on imparting knowledge to the students about the Live Recording and Sound Studio. How sound plays a vital role in Live and Animated film.

UNIT : I INTRODUCTION TO SOUND STUDIO

Voice Room- Room Acoustics, microphone, Connectors, Headphones. Control Room- Console, Audio Monitors, recording software, Processing units.

UNIT : II

Effects- Live (Foley , ADR)

Advanced ProTools - Study of protools HD software

Dubbing-Dialogue cleaning & editing, Removing noise, balancing and Mixing.

UNIT : III

The role of Music - Rhythm, Tempo, Dynamics of music- Harmony, Chorus, Music Instruments – Music for Graphics and Animation.

UNIT : IV

Sound as an Expression: Information, Perspective of Sound.

UNIT : V

Role of Sound in Films, Dialogue, Effects, BGM, Song, Importance of Silence, Intro to 5.1 mix, Dolby, Auro 3D, Atmos.

Text books:

1. David Miles Huber, Robert E. Runstien *Modern Recording Techniques*, Focal Press; 8 edition (21 August 2013).

Reference books:

1. John M. Woram - *The Recording Studio Handbook* - Elar 1989.
2. Charles R. Hoffer - *Introduction to music Education* - waveland press 2009.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	II Year – Fourth Semester - Core Paper – 21	L	T	P	Total LTP	C
UFG184T3	ADVERTISING BASICS	2	1	0	3	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- The paper places emphasis on imparting knowledge to the students about Advertisement and the methods involved in Campaigning.

UNIT : I

Definition, Nature & Scope of advertising, Roles of Advertising; Societal, Communication, Marketing & Economic. Functions of advertising.

UNIT : II

Based on target audience, geographic area, Media & Purpose. Corporate and Promotional Advertising.

UNIT : III

Environment, Components -Advertiser, Advertising agency & Media. Consumer behavior. Latest trends in advertising - (India and abroad). Ad Agency - Structure of small, medium & big agencies, functions. Types of agencies - in-house, Independent, Full-service & Specialized. Legal aspects & ethical issues.

UNIT : IV

Client Brief, Account Planning, Creative Strategy and Brief, Communication Plan, Brand Management - Positioning, brand personality, brand image, brand equity, Case studies.

UNIT : V

Conceptualization and Ideation, Translation of ideas into campaigns, Visualization Designing & Layout, Copy writing - Types of headlines, body copy base lines, slogans, logos, & trademarks. Typography, Writing styles, Scripting Story board. Advertising campaign-from conception to execution - future of advertising- internet, E-mail advertising.

Text books:

1. Sangeeta Shama Raghuvir Singh , *Advertising Planning & Implementation* , Eastern Economy Edition, 1998.
2. Jewler.E, *Creative Strategy in Advertising*, Thomson Learning, 1998.

Reference books:

1. Annuakor , *Advertising Handbook: Press, TV, Radio & Outdoor Advertising* , Different Years Atlantis Publications, 1998.
2. Fryburger & Rotzoll, *Advertising Theory and Practice*, Aaitbs Publishers, 1996.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	II Year – Fourth Semester - Core Paper – 22	L	T	P	Total LTP	C
UFA184T4	TELEVISION PRODUCTION TECHNIQUES – II	1	1	0	2	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To introduce them about the various stages involved in Television Production.
- To equip them in gaining the knowledge of functioning of a Television studio.

UNIT : I

Analogue and digital cameras, digital signal processing, digital camera adjustments, camera control unit, television studio chain, framing and composition, professional video camera features, professional camera accessories.

UNIT : II

Sound recording techniques, analogue and digital audio, audio mixing, audio sweetening and equalization. audio layering, professional audio console features, audio dubbing methods, communication used in TV studio, various types of microphones and its uses, lights used in indoor and outdoor production. lighting console and its features, lighting plan, floor plan.

UNIT : III

Different stages of television production, plan meets, story board rehearsals and blocking, single camera and multi camera television production, indoor and outdoor production, ENG, EFP and OB production television production crew duties and responsibilities importance of logging and cue sheet, live television studio setup and facilities, multi camera live coverage.

UNIT : IV

Post production techniques, on-line and off line editing setups, professional video switchers and its features, digital video effects, linear and non linear editing setups, professional video servers and its features, voice editing and dubbing

UNIT : V

Different types of Television programmes, programme marketing, feedback analysis, TRP ratings, Entering contracts, various television networks

Text books:

1. Millerson, Gerald. *Television Production*, London, 15th Edition, Focal Press, 2012.
2. Zettle, Herbert. *Television Production Handbook*, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

1. Ward, Peter. *Digital Camera Work*, London, Focal Press, 2000.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	II Year – Fourth Semester - Core Paper – 23	L	T	P	Total LTP	C
UFG184P1	SPECIALIZATION EXERCISES – II	0	1	4	5	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- Hands on experience in Texture creation, Animating in 3ds max software.

1. Material Building Essentials

Building a realistic material - Material Editor overview - Important Material Editor tools and icons - Applying and retrieving materials - Copying and pasting materials and maps - Using the Asset Browser - Selecting the right rendering engine.

2. Material Shader Types

Blinn - Phong - Oren-Nayer-Blinn - Metal - Strauss - Anisotropic - Multi-Layer – Translucent.

3. Material Map Channels

Diffuse - Bump - Opacity - Specular Level and Specular Color - Self-Illumination - Reflection - Refraction – Displacement.

4. Material Types

Standard - Blend - Double-Sided - Top/Bottom - Multi Sub-Object - Matte Shadow - Ink and Paint - Mental ray Arch and Design materials - Mental ray Pro-Materials.

5. Creating Surfaces and Textures with Maps

Bitmap editing - Using noise maps - Using other procedural maps - Using gradient maps - Creating realistic reflections - Using composite maps to layer images - Using mix maps - Adjusting the color of a map.

6. Mapping Techniques

The UVW map modifier - Mapping coordinate types - Controlling map placement on a surface - The importance of mapping location in the Modifier Stack - Mapping at the sub-object level - Mapping lofted objects - Using multiple map channels - The Unwrap UVW modifier - Pelt mapping.

7. Advanced Material Applications

Animating materials and maps - Creating realistic glass - Creating and positioning decals - Creating billboard tree maps - Using material ID numbers to add glow.

8. Material Libraries

Material library essentials - Creating a custom material library - Accessing materials from a different project.

9. Project: Using Bitmaps to Build a Complex Material

Creating a metal rivet - Building the hot metal material - Tweaking the materials - Animating the look of the hot metal material.

10. Project: Creating Materials and Mapping and Adding Them to a Medieval Dagger

Building the handle material - Building the hand guard material - Building the trim material - Building the blade material - Applying and mapping the handle material - Applying and mapping the hand guard and trim materials - Applying and mapping the blade material - Applying the final touches.

11. Project: Combining 3ds Max and Photoshop to Create a Company Logo Building the logo in Photoshop

Adding the text - Creating the image's alpha channel - Creating the logo material in 3ds Max - Mapping the object using multiple map channels.

12. Camera Basics

Creating cameras - Understanding target and free cameras - Using Camera Pan, Truck, and Dolly - Adjusting the field of view - Understanding aspect ratio - Showing safe frames - Choosing render output size.

13. Lighting

Understanding CG lighting - Understanding standard and photometric lights - Creating a target spotlight - Enabling viewport hardware shading - Previewing renderings with ActiveShade - Adjusting intensity and color - Controlling contrast and highlights - Setting spotlight hotspot and falloff radius - Choosing a shadow type - Optimizing shadow maps - Using area shadows - Creating Omni lights.

14. Keyframe Animation

Understanding keyframes - Setting time configuration - Choosing set key filters - Using Set Key mode - Editing keyframes in the Timeline - Using Auto Key mode - Creating animation in passes - Animating modifier parameters - Working in the dope sheet - Editing function curves - Looping animation.

15. Hierarchies

Understanding hierarchies - Understanding reference coordinate systems - Editing pivot points - Linking objects - Using the Schematic view - Preventing problems with scale - Animating a hierarchy - Fine-tuning the animation.

16. Controllers and Constraints

Understanding controllers - Applying path constraints - Assigning a link constraint - Using the Motion panel - Animating constrained objects.

17. Special Effects

Understanding particle systems - Emitting particles from an object with PArray - Adjusting particle parameters - Binding particles to a gravitational force - Colliding particles with a Omni Flector - Creating a particle material - Mapping opacity with a gradient - Assigning a material ID G-Buffer channel - Creating a lens effect glow - Compositing in 3ds Max - Using lens flares - Combining multiple cameras in a scene.

18. Scanline Rendering

Understanding image sequences - Setting render-options - Compressing an image sequence to a movie - Understanding target and free cameras - Using Camera Pan, Truck, and Dolly - Adjusting the field of view - Understanding aspect ratio - Showing safe frames - Choosing render output size.

PRACTICALS COMPOSITING-ADOBE AFTER-EFFECTS

1.Introduction: What is After Effects

Working in 2D Operating System - What environment variables must be set to start 2D project - Organize 2D Elements - Defined Backgrounds - Define Foregrounds - Define Mattes - Source material Assets - How does one make assets.

2. After Effects workflow overview

Preparing for 2D File system - Organize files - Nomenclature and Directory structure - Reading from/writing to Directory structure - Naming conventions.

3. Getting Started with After Effects

After effects. Compositing structure Layer base (Node Base later) - Plates are separated and defined as: Front, Back, Matte.

4. The Composite

Read source - Understanding pre compositing - Foreground. Shot, Bought or Created, Backgrounds Shot, Bought or Created, Manipulate source material, Mattes roto, Keyed or extractions Output Effects.

5. Working with Film Clips

Clip manipulation- Shortening the duration of layers - Trimming in the Footage panel - Slowing and accelerating video speed - Applying video transitions between clips - Working with image sequences - Clip variables - Built in Rotations, transformation, opacity - Added in Effects, Composite operations- Mathematic operations.

6. The Power of Effects (single layer input)

Creating a layer for effects - Creating operators for effects - Applying effects to Single Clip - Applying effects to Multiple Clips - Applying effects to Selected Clips.

7. Color-Correcting Footage (Single Layer Input)

Brightening dark footage - Changing colors in footage - Creating cinematic color treatments - Creating a quick vignette - Colorizing black-and-white objects - Using adjustment layers - Understanding colour space.

8. Painting (Single Layer Input)

Using the paint tools - Using the Roto Brush tool - Using shapes - Using splines.

9. Single Input Animation

Transformation - Rotations - Scale - Opacity.

10. Creating and Animating Text (Single Layer Input)

Creating and editing text - Applying text animation presets - Animating text manually - Applying layer styles to text.

11. Multi input effects

Three or more input effects - At least two foreground inputs- One must be background - Two must be foreground - One foreground to be keyed - One foreground to have effect added - Output of Visual effects.

12. Working with Mattes and Shape Layers (Dual-Layer-Inputs)

Creating and using masks - Exploring Matte options - Creating matte with Auto-trace - Matting objects with other objects - Matting shape layers - Modifying shape layers.

13. Keying and Compositing (Dual-Layer-Inputs)

Removing a green screen background - Refining the matte - Compositing with color adjustments - Compositing with blend modes - Let's get better - Using work areas - Creating markers - Replacing layers - Mastering Timeline navigation - Aligning and distributing layers - Selecting layers quickly - Cropping layers - Adjusting comp resolution.

14. Working in 3D

Turning 2D layers into 3D layers - Creating lights and cameras - Creating shadows - Using depth of field - Working with 3D effects.

15. Intermediate Animation

Understanding spatial interpolation - Creating and adjusting motion paths - Orienting moving objects along a path - Drawing motion with Motion Sketch - Timing keyframes and interpolation types - About the Graph Editor.

16. Stabilizing and Tracking Motion (Single Layer Input)

Stabilizing shaky footage - Tracking the motion in footage - Tracking with mocha.

17. Rendering and Compression

Adding comps to the Render Queue - Exploring key Render Queue settings - Creating Output.

Text books:

1. Kelly L. Murdock 3dsmax Bible John Wiley & Sons; Pap/Cdr edition (14 September 2012).

Reference books:

1. Steve Nelle 3ds Max 2010 Essential Training lynda.com, inc. (13 January 2010).

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	II Year – Fourth Semester - Core Paper – 24	L	T	P	Total LTP	C
UFA184P2	FILM PRODUCTION PRACTICAL	0	1	3	4	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To understand the concept of Breakdown of shots
- To enable the student to visualize and execute a scene using creative lighting and dialogues.
- To Provide an opportunity for the students to apply all the creative and technical knowledge he/she has gained during the course of study in their field.

In this semester, the students who have chosen to specialize in direction should write scripts and shoot a short fictional film each, not exceeding 5 Minutes duration by

engaging the students who have chosen to specialize in cinematography, For post production work, the students who have chosen to specialize in Editing, Graphics and Animation and Sound Engineering should be engaged, so that all the students in the class would get a 'hands – on – experience' in making a short fictional film in Digital Video format at the end of the IV Semester.

The completed short films would be viewed and evaluated by an examiner who would give the maximum marks to the students as under:

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	II Year – Fourth Semester - Core Paper – 25	L	T	P	Total LTP	C
UFA184P3	FILM STUDY RECORD – II	0	0	3	3	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To identify the narrative and stylistic element that constitute to the film art.
- To broaden the understanding of different genre of films.
- To learn methodology for critical analysis.

1. Aim of this Practical is to develop in the students:
 - i. The habit of identifying the different elements of film-form and recording their views on films studied by them.
 - ii. A technical vocabulary necessary to intelligently analyze each film.
 - iii. A basic knowledge and experience in films for the purpose of further study.
 - iv. To express their opinions about the film on record in a more substantive and articulate manner.
2. Each student has to necessarily maintain a 'Record' of the films screened for study – purpose.
3. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film- genre. The student will also learn to identify

the different genre of films and become familiar with different structures of the fiction as well as non-fiction films.

4. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
5. The following shall be the genres and areas of emphasis:

S.No	GENRE	EMPHASIS
1	Silent Films	History – Montage
2	Silent Films	History – Production – Value
3	Epic films	Grandeur – Sets – Visual effects – Direction
4	Social films	Romance – Dialogues – Acting
5	Historical films	Art Direction – Costumes production – Performance
6	Science fiction films	Sets – Technical values – Special effects
7	Biographical	Screenplay – Performance
8	Comedy films	Comedy – Acting
9	Thriller films - Detective	Cinematography – Editing
10	Horror films	Cinematography – Editing – Acting

Text books:

1. Monaco, James. How to read a Film, New York, Oxford University Press, 4th Edition, 2009.
2. Syd Field. Going to the Movies, New York, Dell Publishing, 2001

Reference books:

1. Dimaggio, Madeline. How To Write For Television, New York, Revised Edition, 2008.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	II Year – Fourth Semester - Core Paper – 26	L	T	P	Total LTP	C
UFA184P4	TELEVISION PRODUCTION PRACTICAL – II	0	1	1	2	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To equip them in putting into practice of knowledge gained theoretically about various stages of Television Production
- Making the student understand the various departments in a Television studio by taking them to Television channel as an industrial visit.

1. Study of professional SD Camcorders.
2. Practice in using SD Camcorders.
3. Study in HD Camcorders.
4. Practice in using HD Camcorders.
5. Practice in preparing Floor-plan.
6. Practice in Floor Manager Signals.
7. Study of Studio Multi Camera Set-up.
8. Practice in Studio Multi Camera System operation.
9. Practice in setting-up Lighting.
10. Practice in ENG/EPF operation.
11. Study of Video Editing System.
12. Practice in Video Editing System. (Linear and Non-Linear)

Text books:

1. Millerson, Gerald. *Television Production*, London, 15th Edition, Focal Press, 2012.
2. Zettle, Herbert. *Television Production Handbook*, USA, 9th Edition, Cengage Learning, 2005.

Reference books:

1. Ward, Peter. *Digital Camera Work*, London, Focal Press, 2000.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part – 4	II Year – Fourth Semester	L	T	P	Total LTP	C
CAC18402	REASONING-II	2	0	0	2	2
	Total Contact Hours - 30					
PURPOSE						
To enhance holistic development of students and improve their creativity.						
INSTRUCTIONAL OBJECTIVES						
1.		To develop inter personal skills and be an effective team player.				
2.		To develop professionals with idealistic, practical and moral values.				
3.		To develop communication and problem solving skills.				
4.		To re-engineer attitude and understand its influence on behavior.				

UNIT I – WRITING SKILLS (6 hours)

One line story – One page script

UNIT II - PRESENTATION SKILLS (6 hours)

Extrempe on given topic – Debate

UNIT III – SOCIAL RESPONSIBILITY (6 hours)

Identify social issues – Present solution through various means PPT – Oral

UNIT IV - CRITICAL REVIEW (6 hours)

Full length book – Full length movie – complete review

UNIT V – PITCH THE BEST (6 hours)

Identify core area of interest – Teams to present their favourite and justify – Group to deliberate on the best.

ASSESSMENT

A practical and activity oriented course which has continuous assessment for 100 marks based on class room interaction, activities and presentation.

REFERENCE

1. Robin Sharma, *Who will cry when you die*, New York, Hayhouse, 1999.
2. Paul Newton, *How to deliver a presentation*, e-book
3. Eric Garner, *A to Z of presentation*, e-book

Course Nature : Theory					
Assessment Method (Max. Marks : 100)					
In- Semester	Class Room Activities	Presentation Skill	Assingment/scri pt	Regularit y & discipline	Total
	50	20	20	10	100

**DIRECTION
V SEMESTER**

Part - 3	III Year - Fifth Semester - Core Paper – 27	L	T	P	Total LTP	C
UFD185T1	STUDY OF FILM SCRIPTS – II	5	1	0	6	5

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- The students will be instructed to make an in-depth study of film – scripts. For this purpose, Ten films will be prescribed and their scripts will be supplied to the students for study.
- To learn the methodology for critical analysis.
- To broaden the understanding of different genre of films.

UNIT : I

1. BICYCLE THIEVES – ITALY – VICTTORIO DE SICA
2. APARAJITHO-BENGAL-SATYAJIT RAY

UNIT : II

1. TITANIC – ENGLISH – JAMES CAMERON
2. FINDING NEMO – ENGLISH – ANDREW STANTON

UNIT : III

1. BRIDGE ON THE RIVER KWAI – ENGLISH – DAVID LEAN
2. CASABLANCA – ENGLISH – MICHAEL CURTIZ

UNIT : IV

1. COLOR OF PARADISE– IRAN – MAJID MAJIDI
2. 12 YEARS A SLAVE - ENGLISH - STEVE MC QUEEN

UNIT : V

1. LIFE IS BEAUTIFULL – ITALY– ROBERTO BENIGNI
2. 3-IRON – CHINESE –KIM DUK KIM

Reference books:

1. Monaco, James. How to read a Film, New York, Oxford University Press, 4th Edition, 2009.
2. Vale, Eugen. The Technique of Screen & Television writing, New York, Touchstone, 1986.

Text books:

1. Screenplay story analysis, Asher garfiwkel, Allworth press, 2007

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	III Year - Fifth Semester - Core Paper – 28	L	T	P	Total LTP	C
UFD185T2	DOCUMENTARY THEORY	5	1	0	6	5

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To gain knowledge about various documentary film makers and their styles.
- To Make the students to realize the importance of filmmakers to serve the society through Documentary programmes.

UNIT : I

The definition of documentary – The difference between Fact film and Fiction film – Brief study of different types of factual films – Educational films, Instructional films, Travel films, Newsreel films, Publicity films.

UNIT : II

Traditions in documentary films: Naturalist – Realist – News reel – Propagandist – Detailed study of Louisiana Story, Berlin – “The Symphony of a city” – Kino-eye Theory – Night Mail – Song of Ceylon – Principle of documentary films – The documentary idea today – The different style of documentary film making journalist approach – The Impressionist approach – Types of documentaries.

UNIT : III

Contemporary documentaries – Chris Maker – Special reference to “LE Joli Me” – Study of documentary films of Mani Kaul and AnandPatwardhan – Experimental approach in Non-Fiction films – The style of Norman Mc. Lauren – Evaluation of video documentaries.

UNIT : IV

Development of documentaries in India – The government approach to sponsorship – The Film Division of India – The independent documentary filmmaker – Television documentary films and educational films – wild life - U.G.C's TV programmes.

UNIT : V

The proposal outline – Fact film treatment – The information line – Interesting line – The presentation line – The sequence outline – Shooting script – Writing narration for non-fiction script.

Text books:

1. Rotha, Paul. *Documentary Film*, London, Faber and Faber, Third Edition, 1963.
2. Macdonald, Kevin. *Imagining reality*, London, Faber & Faber, 2006.
3. Rabiger, Michael. *Directing the Documentary*, New York, Focal Press, 5th Edition, 2004.

Reference books:

1. Wolverton, Mike. *How to make Documentary for Video and Film*, United States, Gulf Pub. Co., Book Division, 1983.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	III Year - Fifth Semester - Allied Paper – 1	L	T	P	Total LTP	C
UFD185T3	CINEMATOGRAPHY AND EDITING FOR DIRECTORS	5	1	0	6	5

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To gain knowledge about different types of camera's, lenses and lighting.
- To gain knowledge about Editing software and devices.

UNIT : I CINEMATOGRAPHY

Different types of camera – Mitchell – Arriflex – Panavision – Different types of Digital Camera's – Advantages and Disadvantages – Film Formats and Digital Formats – 8mm cameras – 16mm cameras – Super 16 cameras – 35mm cameras Anamorphic system – wide screen system – 70mm cameras – Super 35mm system – Film stocks.

UNIT : II

Different types of lenses used in Cinematography – Normal lens – Wide angle lens and its effects – Telephoto lens – Depth of field – zoom lenses – Psychological effect of lenses – Special purpose lenses – Fish eye lenses – Diopter lenses – Anamorphic lenses – Prime lens over zoom lens – Creative use of lenses – Selection of right kind of lens for creativity – Soft focus lenses – Special lenses.

UNIT : III

Types of lighting – Three point lighting – Four point lighting – Half lighting – High key lighting – Low key lighting – Cameo lighting – Limbo lighting – Rembrandt lighting – Chroma key lighting – Large scale lighting – Moon light setup – Day for night effect – Set lighting, modern methodology in lighting. Cinematography styles – Developing a style – Camera Angles and continuity – Action axis – Matching look – Camera positions – Close up – Camera movements and equipments.

UNIT : IV EDITING

Basics of editing – Cutting in action – Cutting on movement – Inter cutting – Parallel cutting – Song editing – Non Electronic Effects and How to use them – Psychological usage of smooth continuity – study about Film shooting to first copy process – Editors cut – Directors cut – Final cut – Structuring balance and emphasis, Dynamic Axis, Motivation, Point of focus, Sequencing, Rhythm, Time, Pace and Harmony.

UNIT : V

Familiarity of software and devices – FCP and AVID – Transitions – Optical effects – Video effects.

Text books: CINEMATOGRAPHY

1. Kris Malkiewicz. M.David Mullen, *Cinematography*, USA, Touchstone Press, 2nd Edition, 2005.

Reference books:

1. Paul Wheeler, *Practical Cinematography*, London, Focal Press, 3rd Edition, 1999.

Text books: EDITING

1. Karel Reiz and Gavin Miller, *The Techniques of Film Editing*, London, Focal Press, 2nd Edition 2009.

Reference books:

1. Ken Dancyger, *The Techniques of Film and Video Editing*, London, Focal Press, 5th Edition, 2010.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	III Year - Fifth Semester - Core Paper – 29	L	T	P	Total LTP	C
UFD185P1	FEATURE FILM SCRIPTING	0	1	3	4	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To gain knowledge of the creative use of visuals and sound for making a feature length script.
- To apply the right scripting tools for Fiction script at a professional level.
- To create awareness of the various stages of feature film scripting.
- To equip the student with a fully worked-out feature film script to join the profession as aspiring filmmaker.

The aim of the practical is to train the student to practically apply his knowledge of Screen Play Writing Theory.

At the beginning of the semester each student should submit his subject for feature film scripting and get it approved from the staff concerned.

After approval of the subject, under the guidance of a staff member, the student will develop the subject into treatment form. This has to be done only after scene by scene intense discussion with the staff. In this stage he will get to know the unique feature and problems in the feature film scripting. After completion, the treatment is again approved for further discussion.

The next stage will be master-scene script, which contains all the details of action and dialogues. The Script should consist of 50 scenes compulsorily. The Student should plan the scenes in such a way that the duration of the feature film script should be not less than 90 minutes. The Student can also use the option of adapting a novel into a screenplay.

This script will be finally submitted to the External Examiner as a part of the practical examination and marks shall be awarded according to the merit of the script

Text books:

1. Rabiger, Michael. Directing-Film Techniques and aesthetics, Burlington, Focal Press, 3rd Edition, 2008.
2. Vale, Eugen vale. The Technique of Screen & Television writing, New York, Touchstone, 1986.

Reference books:

1. Egri, Lajos. The Art of Dramatic Writing, New York, Touchstone, 1972.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	III Year - Fifth Semester - Core Paper – 30	L	T	P	Total LTP	C
UFA185P2	VIDEO SONG PROJECT	0	1	4	5	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To enable the student to visualize a concept for a musical note, to conceive the camera angles, movements, and editing to enhance the mood as conceived by the Direction students are to be brought out in the above project.

In this project work, the Direction student puts into practice, the knowledge he/she has gained in various theory papers.

The ability to visualize a concept for a musical note, to conceive the camera angles, movements, and editing to enhance the mood as conceived by the Direction students are to be brought out in the above project.

The subject has to be first approved by the Direction department and then the student has to develop the script, fix the locations, and conduct rehearsals.

The film should be completed utilizing the services of Cinematography, Editing, and Sound students. To make the sound department students part of the video song project. The direction department students should see to it they incorporate the dialogue wherever possible without spoiling the beauty of the song.

At the end of the semester the completed project will be viewed and evaluated by an examiner who would give the maximum marks students as under:

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Subject Code	V SEMSTER	L	T	P	Total LTP	C
UES18501	ENVIRONMENTAL STUDIES	3	0	0	3	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To gain knowledge on the importance of environmental education and ecosystem
- To acquire knowledge about environmental pollution – sources, effects and control measures of environmental pollution
- To understand the various energy sources, exploitation and need of alternate energy resources. Disaster management.
- To acquire knowledge with respect to biodiversity, its threats and its conservation and appreciate the concept of interdependence
- To be aware of the national and international concern for environment for protecting the environment

UNIT : I ENVIRONMENTAL EDUCATION AND ECOSYSTEMS.

Environmental education: Definition and objective. Structure and function of an ecosystem – ecological succession – primary and secondary succession – ecological pyramids – pyramid of number, pyramid of energy and pyramid of biomass.

UNIT : II ENVIRONMENTAL POLLUTION

Pollution –Air, water, soil – causes and effects and control measures. Specifically: acid rain, ozone layer depletion, green house gas effect and global warming. Waste management : prevention and control measures of solid waste.(General).

National concern for environment: Important environmental protection Acts in India – water, air (prevention and control of pollution) act, wild life conservation and forest act. Functions of central and state pollution control boards. Issues involved in engorcement of environmental legislation.

UNIT : III BIODIVERSITY AND ITS CONSERVATION

Introduction: definition – genetic, species and ecosystem diversity – bio diversity hot spots – values of biodiversity: consumptive use, productive use, social, ethical., aesthetic and option values – threats to biodiversity: habit loss, poaching of wildlife – endangered and endemic species of India, conservation of biodiversity: in-situ and ex-situ conservations.

UNIT : IV ENERGY RESOURCES AND CONSERVATION

Energy resources and their exploitation. Conventional energy sources: -coal, OIL, BIOMASS and nature gas (overview)-over – utilization.. Non-conventional energy sources: hydroelectric power, tidal, wind, geothermal energy, solar collectors, photovoltaic, nuclear-fission and fusion. Energy use pattern and future need projection in different parts of the world, energy conservation policies.

UNIT : V NATURAL HAZARDS AND DISASTER MANAGEMENT

Natural and Man made disasters – types, causes, onset, impacts. (viz. earthquake, flood, drought, cyclone, tsunamic, volcanics, landslide, industrial accidents). Forecasting and managements.

Text books:

1. Jeyalakshmi.R, “Principles of Environmental Science”, 1st Edition, Devi Publications, Chennai, 2006.
2. De.A.K., “Environmental Chemistry”, New Age International, New Delhi, 1996.
3. Sharma.B.K. and Kaur, “Environmental Chemistry”, Goel Publishing House, Meerut, 1994.

Reference books:

1. Dara S.S., “A Text Book of Environmental Chemistry and pollution control”, S.Chand & Company Ltd., New Delhi, 2004.
2. Dr.Rahavan Nambiar, “Textbook of Environmental Studies”, Scitech publication (India) Pvt.Ltd.Second edition.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

**CINEMATOGRAPHY
V SEMESTER**

Part - 3	III Year - Fifth Semester - Core Paper – 27	L	T	P	Total LTP	C
UFC185T1	COMPOSITE CINEMATOGRAPHY AND IMAGE MANUPULATION TECHNIQUES	5	1	0	6	5

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To learn the basic concepts of compositing
- To learn the basics of visual effects and graphics for films.

UNIT : I

Introduction to special effects cinematography - In camera special processes – Special effects through variation in camera speed – Reverse shots – Technique of shooting with variation in shutter angle – dissolves – Fade-in and Fade-out – Ramping – Skip effect – Technique of shooting glass shots – Mirrors shots – Mask Frames – Double exposure – Miniature shots – Stop block technique.

UNIT : II

Introduction to special effects with the combination of camera and lab – Study of traveling matte cinematography – Blue screen – Rotoscopy – Study of the special effects created by an optical printer – Double exposure – Matte – Titling – Fade-in – Fade-out – Dissolves – Freeze effects – Reduction and Blow ups – Introduction to image manipulation techniques in a motion picture lab – Silver retention processes – Technicolor's ENR process – Deluxe's CCE & ACE processes – Bleach by-pass techniques – Silver tint process – Cross processing – Stripping of anti-halation technique.

UNIT : III

Introduction to Computer Generated Imagery – A brief study of Cine-on process – Animation films through computers – Various computer graphic effects – Morphing – Image manipulation through computers – The process of digital cinematography from subject to the projected image – Concepts of Tele-cine and Reverse Tele-cine processes – Introduction to digital cinematography – A brief study of the essential features of a digital broadcast camera – Facilities available for a cinematographer in a digital camera – Different types of digital formats such as DV, DV Cams, DVC Pro formats – Introduction to High Definition TV system.

UNIT : IV

Introduction to special types of cinematography – 3 D Cinematography – Underwater cinematography – Aerial image cinematography – high Speed Cinematography – Time Slicing technique – I-max system – Time lapse cinematography – A brief study

about the front projection system – Back projection systems – Motion control cinematography – Special effects through lenses and filters – Advantages and disadvantages of shooting films for blow-ups.

UNIT : V

Introduction to Wide Screen Cinematography – Types of wide screen cinematography – Mask frame widescreen cinematography – The advantages and disadvantages of different formats of mask frame techniques – Super 35mm format – Advantages and Disadvantages – Anamorphic cinematography – The concepts – advantages and disadvantages of cinemascope format over other 35mm wide screen systems – Techniscope system – Horizontal frame cinematography – Vista vision – Technirama – Advantages and disadvantages of the systems – Introduction to wide gauge cinematography – Various large format system – 70mm projection – Ultra panavision projections – Multiple film projection systems – Cinerama.

Text books:

1. Sawicki, Mark. *Filming the Fantastic*. Focal Press. London. 2007.
2. Wright, Steve. *Compositing Visual effects*. Focal Press. London 2nd Edition 2011.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	III Year - Fifth Semester - Core Paper – 28	L	T	P	Total LTP	C
UFC185T2	ADVANCED MOTION PICTURE EQUIPMENTS AND TECHNIQUES	5	1	0	6	5

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To learn the latest developments of cinematography equipments
- To learn the advance lights and lighting techniques and lighting equipments.

UNIT : I

Introduction to the advanced models of motion picture cameras – Brief study of Alexa cameras – RED – BLACKMAGIC camera – GH5 cameras –PHANTOM FLEX camera

– A brief study about the special nature and application of these cameras – A brief study of 3 D cinematography – The aspect ratios of all the systems.

UNIT : II

Introduction to modern cinematographic light sources – Metal iodine lamps – HMI lights – HMI flicker problems – flicker free HMI lights – Study of soft sun lights – Study of fluorescent light sources – kin-o-flo – Technique of working with fluorescent light sources for motion pictures – Mercury vapor lamps – Sodium vapor lamps – Study of unconventional light sources such as laser lights – Computer controlled light systems – Black lighting – UV lighting and IR lighting – non photographic light sources such as domestic tungsten and fluorescent tube lights – Follow spots – Effects/Pattern projecting lamps – Techniques of working with unconventional light sources and non-photographic light sources.

UNIT : III

Advanced lighting approaches – Light is more than illumination – Using lighting to play active and passive part – Lighting continuity for visual matching – Lighting shiny objects – Lighting matte objects – Lighting semi-matte objects – Lighting for transparency – Fantasy lighting – Introduction to pictorial lighting styles such as Notion – silhouette – Chair-o-scuro, Cameo – Limbo and Rembrandt lighting – Lighting for form - Lighting for color – Use of colored lighting for effects – Lighting techniques for creating – Animated lighting – Lighting with Ultra violet sources – Lighting with infra red light sources – Lighting for night in exterior – Day for night shooting techniques –Technique of lighting different types of human faces – Magic hour and twill light shooting – Sun rise and sun set shooting – Lighting for process shots – Lighting involving practical lamps in the frame – Lighting for skin tones – Lightning effects – Technique of lighting for rain sequences – Available light shooting techniques.

UNIT : IV

Introduction to choices of lenses for cinematography – Creative use of Cinematographic lenses – Special purpose lenses – Reasons for working for a constant depth of field – Technique of working with variation in depth – Different types of lens construction – normal lens construction – Retrofocus lenses – Telephoto lenses – Reasons for the superiority of prime lenses over zoom lenses – The concept of variable prime lenses – Care of lenses – Introduction to advanced camera movement and camera support systems – Cranes – Remote controlled camera heads – Mobile cranes – Camera stabilizing systems – Study of a Steadicam system.

UNIT : V

Introduction to the advanced models of broadcast video cameras –Features– Introduction to Digital Cinematography – Working for music albums – Working for

commercials – Shooting film for TV broadcast – Comparative study of advantages and disadvantages of analogue system Vs Digital system – Comparative study of advantages and disadvantages of Digital system Vs Film.

Text books:

1. Braverman, Barry. *Video Shooter* – London – Focal Press – 2nd Edition – 2009.
2. Wheeler, Paul. *High Definition Cinematography* – London – Focal Press –2009.

Reference books:

1. Grossman, Todd. *Shooting Action Sports* – London – Focal Press –2007
2. Wheeler, Paul. *High Definition and 24P Cinematography* – London – Focal Press – 2005.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	III Year - Fifth Semester - Allied Paper – 1	L	T	P	Total LTP	C
UFC185T3	GRAPHICS & ANIMATION AND EDITING FOR CINEMATOGRAPHERS	4	1	1	6	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To learn the basic concepts of graphics softwares and tools.
- To learn the basic concepts of Animation and Visual Effects techniques.

UNIT : I EDITING

Non linear Editing systems – Components of a non linear editing system – How the NLE plays and Edits media – The NLE and workflow – what format resolution to edit in? – Capturing and organizing the material creating the editing sequence.

UNIT : II

Basic sound editing – video effects – finishing and output – offline to online –output to DVD – output to file – working with Sd, HD and Film– sound editing process – sound editing tools – sound editing techniques – music – mixing – mix formats – final out.

GRAPHICS & ANIMATION

UNIT: III

Traditional animation – Stop animation – 2D animation – 3D animation – Usage of virtual set technology.

UNIT: IV

Compositing - Digital Painting , Multiple Layer Compositing, Grain Removal , Latest technique in Visual Effects and Special Effects, Color Correction, Digital - Intermediate

UNIT: V

Wire removal, Miniature Set.

Text books: Graphics

1. Meyer, Chris. Meyer, Trish. *Creating Motion Graphics with after effects*. London. Focal Press 3rd Edition 2004.

Text books: Editing

2. Miller, Gavin. Relsz, Karel. *Technique of film Editing*. London .Focal Press. 2nd Edition. 1974.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	III Year - Fifth Semester - Core Paper – 29	L	T	P	Total LTP	C
UFC185P1	SPECIALIZATION PRACTICALS – I	0	1	4	5	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To learn the camera operation and lighting techniques
- To learn the special purpose lighting and chroma key lighting

1. Demonstration of and study of an ALEXA, RED, BLACKMAGIC, GH5 Camera with accessories..
2. Study of HMI light and its accessories and general practice in operating HMI lights.
3. Exposure practice in shooting with daylight type digital in indoor and outdoor.
4. Exposure practice in shooting with Tungsten type digital in indoor and outdoor.
5. Exposure practice with different types of different sensitivity in indoor and outdoor.
6. Exposure practice in mixed lighting conditions.
7. Exposure practice with hard and light sources.
8. Study of human faces and lighting techniques for different faces.
9. Practice in lighting a subject with direct and side lighting with soft and hard light sources.
10. Lighting techniques for colour form and shape.
11. Lighting techniques for shiny and matte objects.
12. Study and demonstration of steady cam equipment.
13. Study of different styles of lighting.
14. Exposure practice in magic hour shooting techniques.
15. Exposure practice in Sun rise and Sun set situations.

Text books:

1. Braverman, Barry. Video Shooter – London – Focal Press – 2nd Edition – 2009.
2. Wheeler, Paul. High Definition Cinematography – London – Focal Press –2009.
3. Sawicki, Mark. Filming the Fantastic. Focal Press. London. 2007.
4. Wright, Steve. Compositing Visual effects. Focal Press. London 2nd Edition 2011.

Reference books:

1. Grossman, Todd. Shooting Action Sports – London – Focal Press –2007.
2. Wheeler, Paul. High Definition and 24P Cinematography – London – Focal Press – 2005.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	III Year - Fifth Semester - Core Paper – 30	L	T	P	Total LTP	C
UFA185P2	VIDEO SONG PROJECT	0	1	3	4	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To enable the student to visualize a concept for a musical note, to conceive the camera angles, movements, and editing to enhance the mood as conceived by the Direction students are to be brought out in the above project.

In this project work, the Direction student puts into practice, the knowledge he/she has gained in various theory papers.

The ability to visualize a concept for a musical note, to conceive the camera angles, movements, and editing to enhance the mood as conceived by the Direction students are to be brought out in the above project.

The subject has to be first approved by the Direction department and then the student has to develop the script, fix the locations, and conduct rehearsals.

The film should be completed utilizing the services of Cinematography, Editing, and Sound students. To make the sound department students part of the video song project. The direction department students should see to it they incorporate the dialogue wherever possible without spoiling the beauty of the song.

At the end of the semester the completed project will be viewed and evaluated by an examiner who would give the maximum marks students as under.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Subject Code	V SEMSTER	L	T	P	Total LTP	C
UES18501	ENVIRONMENTAL STUDIES	3	0	0	3	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To gain knowledge on the importance of environmental education and ecosystem

- To acquire knowledge about environmental pollution – sources, effects and control measures of environmental pollution
- To understand the various energy sources, exploitation and need of alternate energy resources. Disaster management.
- To acquire knowledge with respect to biodiversity, its threats and its conservation and appreciate the concept of interdependence
- To be aware of the national and international concern for environment for protecting the environment

UNIT : I ENVIRONMENTAL EDUCATION AND ECOSYSTEMS.

Environmental education: Definition and objective. Structure and function of an ecosystem – ecological succession – primary and secondary succession – ecological pyramids – pyramid of number, pyramid of energy and pyramid of biomass.

UNIT : II ENVIRONMENTAL POLLUTION

Pollution –Air, water, soil – causes and effects and control measures. Specifically: acid rain, ozone layer depletion, green house gas effect and global warming. Waste management : prevention and control measures of solid waste.(General).

National concern for environment: Important environmental protection Acts in India – water, air (prevention and control of pollution) act, wild life conservation and forest act. Functions of central and state pollution control boards. Issues involved in enforcement of environmental legislation.

UNIT : III BIODIVERSITY AND ITS CONSERVATION

Introduction: definition – genetic, species and ecosystem diversity – bio diversity hot spots – values of biodiversity: consumptive use, productive use, social, ethical., aesthetic and option values – threats to biodiversity: habit loss, poaching of wildlife – endangered and endemic species of India, conservation of biodiversity: in-situ and ex-situ conservations.

UNIT : IV ENERGY RESOURCES AND CONSERVATION

Energy resources and their exploitation. Conventional energy sources: -coal, OIL, BIOMASS and nature gas (overview)-over – utilization.. Non-conventional energy sources: hydroelectric power, tidal, wind, geothermal energy, solar collectors, photovoltaic, nuclear-fission and fusion. Energy use pattern and future need projection in different parts of the world, energy conservation policies.

UNIT : V NATURAL HAZARDS AND DISASTER MANAGEMENT

Natural and Man made disasters – types, causes, onset, impacts. (viz. earthquake, flood, drought, cyclone, tsunamic, volcanics, landslide, industrial accidents). Forecasting and managements.

Text books:

4. Jeyalakshmi.R, "Principles of Environmental Science", 1st Edition, Devi Publications, Chennai, 2006.
5. De.A.K., "Environmental Chemistry", New Age International, New Delhi, 1996.
6. Sharma.B.K. and Kaur, "Environmental Chemistry", Goel Publishing House, Meerut, 1994.

Reference books:

3. Dara S.S., "A Text Book of Environmental Chemistry and pollution control", S.Chand & Company Ltd., New Delhi, 2004.
4. Dr.Rahavan Nambiar, "Textbook of Environmental Studies", Scitech publication (India) Pvt.Ltd.Second edition.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

**EDITING
V SEMESTER**

Part - 3	III Year - Fifth Semester - Core Paper – 27	L	T	P	Total LTP	C
UFE185T1	TECHNIQUES OF FILM AND VIDEO EDITING OF FICTION FILMS	5	1	0	6	5

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To familiarize the student's how to edit the fiction films.
- To gain knowledge about song cuttings, scene cuttings, montage editing.

UNIT : I

Different genres of films - Comedy, Horror, Thriller etc. - Various Cutting Patterns - cross cut – Parallel cut, Inter-cut – Usage of inserts.

UNIT : II

Song Editing – Cutting to Rhythm – understanding beat – compilation of different shots – story telling in a song.

UNIT : III

Scene Editing – Understanding a scene – Match cut - Action match, – Decision making – Sequencing – Compiling scenes into sequence.

UNIT : IV

Montage Editing – Understanding Montage – Usage of Montage

UNIT : V

Complete analysis about the above techniques in a feature film .

Text books:

1. Millar, Gavin. Reisz, Karel. *Technique of film editing*. London. Focal press. 2nd edition. September 29, 2009.

Reference books:

1. Monaco, James. *How to read a film*. UK. Oxford university press, 2009.
2. Arijon, Daniel. *Grammar of the film language*. US.Silman james press. 1st nov 1991.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	III Year - Fifth Semester - Core Paper – 28	L	T	P	Total LTP	C
UFE185T2	TECHNIQUES OF FILM AND VIDEO EDITING IN NON-FICTION FILMS	5	1	0	6	5

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To make the students understand the final continuity, creative editing, newsreel film editing.

UNIT : I NON-FICTION FILMS - INTRODUCTION

The Division of Responsibility – Final continuity – The director and editor.

UNIT : II DOCUMENTARY (IDEAS) & DOCU DRAMA

Distinction between the story film and documentary film – The form and aim of a documentary film – Reality – Facts of situation, feeling and atmosphere – Timing – Creative editing– Expressive shots. Impact of sound track – The skill of editing -Usage of voice over.

UNIT : III EDUCATIONAL FILM

Purpose and aim – Teaching film – Instructional films – The differences and Usage of both.

UNIT : IV NEWS REELS

News reel film editing – Aim and purpose – Role of the editor – Compilation film – The film is made but not shot.

UNIT : V OTHER NON-FICTION

TV news, Reality shows, TV serials, Programmes, Ad films, PSA.

Text books:

1. Bernard, Sheila Curran. *Documentary Storytelling: Creative Nonfiction on Screen*. US. Focal Press. 3 edition August 31, 2010.
2. Millar, Gavin. Reisz, Karel. Gavin. *Technique of film editing*. London. Focal press. 2nd edition. September 29, 2009.

Reference books:

1. Mascelli, Joseph.V. *Five C's of cinematography*, LA. Silman james press. 1998.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	
End Semester							50
Total							100

Part - 3	III Year - Fifth Semester - Allied Paper – 1	L	T	P	Total LTP	C
UFE185T3	DIRECTION AND GRAPHICS & ANIMATION FOR EDITORS	4	1	1	6	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To understand screenplay and direction.
- To learn basic graphical knowledge.
- To Gain knowledge about Types of Animations and Visual Effects

UNIT : I DIRECTION

Construction of Cinema production – Theme – Synopsis – Oneline Treatment – Master scene script – Shooting Script - Screenplay- The undisturbed story – The disturbance – The struggle – The adjustment – understandability - Probability – Identification. Characterization – External and Internal aspects of a Character - Master scene and Triple take Techniques.

UNIT : II

Different film genres – Schedule - Breakdown of scenes as per the locations And Artiste Budgeting – Directing the Actor and crew – Script to Screen Process.

GRAPHICS & ANIMATION

UNIT: III

Traditional animation – Stop animation – 2D animation – 3D animation – Usage of virtual set technology.

UNIT: IV

Compositing - Physical compositing– Back ground projection, Latest technique in animation –Morphing – Visual effects.

UNIT: V

Rotoscoping — Wire removal , Digital Painting, Miniature Set.

Text books:

1. Rabiger, Michael , Directing-Film Techniques and aesthetics , Burlington, Focal Press, 3rd Edition, 2008.
2. Mascelli , Josheph V. ,5 C's of Cinematography , LA, Silman-James Press , 1998.
3. Williams, Richard E. The Animator's Survival Kit Faber; Revised edition, 2009.

Reference books:

1. Eugen vale , The Technique of Screen & Television writing, New York, Touchstone, 1986.
2. Stephen Cavalier *The World History of Animation*, University of California Pr, 2010.
3. Kit Laybourne, *The Animation Book*, Three Rivers Press; 2nd Revised edition, 1998.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	III Year - Fifth Semester - Core Paper – 29	L	T	P	Total LTP	C
UFE185P1	SPECIALIZATION PRACTICALS – I	0	1	4	5	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To gain knowledge about avid software and fcp software.
- To understand timeline and rendering of the sequences.

FILM AND VIDEO EDITING SPECIALIZATION PRACTICALS

- Avid software intro
- Short cut keys, key board settings
- Working with different video formats
- Timeline practice
- Working with multiple tracks
- Adding graphics shots
- Titling practice.
- Transitions and filters
- Working with keyframes
- Rendering

Text books:

- Millar, Gavin. Reisz, Karel. Gavin. *Technique of film editing*. London. Focal Press. 2nd edition. September 29, 2009.
- Chandler, Gael. *Cut by Cut: Editing your film or video*. USA. Michael Wiese Productions, 2nd edition. June 1, 2012.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In- Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part – 3	III Year - Fifth Semester - Core Paper – 30	L	T	P	Total LTP	C
UFA185P2	VIDEO SONG PROJECT	0	1	3	4	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To enable the student to visualize a concept for a musical note, to conceive the camera angles, movements, and editing to enhance the mood as conceived by the Direction students are to be brought out in the above project.

In this project work, the Direction student puts into practice, the knowledge he/she has gained in various theory papers.

The ability to visualize a concept for a musical note, to conceive the camera angles, movements, and editing to enhance the mood as conceived by the Direction students are to be brought out in the above project.

The subject has to be first approved by the Direction department and then the student has to develop the script, fix the locations, and conduct rehearsals.

The film should be completed utilizing the services of Cinematography, Editing, and Sound students. To make the sound department students part of the video song project. The direction department students should see to it they incorporate the dialogue wherever possible without spoiling the beauty of the song.

At the end of the semester the completed project will be viewed and evaluated by an examiner who would give the maximum marks students as under:

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Subject Code	V SEMSTER	L	T	P	Total LTP	C
UES18501	ENVIRONMENTAL STUDIES	3	0	0	3	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To gain knowledge on the importance of environmental education and ecosystem

- To acquire knowledge about environmental pollution – sources, effects and control measures of environmental pollution
- To understand the various energy sources, exploitation and need of alternate energy resources. Disaster management.
- To acquire knowledge with respect to biodiversity, its threats and its conservation and appreciate the concept of interdependence
- To be aware of the national and international concern for environment for protecting the environment

UNIT : I ENVIRONMENTAL EDUCATION AND ECOSYSTEMS.

Environmental education: Definition and objective. Structure and function of an ecosystem – ecological succession – primary and secondary succession – ecological pyramids – pyramid of number, pyramid of energy and pyramid of biomass.

UNIT : II ENVIRONMENTAL POLLUTION

Pollution –Air, water, soil – causes and effects and control measures. Specifically: acid rain, ozone layer depletion, green house gas effect and global warming. Waste management : prevention and control measures of solid waste.(General).

National concern for environment: Important environmental protection Acts in India – water, air (prevention and control of pollution) act, wild life conservation and forest act. Functions of central and state pollution control boards. Issues involved in enforcement of environmental legislation.

UNIT : III BIODIVERSITY AND ITS CONSERVATION

Introduction: definition – genetic, species and ecosystem diversity – bio diversity hot spots – values of biodiversity: consumptive use, productive use, social, ethical., aesthetic and option values – threats to biodiversity: habit loss, poaching of wildlife – endangered and endemic species of India, conservation of biodiversity: in-situ and ex-situ conservations.

UNIT : IV ENERGY RESOURCES AND CONSERVATION

Energy resources and their exploitation. Conventional energy sources: -coal, OIL, BIOMASS and nature gas (overview)-over – utilization.. Non-conventional energy sources: hydroelectric power, tidal, wind, geothermal energy, solar collectors, photovoltaic, nuclear-fission and fusion. Energy use pattern and future need projection in different parts of the world, energy conservation policies.

UNIT : V NATURAL HAZARDS AND DISASTER MANAGEMENT

Natural and Man made disasters – types, causes, onset, impacts. (viz. earthquake, flood, drought, cyclone, tsunami, volcanics, landslide, industrial accidents). Forecasting and managements.

Text books:

7. Jeyalakshmi.R, "Principles of Environmental Science", 1st Edition, Devi Publications, Chennai, 2006.
8. De.A.K., "Environmental Chemistry", New Age International, New Delhi, 1996.
9. Sharma.B.K. and Kaur, "Environmental Chemistry", Goel Publishing House, Meerut, 1994.

Reference books:

5. Dara S.S., "A Text Book of Environmental Chemistry and pollution control", S.Chand & Company Ltd., New Delhi, 2004.
6. Dr.Rahavan Nambiar, "Textbook of Environmental Studies", Scitech publication (India) Pvt.Ltd.Second edition.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

**SOUND
V SEMESTER**

Part – 3	III Year - Fifth Semester - Core Paper – 27	L	T	P	Total LTP	C
UFS185T1	ADVANCED SOUND RECORDING TECHNIQUES -I	2	1	0	3	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To impart knowledge on advance recording mixing concepts, sports recording and live recording formats.

UNIT : I

Equalisation - types of equalizers-shelving-parametric-low pass-high pass-band pass-graphic-the importance of equalisation -using equalizers in a mix session.

UNIT : II

Noise and noise reduction-gates-compressors/limiters-threshold-attack time-ratio-release time-effective use of compressor/limiter in mix-dynamic range-peak clips-overload and distortion-multi band compressor.

UNIT : III

Introduction to music-BPM/tempo-pitch/scale-metronome-songs-classification of musical instruments-MIDI-use of MIDI-calculation and application of digital delay,in tempo-time signature-reverb-pre and post.

UNIT : IV

Introduction to live Effects recording, footsteps and foley recording in Studio, Designing and placing Sound line Effects, Ambient posting, Creative off Screen sound effects posting, Premixing sound Effects, Placement Microphone Techniques for Live Effects Recording

UNIT : V

Transferring audio from a DAW to sound negative- different types of tracks recorded on sound negative-variable density recording and variable area recording-compressor-high frequency roll off-DTS and DOLBY-19 ½ frames difference.

Text books:

1. John George Frayne, Halley Wolfe , *Elements of Sound Recording*, J. Wiley 1949.
2. John M. Woram, *The Recording Studio Hand Book*, Elar 1989.
3. Howard M. Tramine, *The Audio Encyclopedia*, Sams, 1973.

Reference books:

1. Alec Nisbett, *The Technique of Sound Studio*, Focal Press 1972.
2. Heinrich Schroder, *Tape Recorder Servicing Mechanics* – Van Nostrand, 1968.
3. Don Davis and Carolyn Davis *Sound System Engineering* 4th Edition – Focal Press, 2013.
4. Phillip Gidings, *Audio System Design and Installation* 1st Edition, Focal Press, 1997.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	III Year - Fifth Semester - Core Paper – 28	L	T	P	Total LTP	C
UFS185T2	DIGITAL ELECTRONICS	6	2	0	8	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To impart knowledge on integrated circuits chip and its design, uses of their ability.

UNIT : I

Basic principles of integrated circuits – performance reliability – Monolithic Integrated circuits – Linear integrated circuits – Darlington pairs – D.C. biasing – Audio amplifier – wide band amplifier – High frequency linear integrated circuits – Differential amplifier – Operational amplifier – Inverting amplifier – Non-inverting amplifier – Differential Comparator amplifier.

UNIT : II

Sinusoidal Oscillators – Criteria for Oscillation Operation amplifier Hartley Oscillator – F.E.T. Hartley oscillator – operation amplifier RC phase shift Oscillator – BJT RC phase shift oscillator – Binary adder – Decoder – BCD to decimal decoder – seven segment display – Digital to Analog conversion – Analog to Digital Conversion.

UNIT : III

Digital integrated circuits – The binary system – Binary logic gates – The transistor as a binary device Inverter circuit – Basic transistor logic gate Circuits – Flip – Flop circuit – Threshold voltage – Fan – in and fan – out operating temperature – Power dissipation – Operating Speed.

UNIT : IV

Voltage to frequency conversion – Transistor versus tubes – Regulated power supplies – Voltage regulators using OP – Amp — Types of attenuators – Fixed attenuation pads – Variable attenuators— SCR Diodes – Diacs-Triacs.

UNIT : V COMPUTERS

Study of Computers – Types of Computers – Basic Computer Architecture – CPU – Mother Board – RAM – System configuration – AGP Card – Sound card – CD – DVD Specification – Floppy Disk Drive – Hard Disk Drive – (SCSI – SATT – IDE) – Keyboard – Monitors – Modem and Internet.

Text books:

1. Stuart M. Asser, Vincent J. Stigliano and Richard Bahrenburg, *Microcomputer Servicing – Practical Systems and Trouble Shooting*, Prentice Hall PTR, 1997.
2. Ken C. Pohlmann, *Principles of Digital Audio* – Mc Graw Hill, 2010.
3. Mike Tooley, *Practical Digital electronic Hand Book* – BPB Publications, 1990.

Reference books:

1. Mike Tooley, *Everyday Electronics* – PC Publications, 1st January, 1990.
2. S. P. Sharma, *Basics Radio & Television*, Mc Graw Hill. Inc, March 1st, 1984.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	III Year - Fifth Semester - Allied Paper – 1	L	T	P	Total LTP	C
UFS185T3	DIRECTION AND EDITING FOR SOUND ENGINEERS	4	1	0	5	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To impart knowledge on basic elements for script writing and direction.
- Basic editing techniques using Avid and Final Cut Pro.

UNIT : I DIRECTION

Construction of Cinema production – Theme – Synopsis – Online Treatment – Master scene script – Shooting Script – Screenplay- The undisturbed story – The

disturbance – The struggle – The adjustment – understandability - Probability – Identification. Characterization – External and Internal aspects of a Character - Master scene and Triple take Techniques.

UNIT : II

Different film genres – Schedule - Breakdown of scenes as per the locations And Artiste Budgeting – Directing the Actor and crew – Script to Screen Process.

UNIT : III EDITING

BASIC PRINCIPLES OF EDITING

Unity of time and space – Forms of Editing – Timing, Rhythm, Pace – Juxta position of grouping shots (All kinds of montages).

UNIT : IV

Different types of cuttings – Matching action –Matching flow over cuts – Transition and Sound.

UNIT : V

Familiarity of Software's and Devices FCP, AVID – Layout of multi tracks.

Text books:

1. Rabiger, Michael , *Directing - Film Techniques and aesthetics* , Burlington, Focal Press, 3rd Edition, 2008
2. Mascelli, Josheph V. , *5 C's of Cinematography* , LA, Silman - James Press , 1998, Williams, Richard E. *The Animator's Survival Kit* Faber, Revised edition, 2009.
3. Millar, Gavin. Reisz, Karel. Gavin. *Technique of film editing*. London. Focal press.2nd edition. September 29, 2009.
4. Dancyger, Ken. *The Technique of Film And Video Editing: History, Theory and Practice*. London. Focal Press. 5th Edition. Nov 10 2010.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	III Year - Fifth Semester - Core Paper – 29	L	T	P	Total LTP	C
UFS185P1	SPECIALIZATION PRACTICALS	0	1	5	6	5

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To impart knowledge of various types of musical instruments recording, mixing, using plug ins for songs.
1. Introduction and practice in live recording equipments.
 2. Study of different amplifiers and its characteristics.
 3. Study and familiarization in handling computers.
 4. Study of different types of operating system.
 5. Study of 35mm optical Sound Recording Equipment.
 6. Study and practice in Digital mixing console YAMAHA DM 2000 with different interface like A DAT Interface – YAMAHA interface – TASCAM Interface.
 7. Practice in Digital multi track Audio work station Pro tools HD.3 Recording – Editing.
 8. Practice in Record in SMPTE /MTC/LTC time code interlocking.
 9. Study of Reverb unit / Delay unit / EFX gadgets.

Text books:

1. Yamaha DM 2000 Version 2, Owner’s Manual, Protools, HD userguide, AKG Mic userguides.

Reference books:

1. “Sound recording practice” by John Borwick a hand book, Oxford University press, 1996.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	III Year - Fifth Semester - Core Paper – 30	L	T	P	Total LTP	C
UFA185P2	VIDEO SONG PROJECT	0	1	5	6	6

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To enable the student to visualize a concept for a musical note, to conceive the camera angles, movements, and editing to enhance the mood as conceived by the Direction students are to be brought out in the above project.

In this project work, the Direction student puts into practice, the knowledge he/she has gained in various theory papers.

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The film should be completed utilizing the services of Cinematography, Editing, and Sound students. To make the sound department students part of the video song project. The direction department students should see to it they incorporate the dialogue wherever possible without spoiling the beauty of the song.

At the end of the semester the completed project will be viewed and evaluated by an examiner who would give the maximum marks students as under:

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Subject Code	V SEMSTER	L	T	P	Total LTP	C
UES18501	ENVIRONMENTAL STUDIES	2	0	0	2	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To gain knowledge on the importance of environmental education and ecosystem

- To acquire knowledge about environmental pollution – sources, effects and control measures of environmental pollution
- To understand the various energy sources, exploitation and need of alternate energy resources. Disaster management.
- To acquire knowledge with respect to biodiversity, its threats and its conservation and appreciate the concept of interdependence
- To be aware of the national and international concern for environment for protecting the environment

UNIT : I ENVIRONMENTAL EDUCATION AND ECOSYSTEMS.

Environmental education: Definition and objective. Structure and function of an ecosystem – ecological succession – primary and secondary succession – ecological pyramids – pyramid of number, pyramid of energy and pyramid of biomass.

UNIT : II ENVIRONMENTAL POLLUTION

Pollution –Air, water, soil – causes and effects and control measures. Specifically: acid rain, ozone layer depletion, green house gas effect and global warming. Waste management : prevention and control measures of solid waste.(General).

National concern for environment: Important environmental protection Acts in India – water, air (prevention and control of pollution) act, wild life conservation and forest act. Functions of central and state pollution control boards. Issues involved in enforcement of environmental legislation.

UNIT : III BIODIVERSITY AND ITS CONSERVATION

Introduction: definition – genetic, species and ecosystem diversity – bio diversity hot spots – values of biodiversity: consumptive use, productive use, social, ethical., aesthetic and option values – threats to biodiversity: habit loss, poaching of wildlife – endangered and endemic species of India, conservation of biodiversity: in-situ and ex-situ conservations.

UNIT : IV ENERGY RESOURCES AND CONSERVATION

Energy resources and their exploitation. Conventional energy sources: -coal, OIL, BIOMASS and nature gas (overview)-over – utilization.. Non-conventional energy sources: hydroelectric power, tidal, wind, geothermal energy, solar collectors, photovoltaic, nuclear-fission and fusion. Energy use pattern and future need projection in different parts of the world, energy conservation policies.

UNIT : V NATURAL HAZARDS AND DISASTER MANAGEMENT

Natural and Man made disasters – types, causes, onset, impacts. (viz. earthquake, flood, drought, cyclone, tsunamic, volcanics, landslide, industrial accidents). Forecasting and managements.

Text books:

10. Jeyalakshmi.R, "Principles of Environmental Science", 1st Edition, Devi Publications, Chennai, 2006.
11. De.A.K., "Environmental Chemistry", New Age International, New Delhi, 1996.
12. Sharma.B.K. and Kaur, "Environmental Chemistry", Goel Publishing House, Meerut, 1994.

Reference books:

7. Dara S.S., "A Text Book of Environmental Chemistry and pollution control", S.Chand & Company Ltd., New Delhi, 2004.
8. Dr.Rahavan Nambiar, "Textbook of Environmental Studies", Scitech publication (India) Pvt.Ltd.Second edition.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

**GRAPHICS & ANIMATION
V SEMESTER**

Part - 3	III Year - Fifth Semester - Core Paper – 27	L	T	P	Total LTP	C
UFG185T1	TECHNIQUES OF GRAPHICS AND ANIMATION – III	4	1	0	5	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- Knowledge in 3D Concept: Modeling, Texturing, Lighting, Animation and Rendering.

UNIT: I

Introduction to 3D concepts, terminology, coordinate systems and graphics primitives, 3D OBJECT TRANSFORMATIONS Translation, scaling and rotation of 3D objects.

UNIT: II

MODELLING: NURBS, Polygon, Patch

MATERIALS AND TEXTURES: Standard, Ray trace, Matte/Shadow, Compound, Ink& Paint, Unwrapping UVs and Mapping Textures.

UNIT: III

LIGHT THEORY: Properties of light – intensity, luminosity, color, Direction, Diffuseness, Shadow, Contrast, Movement.

UNIT: IV

UNDERSTANDING RIGGING Rig workflow, bones system.

UNIT: V

RENDERING WITH MENTAL RAY Global illumination, Reflection/refraction, Ray tracing, caustic light effects.

Text books:

1. Kelly L. Murdock - Autodesk 3ds Max 2013 Bible - Wiley September 11, 2012.
2. Todd Palamar - Mastering Autodesk Maya 2014 - Wiley India July 1, 2013.

Reference books:

1. Randi L. Derakhshani Autodesk 3ds Max 2014 Essentials Wiley 2013-05-08.
2. Dennis Summers Texturing: *Concepts and Techniques* (Charles River Media Graphics) - Delmar Thomson Learning 2004.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	III Year - Fifth Semester - Core Paper – 28	L	T	P	Total LTP	C
UFG185T2	TECHNIQUES OF GRAPHICS AND ANIMATION – IV	4	1	0	5	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- Basic knowledge in 2D and 3D work flow for compositing.

UNIT: I

BASIC COMPOSITING SETTING: NTSC, PAL, Aspect Ratio, HDTV, PROJECT SETTING, Compositing Setting, RAW Footage

UNIT: II

Five basic properties – Anchor point, Position, Scale, Rotation, Opacity.

Alpha Channels, Masks.

EFFECTS AND PRESETS: 3D channel effects, Matte effects, Perspective effects, Noise & Grain effects.

UNIT: III

STILL IMAGE FORMATS: CINEON, IFF, PNG, TGA, TIFF.

UNIT: IV

RENDERING AND EXPORTING: Codec, QUIKTIME, AVI, DCP

UNIT: V

AUDIO-ONLY FORMATS: MP3, WAV.

Text books:

1. J. J. Marshall, Zed Saeed, After Effects Bible - John Wiley & Sons 2002
2. Autodesk Combustion 4 Fundamentals - Taylor and Francis 2002.

Reference books:

1. Steve Wright - Compositing Visual Effects: Essentials for the Aspiring Artist Focal Press; 2 edition (August 11, 2011).
2. Mark Christiansen - Adobe After Effects CS4 Visual Effects and Compositing Studio Techniques - Adobe Press; 1 edition (August 18, 2012).

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	III Year - Fifth Semester - Allied Paper – 1	L	T	P	Total LTP	C
UFG185T3	EDITING & CINEMATOGRAPHY FOR VFX SUPERVISORS	1	1	0	2	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- Overall view in film and video Editing. Knowledge in Camera, filters and lighting.

UNIT – I EDITING

Basics of film and video editing, Formats and Resolution–Time, Rhythm, Pace, Tempo, Matching Tone, Continuity, time and space, Different types of cutting-cut in, cut away, inter cut, parallel cut, cross cut, Different forms of editing.

UNIT –II

Comparative study of video and film editing,-online and off-line, EDL, Transition and optical effects and video effects, compositing and timing- Final cut and output making.

UNIT – III CINEMATOGRAPHY

Basics of film camera-lens, Aperture, Shutter, Recording medium and view finder, Lens – Focal length, Different types of lenses, Angles of coverage and Characteristic of lenses Exposure, F-stops and T-stops, Depth of field, Hyper focal distance. Slow and fast motions, changing of shutter angles and Ramping, Special effects using In-camera techniques. Filters – Contrast Filters, color conversion filters, Polarized filters, Enhance Filters, color Filters, Graduated color and ND filters, Effect filters.

UNIT – IV

Lighting – Conventional, Soft and Diffused, Bounce, Source, Hard and Creative lightings. Lighting – Outdoor, Lighting Wide and Huge Sets – Day effect, Night effect and Creative lighting, Matching Indoor with Outdoor.

UNIT - V

Exposure Metering – Incident light, reflected light, Spot light. Study about Different kinds of lights – Incandescent lamps, Tungsten Halogen, HMI, PAR lights, Kinoflo. Responsibility of the Cinematographer with VFX Supervisor – Blue matte, Miniature set model, Special effects, Automatic Vs Interactive Tracking.

Text books:

1. Millar, Gavin. Reisz, Karel. Gavin. *Technique of film editing*. London. Focal press. 2nd edition. September 29, 2009.
2. Dancyger, Ken. *The Technique Of Film And Video Editing: History , Theory and Practice*. London. Focal Press.5thEdition. Nov 10, 2010.
3. Arthur Pereira *The Film Camera - A Guide for the Amateur Film Maker in the Basic Control of a Camera* - Read Books (5 April 2012).

Reference books:

1. Various - *How to Use a Cine Film Camera* - Learn the Basics of Cine Camera Operation and How to Create the Best Shots - Read Books (5 April 2012).

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	III Year - Fifth Semester - Core Paper – 29	L	T	P	Total LTP	C
UFG185P1	SPECIALIZATION PRACTICAL - I	0	1	12	13	9

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- This module is designed to suit the need of the outgoing students and to acquaint them In-depth in practical know how in 3D software (Maya).

PRACTICAL-MASTERING-MAYA**1. Getting Started in Maya 2011**

Overview of the Maya interface - Working with files and Maya projects - Navigating view ports - Reviewing the View port menus - Configuring safe frames and grids - Selecting objects - Using the Move tool - Rotating and scaling - Manipulating pivots - Understanding the Channel Box - Working with the Attribute Editor - Using the Hotbox - Working with marking menus - Customizing the interface.

2. Polygonal Modeling Techniques

Creating polygonal objects - Working with polygonal components - Selecting polygonal components - Working with soft select - Using the Extrude tool - Keeping faces together - Extruding along curves - Using the Polygon Bevel tool - Smooth and subdivision surfaces - Blocking out a character body.

3. Refining Polygonal Models

Working with edge loops - Inserting and offsetting edge loops - Symmetrical modeling techniques - Combining objects - Using the Polygon Bridge tool - Connecting components and splitting polygons - Poking and wedging faces - Working with polygon Booleans - Modeling with nonlinear deformers - Modeling with lattices.

4. NURBS Modeling Techniques

Introducing NURBS modeling - NURBS primitives - Using the NURBS curve tools - Creating Bezier curves - Creating text - Manipulating NURBS curves - Refining NURBS curves - Offsetting NURBS curves - Editing NURBS curves - Refining NURBS surface - Using NURBS Revolve - Using NURBS loft - Using NURBS Extrude - Using NURBS planar - Stitching NURBS surfaces.

5. Refining NURBS Models

Extracting NURBS curves from surfaces- Creating curves on a surface - Projecting curves on surface - Trimming NURBS surfaces - Using the NURBS Fillet tool - Sculpting NURBS and polygonal surfaces - Converting NURBS to polygons.

6. Organizing Maya Scenes

Working with the Outliner - Grouping objects- Creating hierarchies - Duplicating objects - Understanding the Hyper graph - Working with Hyper graph connections - Hiding and showing objects - Creating layers - Working with selection masks.

7. Creating Material

Overview of renderers - Understanding the basic of materials - Creating and applying maps - Using bitmaps as texture - Working with the hyper shade window - Working with mental ray materials - Using displacement and bump mapping - Using the Ramp shaded - Using the 3D Paint tool.

8. Applying Textures

Texture - mapping polygon NURBS surfaces - Projecting texture onto surfaces - Texture - mapping polygon surfaces - Applying UV mapping - Using the UVW Editor.

9. Basic Deformation and Rigging

Creating joints - Deforming a mesh using the skin tool - Creating IK handles - Creating blend shapes - Rigging nonlinear deformers - Finalizing the character - Rigging the character to the scooter.

10. Animating in Maya

Working with the Timeline - Creating and adjusting keys (key frames) - Editing keys - Modifying keys in the Graph Editor - Modifying keys in the Dope Sheet - Creating breakdown keys - Animating objects along paths - Animation playback using play blast - Animating with constraints - Creating animation cycles - Using set-driven keys - Adding sound to animations - Finishing the animation.

11. Rendering in Maya

Lights and lighting types in Maya - Adding depth-map shadows - Using Ray trace shadows - Understanding the basics of cameras - Adding depth of field - Lighting a scene - Batch rendering.

Text books:

1. Lisabet Sarai - *Mastering Maya* - Totally Bound Publishing (3 December 2013).

Reference books:

1. Jeremy Birn- *Digital Lighting and Rendering* - New Riders; 3 edition (11 November 2013).
2. Lee Lanier - *Advanced Maya® Texturing and Lighting* - John Wiley & Sons; 2nd Edition edition (8 August 2008).

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In- Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	III Year - Fifth Semester - Core Paper – 30	L	T	P	Total LTP	C
UFG185P2	CINEMATOGRAPHY AND EDITING PRACTICAL	0	1	1	2	2

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- This module is designed to suit the need of the outgoing students and to acquaint them in-depth in practical know how in Camera and its equipments, Knowledge in Editing Software.

CINEMATOGRAPHY

1. Demonstration and study of RED and ARRI Alexa.
2. Demonstration of Filters and their uses as per theory.
3. Demonstration of lighting - - Day effect, Night effect and Creative lighting, Matching Indoor with Outdoor as per theory.
4. Exposure Metering- practice
5. Blue matte, Green matte, Chroma key, Double Exposure
6. Miniature, Special effects using camera.

EDITING USING FCP SOFTWARE

1. NLE work flow.
2. Format and resolution.
3. Capturing.
4. Organizing the Editing Sequence.

5. Different types of Editing.
6. Creating Visual Effects.
7. Basic sound editing.
8. Output taking.
9. Method of mixing.
10. Different formats.

Text books:

1. Gerry Johnston - Lights, Camera, Dynamite: *The Adventures of a Special Effects Director* – Liberties Press Ltd; illustrated edition (1 May 2008).
2. Edgar Rothermich - Final Cut Pro X 2011: How It Works: A New Type of Manual - the Visual Approach – Create Space Independent Publishing Platform; 2 edition, 2011.

Reference books:

1. Joseph V. Mascelli - The Five C's of Cinematography: Motion Picture Filming Techniques - Silman - James Press, US, 1998.
2. Larry Jordan Editor - Final Cut Pro X: Making the Transition - Peachpit Press; 1 edition, 2011.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Subject Code	V SEMSTER	L	T	P	Total LTP	C
UES18501	ENVIRONMENTAL STUDIES	3	0	0	3	3

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To gain knowledge on the importance of environmental education and ecosystem
- To acquire knowledge about environmental pollution – sources, effects and control measures of environmental pollution
- To understand the various energy sources, exploitation and need of alternate energy resources. Disaster management.

- To acquire knowledge with respect to biodiversity, its threats and its conservation and appreciate the concept of interdependence
- To be aware of the national and international concern for environment for protecting the environment

UNIT : I ENVIRONMENTAL EDUCATION AND ECOSYSTEMS.

Environmental education: Definition and objective. Structure and function of an ecosystem – ecological succession – primary and secondary succession – ecological pyramids – pyramid of number, pyramid of energy and pyramid of biomass.

UNIT : II ENVIRONMENTAL POLLUTION

Pollution –Air, water, soil – causes and effects and control measures. Specifically: acid rain, ozone layer depletion, green house gas effect and global warming. Waste management : prevention and control measures of solid waste.(General).

National concern for environment: Important environmental protection Acts in India – water, air (prevention and control of pollution) act, wild life conservation and forest act. Functions of central and state pollution control boards. Issues involved in enforcement of environmental legislation.

UNIT : III BIODIVERSITY AND ITS CONSERVATION

Introduction: definition – genetic, species and ecosystem diversity – bio diversity hot spots – values of biodiversity: consumptive use, productive use, social, ethical., aesthetic and option values – threats to biodiversity: habit loss, poaching of wildlife – endangered and endemic species of India, conservation of biodiversity: in-situ and ex-situ conservations.

UNIT : IV ENERGY RESOURCES AND CONSERVATION

Energy resources and their exploitation. Conventional energy sources: -coal, OIL, BIOMASS and nature gas (overview)-over – utilization.. Non-conventional energy sources: hydroelectric power, tidal, wind, geothermal energy, solar collectors, photovoltaic, nuclear-fission and fusion. Energy use pattern and future need projection in different parts of the world, energy conservation policies.

UNIT : V NATURAL HAZARDS AND DISASTER MANAGEMENT

Natural and Man made disasters – types, causes, onset, impacts. (viz. earthquake, flood, drought, cyclone, tsunami, volcanics, landslide, industrial accidents). Forecasting and managements.

Text books:

13. Jeyalakshmi.R, "Principles of Environmental Science", 1st Edition, Devi Publications, Chennai, 2006.
14. De.A.K., "Environmental Chemistry", New Age International, New Delhi, 1996.
15. Sharma.B.K. and Kaur, "Environmental Chemistry", Goel Publishing House, Meerut, 1994.

Reference books:

9. Dara S.S., "A Text Book of Environmental Chemistry and pollution control", S.Chand & Company Ltd., New Delhi, 2004.
10. Dr.Rahavan Nambiar, "Textbook of Environmental Studies", Scitech publication (India) Pvt.Ltd.Second edition.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

**DIRECTION
VI SEMESTER**

Part – 3	III Year - Sixth Semester - Core Paper – 31	L	T	P	Total LTP	C
UFA186T1	ELEMENTS OF MANAGEMENT AND FILM PRODUCTION	5	0	0	5	5

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To gain knowledge of the Film industry and its organization
- To gain knowledge of the various stages of film production.

UNIT: I

Office Management – Meaning, Basics, Functions and importance. Selection of the crew and artistes – Preparation of Schedules – finalization of dates. Organization structure – Meaning, Features, Types, Tall and Flat structures. Personnel Management – Meaning, Basics, Essentials, Important factors for consideration. Communication skills – Basics of communication – Barriers of communication – Steps to overcome barriers – inter and intra personal skills. Production manager – Multi tasking, the essence of Production management – Role, scope, functions, characteristics and qualities of a production manager.

UNIT : II

Call sheet management – Shooting arrangement – Time management during shooting – Crisis management and on the spot decision making. Conflict management between cast and crew – between financiers and producers. Post production management – Co-ordination between dubbing, editing, re-recording, mixing and graphics – adoption of PERT and CPM methods.

UNIT : III

Film industry and its organization – Flow Diagram – Organizational and Financial structure of the film industry in India in comparison with Hollywood – Associations and Unions of Film Technicians and Artistes – their usefulness – Planning at various stages: Pre-production – Production – Post production – Censor and Publicity.

UNIT : IV

Finance – methods and procedure adopted for financing feature film in India – General Finance – through distributors – Hundi basis – Contract basis – NFDC – Co-operative method – Bank finance – Financing the new cinema – Sponsorship – Corporate finance – Raising finance to TV serials and Tele films – Budgeting – the reason for Budgeting – Factors controlling budgeting – various heads of budgeting – Types of budgets – surplus budget – Zero budget – deficit budget – Budgeting for low, medium and high budget films – Documentary, Ad film and Tele-film.

UNIT : V

Distribution and evolution of Distribution system in India – Contemporary distribution methods – MG Basis Advance basis – Out-right Basis – Royalty Basis – Exhibition – Early Exhibition methods – Modern exhibition methods – classification in Exhibition centers and cinema halls Government control over the film industry – Central and State Governments – Taxation.

Text books:

1. Cleve, Bastian. *Film Production Management*, United Kingdom, Taylor & Francis, 2006.
2. Honthaner, Eve light. *The Complete Film Production Handbook*, London, Focal Press, 4th Edition, 2010.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	III Year - Sixth Semester - Core Paper - 32	L	T	P	Total LTP	C
UFA186P1	INTERNSHIP	0	0	0	0	8

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To enable all the students to acquire experience and skill sets required for them to enter in the film industry by doing an internship programme at the end of Fifth semester in their respective field of specialization.

COURSE OUTLINE

The III year students of B.Sc Film Technology are expected to go on an internship programmed for 30 days in his specialized field (via... Direction, Cinematography, Editing, Graphics & Animation and Sound) in any media organization at the beginning of the VI semester.

1. The tenure of the internship will be from 2nd January to 31st January.
2. The intern will be exposed to the particular area of specialization already chosen.
3. Progression of the intern will be closely monitored by the H.O.D in co-ordination with the media organization. The student has to report his/her progression every week through e-mail.
4. At the end of the internship the student has to get the completion certificate from their respective media organization.

5. The student has to submit a detailed report to the department after completion of the internship.
6. The evaluation of the internship programme will be based on the above said requirements and also a viva voce by an external examiner.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In- Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	III Year - Sixth Semester - Core Paper - 33	L	T	P	Total LTP	C
UFA186P2	FEATURE FILM PROJECT	0	0	25	25	8

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To enable the student follow the correct production methodology and provide him / her an opportunity to contribute in union with fellow technicians and creators towards a common goal.
 - To Create awareness in each student towards the completion of the productions within the stipulated time and budget.
 - To Provide an opportunity for the students to apply all the creative and technical knowledge he/she has gained during the course of study in their field.
- Each direction student should write a script and shooting script for a short film of duration not exceeding 15minutes. The Direction students will utilize the services of Cinematography, Editing and Sound Engineering Students.
- At the end of semester VI the completed short film will be screened and evaluated for their treatment, making, editing, sound track and acting etc.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In- Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

**CINEMATOGRAPHY
VI SEMESTER**

Part – 3	III Year - Sixth Semester - Core Paper – 31	L	T	P	Total LTP	C
UFA186T1	ELEMENTS OF MANAGEMENT AND FILM PRODUCTION	5	0	0	5	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To gain knowledge of the Film industry and its organization
- To gain knowledge of the various stages of film production.

UNIT : I

Office Management – Meaning, Basics, Functions and importance. Selection of the crew and artistes – Preparation of Schedules – finalization of dates. Organization structure – Meaning, Features, Types, Tall and Flat structures. Personnel Management – Meaning, Basics, Essentials, Important factors for consideration. Communication skills – Basics of communication – Barriers of communication – Steps to overcome barriers – inter and intra personal skills. Production manager – Multi tasking, the essence of Production management – Role, scope, functions, characteristics and qualities of a production manager.

UNIT : II

Call sheet management – Shooting arrangement – Time management during shooting – Crisis management and on the spot decision making. Conflict management between cast and crew – between financiers and producers. Post production management – Co-ordination between dubbing, editing, re-recording, mixing and graphics – adoption of PERT and CPM methods.

UNIT : III

Film industry and its organization – Flow Diagram – Organizational and Financial structure of the film industry in India in comparison with Hollywood – Associations and Unions of Film Technicians and Artistes – their usefulness – Planning at various stages: Pre-production – Production – Post production – Censor and Publicity.

UNIT : IV

Finance – methods and procedure adopted for financing feature film in India – General Finance – through distributors – Hundi basis – Contract basis – NFDC – Co-operative method – Bank finance – Financing the new cinema – Sponsorship – Corporate finance – Raising finance to TV serials and Tele films – Budgeting – the reason for Budgeting – Factors controlling budgeting – various heads of budgeting –

Types of budgets – surplus budget – Zero budget – deficit budget – Budgeting for low, medium and high budget films – Documentary, Ad film and Tele-film.

UNIT : V

Distribution and evolution of Distribution system in India – Contemporary distribution methods – MG Basis Advance basis – Out-right Basis – Royalty Basis – Exhibition – Early Exhibition methods – Modern exhibition methods – classification in Exhibition centers and cinema halls Government control over the film industry – Central and State Governments – Taxation.

Text books:

1. Cleve, Bastian. *Film Production Management*, United Kingdom, Taylor & Francis, 2006.
2. Honthaner, Eve light. *The Complete Film Production Handbook*, London, Focal Press, 4th Edition, 2010.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	III Year - Sixth Semester - Core Paper - 32	L	T	P	Total LTP	C
UFA186P1	INTERNSHIP	0	0	0	0	8

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To enable all the students to acquire experience and skill sets required for them to enter in the film industry by doing an internship programme at the end of Fifth semester in their respective field of specialization.

COURSE OUTLINE

The III year students of B.Sc Film Technology are expected to go on an internship programmed for 30 days in his specialized field (via... Direction, Cinematography, Editing, Graphics & Animation and Sound) in any media organization at the beginning of the VI semester.

1. The tenure of the internship will be from 2nd January to 31st January.
2. The intern will be exposed to the particular area of specialization already chosen.

3. Progression of the intern will be closely monitored by the H.O.D in co-ordination with the media organization. The student has to report his/her progression every week through e-mail.
4. At the end of the internship the student has to get the completion certificate from their respective media organization.
5. The student has to submit a detailed report to the department after completion of the internship.
6. The evaluation of the internship programme will be based on the above said requirements and also a viva voce by an external examiner.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	III Year - Sixth Semester - Core Paper - 33	L	T	P	Total LTP	C
UFA186P2	FEATURE FILM PROJECT	0	0	0	0	8

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To enable the student follow the correct production methodology and provide him / her an opportunity to contribute in union with fellow technicians and creators towards a common goal.
- To Create awareness in each student towards the completion of the productions within the stipulated time and budget.
- To Provide an opportunity for the students to apply all the creative and technical knowledge he/she has gained during the course of study in their field.

Each direction student should write a script and shooting script for a short film of duration not exceeding 15minutes. The Direction students will utilize the services of Cinematography, Editing and Sound Engineering Students.

At the end of semester VI the completed short film will be screened and evaluated for their treatment, making, editing, sound track and acting etc.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	III Year - Sixth Semester - Core Paper – 34	L	T	P	Total LTP	C
UFC186P3	SPECIALIZATION PRACTICALS - II	0	1	5	6	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To learn the concepts of set lighting techniques and execution
 - To learn the advanced concepts of lighting equipments and techniques.
1. Exposure practice in day for night
 2. Exposure practice in night for night
 3. Exposure practice with a slow shutter angle for effect
 4. Exposure practice to demonstrate the creative use of camera speed
 5. Study of an Alexa, RED camera and demonstration of its accessories
 6. Working with variable shutter speeds – Ramping – with an Alexa, red camera
 7. Study of the concept of colour lighting for effects and exposure practice in it
 8. Practice in creating mood and atmosphere through lighting and composition
 9. Demonstration and practice in working with modern photographic light sources
 10. Demonstration of computer operated photographic light sources such as Lazer lights, Strope and Cypher lights
 11. Study of different types of practical lamps and working with practical lamps
 12. Demonstration of a digital camera and working with a digital camera
 13. Study and practice in shooting tests for lens and camera

Text books:

1. Olson, Robert.L. *Art Direction for Film and Video*, London Focal Press 2nd Edition 1998.
2. Rogers ,B.Paulin. *Contemporary Cinematographers on their part*. London Focal Press 1998.

Reference books:

1. Laytin, Peter. *Creative Camera Control*. London .Focal Press. 3rd Edition 1998.
2. Gloman, Chuck. Le Tourneau, Tom. *Placing Shadows* .London. Focal Press. 3rd Edition, 2000.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

**EDITING
VI SEMESTER**

Part - 3	III Year - Sixth Semester - Core Paper – 31	L	T	P	Total LTP	C
UFA186T1	ELEMENTS OF MANAGEMENT AND FILM PRODUCTION	5	0	0	5	4

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To gain knowledge of the Film industry and its organization
- To gain knowledge of the various stages of film production.

UNIT : I

Office Management – Meaning, Basics, Functions and importance. Selection of the crew and artistes – Preparation of Schedules – finalization of dates. Organization structure – Meaning, Features, Types, Tall and Flat structures. Personnel Management – Meaning, Basics, Essentials, Important factors for consideration. Communication skills – Basics of communication – Barriers of communication – Steps to overcome barriers – inter and intra personal skills. Production manager – Multi tasking, the essence of Production management – Role, scope, functions, characteristics and qualities of a production manager.

UNIT : II

Call sheet management – Shooting arrangement – Time management during shooting – Crisis management and on the spot decision making. Conflict management between cast and crew – between financiers and producers. Post production management – Co-ordination between dubbing, editing, re-recording, mixing and graphics – adoption of PERT and CPM methods.

UNIT : III

Film industry and its organization – Flow Diagram – Organizational and Financial structure of the film industry in India in comparison with Hollywood – Associations and Unions of Film Technicians and Artistes – their usefulness – Planning at various stages: Pre-production – Production – Post production – Censor and Publicity.

UNIT : IV

Finance – methods and procedure adopted for financing feature film in India – General Finance – through distributors – Hundi basis – Contract basis – NFDC – Co-operative method – Bank finance – Financing the new cinema – Sponsorship – Corporate finance – Raising finance to TV serials and Tele films – Budgeting – the reason for Budgeting – Factors controlling budgeting – various heads of budgeting – Types of budgets – surplus budget – Zero budget – deficit budget – Budgeting for low, medium and high budget films – Documentary, Ad film and Tele-film.

UNIT : V

Distribution and evolution of Distribution system in India – Contemporary distribution methods – MG Basis Advance basis – Out-right Basis – Royalty Basis – Exhibition – Early Exhibition methods – Modern exhibition methods – classification in Exhibition centers and cinema halls Government control over the film industry – Central and State Governments – Taxation.

Text books:

1. Cleve, Bastian. *Film Production Management*, United Kingdom, Taylor & Francis, 2006.
2. Honthaner, Eve light. *The Complete Film Production Handbook*, London, Focal Press, 4th Edition, 2010.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	III Year - Sixth Semester - Core Paper - 32	L	T	P	Total LTP	C
UFA186P1	INTERNSHIP	0	0	0	0	8

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To enable all the students to acquire experience and skill sets required for them to enter in the film industry by doing an internship programme at the end of Fifth semester in their respective field of specialization.

COURSE OUTLINE

The III year students of B.Sc Film Technology are expected to go on an internship programmed for 30 days in his specialized field (via... Direction, Cinematography, Editing, Graphics & Animation and Sound) in any media organization at the beginning of the VI semester.

1. The tenure of the internship will be from 2nd January to 31st January.
2. The intern will be exposed to the particular area of specialization already chosen.
3. Progression of the intern will be closely monitored by the H.O.D in co-ordination with the media organization. The student has to report his/her progression every week through e-mail.
4. At the end of the internship the student has to get the completion certificate from their respective media organization.

5. The student has to submit a detailed report to the department after completion of the internship.
6. The evaluation of the internship programme will be based on the above said requirements and also a viva voce by an external examiner.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	III Year - Sixth Semester - Core Paper - 33	L	T	P	Total LTP	C
UFA186P2	FEATURE FILM PROJECT	0	0	15	15	8

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To enable the student follow the correct production methodology and provide him / her an opportunity to contribute in union with fellow technicians and creators towards a common goal.
 - To Create awareness in each student towards the completion of the productions within the stipulated time and budget.
 - To Provide an opportunity for the students to apply all the creative and technical knowledge he/she has gained during the course of study in their field.
- Each direction student should write a script and shooting script for a short film of duration not exceeding 15minutes. The Direction students will utilize the services of Cinematography, Editing and Sound Engineering Students.
- At the end of semester VI the completed short film will be screened and evaluated for their treatment, making, editing, sound track and acting etc.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part – 3	III Year - Sixth Semester - Core Paper – 34	L	T	P	Total LTP	C
UFE186P3	SPECIALIZATION PRACTICAL - II	0	1	9	10	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To broaden the understanding of beat cut practice, effective usage of inserts, assembling shots for voice over and output of the final edited version.

1. Beat cut practice
2. Practice to decide shot length
3. Practice for fast pace and slow pace editing
4. Effective usage of inserts
5. Compilation film - practice
6. Assembling shots for voice over
7. Output making

Text books:

1. Walter, Earnest. *Techniques of Film Cutting Room*. FL. Hastings House Pub. 2nd edition. September 1973.

Reference books:

1. Arijon, Daniel. *Grammar of the film language*. US. Silman james press. 1st nov 1991.
2. Monaco, James. *How to read a film*. UK. Oxford university press, 2009.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

**SOUND
VI SEMESTER**

Part - 3	III Year - Sixth Semester - Core Paper – 31	L	T	P	Total LTP	C
UFA186T1	ELEMENTS OF MANAGEMENT AND FILM PRODUCTION	4	1	0	5	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To gain knowledge of the Film industry and its organization
- To gain knowledge of the various stages of film production.

UNIT : I

Office Management – Meaning, Basics, Functions and importance. Selection of the crew and artistes – Preparation of Schedules – finalization of dates. Organization structure – Meaning, Features, Types, Tall and Flat structures. Personnel Management – Meaning, Basics, Essentials, Important factors for consideration. Communication skills – Basics of communication – Barriers of communication – Steps to overcome barriers – inter and intra personal skills. Production manager – Multi tasking, the essence of Production management – Role, scope, functions, characteristics and qualities of a production manager.

UNIT : II

Call sheet management – Shooting arrangement – Time management during shooting – Crisis management and on the spot decision making. Conflict management between cast and crew – between financiers and producers. Post production management – Co-ordination between dubbing, editing, re-recording, mixing and graphics – adoption of PERT and CPM methods.

UNIT : III

Film industry and its organization – Flow Diagram – Organizational and Financial structure of the film industry in India in comparison with Hollywood – Associations and Unions of Film Technicians and Artistes – their usefulness – Planning at various stages: Pre-production – Production – Post production – Censor and Publicity.

UNIT : IV

Finance – methods and procedure adopted for financing feature film in India – General Finance – through distributors – Hundi basis – Contract basis – NFDC – Co-operative method – Bank finance – Financing the new cinema – Sponsorship – Corporate finance – Raising finance to TV serials and Tele films – Budgeting – the reason for Budgeting – Factors controlling budgeting – various heads of budgeting – Types of budgets – surplus budget – Zero budget – deficit budget – Budgeting for low, medium and high budget films – Documentary, Ad film and Tele-film.

UNIT : V

Distribution and evolution of Distribution system in India – Contemporary distribution methods – MG Basis Advance basis – Out-right Basis – Royalty Basis – Exhibition – Early Exhibition methods – Modern exhibition methods – classification in Exhibition centers and cinema halls Government control over the film industry – Central and State Governments – Taxation.

Text books:

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2. Honthaner, Eve light. *The Complete Film Production Handbook*, London, Focal Press, 4th Edition, 2010.

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part - 3	III Year - Sixth Semester - Core Paper - 32	L	T	P	Total LTP	C
UFA186P1	INTERNSHIP	0	0	0	0	8

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To enable all the students to acquire experience and skill sets required for them to enter in the film industry by doing an internship programme at the end of Fifth semester in their respective field of specialization.

COURSE OUTLINE

The III year students of B.Sc Film Technology are expected to go on an internship programmed for 30 days in his specialized field (via... Direction, Cinematography, Editing, Graphics & Animation and Sound) in any media organization at the beginning of the VI semester.

1. The tenure of the internship will be from 2nd January to 31st January.
2. The intern will be exposed to the particular area of specialization already chosen.

3. Progression of the intern will be closely monitored by the H.O.D in co-ordination with the media organization. The student has to report his/her progression every week through e-mail.
4. At the end of the internship the student has to get the completion certificate from their respective media organization.
5. The student has to submit a detailed report to the department after completion of the internship.
6. The evaluation of the internship programme will be based on the above said requirements and also a viva voce by an external examiner.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	III Year - Sixth Semester - Core Paper - 33	L	T	P	Total LTP	C
UFA186P2	FEATURE FILM PROJECT	0	0	15	15	8

Maximum : 100 marks (Internal : 50 marks; External : 50 marks)

Objectives:

- To enable the student follow the correct production methodology and provide him / her an opportunity to contribute in union with fellow technicians and creators towards a common goal.
- To Create awareness in each student towards the completion of the productions within the stipulated time and budget.
- To Provide an opportunity for the students to apply all the creative and technical knowledge he/she has gained during the course of study in their field.

Each direction student should write a script and shooting script for a short film of duration not exceeding 15minutes. The Direction students will utilize the services of Cinematography, Editing and Sound Engineering Students.

At the end of semester VI the completed short film will be screened and evaluated for their treatment, making, editing, sound track and acting etc.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	III Year - Sixth Semester - Core Paper – 34	L	T	P	Total LTP	C
UFS186P3	SOUND PROJECT	0	1	9	10	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objective:

- In this project work, the student puts into practice, the knowledge he / she has gained in various theory papers.
It should be a documentary of 5 minutes duration recorded with live sound.
After getting the approval of the subject, the student in collaboration with Cinematography and Editing students would complete the project.
At the end of the semester, the completed sound project will be evaluated for its sound design and creativity.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

**GRAPHICS & ANIMATION
VI SEMESTER**

Part – 3	III Year - Sixth Semester - Core Paper – 31	L	T	P	Total LTP	C
UFG186T1	MOTION CAPTURE AND STEREOSCOPIC 3D	5	1	0	6	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

This module is designed to suit the need of the outgoing students and to acquaint them in latest technology like Motion capture and Stereoscopic 3D.

UNIT - I

Motion Capture: Applications, Methods and systems.

UNIT - II

Real Time Visualization, Facial Motion Capture.

UNIT - III

Optical Systems: Passive markers, Active Marker, Underwater motion capture system, Marker less.

UNIT - IV

Non-Optical Systems: Inertial systems, Mechanical motion, Magnetic systems.

UNIT - V

The Future of Stereoscopic 3D Film Technology, Stereoscopic 3D films perceived by our eyes, Stereoscopic film projection Vs conventional film projection, IMAX and Real-D, IMAX 3D, The Polar Express.

Text books:

1. Ricardo Tobon - The Mocap Book: A Practical Guide to the Art of Motion Capture - Foris Force; 1st edition (January 22, 2010).
2. Bruce Block - 3D Storytelling: How Stereoscopic 3D Works and How to Use It - Focal press Pap/Psc edition (April 26, 2013).

Reference books:

1. Alberto Menache - *Understanding Motion Capture* - Morgan Kaufmann; 2 edition (December 29, 2010).
2. R. M. Hayes A *History and Filmography of Stereoscopic Cinema* McFarland & Company Reprint edition (October 1998).

Course Nature : Theory							
Assessment Method (Max. Marks : 100)							
In-Semester	Assessment Tool	Cycle Test 1	Cycle Test 2	Model Examination	Assignment	Attendance	Total
		10	10	20	5	5	50
End Semester							50
Total							100

Part – 3	III Year - Sixth Semester - Core Paper – 32	L	T	P	Total LTP	C
UFA186P1	INTERNSHIP	0	0	0	0	8

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- To provide the student an opportunity in close collaboration with the industry while developing his or her final project
- To enable all the students to acquire experience and skill sets required for them to enter in the film industry by doing an internship programme at the end of Fifth semester in their respective field of specialization.
- To enable the student follow the correct production methodology and provide him /her opportunity to contribute in union with fellow technicians and creators towards a common goal.
- To create awareness in each student towards the completion of the productions within the stipulated time and budget.
- To provide an opportunity for the students to apply all the creative and technical knowledge he/she has gained during the course of study in their field.

INTERNSHIP:

The III year students of B.Sc Film Technology are expected to go on an internship programmed for 30 days in his specialized field (via... Direction, Cinematography, Editing, Graphics & Animation and Sound) in any media organization at the beginning of the VI semester.

During this phase the student will also complete all preliminary work towards his or her final project

COURSE OUTLINE

1. The tenure of the internship will be from 2nd January to 31st January.
2. The intern will be exposed to the particular area of specialization already chosen.

3. Progression of the intern will be closely monitored by the H.O.D in co-ordination with the media organization. The student has to report his/her progression every week through e-mail.
4. At the end of the internship the student has to get the completion certificate from their respective media organization.
5. The student has to submit a detailed report to the department after completion of the internship.
6. The evaluation of the internship programme will be based on the above said requirements and also a viva voce by an external examiner.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	III Year - Sixth Semester - Core Paper – 33	L	T	P	Total LTP	C
UFG186P2	GRAPHICS & ANIMATION PROJECT	0	0	14	14	8

Each student will have to submit a video film of 3 minute duration. The film should contain at least 1 minute Graphics and Animation elements. The Script has to be approved and the student has to complete the pre-production and production work within the prescribed time.

At the end of the semester, this film will be screened and evaluated.

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100

Part - 3	III Year - Sixth Semester - Core Paper – 34	L	T	P	Total LTP	C
UFG186P3	SPECIALIZATION PRACTICAL – II	0	1	9	10	4

Maximum: 100 marks (Internal: 50 marks; External: 50 marks)

Objectives:

- This module is designed to suit the need of the outgoing students and to acquaint them in latest technology like knowing Node based software and its features.

FUSION SOFTWARE

UNIT 1

Interface: Display Views, Flow Are, Control Panels, Tool Bars, Time Ruler

UNIT II

Work Panel: Flow Editor, Timeline Editor, Spline Editor, Scripting Console, Comments. Control Panels: Tool Controls, Modifier Controls.

UNIT III

Creator Tools, Transform Tools, Wrap Tools, mask Tools, Colour Tools, Matte Tools, Tracking

UNIT IV

Effect Tools, Deep Pixel Tools, Pant Tools, 3D Tools & Stereo 3D, Particles.

UNIT V

Convert Day Scene to Night Scene, Compositing Render Passes.

Text books:

1. Ron Ganbar - Nuke 101: *Professional Compositing and Visual Effects* - Peachpit Press; 2 edition (19 March 2014).
2. Prof. Sham Tickoo - *Exploring Eyeon Fusion 6.3* - Dreamtech Press (17 May 2013).

Reference books:

1. Prof. Sham Tickoo Purdue Univ. - *The eyeon Fusion Particles - Primer* - CADCIM Technologies (18 September 2013).

Course Nature : Practical				
Assessment Method (Max. Marks : 100)				
In-Semester	Assessment Tool	Studio/ Lab	Regularity and Discipline	Total
	Marks	40	10	50
End Semester	Assessment Tool	Exam	Record Work	50
	Marks	30	20	
Total				100