

**Syllabus  
Foundation Programme  
&  
Specialization Courses  
For  
Master Degree  
in**

- **Direction**
- **Script Writing**
- **Cinematography**
- **Audiography**
- **Editing**
- **Production Design**
- **Production Management**
- **Acting**

**W.E.F FROM JUNE: 2009**

## **FOUNDATION PROGRAMME**

### **Objectives**

The programme is being designed in a way as to guide students to develop a strong foundation for film aesthetics. This integrated programme covers all the branches of film and introduces students to various disciplines of film and television production. The foundation programme will positively help them to understand each and every discipline so they can understand that “**Film making is a team work**”.

All the courses will be illustrated with demonstration, and practical exercises related to each disciplines. Every student will develop the skill of writing a short script for a given Programme. During this foundation year the emphasis is also given to film appreciation where the student will be viewing and analyzing:

- Feature film – Commercial
- Feature film – Classics
- Documentary film
- Short film
- Animation film &
- All kind of TV programmes

**The foundation Programme is compulsory for all the students joining Master’s Degree Courses in various disciplines.**

## **COURSE CONTENTS**

## GENERAL LECTURES – FILM AND TELEVISION APPRECIATION

- Introduction to contemporary communication media: The nature of Cinema and Television.
- Indian cultural imprints in Indian Cinema & Television
- Theory of identification
- Film and other Arts: A general introduction to the relationship of film with other arts
- Salient feature of Theatre, Cinema & Television
- Cinema and Society:- Performing arts and origin of Indian Cinema
- Influence of Electronic media on Indian Society
- Indian Aesthetics
- Film and Reality in Indian Films
- Social reality in Indian Television.
- Analysis of representative film: - Explanation of macrostructure (composition in scripting) and microstructure (composition of images, sound and concept of editing).
- Relationship of structure:- Sequencing, meaning and value.
- Different kinds of films: - Non-fiction, documentary, fiction, experimental and animation.
  
- Film history :- Early cinema to D.W.Griffith. Beginning of cinema in India, D.G.Phalke and the mythological genre. German and soviet cinema of the 20's. Indian silent cinema in the 20's.
  
- Transition to sound.
  
- Studio period in Indian cinema. Effects of World War II on the film industry.
  
- Italian neo-realism.
  
- Film history since 1950 till date.
  
- Hollywood cinema.
  
- Post-independent Indian cinema and the rise of the South Indian film industry.
  
- Satyajit Ray and the aesthetics of film realism
  
- Modern Film Direction -2000+ Generation

### **Note:**

**To analyze and write appreciation of each and every film screening during the course.**

## **MUSIC APPRECIATION**

- Introduction to Music and its categories
- Focus on Indian music
- Appreciation of Indian Classical Music
- Music in Film and TV
- Introduction to the notions of Real and functional music:- background music and the film song
- Visualization of musical tracks.
- Listening to music

## **DIRECTION**

- How films are made:-
- The role of film director,
- How film pictures move, visual perspective.
- Elements of composition (Image size, camera angles, lenses, camera speed, mise-en-scene, montage. Elements of composition in moving shots, various types of camera movement)
- Director's viewfinder
- Camera as replacement of the human eye, Movements – Subject movements, camera movements, combined movements.
- Psychology of camera placements and movements
- Film as medium of director's expression - Characterization and visualization,
- Master shot and inserts
- Concept of filmic continuity and the role of Imaginary line.
- Match cut, jump cut, other transitions
- Director and Artists

## TELEVISION PRODUCTION

- How TV Programmes Are Made:- TV as Medium ,TV Director vis-à-vis team members (Personality, skills, role & responsibility)
- Single Camera Video Production, Planning and procedure
- TV Studio Production, Planning and procedure, Roles of members of Production team, Terms, Cues and Commands, Floor management, Floor plan
- Studio chain, Chroma key, Control track, Time code
- Basic editing process :- Off-line versus on-line editing, Linear versus non-linear editing, Basic operations of video editing equipment.
- To be familiar with the procedure and skills of taking a shot.
- To get acquainted with different formats and basic principles of screenplay writing.
- To develop faculty of observation through actual visit at a location and writing a creative, non-fiction account using audio-visual elements from the visit.
- Introduction to Digital Video camera followed by hands-on practice.  
Classroom discussion on individual observation reports after each is read out.  
Brief classroom instructions on screenplay writing, followed by writing exercises on the spot.
- To shoot and edit a simple scene with ten shots using camera angles, image sizes but no camera movement, nor sound; and maintaining physical continuity and original rhythm of the action.

## SCRIPT WRITING

- Visualization and creative imagination
- Concept development, treatment and script
- Basic concept of Script writing – P.O.V. (Point of View), Imaginary line, Scenes,
- Shots, Sequence, Shooting script.
- Script and the audience – Anticipation, forward movement, information, emotion, identification, dialogues, commentary and effects, script elements of surprise & recognition.
- Dramatic construction of a theme – Motive, action, conflict, climax
- Shots, Scene and sequence
- Storytelling Contents, Themes and ideas
- What is a Narrative? : - Causal, temporal and structural elements.
- Elements of Fictional Narrative: - Action, character, setting dialogue and various approaches.
- Elements of Drama Conflict, mystery, surprise, suspense, dramatic irony.
- Writing scripts on various themes during the course and group production exercise.
- Creativity Workshops

## CINEMATOGRAPHY

- Still photography :- Anatomy of a Still Camera, Shutters, types of shutters Shutter speeds and relations with  $f$ -numbers
- Perspective, depth of field and depth of focus.
- Pictorial Composition:- Elements, formats, balance.
- Exposure Meters, Principles, different types. Exposure measurement
- Image formation, focal length,  $f$ -numbers, magnification, normal wide, telephoto lenses and zoom lens.
- Eye, Camera and Perception:- Similarities and difference, persistence of vision, binocular vision, perception of color
- Familiarization with Digital Technology
- Anatomy of Motion Picture Camera: - Principles, various basic components and their functions. Camera lenses, camera movements, pan, tilt, zoom and composition in movement.
- Elements of visual design and composition
- Practical assignments in still photography:- Shutter speed control to simulate/freeze motion, Controlling Depth of field, Introduction to exposure meter and its use.
- Introduction/demo video cameras and basic accessories:- Basic practice on video cameras, Study of various controls, Recording Static Shots, Introduction and demonstration of still and video cameras, Guidance during hands-on practice, Preview and analysis.
- Continuation of practice in exposing outdoors available light with :- Operation practice on video cameras
- To develop basic skills in the use of simple lighting accessories and tracks & trolley:- using video cameras, Introduction to reflectors for lighting control, hands-on practice,.

- Practicing and exposing outdoors, available light with camera movements using video equipments.

### **AUDIOGRAPHY**

- Parameters of sound quality in film & television productions: - Consistency in levels, Sound perspective consistency of background Sounds, Factors affecting sound quality, Indicators for judging the sound quality.
- Sound-In-Cinema (speech, music, effects and silent) :- Fundamentals of Sound, Understanding sound, Physical aspects of sound, Subjective aspects of Sound
- Audio Production Techniques :- Pre-production, Production, Post-production
- Present day techniques
- Aesthetics of Sound
- Effective use of speech, silence, music & effects
- Different recording media
- Handling of professional audio recording machines, recording with different microphones, indoor and out door location, Assessment of sounds recordings.
- Demonstration of ADR, music and mixing session.

### **EDITING**

- Role of Editor In Film And TV
- Continuity In Editing :- Action continuity, Dramatic continuity, Inserts, cut in, cut away, jump cuts, Flash back and flash forward
- Principles Of Editing :- Timing, Pace : Rhythm
- Parallel Action
- Sound Editing
- To acquire proficiency in handling video editing equipment.
- To understand basic procedure of editing.
- To edit simple sequence of action continuity.
- Introduction to linear and non-linear editing
- In this module, exercises will be given to each student to understand the principles of dramatic continuity and the use of bridging shots, cut aways, cut ins and jump cuts. This involves editing rushes of silent stories with dramatic contents in narrative form.
- Introduction of sound editing, sound overlaps on picture and use of silent inserts. One exercise will be given to each student.

### **ART DIRECTION**

- The Role of Art Director
- Production Design for Film and Television
- Justification, Purpose and Function of Sets:- Work process of art director - script to scrap, Story board designing, Set material types and use, Styles and types of set designing, Set vis-à-vis character, camera and sound
- Property & Costume
- Money, manpower, material, time, transport etc.
- Building Models for sets
- Costume Study

- Budgetary for sets
- Practical exercises will be undertaken during group project exercises of 10 minutes duration Programme.

### **SCREEN ACTING**

- Introduction to Acting Including Various Schools Of Acting
- Observation and imagination characterization and expression as important souls for actors
- Aspects of spontaneity
- Movement and Mime
- Diction
- Action problem
- Scene exercise
- Song sequence with movement
- Make-Up
- Participating in dramatic scene to understanding acting
- Practical exercises will be undertaken during group project exercises of 10 minutes duration Programme.

### **PRODUCTION MANAGEMENT**

- Introduction To Film Production Management:- Function and purpose, Film Production Process, From script to screen,
- Film Business:- Sources of finance, distribution & exhibition of films, Censoring
- Basic factors of film production
- Functions of production manager
- Production planning and control, shooting schedules & Locations
- Budgeting for different types of films
- Relationship between budget and cost and time and money
- Budgetary for films and T.V. programmes.
- Practical exercises will be undertaken during group project exercises of 10 minutes duration Programme

### **COMPUTER APPLICATIONS**

- Introduction to computers for film and Television
- Internet development and implications, search engines, E-mail, home page
- Introduction to computer animation with demo
- Introduction to multi-media
- In this module students would do the following:-
- Using mouse, starting and stopping computer, using floppy, using Windows explorer, Understanding starting a package, creating documents, menu bars, toolbar buttons. Using Paint for graphics. Using sound recorder for sound clips, Presentation technique to make a small presentation, using the Spreadsheet for simple budgeting exercise, using word-processor package.

## **GROUP PROJECT**

**Students at the end of the theory and practical classes will undertake group project of making a 10 minutes low cost digital Programme. Each group will consist of 10 students to produce an independent Programme supervised by faculty. This 10 minutes group Programme can be a documentary or a short film or a television Programme. The emphasis of this group Programme will be evaluated for professionalism within a time constraint with emphasis to team work.**

Syllabus  
for  
Master Degree  
In  
Film & Television Direction

## **Syllabus for specialized course in Film & Television Direction**

### **Academic Schedule**

<b><i>Semester I</i></b>	<b><i>Refer Foundation Programme – Common to all student of various disciplines, preceding specialization.</i></b>
<b>Semester II &amp; III</b>	<b>Specialized Programme for each discipline</b>
<b>Semester IV</b>	<b>Final Project &amp; Internship</b>

# Syllabus for Semester II, III & IV in Direction

## OBJECTIVES

The course is designed and structured to develop highly skilled professionals for film and TV direction, strengthened by a strong knowledge base in the principles of film and TV both theory and practical.

To provide well-trained directors suitable to the growing demands of film and TV industry.

### BASIC STUDIES

- Indian Performing Arts – Theatre, dance and music
- Glimpses of History of International Cinema - Study of famous classic films
- Glimpses of History of Indian television - Study of popular T.V. programmes
- Nature and scope of communication
- Media and social change
- New technologies related to the visual media, multimedia etc.
- Indian culture
- Indian Aesthetics
- Introduction of Film Theory – with an overview of approaches to film studies.
- Marxist/Structuralist approach: Psycho-analytical approach; Semiotic approach; Feminist approach, any other.
- Structural analysis of a feature film.
- Details analysis of feature film.
- Indian Popular Cinema
- Indian Parallel Cinema

### FILM APPRECIATION

- History of Cinema
- Selected topics from the history of Indian and International cinema such as a major historical period, genre or film director.
- At the end of the semester each student will do a study of one selected topic of his choice and will be assessed on the basis of a written seasonal and presentation on the subject.
- Textual analysis of a feature film in the analytical-dramatic style.
- Textual analysis of a modernist feature film.

### MUSIC

- Acquaintance with the former and contemporary usages of music in film and television.
- Viewing and analysis of relevant clips on video spread over 2 sessions.
- Analysis of music and used in a contemporary Indian film.
- Analysis of music as used in a contemporary non-Indian film.
- Carnatic and south Indian music
- Various folk music of India

## **SCRIPT WRITING – Advance Concepts**

- **Selected areas of study**
- **Overview of narrative traditions of the World**
  - Classical Greek epic
  - Classical Greek drama
  - Renaissance drama
  - Brecht
  - Absurd drama
  - Kabuki theatre
  - Modern novel
  - Varied narrative structure
- **Overview of Indian narrative structure**
  - The Rasa Theory & Subsequent Theories of Dhavani etc.
  - The epics
  - Bharat's Dashrupaka (natyashastra)
  - Oral traditions
  - Folk tradition
  - Classical dance forms
  - Theatre traditions
  - Popular and folk forms
  - Modern theatre
  - Regional Theatre mainly Marathi, Bengali, Gujarati.
  - Hindi theatre
  - Parsi theatre and its influence on cinema
  - Reading and discussing in the class of variety of short stories from both Indian and world sources
- Concepts and concerns
- Treatment, screenplay and shooting script and script breakdown
- The scripting process, Script research, Visualization and creative imagination,
- Story development, Dramatic element and act structure
- Creating realistic characters and dialogue
- Writing narration and dialogue
- Music and sound
- Adapting plays, novels and biographies to the screen
- Adapting plays, novels and biographies for the screen
- Story Analysis

## **ACTING**

- Stanislavski and his system
- Mechanics of Screen Acting
- Role analysis
- Casting problems and methods.

## **ART DIRECTION**

- Designing sets from concept to a scale drawing for a given script as a base
- Floor plan designing

- Feature film set analysis
- Advertisement film set analysis
- Song picturisation-dream sequence set analysis

#### **MAKE-UP**

- Balance of face
- Types of face
- Optical illusion
- Corrective Make-up (a) General (b) Glamour (c) Character (d) Special effects

#### ***BASIC CONCEPT OF MOTION PICTURE PHOTOGRAPHY FOR DIRECTION***

- The equipment and accessories for film and TV camera
- Camera movement, camera placement, choice of lens
- Perspective and composition
- Picture composition – Purpose and aim
- Continuity of composition in multi-camera production
- Choice of compositional treatment
- Imaginary line, reverse angle and point of view
- Frame and the Director
- Visual and electronic effects
- Lights and filters
- Director and the cameraman

#### **PRODUCTION MANAGEMENT**

- Detailed study on the process of Production Management with practical tips.
- The development of the subject- pre-production, production, post-production.
- Preparing for production - namely script breakdown, shooting schedule.
- What makes a film expensive - Overview of the finalization of budget format, equipment, unit, etc?
- Law and business essentials – Locations survey, permits finalization of shoot including foreign locations, if any. Agreement with cast and crew dealing with units etc.

#### ***BASIC CONCEPT OF AUDIOGRAPHY FOR DIRECTORS***

- Basic equipment and accessories for sound
- Sound control, sound balance and sound perspective
- Characteristics of reproduced sound
- Sound editing
- Creative and selective use of sound and music

#### **THE ROLE OF THE DIRECTOR AND THE TECHNIQUES OF DIRECTION**

- Director as the master craftsman
- Director and the crew
- Director and artists
- Breaking down each scene

- Determining a visual style
- Setting of pace and tone
- Shot listing
- The final word
- Coverage – Time – Schedules
- Aesthetic concerns versus practical limitations
- Power of illusion, Director as the architect of illusion
- Camera tests
- Casting
- Running the set
- Equipments
- The Director's style and the ten basic decisions about
  - 1) Camera placement
  - 2) Composition and shot
  - 3) Size of shot
  - 4) Lighting
  - 5) Camera Movement
  - 6) Editing
  - 7) Coverage
  - 8) Shot perspective
  - 9) Specialty shots
  - 10) Continuity
- Form, control and identity (ideological)
- Off-line production - Single camera shooting – location problems
- On-line production techniques, three camera operation
- TV control room
- A Film studio
- The television studio
- The production control room
- The vision control room
- Basic studio lighting equipment and lighting techniques
- Aesthetics of Production
- Production design
- Directing actors for film & television production
- Directing the documentary
- Directing the game show and the talk show
- Directing music
- Directing the episode for television or a cinema scene

## **ACTING FOR THE CAMERA**

Introduction to acting  
 The acting exercise  
 The role versus the lines  
 Working with the Director  
 The conditions of cinematic space and time  
 Continuity and acting  
 The dubbing routine

## **DIRECTOR AND EDITOR**

- Post-production techniques and skills for the Director
- Viewing rushes, logging, selection, the paper cut, assembling the paper Edit, first assembly, rough cut, narration, music, fine cut, track laying, the sound mix, title and acknowledgement.

## **DEMONISTRATIONS EDITING**

Editing A/B Roll.

Explanation in brief about the subject.

Pre-shooting precautions during planning.

Demonstration.

# PRACTICALS - I

## ***SCRIPT WRITING***

- Developing the script
- Critical analysis of classic scripts
- Reading of script along with viewing of CD of same FILMS
- Narration of each story and treatment in the class.
- Presentation of each in print for further discussion in the class.
- Individual consultations with the guest lecturer with prior appointment as the screenplay evolve.

## **FILM PRACTICAL, LEADING TO MISE-EN-SCENE**

- The subject will include the following topics
  - Major film theories and their authors
  - The related examples from films
  - Sergie Eisenstein as filmmaker, film teacher and theoretician
  - Mise-en-Scene

## **MOTION PICTURE PHOTOGRAPHY AND AUDIOGRAPHY**

- Demonstration and exercises for each topic. Outdoors and indoors with single or multiple camera techniques.
- Preparation of sound track for 3 minutes duration

## **VIDEO DOCUMENTARY**

- Introduction to the concept, theory, practice, producing & marketing of a documentary.
- Production of a video documentary as a workshop outcome

## **PRACTICALS - II**

- Directing a scene for a film
- Directing the newscast, documentary, feature, commercial, the game show and the talk show
- Directing drama and a episode for TV
- To make short programmes of total 20 minute duration – group exercise

# **WORKSHOPS**

## **MUSIC**

- The workshop involves putting together music for a ten minute film or video clip.

## **WORKING WITH ACTORS**

- The subject will include the following topics
  - Improvisation
  - Scene exercises

## **DRAMATIC SEQUENCE - COORDINATED EXERCISE**

- To develop skills of scripting, shooting, recording and editing o the specialization students in executing a dialogue-based dramatic sequence on a studio set.

## **PRODUCTION MANAGEMENT**

- The producer and the market audiences.
- Doing business with industry channels, running a company etc.
- Legal aspects – copyright, relation to intellectual property, negotiate and enter into contact with writer, director and all other concerned.
- Film Certification
- Tax incentives in investment structure for finance of production, identifying banking and finance sector related to cash following the cost production.

## **Semester IV -- Master's Degree Programmes**

### **Internship & Final Degree Project**

#### **INTERNSHIP**

Before final jury, a student must take internship of 2 (two) months duration. During this period, **Students are provided an experience of an actual industry working exposure before they receive their degree.** Students will also write a report on their experience with the sponsors while the sponsors will submit their report of the student's to coordinator of the internship Programme. These two reports will be the basis of Internal Evaluation by the Institute.

#### **FINAL PROJECT (Pre Degree)**

The Final Project is a group project where all the eight (8) Discipline student's undertake the production program either in Film making or TV Programme. The group project will be designed to demonstrate student's creative, technical and collaborative skills of each discipline, Vis-à-vis Acting, Direction, Script Writing, Editing, Production-design, Production-Management, Audiography, and Cinematography. **The project would be a Film of 7 to 10 minutes or a T.V. Programme of 30 minutes duration.**

It is mandatory to submit the project proposal in writing by a group consisting of all disciplines mentioned above. Each and every discipline students will perform their own individual roles as per the Concept, Methodology, Time Schedule & Budget allotted to a Film or TV Programme. A Guide approved by the Institute would be appointed to facilitate internal Co-ordination.

As per the script, each team will craft a fully developed production package to demonstrate the depth of their understanding of the film or a TV programme. They should be able to understand both story and structure while working within the budget constraints. It is to be noted that after the approval of the project and its budget, if for any reasons the project cost exceeds, the team will be responsible for the same and will have to share the extra cost.

**Acting students of Bachelor's Degree will participate in final projects of Master's Degree student's.** If the script demands additional actors apart from the Acting students of the Institute; It will have to be approved in advance at time of submitting the proposal including their honorarium.

The whole project should be completed in **four (4) months time** which will be evaluated by the Jury. All the students will have to ensure, irrespective of their individual role that the Film or TV Programme Director of the project is the KEY MEMBER for the team and should be given due weightage of the position. **However every student will have a chance to justify his/her contribution for the project at the time of Jury evaluation.**

All the Students will submit a **detailed project report** for jury evaluation including their own contribution and other team member's role quoting their own opinions and suggestions for improvement if given opportunity for already submitted project.

**All the students should follow the salient features of the evaluation system approved by "The Hemchandracharya North Gujarat University" of which the copy had been given at time of admission.**

### **Policy on Student Production**

All practical exercises and final production in terms of films and videos, produced by the students will be the property of The Institute. Students can retain a copy of their work for their personal use as well as for seeking employment and self-promotion. However, they will not be allowed to use any of the material for commercial use, exhibition or for making any profit from the products. For such exhibition & commercial use, a written permission will be required by the students for which a Memorandum of Understanding will be drawn between the Management of The Institute and the ultimate user of a particular product.

Syllabus  
for  
Master Degree  
In  
Script Writing

## **Syllabus for specialized course in Script Writing**

### **Academic Schedule**

*Semester I*                      *Refer Foundation Programme – Common to all student of various disciplines, preceding specialization.*

**Semester II & III**      **Specialized Programme for each discipline**

**Semester IV**              **Final Project & Internship**

## **Syllabus for Semester II, III & IV in Script Writing**

### ***OBJECTIVES***

- To enable the student to do research for scripting
- To enable the student to write fiction/non-fiction
- To prepare the student for the demands of drama, radio, commercial cinema & television.

### **INTRODUCTION TO SCRIPTING WRITING**

- Introduction to language/grammar of films & television
- An introduction to the contemporary society and culture
- An introduction to western psychology (Freudian and post-Freudian) and Indian aesthetics.
- The history of Indian audience
- The theories of ‘mass society’
- Formula to film & television” and “Identification
- Brief history of T.V.
- Indian Cinema and its influence on television programming
- Different Programme genre’s in television : A critical introduction
- Introduction in screen writing
- Introduction to elements of Frame, movement, sound and editing
- Ethics of writing

### **TELLING A STORY**

- Fiction as a genre in film and television
- :Myth” and the contemporary film and television : Basic anthropological approaches
- “Myth” in Indian tradition: -A study of Sanskrit drama
- Elements of story-telling
- Writing for an audience/’slotting’/Marketing scripts
- Legalities : Contracts, copy right and related aspects

## **DOCUMENTARY**

- The documentary film : An introduction
- Types of documentaries: Event documentaries, personality documentaries, etc.
- Research for documentaries : Primary and secondary sources
- “India as a subject”
- Docudrama
- Slotting

## **AD FILMS**

- Introduction to advertising
- Client-agency interaction
- Creative process : Creating a “brand”
- What is creative ‘strategy’ for commercials?

## **CORPORATE FILMS**

- Introduction to Public Relations
- Why do corporations need films? Promoting corporate interests.
- A brief introduction to corporate film-writing: Meeting the client, identifying the interests of the company developing a saleable proposal.

## Theoretical aspect of Script Writing for

1. Drama – One Act Plays
2. Radio – plays
3. Television serials
4. Feature films

# PRACTICALS

## INTRODUCTION

- Class discussion based on theory and assignments
- Writing a “Visual diary”
- Composing word pictures, listening to sound (voice, sound effects and music)
- Reading and critiquing fiction (Student will chose a story/full length novel and critique it in terms of story-telling, style, language, etc.)
- Screening of films and television programmes. The screenings will be followed by short assignments and discussions.

## TELLING A STORY

- ‘Constructing stories’ : The craft of visual writing
- Theme, story, plot and characters
- Writing treatments
- The 4 point formula : Opening, middle, climax and resolution
- Writing the screen play/tele-play
- Handling adaptations

Students will write one screen play for a full length feature film (of 90 minute duration) or a tele-play for episodic television.

## DOCUMENTARY

- Research for a 25 minute documentary (Meeting subjects, reading)
- Writing the “idea”
- Location scouting
- Writing the treatment
- Writing the script

## AD FILMS

- Writing briefs
- Reading briefs

- Planning and writing TV commercials
- Copy Writing & Visual Exercises

### **CORPORATE FILMS**

- Meeting a corporate head with a film idea
- Taking the brief
- developing and “Idea”/proposal
- Getting client approval
- Research about the company including location scouting
- Writing the script
- Getting client approval

### Script Writing for

1. Drama
2. T.V. Serials
3. Radio
- 4. Films**

## Semester IV -- Master's Degree Programmes

### Internship & Final Degree Project

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Syllabus  
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Cinematography

## **Syllabus for specialized course in Cinematography**

### **Academic Schedule**

<b>Semester I</b>	<b>Refer Foundation Programme – Common to all student of Various disciplines, preceding specialization.</b>
<b>Semester II &amp; III</b>	<b>Specialized Programme for each discipline</b>
<b>Semester IV</b>	<b>Final Project &amp; Internship</b>

## Syllabus for Semester II, III & IV in Cinematography

### **Film**

Introduction to Production: What is Production?

What is a studio, its basic function, type of equipments used in a studio, what is outdoor shooting.

Lens: How it works, basic of optics, focal length, normal, wide and telephoto lens, zoom lens, field and depth of focus.

What is shot? How to combine zoom with pan, pan with track etc. How to control the contract.

Shot planning and shooting

Lighting and Sets:

- Understanding lighting: How to do lighting for (a) day (b) night (c) evening.
- Understanding of sets: Space, camera placement
- Out door shooting: Reflector (hard and soft), Color reflector, Mulmulscreen, nets, etc.
- Light measurement systems, equipments, incident light meters, Spot meters.
- Picture negative, positive, dupe stocks, sound negative, reversal film
- Basics of colour Emulsion, Colour Vision, general colour adaptation, hue saturation and brightness
- Colour Emulsions, additive and subtractive colour system, modern colour emulsions, negative, Positive, Colour processing
- Printers & Grading

Type of Cameras:

- Location and studio camera, and their functions.
- Camera support system: Tripod, High head, low tripod, friction and fluid head, Base plate system, triangle etc. Pedestals for big studio, pneumatic pedestal.
- Camera movement system: Visual language (trolley, dolly, cranes, steady cam etc) for vertical, horizontal movement or for dramatic angle.
- Camera communication system

### **Television**

- Television camera or video camera: Introduction to pick up tube, CCD etc. Basic parts and function, scanning and reproduction
- Video camera pick-up devices
- Waveform monitor & vector scopes
- Video Recorders
- Factors affecting video image

# ***PRACTICALS***

## **INTRODUCTION TO EQUIPMENTS AND RATIO LIGHTING**

- Demonstration of various lights/grip equipments and exposure meters.
- Basic lighting – key, fill, back light and background lights
- Various lighting ratios
- Demonstration of various 35/16 mm film and video cameras
- Exposure series – black and White Film (on still cameras), Video

## **STUDY OF NATURAL LIGHT**

- Selection of camera angle (view point) with respect to the position of the sun.
- Under/over exposure and its effect.
- Contrast control

### **SET/STUDIO LIGHTING - DAY**

- Simulation of various times of the day.
- Creating different moods and effects
- Expose incorporating the above and working in various positions of camera crew.
- Realistic/pictorial lighting.

### **SET/STUDIO LIGHTING NIGHT**

- Simulation of various times of the night
- Source lighting – simulation of practical lamps inside/outside the frame.
- Creating different moods and effects.
- Exposing and working in various positions of camera crew.

### **SET/STUDIO LIGHTING HIGH KEY/LOW KEY**

- Simulation of High/Low key effects.
- Effect of proper BG and properties
- Image manipulation with under/over exposure and diffusion/fog filters.

### **LOCATION LIGHTING**

- Selection of appropriate equipments and accessories for location shooting
- Lighting up the location with the given equipment and exposing
- Maintaining the lighting continuity on location.

### **COLOUR**

- Use of colour temperature meter and applications
- Selection of the right colour emulsion for a given situation.
- Effects of under and over exposure.
- Application of the principles of colour harmony.
- Exposing on colour negative incorporating above inputs and do the grading and printing during the study tour.

## **ANIMATION AND COPYING**

- Familiarization with the specialized camera equipments.
- Copying of photographs, artworks etc.
- Exposing titles incorporating simple in-camera effects.

## **WORKSHOPS**

The workshops/Lectures/Demos will be held to include the following topics

- Application of colour
- Exposure series in colour
- Studio/Location lighting for day/night
- Make up techniques
- In addition to above, Workshops with 3 Known cinematographers to cover studio/location lighting for day/night.

### **LABORATORY – STUDY TOUR**

- The working and quality control in a professional colour processing laboratory.
- The latest professional equipments and new approaches in executing various programmes.
- Have hands on practice on colour grading equipments.
- Interact with the experts in the field and enrich the knowledge.

## Semester IV -- Master's Degree Programmes

### Internship & Final Degree Project

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Syllabus  
for  
Master Degree  
In  
Audiography

# **Syllabus for specialized course in Audiography**

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<b>Semester IV</b>	<b>Final Project &amp; Internship</b>

## **Syllabus for Semester II, III & IV in Audiography**

### ***RECORDING***

- Sound reproduction and acoustics
- Sound recording studios
- Recording media
- Sound control and processing
- Digital audio
- Sound for cinema and television
- Sound design
- Audio post production and procedures
- Film and video projection on large screen
- Recording techniques for television

### **ELECTRONICS**

- Electronic fundamentals
- Electronic devices
- Use of electronic devices in audio circuits
- Building blocks of a complex audio equipments
- Digital electronics
- Digital devices
- Logic functions and their implementation using MSI & LSI devices
- Use of digital circuits in various audio equipments.

## ***PRACTICALS***

### **DUBBING**

- Handling of various equipment for dubbing of programs
- Monitoring sound quality on different record media.

### **DIALOGUE REPLACEMENT**

- Practical sessions on ADR equipment
- Line up of equipments
- Testing of their execution
- Handling of various on multi-track recorders and mixing

### **MUSIC RECORDING**

- Handling of different microphones and placements for music sessions.
- Handling of multi-channel mixing consoles.
- Using sound processing in real time and in mix-down sessions
- Handling digital and analogue record media.

### **SOUND MIXING**

- Dubbing from various sources
- Track assessment and corrections
- Mixing practice, non automation
- Basics of automated mixing

### **AUDIO MEASUREMENTS**

- Introduction and use of measuring equipments
- Taking measurements on audio amplifiers of tape recorders
- Taking measurements on a tape recorder for conformity of its specifications
- Measure acoustic parameters of a given enclosure and correlate these with subjective feel.

### **INTRODUCTION TO DIGITAL MEDIA**

- Introduction to digital media, tape, CD, MOD and mini discs
- Comparing analogue and digital recordings
- Using a workstation for a specific job of recording and editing
- Using a workstation for video post production.

## **ELECTRONICS**

- Introduction to electronic components
- Electronic measurements
- Soldering and assembling practice
- Basic electronic devices and their characteristics
- Assembling an audio circuit and measuring its performance
- Building simple digital circuits and understand their functions.

## **DRAMATIC SEQUENCE**

- To understand the skills of scripting, shooting, recording and editing while executing a dialogue-based dramatic sequence on a studio set.

## Semester IV -- Master's Degree Programmes

### Internship & Final Degree Project

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Syllabus  
for  
Master Degree  
In  
Editing

## **Syllabus for specialized course in Editing**

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<b>Semester IV</b>	<b>Final Project &amp; Internship</b>

## **Syllabus for Semester II, III & IV in Editing**

### ***BASIC OF EDITING***

- History
- Basic of film editing
- Type of film and materials and equipments
- Concept of editing (with clippings)
- Aesthetics of editing as a Creative Art
- Creative elements of editing which include Script, Artistic aspiration on visualizing the pattern and dramatizing by creative editing
- Technique of film editing equipment and understanding them
- Role of an editor before shooting and after shooting
- Pre-production and post-production
- Sound basic and use in editing (dubbing, sound matching, background music, sound effects, song recording and re-recording)
- Understanding the special effect
- Visual impact and analysis of final product
- Re-writing script on editing table
- Laboratory/recording studio and their association with editor
- Creative part of editor in Ad-film, documentary TV Serials and Feature Film/Animation Film & Suspense Film.
- Understanding technique involve in every type of films/serials/ad-films/ documentary films/animation films.
- Editing of action sequence
- Creative treatment of sound in editorial construction
- Montage construction
- Editing of comedy sequences
- Editing of reportage films
- Documentary films of ideas
- Imaginative documentary
- Educational/instructional films
- Compilation films
- Modern trends

### **TECHNICAL ASPECTS OF VIDEO EDITING**

- Study of various types of video signals
- Composite, Y/C, components, digital and their specifications
- TBC and volume unit meters
- Study of time code
- LTC, VITC and time code editing
- Type of compressions
- Storage capacity
- Resolution, quality

- Resolving the variation between film and video frame speed for editing on nonlinear system.

#### **FILM EDITING PROCEDURE**

- Optical effects
- Types
- Preparation for marking
- Preparation of mixing
- Track laying of dialogue, music and effects.
- Cue sheets
- Pre-mixing and final mixing
- Editors responsibilities in mixing operation
- Preparation for negative cutting
- Negative cutting
- Insertion of optical dupes, titles, etc.
- Matching of the final negatives
- Release print

## ***PRACTICALS***

### **EDITING OF DIALOG SEQUENCE - I**

- Sorting, assembling and synchronization of sound with reference to clap
- Editing of four simple, dialogue sequences, observing proper timing and maintaining the required space.

### **EDITING OF ACTION SEQUENCE**

- Study of action sequence
- Editing of two action sequences
- Editing of Action Sequence done as coordinated exercise.

### **EDITING OF DIALOGUE SEQUENCE - II**

- Editing of four dialogue sequences of complex nature on film/video

### **EDITING OF PLAY BACK/MUSICAL SEQUENCE**

- Editing of four playback/musical sequences of varying complexity.

### **EDITING OF VIDEO DOCUMENTARY**

- Study of documentary editing
- Editing of documentaries

### **VIDEO POST PRODUCTION**

- Video post production techniques, visual effects, audio mixing, preparing titles with the help of Character, Generator, preparation of final edit version.

### **DRAMATIC SEQUENCE**

### **COORDINATED EXERCISE**

- To develop skills of scripting, shooting, recording and editing of the specialization students in executing a dialogue-based dramatic sequence on a studio set

### **DIALOGUE FILM**

- To demonstrate creative, technical and collaborative skills of specialization students towards presenting a dialogue-based short story conceived and written especially and exclusively for indoors

## ***WORKSHOP***

### **FILM EDITING**

- Analysis of theory of Editing and its application on a specific class room projects or other examples.

### **NON-LINEAR EDITING**

- Introduction of Non-Linear System
- Demonstration of editing on the system
- Individual practical in editing sequences on non-linear system

### **VIDEO DOCUMENTARY**

- Introduction to the concept, practice, complexities, focus, creative use of sound and choice that are involved in a documentary editing.
- Editing of the rushes provided to the students.

### **COMPLEX FILM EDITING**

- Introduction to complex method of editing material on film. Multiple characters,
- Sound overlap etc.

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Syllabus  
for  
Master Degree  
In  
Production Design

# **Syllabus for specialized course in Production Design**

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## **Syllabus for Semester II, III & IV in Production design**

- Pre requisites - Drawing

### **PRODUCTION DESIGN – THE CONCEPT**

- Concepts and concerns
- Visual scripting
- The frame – The Actor – The Director
- Visualization – Preparation of a Blue print for a film or TV Programme
- Various stages of pre-production planning and their execution.

### **INTRODUCTION TO CONSTUME DESIGN**

- Study of traditional textile
- Fabric and surface designs
- Designing of garments
- History of fashion and costumes

### **ART DIRECTION**

- Themes and settings
- Conceptualization and visualization for a set –
- Stand point, camera movements, Actors movements, mood, Lighting, Consideration for sound and physical edit continuity.
- Material and structure for a set
- Objects, Properties, wardrobes for a set

### **PRODUCTION DESIGN - ADVANCE**

- General studies for production design
- Designing a space for theatre, Film and Television using, Actors, Light, Objects and sound
- Study of various crafts in India
- Study of salient feature of Indian culture

### **PRODUCTION MANAGEMENT**

- Planning for location shooting
- Planning for on line and off line production
- Planning for a short film/Programme
- Planning for a feature film

# ***PRACTICALS***

## ***SKILLS***

- Drawing – figurative, nature, object, perspective etc.
- Form, colour and composition
- Illustration techniques
- Workshop skills in wood, Metal, plaster and clay
- Model making
- Study of Environment – rural and urban
- CAD application

## **PROJECT A**

Any three projects from the following:

### ***PRODUCTION DESIGN FOR***

- a talk show
- an Advt. Film
- a News Programme
- a Sport event
- an Education film
- a Docudrama

## ***PROJECT B***

Any three projects from the following

### ***PRODUCTION DESIGN FOR***

- a Scene in a feature film – social
- an Episode in a TV Serial
- a Scene in a Mythological film
- a Scene in a Science fiction
- a Scene in a Horror film
- a Scene in a Historical film

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Syllabus  
for  
Master Degree  
in  
Production Management

**Syllabus for specialized course  
In  
Film & Television Production Management**

**Academic Schedule**

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## Syllabus for Semester II, III & IV in Production Management

### OBJECTIVES

**Today business of Cinema and Television is being organized and there is need for Managers who understand A to Z of all aspects of Film & Television Production. The course is designed to develop highly skill managers who learn all stages of Film & Television Production from Script to Screening and familiar with norms, code of conduct and legalities on faces, before, during and after production of Film & Television Programme.**

**The main objective is to provide well trained managers to conduct and manage the business of Film & Television at all stages of Production.**

### THEORY

#### BASIC STUDIES

- Concept of Management – Classical School, Behavioral School, Management Science and concepts of Modern Management
- Functions of Management in Film & Television planning, organizing, Directing, Influencing and Controlling
- Several roles of Managers – interpersonal, informational and decisional

#### HISTORY

- History of Studio Management during early silent and sound era of Indian Cinema including impact of 2nd world war, Neorealism, Big Budget Films of sixties.
- Evolution of Doordarshan, B&W Television, Introduction of color T.V, Cable TV, Gulf war, Private channels, - growing markets and business of contemporary Television medium
- Typical set up of a Film Studio – various departments, understanding the process and management of Studio.
- Typical set up of a Television broadcast Studio and all aspects of its management
- Process of Film Production – Script to Screen
- Process of Television Programme – Script to Telecasting
- Financial Management for Film & Television Production – Various aspects
  - a) Planning
  - b) Budgeting
  - c) Cost Control
  - d) Maintaining
  - e) Profit & Loss

- **Role of Production Manager**  
 With Financiers, Producers, Directors, Artists, Technicians, Art Department, Costume Department, Audio Studios, Film Labs, Vendors, Suppliers and Sponsors of Television Programmes or Films, Government agencies, Insurance agencies, Banks and other Personnel's required for a Film & Television Programme Production
- **The Development of the Film Project - Pre – Production, Production, Post – Production**
- **Management of a Production** – Script Breakdown, location hunting, coordination with total crew/Team Members, understanding script requirement and arrangement for various productions heads, shooting schedules, Call Sheets and arrangements while shooting, coordination with labs, dubbing studios and post production team.
- **On line Production Managers and Post Production Managers**
- **Programmes**
  - Programming of Community Programme
  - Programming of Children Programme
  - Developmental Communication
  - Serials
  - Feature Films
  - Advertising Shorts
  - Short Films
- **Business of Electronic Media**
- **Business of Feature Film Production – Distribution & Exhibition**
- **Interaction with various agencies**
  - License procurements
  - Labour Laws/other laws and other legal agencies
  - Advertisers/Promoters/Sponsor
  - Social Activist/N.G.O
  - Film Division
  - Directorate of Film Festivals
  - Various Awards, functions and their organization
  - Children Film Society of India
  - Film & Television Trade Unions in India
  - Locations agencies inside and outside Country

- **Film & Television Industry – Regulation & Controls**
  - Reforms committees – Historical Perspective
  - Cinematography Act
  - Censorship/Censor Board
  - Various regulatory Agencies
  - Ownership/copyrights Laws/Intellectual Property Laws
  - Right of Information
  - Code of Conduct by various Production Agencies

## ***PRACTICALS - I***

- Assignment of writing and analysis of Films from view point of a Manager
- Analysis of Films - (National & International) from point of view
  - of Locations
  - For sets
  - For Costumes
  - For Special Effects
  - For Cost
  - For Business aspects
- Script analysis and Blocking of scripts
- Understanding still photography including documentation for a subject/a theme
- Preparation of Budgets for
  - A Short Film
  - A Documentary
  - An Advertising Film
- Preparation of Contracts, Call sheets, various Audio and Video reports
- Production Management of all the assigned group projects in video/film during foundation programme and from 2nd Semester onwards
- Production Management of plays for Acting students

## **PRACTICALS - II**

- Detail study and practical exercises with Production designer to deal all aspects of Production Management
- Working out set requirement along with Art Director
- Working out Costumes requirement with Costume Designer
- Planning for Production Management of a narrative feature film based on a Script
- Production Management of group projects from Scrip to Screen and  
For a Drama  
For a short 20 minute dramatic Film  
For a Television Programme  
For a reality show
- Co-ordination exercises with Labs, Audio Studios, Special Effects agencies and Edit Studios
- Business dealing with distributors and exhibitors for students films productions

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Syllabus  
for  
Master Degree  
in  
Acting

# **Syllabus for specialized course in Acting**

## **Academic Schedule**

<i>Semester I</i>	<i>Refer Foundation Programme – Common to all student of Various disciplines, preceding specialization.</i>
<b>Semester II ,III</b>	<b>Specialized Programme for acting discipline</b>
<b>Semester V</b>	<b>Final Project &amp; Internship</b>

## Syllabus for Semester II, III in Acting

### OBJECTIVES

To develop a complex-free personality taking a holistic view of the total acting process, by building the course around our rich cultural heritage and the aspirations of contemporary Indian society.

Acting Programme offers valuable insights on Application, concentration, self discipline, voice and body control, Imagination, Simplification, self-discovery

INSTITUTE acting Programme will enable a student to draw from his/her own sensitivity and attain the power to capture the audience through powerful portrayal of human emotions.

To provide well-trained actors and actresses suitable to the growing demands of film and TV industry

- Acting as an art form?
- Basic acting techniques (Technical aspects of truth and belief)
- History of main's socio-culture identity in different epochs
- History of drama, Greek drama, Aristotle's concept of tragedy, aesthetics and imitation of beauty and nature.
- Study of dramatic arts, different schools of individual masters
- Bharata's Natya Shastra, Acting theory based on – Abhinaya Shastra, Bhava, Mudras, Nava rasas, etc.
- Psychology of an individual
- Western concepts - Freudian concept, Oedipus complex and incestian Complex.
- Ancient India concept of individual psychology and Complex-free personality
- Study of audience, Indian society and television.
- Mechanics of space, time in acting for camera.
- A complete analysis of a chosen acting performance to understand the art and craft of acting for camera.
- Singing and musical sense,
- Appreciation of Indian Classical Music.
- Initiation to different dance forms - Indian, Western, Classical and modern.
- Firsthand knowledge of Indian classical music. Different ragas and talas
- Doctrine of four state of consciousness from Mandukya Upanishad, Kashmira, Shaivism.
- Stanislavskian and Lee Strassberg method of actor's preparation
- Actualization of potential memory and sub-conscious memory, imagination, observation, question of movement and metamorphosis of an actor into a character.
- Grotovasky and Mayerhold's method of acting

## PRACTICALS

### Specialized exercises for

- Improvisation exercises, Single solo, Group guided
- Character play – Character portraits and styles (realistic, classical and historical, characters), improvisation, creating the inner character and outer character.
- Sense memory      Importance of remembering of five sense –  
Sense of touch, Sense of Sight, Sense of Smell, Sense of Taster, Sense of Hearing
- Emotional memory    Conscious creation of remembered emotions, which have occurred in the actor's own past life. Applications of remembered emotions to the character being portrayed.
- Imagination    Imagination exercise
- Observation    Observation exercise
- Movement    Plasticity of body movement, movement in relation to inner content, form and meaning, development of proper gestures and posture, Movement practice on selected Indian Music and western music.
- Body training for flexibility, grace, meaning, of postures and gestures.
- Anatomy – Relaxation, Body language.
- Types of mime art, Mime in Indian dance, Meaning of mudras. Techniques of pantomiming, Solo improvisation.
- Communication through sound : Voice training, voice culture, colour of voice, modulation, dialogue delivery and language intonation and inflection, Language and dialects, Consonants vowels and diphthongs.
- Diction (Awareness of proper articulation).
- Diction (Sanskritised)
- Diction (Colloquial)
- Simple monolog
- Choreography
- Simple
- Cinema in classroom (Understanding of acting while watching and discussing films/extract etc.)
- Yoga : Breathing exercises, asanas, pranayam, mind control.
- Special introduction to other skills such as stunts, swimming, horse-riding, car driving, etc., etc.
- Practical exercises based on different methods of acting, observation, concentration, relaxation, imagination., Action problems, Improvisation.
- Improvisation exercises, Single solo, Group guided
- Make-up      Use of different colours and shades on faces.  
Know 'Are you correctly dressed? Combination of colours.
- Action Problem      Exercise in concentration and training to react to  
Imaginary stimuli, continuity of sustained action and movements, spontaneous reactions, expressions

- Song and dance (An acting technique to achieve vivid expression of emotion) fights and stunts.
  - a) Solo movement, with or without weapon
  - b) Group action
- Scene improvisation with sound and camera – getting attitude, transformation of the character, speaking the lines.
- Out-door scene improvisation.
- Costume and Property.
- Camera practical, Solo improvisation on camera.
- Playback - Playback Technique. Following lip-sync, rhythm and mood etc. and practice putting a song over movement.
- Dubbing
- Scenes and sequence (Actors will be given scene from famous work and asked them to interpret them their way. Actors are encouraged to use properties, objects and learn to deal with different activities e.g. Kitchen, gardening, stitching, viewing cleaning, washing and other household activities).

**Note:**

1. 2<sup>nd</sup> half of the day would be mainly devoted to reading and rehearsal of two one act plays.
2. The purpose is that actors are trained to deal in unusual and everyday situation.
3. In addition student will also take part in practical exercises of the other departments of the Institute such as direction, cinematography, sound, art direction, etc.
4. The 2<sup>nd</sup> half of the class would be devoted to the reading and rehearsal of a full length play.
5. Would be devoted entirely to the rehearsal and final performance of the play.
6. Workshops by the prominent personalities from the International student's films and preparation for the final exams.

## Semester IV -- Master's Degree Programmes

### Internship & Final Degree Project

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