



**ATLAS SKILLTECH UNIVERSITY**  
**School Of Film & Animation**

**Courses Offered**

**Core Courses, Elective Courses and Ability Enhancement Courses**

**Bachelor of Arts (FILM)**  
**3 Year Full Time Program**

**(Academic Year 2021-24)**

## Preamble

The University Grants Commission (UGC) has initiated several measures to bring equity, efficiency, and excellence to the Higher Education System in India. These measures include innovations and improvements in curriculum, teaching-learning processes, examination, and evaluation systems, as well as governance. To ensure the maintenance of minimum standards and quality across Higher Educational Institutions (HEIs) in India, the UGC has formulated regulations and guidelines. These academic reforms have significantly improved the higher education system, although there remains diversity in examination, evaluation, and grading systems among universities.

Criterion I of the UGC pertains to the practices of an institution in initiating a wide range of programme options and courses that are in tune with emerging national and global trends and relevant to local needs. The School of Design, School of Management, and School of Technology at Atlas Skilltech University adhere to these guidelines by offering innovative and industry-relevant courses. Apart from issues of diversity and academic flexibility, aspects such as career orientation, multi-skill development, feedback systems, and involvement of stakeholders in curriculum updating are also considered in the syllabus development process.

In accordance with these principles, this course syllabus is designed to meet the objectives and mission of Atlas Skilltech University, ensuring a high-quality educational experience in the School of Design, School of Management, and School of Technology. The syllabus integrates theoretical knowledge with practical applications, incorporating contemporary trends and technologies to prepare students for successful careers in their respective fields. It reflects the university's commitment to excellence in education and its dedication to producing well-rounded, skilled graduates.

## Curriculum Structure and Framework

The following types of courses/activities constitute the programmes of study. Each of them will require a specific number of hours of teaching/guidance and laboratory/studio/workshop activities, field-based learning/projects, internships, and community engagement and service.

- **Lecture courses:** Courses involving lectures relating to a field or discipline by an expert or qualified personnel in a field of learning, work/vocation, or professional practice.
- **Tutorial courses:** Courses involving problem-solving and discussions relating to a field or discipline under the guidance of qualified personnel in a field of learning, work/vocation, or professional practice.
- **Practicum or Laboratory work:** A course requiring students to participate in a project or practical or lab activity that applies previously learned/studied principles/theory related to the

chosen field of learning, work/vocation, or professional practice under the supervision of an expert or qualified individual in the field of learning, work/vocation, or professional practice.

## **Course Definition**

### **1. Core Course:**

A course, which should compulsorily be studied by a candidate as a core requirement is termed as a core course. The structure of course is defined under following points.

All the UG programs shall be of either six semesters or eight semesters duration unless specified otherwise.

An academic year consists of two semesters: Odd Semester and Even Semester.

A semester normally extends over a period of 15 weeks (5-day week) with 75 working days.

Every course offered may have three components: Lecture (L), Tutorial (T) and Practical (P).

Tutorial session consists of participatory discussion / self-study/ desk work/ brief seminar presentations by students and such other novel methods.

The credit pattern for a course (L:T:P) shall be decided by the respective Board of Studies (BoS).

Credit means the unit by which the course work is measured. One hour of Lecture or Tutorial per week for 1 week amounts to 1 credit.

Two-hour sessions of Practical per week for 15 weeks amounts to 1 credit per semester. The total duration of a semester is 20 weeks inclusive of semester-end examination.

A course will be evaluated for 100 marks. For any other approved course, the evaluation method shall be decided by the respective BoS.

### **2. Elective Course:**

Elective Course is a course which can be chosen from a pool of courses. It may be very specific or specialised or advanced or supportive to the discipline/ subject of study or which provides an extended scope, or which enables an exposure to some other discipline/subject/domain or nurtures the student's proficiency/skill enhancement.

## **Program Outcomes (PO)**

**PO1-** To respond to complexity using effective higher order thinking skills to arrive at decisive courses of action.

**PO2-** To adapt to diverse scenarios by collaborating and directing the creative process to arrive at globally relevant design outcomes.

**PO3-** To evaluate and apply emerging technologies and deploy relevant digital skills contextually.

**PO4-** To analyse systems, evaluate and construct new knowledge while demonstrating the capability of executing design-led innovation.

**PO5-** To demonstrate persuasive communication skills to drive outcomes in varied contexts.

**PO6 -** To apply creative and critical approaches in mutually supportive ways to enable T shaped thinking.

**PO7 -** To demonstrate strong leadership skills by articulating a vision and inspiring team work.

**PO8 -** To develop a self-initiated learning approach to generate unified solutions through experimentation with growth mindset

## **Program Specific Outcomes (PSO's)**

**PSO1-** Students will be able to apply the design principles and elements as per the need of narrative structure to craft engaging visual experiences.

**PSO2-** Students will be able to demonstrate keen understanding of storytelling techniques and its role in current and emerging media.

**PSO3-** Students will be able to identify and integrate effective techniques, tools, and technology into all stages of film production from Pre-Production to Post-Production.

## Bachelor of Arts (FILM): Three-Year (6-Semester)

Course Code	Course	Course Type	Periods			Evaluation Scheme				Credits
			L	T	P	MT	ET	A	Total	
<b>Semester 1</b>										
ANM 101	Drawing Foundation	Core	1	2	2	50	40	10	100	5
FLM 101	Film Studies 1	Core	1	2	2	50	40	10	100	3
FLM 103	Cinematography 1	Core	1	2	1	50	40	10	100	3
FLM 105	Sound and Music in Films 1	Core	1	1	1	50	40	10	100	2
FLM 107	Video Editing 1	Core	1	2	1	50	40	10	100	3
FLM 109	Visual Story 1	Core	1	2	1	50	40	10	100	4
FLM 111	Editing Theory 1	Core	1	1		50	40	10	100	2
FLM 113	Directing 1	Core	1	2	2	50	40	10	100	4
FLM 115	Producing 1	Core	1	1		50	40	10	100	2
FLM 117	Documentation, Presentation and Communication Skills 1	Core	1	1		50	40	10	100	2
	<b>TOTAL</b>									30
<b>Semester 2</b>										
FLM 102	Film studies 2	Elective	1	2	1	50	40	10	100	6
FLM 104	Sound and Music in Films 2	Elective	1	1	1	50	40	10	100	
FLM 106	Visual Story 2	Elective	1	1	1	50	40	10	100	
FLM 108	Directing 2	Core	1	2	1	50	40	10	100	3
FLM 110	Producing 2	Core	1	2	1	50	40	10	100	3



Semester 4										
FLM 202	Advanced Directing & Writing 2	Core	1	2	1	50	40	10	100	4
FLM 204	Creative Producing and Distribution & Exhibition	Core	1	2	1	50	40	10	100	4
FLM 206	Cinematography 4	Core	1	2	2	50	40	10	100	4
FLM 208	Advanced Postproduction: (Video & Audio)	Core	1	1	2	50	40	10	100	4
FLM 210	Episodic Project (Creative Development and Pre-production)	Core	1	2	1	50	40	10	100	4
FLM 212	Shot to Shot	Core	1	1	1	50	40	10	100	3
FLM 214	Graduation Project Development 1 (AE Project)	Core	1	1	1	50	40	10	100	2
	Atlas Electives		1	1		50	40	10	100	2
	<b>TOTAL</b>									27
Semester 5										
FLM IT 03	Summer Industry Immersion 2	Core			5	50	40	10	100	5
FLM 301	Graduation Project Development 2 (AE Project Shoot)	Core	1	1		50	40	10	100	2
FLM 303	Graduation Project: (Concept & Pipeline)	Core	1	2	2	50	40	10	100	5
FLM 305	Graduation	Core	1	2	2	50	40	10	100	5





**Bachelor of Arts (FILM) 1st Year  
Semester 1  
Drawing Foundation (ANM 101)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>2</b>

Course Name: Drawing Foundation

Course Contact Hours: 5

Course Credit Hours: 5

Course code: ANM 101

**Course Objectives:**

1. The main objective for the students is to learn the conveyance/communication of ideas and information through hand drawn visuals. This will require them to:
2. Master skills and tools that will help the students articulate their ideas and draw any object from their imagination.
3. Understand the requirements like design styles, composition, relationship of elements to other element and its environment etc., to have the most impactful representation of their ideas.
4. Learn to translate abstract thoughts into a visual scheme that best suits the requirement of a project.

**Course Description:**

Creative work requires not only the ability to imagine but the ability to put across one's imagined ideas to the world; and in order to do that, a creative must either use spoken or written communication, or must learn to express ideas visually.

The language of visuals, like any other language, consists of its own vocabulary (the elements of drawing) and grammar (the principles of drawing and composition), and is considered successful when one can communicate clearly, precisely as well as impressively.

The Drawing Foundation inputs are meant to introduce this language to the students of both programs to equip them with necessary tools to become better and fluent at visual conveying of ideas by means of hand drawn imagery.

## **Course Contents:**

### Module 1: Introduction to Sketching

- Course Introduction, Warm-up Exercises, Research Book Creation

### Module 2: Foundations of Sketching

- Basics of Perspective and Volume

### Module 3: Still Life and Anatomical Studies

- Still Life Drawing Techniques
- Various Stages of Sketching
- Anatomical Studies (Objects)

### Module 4: Anatomical Studies and Abstraction

- Anatomical Studies (Human Forms)
- Abstraction and Sculpture Study (Culture Study)

### Module 5: Visual Languages and Rendition Styles

- Deriving Visual Languages
- Understanding Different Rendition Styles
- Additional Basic Essentials for Sketching (Theory of Proportions, Sketch Boards)

### Module 6: Concept Art and Storyboarding

- Concept Art Course Challenge
- Introduction to Storyboarding

### Module 7: Final Review and Exhibition

- Make-up Week, Final Touches
- Final Review, Exhibition of Student Work

**Course Outcomes (COs):** After completing the course, the student shall be able to:

1. Understanding the basics of perspective and volume
2. The ability to derive a visual language from abstraction.
3. Basic anatomical knowledge of human form and various objects to be able to articulate their ideas with ease.
4. Understanding the basics of theory of proportions, story-telling and urban ecology

5. The ability to showcase their ideas in a storyboard format.

### **Recommended References**

- Classic Human Anatomy in Motion the Artist's Guide to the Dynamics of Figure Drawing by Valerie L. Winslow
- Figure Drawing for Concept Artists by Kan Muftic
- Drawing Human Anatomy by Giovanni Civardi
- Series of Comics
  - Manga comics
  - Marvel, DC comics and films

**Bachelor of Arts (FILM) 1st Year  
Semester 1  
Film Studies 1 (FLM 101)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>2</b>

Course Name: Film Studies 1

Course Contact Hours: 3

Course Credit Hours: 5

Course code: FLM 101

**Course Objectives:**

1. The genealogy of the image and how the cinematograph creates a consciousness through manifestations of reality moving from phenomenon A to B.
2. The *why* of film making combined with the *how*. In other words, why film technique is used in a particular way. What is the method of achieving philosophical representations, significations or merely suggestions through film technique?
3. This approach to film is known as film design i.e. the relationship between theory and practice. For example, how the confusion between matter in the frame and the ‘unknown’ object is realised in classical Russian constructivist (montage) cinema. In this way one approaches a philosophical concept and a cinematographic form that realises the philosophical concept.
4. The designing of the film will link the philosophical concepts taught and their realisations through film practice.

**Course Description:**

Any student setting foot in the field of Cinema must not only acquire the ‘craft’ of filmmaking, but also, first, become well-versed with how the form of the craft itself has evolved since its inception in the late 19<sup>th</sup> century. Together with this, it is also important to know about the various forms of the craft that co-exist currently. Diachronic and Synchronic studies thus become integral to the creation of a robust theoretical foundation in Filmmaking.

It is also important that students don’t limit their understanding of filmmaking to just the craft of video creation. It is important that they appreciate the philosophical breadth of ideas that underpin this medium, making it an enormously intellectual craft.

## **Course Contents:**

### Module 1: Introduction to Cinema Studies

- What kind of films do students watch?
- Why do we study cinema?
- Difference between film and cinema

### Module 2: Elements of Film Form

- Space in Cinema
- Time in Cinema
- Time in Cinema #2
- Movement in Cinema
- What is a movement-image?
- Movement-image and its three varieties

### Module 3: Film Editing and Montage

- Movement image to Frame to Cut
- Shot and Movement
- Elements of Montage

### Module 4: Elements of Mise-en-Scène

- Psychoanalysis and Cinema
- Perception-Image, Affection Image
- Affection to Action
- The Action-Image: From Situation to Action
- Crisis in Action image

### Module 5: Japanese Cinema

- Overview of Japanese Cinema, its history and key directors
- Discussion and analysis of specific Japanese films

**Course Outcomes (COs):** After completing the course, the student shall be able to:

1. Ability to absorb philosophical approach (practice) of cinema to come up with their own approach to film in their film construction whether it be shooting, editing or writing.
2. Students will be able to identify action, affection and perception-images fundamentally understanding the impermanent nature of the Self in cinema (through movement-images)

3. Understanding the difference between movement image and time image and the ability to produce them in their short films and eventually feature films.
4. Construction of scripts in which free movement-images and time-images in order to create a cinematographic construct that is not literary or for that matter, not influenced by any other (art) practice other than the cinematograph itself.

**Recommended Resources:**

1. Film Art: An Introduction by David Bordwell and Kristin Thompson
2. Understanding Movies by Louis Giannetti
3. Film Theory and Criticism: Introductory Readings edited by Leo Braudy and Marshall Cohen

**Bachelor of Arts (FILM) 1st Year  
Semester 1  
Cinematography 1 (FLM 103)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>1</b>

Course Name: Cinematography 1

Course Contact Hours: 3

Course Credit Hours: 4

Course code: FLM 103

**Course Objectives:**

Cinematography requires a strong base of Photography and so the core objective of this foundational module is

1. To strengthen the fundamentals of Photography that starts with familiarisation with Camera Components and culminates with acquiring ease and effectiveness in Visual communication through construction of Photo Stories.
2. The curriculum focuses more on how students can become a better observer, visualizer, and a storyteller through the medium of Photography.

**Course Description:**

This course is a comprehensive 15-week program that focuses on developing students' skills in creatively exploring and manipulating space to design functional interiors. This course will delve into the principles of form, proportion, scale, and spatial composition while encouraging students to think critically and push the boundaries of traditional design approaches. Through hands-on projects, lectures, and discussions participants will gain a deep understanding of form as a dynamic and transformative element in interior design.

**Course Contents:**

Module 1: Introduction and Equipment

- Orientation & Introduction to Module
- Study of Cameras, Lenses, and their Significance

Module 2: Essential Components and Review

- Study of essential components in Photography
- Checkpoint for review.

### Module 3: Composition, Lighting, and Portraiture

- Role of different Compositions in Photography
- Role of Lighting
- Portraiture

### Module 4: Image Processing and Advanced Techniques

- Image Processing (Adobe Photoshop on Camera RAW)
- Abstract Photography
- Photo-Story
- Narrative Photography

**Course Outcomes (COs):** After completing the course, the student shall be able to:

1. Students will be able to use a suitable device (DSLR camera) to construct a presentable project.
2. Students will be able to identify and apply the principles of composition, lighting & image polishing in their work.
3. Students will be able to expand their visualisation through photography medium to narrate stories that hold a key learning before taking an advanced step in the field of motion picture.
4. Understand the importance of lighting techniques and their impact on photography.
5. Develop skills in portraiture, including composition and lighting for capturing compelling portraits.
6. Explore abstract photography, photo-storytelling, and narrative photography as advanced techniques in photography.

### References

#### Recommended Resources

1. Notepad
2. Strong Internet connection
3. Camera Device (phone or DSLR)
4. Hard drive for organising class learning.
5. Torch / Portable LED light (for Portraiture week)
6. Adobe Photoshop CC (for Image Processing - 1 and Abstract Photography weeks)
7. Dark room (if possible, for Portraiture week)



**Bachelor of Arts (FILM) 1st Year  
Semester 1  
Sound and Music in Films 1 (FLM 105)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>1</b>

Course Name: Sound and Music in Films 1

Course Contact Hours: 2

Course Credit Hours: 3

Course code: FLM 105

**Course Objectives:**

- To understand the basics of Film Scoring and Sound Design
- To think out of the box when it comes to Film Score or Sound Design

**Course Description:**

Movies or Motion pictures started off as a visual medium consisting of pictures that showcased the movement of subjects on a screen in real time. Gradually, the medium acquired the means to not just capture movement but also embed the sound associated with a subject or a scene. Thus, it evolved into an audio-visual medium.

The role of sound and music in making motion pictures believable as well as evocative cannot be undermined. And therefore, it is pertinent for a student of cinema to understand the whys and hows of creating a soundscape for video projects—whether by borrowing and blending elements from pre-existing collections (libraries) or by crafting original sound/music clips on devices known as Digital Audio Workstations or DAW.

**Course Contents:**

Module 1: Foundations of Music Theory

- Introduction to Basic Music Theory
- Rhythm & Beats
- Keys, Chords & Arpeggios
- Chord Progressions, Basslines & Rhythm

Module 2: Music Production with DAWs and VSTs

- Use of DAW's and VST's Overview
- Drum Programming and Editing
- Music Basics & MIDI Effects
- Virtual Instruments

- Working with Audio

### Module 3: Advanced Music Production Techniques

- Flex Time & Flex Pitch
- Sampling
- Creating Parts & Structure
- Automation's
- Tempo Modulations

### Module 4: Sound Design, Mixing, and Background Scoring

- Basic of Sound Design
- Basic of Synth Sound Design
- Introduction to Mixing
- EQ, Compression, and Mixing Techniques
- Introduction to Background Scoring
- Advanced Mixing for Background Scoring
- Advanced Sound Design / Foley
- Introduction to Surround Sound

**Course Outcomes (COs):** After completing the course, the student shall be able to:

1. Have a basic knowledge of Film Score and Sound Design
2. Develop a solid foundation in music theory, including rhythm, beats, keys, chords, arpeggios, and chord progressions.
3. Gain proficiency in music production using Digital Audio Workstations (DAWs), Virtual Studio Technology (VST) plugins, drum programming, MIDI effects, and virtual instruments.
4. Acquire advanced music production skills such as Flex Time, Flex Pitch, sampling, creating parts, automation, and tempo modulations.
5. Master sound design principles, synth sound design, mixing techniques (EQ, compression), and advanced mixing for background scoring.
6. Explore creative aspects of music production, including background scoring, advanced sound design, Foley techniques, and surround sound concepts.

### References

#### Recommended Resources

1. "Music Theory for Computer Musicians" by Michael Hewitt
2. "The Mixing Engineer's Handbook" by Bobby Owsinski
3. "Electronic Music Composition for Beginners" by Kate Stone

**Bachelor of Arts (FILM) 1st Year  
Semester 1  
Video Editing 1 (FLM 107)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>1</b>

Course Name: Video Editing 1

Course Contact Hours: 3

Course Credit Hours: 4

Course code: FLM 107

**Course Objectives:**

- This course will teach students how to use a nonlinear editing software.
- It will teach students core technical concepts which will help them edit.
- It will teach students to think like editors and deliver edited sequences.
- It will introduce the basic principles of editing to students.
- It will help students understand how to organise footage on a nonlinear editing software (DaVinci Resolve)
- It will help students navigate the interface of a software.
- It will cover concepts like continuity, frame rate, aspect ratio, codec, container, etc. and how that's integral to editing footage.
- It will help students assemble a decent first and second cut on DaVinci Resolve
- It will help students understand the importance of workflow.
- It will show students how editing dialogue can be integral to storytelling.
- It will get students to understand the rules followed in editing action sequences and teaser trailers.

**Course Description:**

Editing is the coming together of various parts of the puzzle to form the whole picture. This course introduces students to the concept and practice of editing, within the large umbrella of post-production.

Here, students will learn the basics of what goes into a good edit, what are the various parts involved in delivering a decent final product and the technical know-how involved in the same. Students will be taught how to think like editors as they pick up the skills to organise footage, inspect it and interpret it, before cutting. They will also be shown clips from film and television, to demonstrate how editing is used to shape stories.

They will learn different tools and techniques used on a nonlinear editing software, in order to deliver cuts of various kinds, sharpening their tools in their storytelling toolkit. They will get hands-on experience of the software used in editing, learn how to organise and assemble footage and learn to form good first cuts and second cuts, keeping storytelling in mind.

## **Course Contents:**

### Module 1: Introduction to Editing and Post-Production

- Basics of editing and post-production
- History of editing and editing tools/techniques
- Various non-linear editing software packages and their applications

### Module 2: Principles and Techniques of Editing

- Principles of editing
- Objectives of editing
- Types of cuts and montages
- Various types of editing techniques
- Cutting on action and mood to achieve seamless transitions.

### Module 3: NLE Software and Basic Editing Skills

- Basic intro to the interface of a NLE/editing software
- System preferences, importing footage, making bins/folders.
- How to make a simple edit and build a scene.
- How to export for various exhibition platforms

### Module 4: Advanced Editing Techniques and Project Work

- Polishing the edit - Rhythm and Pacing
- Finishing edits with text, sound, and music
- Understanding the anatomy of different scenes
- Viewing and understanding the rushes for a scene
- Project work and feedback sessions for editing exercises.

## **Course Outcomes (COs):** After completing the course, the student shall be able to:

1. Students will understand what post-production involves, and the role that editing plays within that process.
2. They will be able to navigate the interface of a non-linear editing software (DaVinci Resolve).
3. They will understand how concepts like continuity, frame rate, aspect ratio and other concepts mentioned in Course Objectives, contribute to editing footage and telling an audio-visual story.

4. They will learn to think like editors, as they organise footage, understand workflow and deliver a decent first/second cut of footage given.
5. They will be able to understand different techniques used and will be able to edit dialogues, action sequences and teaser trailers.

### **Recommended Resources**

1. "In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch
2. "The Technique of Film Editing" by Karel Reisz and Gavin Millar
3. "Film Editing: Great Cuts Every Filmmaker and Movie Lover Must Know" by Gael Chandler
4. "The Conversations: Walter Murch and the Art of Editing Film" by Michael Ondaatje

**Bachelor of Arts (FILM) 1st Year**  
**Semester 1**  
**Visual Story 1 (FLM 109)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>1</b>

Course Name: Visual Story 1

Course Contact Hours: 4

Course Credit Hours: 4

Course code: FLM 109

**Course Objectives:**

1. To introduce storytelling as an accessible craft which can be learnt and honed in spite of any limitations of one's hold over the English language
2. To offer a formal and extended engagement with the craft of storytelling
3. To understand and appreciate audience anticipation, expectation and experience.
4. To introduce students to the elements of drama and the dramatic structure
5. To introduce the craft of developing cinematic treatments and screenplay writing
6. To introduce the formal ways of pitching a story idea/ concept

**Course Description:**

The art of storytelling is integral to most creative professions today, but more so to filmmaking where it forms the very backbone of the medium. Stories are easy to form, and we all make and tell stories on a daily basis. Good stories, however, provide greater sensorial vividness to its audience to facilitate deeper engagement. But how does one embed sensorial engagement within stories? This course will offer ways of exploring sensorial engagement within written and visual stories and forming an easy but deep connection with the audience.

**Course Contents:**

**Module 1: Foundations of Visual Storytelling**

- Warm-up: Using adjectives and adverbs to describe experiences, people, places, props, events, and visual media
- Introducing key concepts: Narrative, Plot, Story
- Class activity: Forming story skeletons before fleshing out stories.
- Narratives and narrators

**Module 2: Elements of Drama and Structure**

- Introducing the elements of drama
- Exploring the 3-Act dramatic structure and its key components
- Differentiating between inciting moment, rising action, and climax
- Analysing a classic short story and adapting it for an Indian context

### Module 3: Screenwriting Fundamentals

- Introduction to the elements of a screenplay
- Exploring screenwriting software applications, such as Celtx
- Developing exercises using Celtx

### Module 4: Pitching Visual Stories

- Introduction to the elements of a pitch (logline, synopsis, plot, treatment)
- Developing and writing treatments for visual stories

**Course Outcomes (COs):** After completing the course, the student shall have:

1. Confidence in incorporating sensory vividness.
2. Confidence in developing and sharing original stories.
3. Methodical development of a story from its inception as an idea
4. Use of the elements of drama and dramatic structure
5. Ability to formally and systematically pitch stories.
6. Ability to develop scripts and treatments for story ideas.

### References

Recommended Resources:

Books:

1. "The Visual Story" by Bruce Block
2. "Reflections: Twenty-One Cinematographers at Work"
3. "Cinematic Storytelling" by Jennifer Van Sijll
4. "The 5 C's of Cinematography" by Joseph V. Mascelli

**Bachelor of Arts (FILM) 1st Year  
Semester 1  
Editing Theory 1 (FLM 111)**

L	T	P
1	1	

Course Name: Editing Theory 1

Course Contact Hours: 2

Course Credit Hours: 2

Course code: FLM 111

**Course Objectives:**

To instil in students the knowledge of:

- How practice of editing evolved over time
- How space and time in cinema can be manipulated
- The rules/grammar of editing/storytelling
- Importance of transitions in forming an audio-visual narrative
- To identify smooth cutting/editing points
- Overcoming/solving continuity issues before shooting
- Dramatic Structure, Scene and Sequence
- Rhythm and Pacing in narrative
- How to manipulate dialogue through Editing

**Course Description:**

Sequential storytelling through the medium of film uses the principle of continuity to a great extent. For film to be a seamless assembly of recordings of events happening over time and space, along with continuity, several other rules come into play. Editing theory is the module that makes our students abreast with many such important concepts, principles, and rules.

**Course Contents:**

1. Introduction to Film Editing
  - History of Editing
  - Evolution of Editing as a profession
  - Key figures and innovations in the history of film editing.
2. Concept of Time and Space in Cinema
  - Understanding cinematic time and space
  - Time ellipsis and its significance in storytelling
  - Examples of time ellipsis in editing
3. Rules of Physical Continuity and Types of Transitions
  - Importance of physical continuity in editing
  - Different types of transitions (cut, fade, dissolve, etc.)



- Using appropriate transitions for narrative effect
- 4. Types of Cuts and Parallel Cutting
  - Explanation of various types of cuts (e.g., match cut, jump cut)
  - Parallel cutting and its role in storytelling
  - Examples of match cuts and parallel cutting in films
- 5. Three Shot Exercise
  - Demonstration of the Three Shot Exercise
  - Story/shot breakdown for the Three Shot Exercise
  - Shooting/editing the Three Shot Exercise
- 6. Six Shot Exercise
  - Presentation and approval process for the Six Shot Exercise
  - Story/shot breakdown for the Six Shot Exercise
  - Shooting/editing the Six Shot Exercise
- 7. Building Scenes and Sequences
  - Understanding the structure of scenes and sequences
  - Using editing techniques to enhance dramatic impact.
  - Examples of effective scene building in films
- 8. Controlling Information for Dramatic Tension
  - Manipulating information to create tension.
  - Examples from films where information control enhances drama.
  - Techniques for controlling information through editing.
- 9. Rhythm and Pacing
  - Importance of rhythm and pacing in editing
  - Analysing pacing in films (e.g., "North by Northwest")
  - Influencing storytelling pace through editing
- 10. Editing Dialogues
  - Techniques for editing dialogue scenes.
  - Understanding the elements of dialogue editing
  - Examples of effective dialogue editing in films

**Course Outcomes (COs):** After completing the course, the student shall be able to:

1. Apply a particular storytelling approach or style.
2. Graduate from telling simple to slightly complex stories.
3. Unfold the narrative effectively. Also overcome continuity challenges
4. Use appropriate transitions.
5. Know, how two or more shots are cut following the editing rules.
6. Use match cuts.
7. Identify a scene and sequence.
8. Control drama in a scene.
9. Decide/identify the overall rhythm of the narrative.
10. Communicate effectively through their work.

**Recommended Resources:**

1. "In the Blink of an Eye" by Walter Murch
2. "The Technique of Film Editing" by Karel Reisz and Gavin Millar
3. "Cut by Cut: Editing Your Film or Video" by Gael Chandler
4. "Grammar of the Edit" by Christopher J. Bowen and Roy Thompson

**Bachelor of Arts (FILM) 1st Year  
Semester 1  
Directing 1 (FLM 113)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>2</b>

Course Name: Directing 1

Course Contact Hours: 4

Course Credit Hours: 5

Course code: FLM 113

**Course Objectives:**

- To introduce the students with the nuances of the craft.
- To inculcate a sense of discipline and instil in them the seriousness of film production.
- To allow students to explore without much interference, their tastes, and choices, and then guide them in that direction.

**Course Description:**

A student of cinema has to understand and evaluate every aspect of filmmaking. S/he must know everything- From the scratch to the silver screen. S/he has to be judicious enough to take the right calls at any given point in time in the course of the production. This course intends to start the journey in that direction.

**Course Contents:**

Module 1: Foundations of Filmmaking

- Introduction to the Art and Craft of Filmmaking
- Understanding the different stages of production in film making
- Exploring what it takes to make a film.

Module 2: Evolution of Cinema

- Delving into the history and development of cinema
- Understanding major film movements that have shaped the industry.

Module 3: Art of Storytelling in Film

- Exploring the language and grammar of film
- Analysing the elements of a shot and their impact on storytelling

Module 4: Directing and Production Process

- The role of the director in pre-production
- From idea to screenplay: Listing dramatic elements and layers.
- Shot breakdown, storyboarding, and directing the actor through blocking and rehearsal.
- Understanding the technical aspects of the camera and its importance in storytelling
- Exploring the significance of sound in cinema
- The director's role in post-production stages

**Course Outcomes (COs):** After completing the course, the student shall be able to:

1. Start thinking in the right direction vis a vis the visual storytelling.
2. Take the correct decisions in the moments of crisis.
3. Guide and assist each other in their respective ventures)
4. Explore the evolution of cinema by studying its history, major film movements, and their impact on the industry.
5. Learn the art of storytelling in film, including the language and grammar of film, elements of a shot, and their role in storytelling.
6. Understand the directing and production process, from pre-production tasks like idea development and shot breakdown to post-production stages, including directing actors, camera techniques, and the importance of sound in cinema.

## **References**

### **Recommended Resources:**

1. "Visual Storytelling: How to Speak to Your Audience Without Saying a Word" by Braha
2. "The Visual Story" by Bruce Block
3. "Cinematic Storytelling" by Jennifer Van Sijll
4. "The 5 Cs of Cinematography" by Joseph V. Mascelli

**Bachelor of Arts (FILM) 1st Year  
Semester 1  
Producing 1 (FLM 115)**

L	T	P
1	1	

Course Name: Producing 1

Course Contact Hours: 2

Course Credit Hours: 2

Course code: FLM 115

**Course Objectives:**

- To provide students with an introduction to Film and TV production in India
- Equip them with fundamental knowledge of the production process.
- Give them the ability to produce a pitch for a short film.

**Course Description:**

A film and television producer in the 21st century needs the ability to champion a project at all levels, from big budgets to low-to-no budgets and through all stages of production, from development through distribution. Producing 1 will be an initiation to the world of film and TV production in India. Major topics in this course will include- the roles of different types of producers, the four major stages of film production with focus on Development process and the preparation required to start the Preproduction process, the elements of pitching, issues, and problems a producer may face when making their film, and how a low-to-no budget film can produce.

**Course Contents:**

Introduction to Producing

1. Story Universe

The Producer's world

1. Stages of Production
2. Ecosystem of a film production
3. Types of Producers and their roles

Development stage- a deep dive

1. Ideation + Finding an idea.
2. Ownership of ideas
3. Log lines and synopsis.
4. Business plan for financing + tentative distribution plans

### The Script and the Creative Producer

1. Creative Producer and their role in film vs TV
2. How to read a script like a Producer?
3. Logistics of Script Breakdown
4. Basics production preparation

### How to Pitch

1. Saleability of ideas + understanding audiences
2. Packaging a film
3. Designing a pitch presentation- elevator pitch + Proposal writing

**Course Outcomes (COs):** After completing the course, the student shall be able to:

1. Identify and describe the varying roles of Producer in film and television such as Creative Producer, Executive Producer, and Line Produce.
2. Identify the four phases of film and television production and the business requirements of creating a production company.
3. Learn how to read a script as a Producer and understand the concept of saleability of ideas through critical and creative thinking exercises.
4. Understand the development process for developing and packaging a film.
5. Create and pitch a producer pitch for a film using the short film format as a base.

### References

#### Recommended Resources:

- "The Producer's Business Handbook: The Roadmap for the Balanced Film Producer" by John J. Lee Jr.
- "Independent Film Producing: How to Produce a Low-Budget Feature Film" by Suzanne Lyons

**Bachelor of Arts (FILM) 1st Year  
Semester 1  
Documentation, Presentation and Communication Skills 1 (FLM 117)**

L	T	P
1	1	

Course Name: Documentation, Presentation  
and Communication Skills 1

Course Contact Hours: 2

Course Credit Hours: 2

Course code: FLM 117

**Course Objectives:**

1. To inculcate the ability to organise information neatly and in a visually pleasing manner and supplement it with a seamless narrative.
2. To instil courage to face and engage live audiences.

**Course Description:**

Why a course exclusively on theory? In many professional schools, theory often gets collapsed into a “history/theory” amalgamation, one that fails to consider the way by which theory informs not just a historical analysis of built and unbuilt forms, but also the technology and design of architecture. Theory must be provocative; and must integrate with, and illuminate, practice. Being conversant in design theory is a critical skill that manifests in all aspects of the discipline—from conception to experimentation to execution.

While the discourse on architecture is vast and more refined, literature on interior design as an independent discipline is still in its nascent stage and in need of theoretical framing. The intent of this course is to treat architectural and interior theory together as a discipline unto itself, without attempting to partition the two as distinct disciplines; taking pains to ensure that students understand why and how theory matters to the study of architecture, interior design, and general questions of spatial construction.

**Course Contents:**

1. Introduction to Documentation, Communication, and Presentation Skills in Filmmaking
  - Understanding the importance of effective documentation, communication, and presentation in filmmaking
  - Overview of the course structure and goals
2. Documentation for Filmmaking

- Types of documents used in filmmaking (treatments, scripts, storyboards, shot lists, etc.)
  - Formatting and style guidelines for different documents
  - Software tools for documentation (CeltX, Final Draft, etc.)
3. Communication Skills for Filmmakers
    - Verbal communication techniques (pitching, giving feedback, directing actors, etc.)
    - Written communication skills (emails, memos, press releases, etc.)
    - Non-verbal communication (body language, facial expressions, etc.)
  4. Presentation Skills for Filmmakers
    - Planning and structuring a presentation.
    - Using visual aids effectively (slides, videos, etc.)
    - Overcoming stage fright and engaging the audience
  5. Collaboration and Teamwork in Filmmaking
    - Building and managing a creative team
    - Conflict resolution techniques
    - Effective meeting strategies
  6. Advanced Communication and Presentation Techniques
    - Public speaking for filmmakers
    - Negotiation skills for film projects
    - Building a personal brand as a filmmaker

**Course Outcomes (COs):** After completing the course, the student shall be able to:

1. Sift data and identify what is important to include in a presentation and what can be left out.
2. Use written words, images and spoken word in semblance to create a clear and seamless narrative.
3. To address stage fright

## **References**

### **Recommended Resources:**

1. Communicating Pictures: A Course in Image and Video Coding" by Athanassios Skodras, Charilaos Christopoulos, and Touradj Ebrahimi
2. "Presentation Zen: Simple Ideas on Presentation Design and Delivery" by Garr Reynolds



**Bachelor of Arts (FILM) 1st Year**  
**Semester 2**  
**Film studies 2 (FLM 102)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>1</b>

Course Name: Film studies 2

Course Contact Hours: 3

Course Credit Hours: 4

Course code: FLM 102

**Course Objectives:**

1. To introduce students to key concepts and theories in film studies, including the time-image, montage, and mise en scene.
2. To explore major film movements such as Italian Neo-Realism, French New Wave, and contemporary cinema in India.
3. To analyse the works of influential filmmakers like Robert Bresson, Abbas Kiarostami, and Wong Kar Wai in relation to film theory and philosophy.
4. To develop critical thinking and analytical skills through the study of film texts.

**Course Description:**

This course offers a comprehensive exploration of film theory, history, and philosophy, focusing on key concepts such as the time-image, montage, and mise en scene. Through the study of major film movements like Italian Neo-Realism, French New Wave, and contemporary Indian cinema, students will analyse the works of influential filmmakers and explore the philosophical implications of cinema. The course aims to develop students' critical thinking and analytical skills, preparing them for further study or careers in the field of film studies.

**Course Contents:**

1. Module 1: Introduction to Time-Image
  - Understanding the concept of time-image in cinema
  - Exploring its significance in film theory and philosophy
  - Analysing examples of time-image in films
2. Module 2: Italian Neorealism
  - History and characteristics of Neo-Realism
  - Key filmmakers and films associated with the movement.
  - Impact and legacy of Neo-Realism on world cinema
3. Module 3: French New Wave
  - Origins and key figures of the French New Wave
  - Stylistic innovations and narrative techniques of the movement

- Influence of the French New Wave on contemporary cinema
4. Module 4: Montage and Mise En Scene in Film
    - Definition and differences between montage and mise en scene
    - Case study: Robert Bresson and his approach where method equals content.
    - Case study: Abbas Kiarostami and his approach where process (material) equals content
    - Case study: Jean-Luc Godard and his innovative use of montage and mise en scene
    - Comparing and contrasting the approaches of Bresson, Kiarostami, and Godard
  5. Module 6: Time-Image as Philosophical Practice
    - Exploring the philosophical implications of time-image in cinema
    - Examining how cinema represents the Self.
    - Analysing films that exemplify time-image as a philosophical practice.
  6. Module 7: The Body, Voice, and Brain in Antonioni's Films
    - Analysing Antonioni's use of the body, voice, and brain in his films
    - Understanding the concept of multiplicity in cinema and its relation to the Self
  7. Module 8: The Self in Cinema
    - Further exploration of the representation of the Self in cinema
    - Comparing different approaches to depicting the Self in films
  8. Module 9: The Body and Voice: A Return to Theatre
    - Case study: Films by Straub and Huillet and their relationship to theatre
    - Analysing how Straub and Huillet use the body and voice in their films.
  9. Module 10: Time-Image and Cinema in India
    - Examining the concept of time-image in Indian cinema
    - Case study: Films by Mani Kaul and their use of time-image
  10. Module 11: Contemporary Cinema Case Studies
    - Case study: Films by Wong Kar Wai and their stylistic features
    - Case study: Films by Bela Tarr and their unique approach to filmmaking
  11. Module 12: Contemporary Cinema in India
    - Exploring the trends and developments in contemporary Indian cinema
    - Analysing films that represent the diversity of Indian cinema.
  12. Module 13: Concluding Seminar
    - Reflecting on post-New Wave filmmaking
    - Analysing films by Marguerite Duras and Philippe Garrel as examples of post-New Wave cinema

**Course Outcomes (COs):** After completing the course:

1. Students will demonstrate an understanding of key concepts and theories in film studies, including the time-image and various approaches to filmmaking.
2. Students will be able to analyse and interpret films from different periods and cultures, including Italian Neo-Realism, French New Wave, and contemporary Indian cinema.
3. Students will develop the ability to critically evaluate films and articulate their ideas in oral and written form.
4. Students will gain an appreciation for the diversity and complexity of cinema as an art form.

5. Students will apply theoretical concepts to practical analysis of films, demonstrating a nuanced understanding of film texts.

## **References**

### **Recommended Resources:**

- "The Cinema Book" by Pam Cook
- "Film Art: An Introduction" by David Bordwell and Kristin Thompson

**B.A. Hons. 1st Year**  
**Semester 2**  
**Sound and Music in Films 2 (FLM 104)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>1</b>

Course Name: Sound and Music in Films 2

Course Contact Hours: 3

Course Credit Hours: 3

Course code: FLM 104

**Course Objectives:**

- To teach students the basics of Sound Design
- To teach students how to make a scene more relevant with use of different sounds.
- To train students to think out of the box when it comes to Sound Design.

**Course Description:**

Sound Design, Will guides you through the process of **Designing Sound Elements** to accompany a visual medium. The **course** begins by focusing on the aesthetics, terminology, procedures, and technical aspects of **Sound design**.

Sound Design will give the students a chance to learn how to use sound Elements to add to a visual medium. Students will learn in detail about Foley, Sound Design for Films, Recording Techniques, etc.

**Course Contents:**

Module 1: Introduction to Sound Design

- What is Sound Design?
- Importance and role of Sound Design in filmmaking

Module 2: Sound Designing Basics

- Understanding all aspects of Sound Designing
- Introduction to Sound Effects (SFX)

Module 3: Art of Recording

- Introduction to Recording
- Techniques and best practices in recording sound for films

Module 4: Foley Artistry

- Understanding Foley and its role in Sound Design
- Techniques and practices in Foley recording

#### Module 5: Basics of Synth Sound Design

- Introduction to synthesis and its application in Sound Design
- Subtractive Synthesis and its principles (ADSR)

#### Module 6: Advanced Synth Sound Design

- Wavetable Synthesis and its application
- Frequency Modulation Synthesis (FM Synthesis)
- Synth Patch Development and designing custom sounds.

#### Module 7: Dialogue Manipulation

- Basics of Dialogue Manipulation
- Advanced techniques in Dialogue Manipulation

#### Module 8: Music Manipulation

- Introduction to Sound Enhancers and Reverse Polarities
- Techniques for manipulating music in Sound Design

#### Module 9: Basic Mixing in Sound Design

- Introduction to Perception and Basics of Panning
- Advanced Mixing techniques

#### Module 10: Binaural Panning and Surround Sound

- Introduction to Binaural Panning
- Introduction to Surround Sound and its types

#### Module 11: Mixing in Stereo

- Techniques for mixing sound in stereo.
- Sound Design without relying on Surround Sound

**Course Outcomes (COs):** After completing the course, the student shall be able to:

1. Develop a comprehensive understanding of sound design, including its definition, importance, and role in filmmaking.
2. Learn the basics of sound designing, covering all aspects and introducing sound effects (SFX) creation.
3. Master the art of recording sound for films, including techniques and best practices for high-quality audio capture.
4. Gain expertise in Foley artistry, understanding its role in sound design and learning recording techniques.
5. Acquire knowledge of synth sound design, covering subtractive synthesis principles, wavetable synthesis, FM synthesis, and designing custom sounds.
6. Explore dialogue manipulation techniques, from basic to advanced methods, for enhancing dialogue in sound design.
7. Learn music manipulation techniques, including the use of sound enhancers, reverse polarities, and music manipulation in sound design.

8. Understand the basics of mixing in sound design, including perception, panning, and advanced mixing techniques.
9. Explore binaural panning, surround sound types, and techniques for mixing sound in stereo without relying solely on surround sound.

## **References**

### **Recommended Resources:**

- "Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema" by David Sonnenschein
- "The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects" by Ric Viers

**Bachelor of Arts (FILM) 1st Year  
Semester 2  
Visual Story 2 (FLM 106)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>1</b>

Course Name: Visual Story 2

Course Contact Hours: 3

Course Credit Hours: 3

Course code: FLM 106

**Course Objectives:**

1. To make visual sequences for written stories
2. To delve deeper into the composition of visuals and visual aesthetics
3. To be able to create abstract visual compositions using visual elements such as dots, line, shapes, forms.
4. To be able to select aesthetically qualified pictures and assess a visual pattern in a sequential narrative.

**Course Description:**

Having learnt Visual Stories 1, students now deep dive into selecting, sequencing and composing the most appropriate visuals that help them tell a story.

**Course Contents:**

**Unit Modules**

Introduction to Visual Storytelling

- Recap of Visual Stories 1
- Overview of the course
- Importance of visual storytelling in film.

Understanding Story Structure

- Recap of visual story 1
- Story circle exercise to collaborate on building a story.
- Analysis of eventful films featuring Charlie Chaplin, Buster Keaton.

Storyboarding Techniques

- Revisiting the Story circle exercise after studying eventful films
- Introduction to jam board for storyboard creation
- Preparation for the video exercise.

From Storyboard to Video

- Practical application of storyboard techniques in creating a video, followed by presentation and review of the videos created by students.

#### Elements and Principles of Visual Composition

- Exploration of the fundamental elements and principles that contribute to effective visual composition in film.

#### Abstraction in Visual Storytelling

- Understanding and applying abstraction in visual storytelling, including techniques to convey ideas and emotions through abstract images.

**Course Outcomes (COs):** After completing the course, the student shall be able to:

1. Review and overview of visual storytelling, emphasizing its importance in filmmaking.
2. Explore story structure through collaborative exercises and analysis of eventful films featuring Charlie Chaplin and Buster Keaton.
3. Learn storyboard techniques using tools like jam boards, preparing for practical video creation exercises.
4. Apply storyboard techniques in creating videos, followed by presentation and review of student-created videos.
5. Study the elements and principles of visual composition essential for effective storytelling in film.
6. Understand and apply abstraction in visual storytelling, including techniques to convey ideas and emotions through abstract images.

#### References

##### Recommended Resources:

- "The Visual Story: Creating the Visual Structure of Film, TV and Digital Media" by Bruce Block
- "Storyboarding Essentials: SCAD Creative Essentials (How to Translate Your Story to the Screen for Film, TV, and Other Media)" by David Harland Rousseau and Benjamin Reid Phillips



**Bachelor of Arts (FILM) 1st Year  
Semester 2  
Directing 2 (FLM 108)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>1</b>

Course Name: Directing 2

Course Contact Hours: 3

Course Credit Hours: 4

Course code: FLM 108

**Course Objectives:**

- To train the students the nuances of the craft.
- To instil discipline and the seriousness of the production.
- To allow students to explore without much interference, their tastes, and choices, and then guide them in their endeavours.

**Course Description:**

A student of cinema needs to understand and evaluate every aspect of filmmaking, from the scratch to the silver screen. They have to be judicious enough to take the right calls at any given point in time in the course of the production. This course intends to push the student in the aforesaid direction. It shall prepare the student from being creative to managing the entire show without a flaw.

Building on the principles learned in Directing 1, students will explore further aspects of directing technique and collaboration. Advanced blocking and staging, character analysis are some key highlights of the semester.

**Course Contents:**

1. Fundamentals of Visual Language
  - Recap of the first semester
  - Frames Per Second
  - 180° rule/30° rule/20 mm rule
  - Persistence of vision
  - Introduction to visual storytelling elements and techniques
2. Character Development and Storytelling

- Introduction to the 9 Rasas
  - Analysis of character development in a short play (YouTube link)
  - Practical: Writing a one-page screenplay based on a provided image and theme
  - Screening of "The Godfather I" with a focus on character-driven storytelling
3. Characterization and Narrative
    - Understanding the concept of a character and its importance in storytelling
    - Practical: Creating a story around a character from a painting
    - Ass: Writing a one-page screenplay based on the story created in class
    - Screening of "Before Sunrise" to study character-driven narrative
  4. Directorial Techniques and Camera Work
    - Understanding Depth of Field, Rule of Thirds, and lens choices
    - Camera angles, movements, and their storytelling impact
    - Practical: Taking a still picture incorporating the Rule of Thirds
    - Ass: Shooting a given screenplay employing appropriate angles and movements
  5. Visual Composition and Imagery
    - Exploring iconic images and their impact on storytelling
    - Themes, tones, and colour theory in visual storytelling
    - Practical: Creating a painting/sketch focusing on colour choices and discussed themes
  6. Assistant Direction and Production Management
    - Role of the First Assistant Director and pre-production activities
    - Introduction to Script Breakdown, AD One-line, and Shooting Schedules
    - Film and TV scheduling tips and factors, creating a one-line schedule.
    - Commanding background actors, script supervision, and continuity
    - Practical: Running the production meeting, blocking, set protocol, and safety meetings

**Course Outcomes (COs):** After completing the course, the student shall be able to:

1. Learn fundamental visual language concepts such as Frames Per Second, the 180<sup>o</sup>- $\infty$  rule, and Persistence of Vision.
2. Explore character development and storytelling techniques through practical screenplay writing and analysis of "The Godfather I."
3. Understand characterization and narrative building by creating stories based on paintings and analyzing "Before Sunrise."
4. Master directorial techniques and camera work including Depth of Field, Rule of Thirds, and camera angles/movements.
5. Study visual composition, imagery, themes, tones, and color theory in storytelling, and create artwork focusing on color choices and themes.

6. Gain insights into assistant direction, production management, script breakdown, scheduling, background actor management, and running production meetings.

## **References**

### **Recommended Resources:**

- "Directing: Film Techniques and Aesthetics" by Michael Rabiger
- "Film Directing Shot by Shot: Visualising from Concept to Screen" by Steven D. Katz

**Bachelor of Arts (FILM) 1st Year  
Semester 2  
Producing 2 (FLM 110)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>1</b>

Course Name: Producing 2

Course Contact Hours: 3

Course Credit Hours: 4

Course code: FLM 110

**Course Objectives:**

1. To provide students with a deep understanding of all stages of production and a producer's role in it.
2. To equip them with tools and methods of writing and putting together a pitch deck.

**Course Description:**

A film and television producer in the 21st century needs the ability to champion a project at all levels, from big budgets to low-to-no budgets and through all stages of production, from development through distribution. Producing 1 will be an initiation to the world of film and TV production in India. Major topics in this course will include- the roles of different types of producers, the four major stages of film production with focus on Development process and the preparation required to start the Preproduction process, the elements of pitching, issues, and problems a producer may face when making their film, and how a low-to-no budget film can be produced.

**Course Contents:**

1. Introduction to Producing
  - Overview of the course and ground rules
  - Discussion on the content consumption habits and preferences of the students.
2. Development and Ideation
  - Recap of Sem 1, including Story Universe and Stages of Production
  - Deep dive into ideation and finding ideas.
  - Understanding options and copyright issues
  - Introduction to logline and synopsis writing
  - Script breakdown activity in class, reviewing scenes from a screenplay in groups.
3. Film Financing and Co-Productions
  - Introduction to film financing, including financing from banks.
  - Understanding co-productions, agreements, and deals

- How to pitch ideas effectively, focusing on saleability and understanding audiences
  - Packaging a film and designing a pitch presentation
  - Proposal writing and elevator pitches.
  - Review and feedback on pitch proposals.
4. Production Management
- Walkthrough of all stages of production and the roles involved.
  - Understanding the producer's role in each stage of production
  - Review of class assignments related to production management.
  - Discussion on the producer's world and the responsibilities involved in producing a film or television show.

**Course Outcomes (COs):** After completing the course, the student shall be able to:

1. Understand each stage of production and the role of the producer in it.
2. Know how to create tools like- Story Universe, Script Breakdowns, Synopsis and Logline
3. Identify the four phases of film and television production and the business requirements of creating a production company.
4. Understand the development process for developing and packaging a film/tv show.
5. Create and pitch a producer pitch for a film/tv show.

## **References**

### **Recommended Resources:**

1. "The Complete Film Production Handbook" by Eve Light Honthaner
2. "The Producer's Business Handbook: The Roadmap for the Balanced Film Producer" by John J. Lee Jr.

**Bachelor of Arts (FILM) 1st Year  
Semester 2  
Cinematography 2 (FLM 112)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>1</b>

Course Name: Cinematography 2

Total Contact Hour: 3

Course Credit Hour: 4

Course Code: FLM 112

**Course Objective:**

1. Mature approach towards working on personal projects and managing online presence.
2. Knowing the methods to create a professional looking shots and groom a mind-set like a Cinematographer & Filmmaker

**Course Description:**

This course provides a comprehensive introduction to the art and craft of cinematography for film and television. Students will learn the basic principles of cinematography, including exposure, composition, lighting, and colour theory. Through a series of lectures, discussions, and hands-on activities, students will explore different cinematography styles and techniques, and develop their own visual storytelling skills. Topics covered include basic and advanced lighting setups, black and white photography, colour theory, and the role of the cinematographer in the filmmaking process. Students will also analyse and critique cinematography in a variety of film and television productions.

**Course Contents:**

1. Foundations of Cinematography
  - Orientation and course introduction
  - Importance of mastering the basics: Exposure & Contrast, Manual Focus, Advanced Compositions
2. Color Theory and White Balance

- Developing complimenting Colour Palettes: Two Colour Rule, Three Color Rule, Monochromatic Rule
  - Understanding and applying White Balance in filmmaking
3. Cinematography Styles
    - Overview of five cinematography styles: Naturalistic/Documentary, Realistic, High Key, Low Key, Stylized
    - Analysis of each style and its application in film and television
  4. Lighting Techniques and Drama
    - Basic and advanced lighting setups: Two Light, Three Light, Four Light, Six Light
    - Creating drama with coloured lighting
    - Introduction to Black & White Photography: Seeing in monochrome, Understanding Tones, Importance of Greys

**Course Learning Outcomes (COs):**

After completing the course, the student shall be able to:

1. Understand the fundamental principles of cinematography and how they contribute to visual storytelling.
2. Develop the technical skills necessary for capturing and manipulating light, colour, and composition.
3. Explore different cinematography styles and their creative applications in film and television.
4. Gain practical experience through hands-on activities and assignments.
5. Analyse and critique cinematography in film and television productions.

**Recommended Resources:**

1. "Cinematography: Theory and Practice" by Blain Brown
2. "The Five C's of Cinematography: Motion Picture Filming Techniques" by Joseph V. Mascelli

**Bachelor of Arts (FILM) 1st Year**  
**Semester 2**  
**Postproduction 2.1 (Editing Theory) (FLM 114)**

L	T	P
1	1	1

Course Name: Postproduction 2.1 (Editing Theory)  
Course Credit Hour: 3

Course Code: FLM 114  
Total Contact Hour: 3

**Course Objective:**

1. To help them plan their edits, with an introduction to the interface and a thorough workflow in place
2. To guide them in understanding not just how things are done, but also why they're done. a certain way (with regard to sequence settings, frame rates, resolutions, organisation, why certain cuts are used and more)
3. To train students in thinking like editors, as they get acquainted with the different types of cuts, as well as getting acquainted with the various stages of post-production.

**Course Description:**

Editing is said to be the final rewrite of a film. In these classes, I show the students why. Film students need to know the importance of editing in storytelling and need to be equipped with the technical know-how to start editing themselves. By re-introducing them to the basics of DaVinci Resolve, a non-linear editing software used all over the world in various media industries, this course will teach them how to operate the software and help them make the journey from delivering a first to a final cut of a given sequence. Here, the 'whys' of editing will be delved into, along with the 'what's' and the when's.

The classes will guide them in various stages of post-production, as they learn the importance of getting organised and having a thorough workflow, all in their quest to be better filmmakers and editors.

Though primarily practical and hands-on when it comes to learning the software, the students will also be guided by conversations and discussions on the software itself as well as the wider gamut of editing.



**Course Contents:**

1. Editing Comedy and Action Sequences
  - Techniques for editing comedy sequences to enhance humour.
  - Strategies for editing action sequences to create excitement and tension.
2. Narrative Structure and Editing
  - Understanding the narrative structure of a film and its impact on editing choices
  - Analysing how editing contributes to storytelling in different genres.
3. Editing Advertisement, Promotional, and Corporate Films
  - Techniques for editing commercials, promotional videos, and corporate films to convey messages effectively.
  - Understanding the role of editing in marketing and branding
4. Multi-Camera and Online Editing
  - Introduction to editing with multiple camera angles.
  - Overview of online editing techniques and tools

**Course Learning Outcomes (COs):** After completing the course, the student shall be able to

1. Learn techniques for editing comedy and action sequences to enhance humor and create excitement and tension, respectively.
2. Understand the narrative structure of films and how editing choices contribute to storytelling across different genres.
3. Master editing techniques for commercials, promotional videos, and corporate films to effectively convey messages and understand the role of editing in marketing and branding.
4. Gain skills in multi-camera editing and learn about online editing techniques and tools for efficient post-production workflows.
5. Editing Comedy and Action Sequences

**Required Resources:**

- "The Technique of Film and Video Editing: History, Theory, and Practice" by Ken Dancyger
- "In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch

**Bachelor of Arts (FILM) 1st Year**  
**Semester 2**  
**Postproduction 2.2 (Editing Practical) (FLM 116)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>1</b>

Course Name: Postproduction 2.2 (Editing Practical)  
Course Credit Hour: 3

Course Code: FLM 116  
Total Contact Hour: 3

**Course Objective:**

- To help them plan their edits, with an introduction to the interface and a thorough workflow in place
- To guide them in understanding not just how things are done, but also why they're done.
- a certain way (with regard to sequence settings, frame rates, resolutions, organisation, why certain cuts are used and more)
- To train students in thinking like editors, as they get acquainted with the different types of cuts, as well as getting acquainted with the various stages of post-production.

**Course Description:**

Editing is said to be the final rewrite of a film. In these classes, I show the students why. Film students need to know the importance of editing in storytelling and need to be equipped with the technical know-how to start editing themselves. By re-introducing them to the basics of DaVinci Resolve, a non-linear editing software used all over the world in various media industries, this course will teach them how to operate the software and help them make the journey from delivering a first to a final cut of a given sequence. Here, the 'whys' of editing will be delved into, along with the 'whats' and the 'whens'.

The classes will guide them in various stages of post-production, as they learn the importance of getting organised and having a thorough workflow, all in their quest to be better filmmakers and editors.

Though primarily practical and hands-on when it comes to learning the software, the students will also be guided by conversations and discussions on the software itself as well as the wider gamut of editing.

**Course Contents:**

1. DaVinci Resolve Basics and Project Management
  - Recap of basic editing techniques in DaVinci Resolve

- Project management: File storage, folders, bins, system preferences, sequence settings
- Introduction to different editing tools and workflow in DaVinci Resolve
- 2. Color Correction and Grading
  - Basics of colour correction
  - Advanced colour grading techniques
  - Applying colour correction and grading in editing projects
- 3. Sound Editing with Fairlight
  - Basics of sound editing using Fairlight in DaVinci Resolve
  - Advanced sound editing techniques.
  - Integrating sound with visual edits
- 4. Visual Effects with Fusion and Titles
  - Basics of visual effects using Fusion in DaVinci Resolve
  - Advanced visual effects techniques
  - Creating and integrating titles into editing projects

**Course Learning Outcomes (COs):** After completing the course, the student shall be able to

- plan, structure and edit their own films.
  - exercise their own judgement regarding why they've cut a certain way in their projects.
- acquire speed in their editing workflow

**Recommended Resources:**

- "The Technique of Film and Video Editing: History, Theory, and Practice" by Ken Dancyger
- "In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch

**Bachelor of Arts (FILM) 1st Year  
Semester 2  
Script Writing and Collaboration (FLM 118)**

L	T	P
1	1	1

Course Name: Script Writing and Collaboration  
Course Credit Hour: 3

Course Code: FLM 118  
Total Contact Hour: 3

**Course Objective:**

1. To enable the student to collaboratively contribute to various writing rooms and develop high concepts from concept till they're ready for production.
2. To advance their skills in screenplay writing for the modern film and television industry.

**Course Description:**

Script writing is the foundation of any film. Although a lot of scripts are written individually, there are frequent requirements for collaborations on scripts. Cultural variations in the story, specialised domain expertise or other creative requirements could result in a need for partnership on a script.

This course is aimed at developing a film student as a script collaborator and understanding the sensibilities and process management of collaborating on a script.

**Course Content**

1. Introduction to Script Collaboration
  - Explore the basics of script collaboration.
  - Examine the evolution of writing rooms and their inner workings.
2. Concept Development
  - Identify key elements of a strong concept for episodic shows and films.
  - Learn to differentiate between viable and unsuccessful concepts.
3. The Show Bible
  - Understand the significance of the show bible as the foundation of episodic storytelling.
  - Create a show bible in class to apply theoretical concepts practically.

4. Episodic Essays and Characters
  - Learn the structure and purpose of episodic essays in bridging story notes and screenplays.
  - Analyse how characters drive episodic narratives and work together to advance the story.

**Course Learning Outcomes (COs):**

1. Collectively contribute to plan, structure and edit stories.
2. Exercise their own judgement regarding why they should choose a particular narrative style.
3. acquire speed and consistency in creating individual sections for a collaboration.
4. Gain an understanding of script collaboration basics and the inner workings of writing rooms.
5. Develop skills in concept development for episodic shows and films, distinguishing between successful and unsuccessful concepts.
6. Learn the importance of the show bible in episodic storytelling and create a show bible in class to apply theoretical concepts practically.
7. Understand the structure and purpose of episodic essays in connecting story notes and screenplays.
8. Analyze the role of characters in driving episodic narratives and their collaboration in advancing the story.
9. Explore the evolution of writing rooms and their impact on collaborative script development.

**Recommended Resources:**

1. "Screenplay: The Foundations of Screenwriting" by Syd Field
2. "Story: Substance, Structure, Style and the Principles of Screenwriting" by Robert McKee

**Bachelor of Arts (FILM) 1st Year  
Semester 2  
Internship Preparation (FLM IT 01)**

L	T	P
1	1	

Course Name: Internship Preparation  
Course Credit Hour: 2

Course Code: FLM IT 01  
Total Contact Hour: 2

**Course Objective:**

- To inculcate in students the etiquette of email communication
- To enable them to write clear and precise Resumes and CVs
- To enable them to introspect enough to know their skills and weaknesses.
- To enable students to identify the right opportunity and profile of work for first internship.
- To enable them to face interviews.

**Course Description:**

This is a practical course designed to prepare students for the internship application process within the film and animation industry. The course will cover various aspects of internship preparation, including resume and CV writing, cover letter composition, email etiquette, and personal branding. Students will learn how to effectively present themselves to potential employers and showcase their skills and experience.

**Course Content:**

1. Introduction to Internship Requirements and Process
  - a. Understanding the internship requirements set by the institute.
  - b. Overview of the internship application process from start to finish.
2. Professional Communication Skills
  - a. Email etiquette and practising email writing for different professional scenarios.
  - b. Difference between resumes and CVs; sample study and review
3. Application Package Review
  - a. Reviewing and improving resumes, CVs, and cover letters
  - b. Crafting effective cover letters, enquiry letters, acknowledgement, acceptance, and regret letters
4. Personal Branding and Narrative
  - a. Exploring personal strengths and qualities
  - b. Creating a personal narrative and practising with a video bio
5. Final Presentation Preparation

- a. Rehearsing and preparing for final presentations showcasing internship readiness
- b. Feedback and refinement of presentation skills

**Course Learning Outcomes (COs):** After completing the course, the student shall be able to

1. Complete Application package for summer internship I
2. Develop professional communication skills, including email etiquette and writing for various professional contexts.
3. Enhance application package components such as resumes, CVs, and cover letters through review and improvement.
4. Explore personal branding and narrative development, including identifying strengths and creating a video bio.
5. Prepare for final presentations demonstrating internship readiness, including rehearsal, feedback, and refinement of presentation skills.
6. Gain practical knowledge in crafting effective cover letters, enquiry letters, acknowledgement, acceptance, and regret letters.
7. Gain an overview of the difference between resumes and CVs, with a focus on sample study and review.

### **Recommended Resources**

1. "How to Write a Resume: A Step-by-Step Guide" by Resume Companion
2. "The Elements of Résumé Style: Essential Rules and Eye-Opening Advice for Writing Résumés and Cover Letters that Work" by Scott Bennett

**Bachelor of Arts (FILM) 2nd Year**  
**Semester 3**  
**Sound and Music in Films 3 (Sound Design) (FLM 201)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>1</b>

Course Name: Sound and Music in Films 3 (Sound Design)  
Course Credit Hour: 3

Course Code: FLM 201  
Total Contact Hour: 2

**Course Objective:**

- To understand the basics of Film Scoring and Sound Design
- To think out of the box when it comes to Film Score or Sound Design

**Course Description:**

Movies or Motion pictures started off as a visual medium consisting of pictures that showcased the movement of subjects on a screen in real time. Gradually, the medium acquired the means to not just capture movement but also embed the sound associated with a subject or a scene. Thus, it evolved into an audio-visual medium.

The role of sound and music in making motion pictures believable as well as evocative cannot be undermined. And therefore, it is pertinent for a student of cinema to understand the whys and how's of creating a soundscape for any visual image and complementing the visual experience with a well strategized aural experience. From developing a stronger listening sense to developing expertise in handling gadgets like recorders and microphones and tools like Digital Audio Workstations, a student will undergo various training modules to develop sense and application of Sound designing and music theories.

**Course Contents:**

1. Introduction to Audio Production Workflow
  - Understanding the workflow of audio production in film and television
  - Overview of the key stages and processes involved.
2. Elements of Audio Production
  - Exploring the fundamental elements of audio production
  - Role of sound in reproduction, production, and post-production
3. Audio Recording Techniques
  - Understanding the basics of audio recording
  - Overview of microphones, amplifiers, recorders, and mixers used in audio production.
4. Audio post-production



- Overview of the audio post-production stages
  - Focus on dubbing, dialogue editing, foley, SFX, ambience, music, and sound design aesthetics.
5. Rerecording and Mixing
    - Techniques for rerecording and mixing audio.
    - Using tools in digital audio workstations (DAWs) to optimise sessions.
  6. Release Formats and Future Technologies
    - Understanding different release formats for audio in film and television
    - Exploration of future technologies in audio production

**Course Learning Outcomes (COs):** After completing the course, the student shall be able to

1. Identify elements of sound and learn all the stages of creation of those elements for a film.
2. Develop critical listening skills to identify roles of all soft to loud sounds in the overall psychoacoustic space.
3. Have a basic knowledge of Film Score and Sound Design
4. Create a basic idea of Film Score and Sound Design for their Movie / Video / Movie /Scene
5. Learn the basics of audio recording, including microphones, amplifiers, recorders, and mixers.
6. Explore the stages of audio post-production, including dubbing, dialogue editing, foley, SFX, ambience, and music.

### **Recommended Resources**

- "Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema" by David Sonnenschein
- "The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects" by Ric Viers

**Bachelor of Arts (FILM) 2nd Year**  
**Semester 3**  
**Visual Story 3 (Mise-en-Scene) (ANM 201)**

L	T	P
1	1	1

Course Name: Visual Story 3 (Mise-en-Scene)

Course Code: ANM 201

Course Credit Hour: 3

Total Contact Hour: 2

**Course Objectives:**

Building on everything they've learned so far, this course aims to push the students to identify and calibrate their own personal and professional expression as artists and filmmakers. Using various styles and methods used by contemporary filmmakers, the students will have the chance to explore the myriad options that are available to them. From the visual design of the locations to the dialogues and gadgets used by their protagonists and antagonists. By the end of the course, students should have the confidence to dive into any project with a sense of style and purpose.

**Course Description:**

As filmmakers develop their sense of storytelling and the genres they are associated with, they begin to also build a portfolio of visual styles, symbols and motifs that slowly becomes their signature for their work. A strong personal connection and visual expression is a must when it comes to building such a valuable professional statement.

**Course Content:**

**Visual Narrative & Mise-en-scene**

- Origin and use of Mise-en-scene
- Mise-en-scene elements: Design
- Actors
- Setting
- Décor
- Lighting
- Props
- Costumes
- Hairstyle
- Makeup

**Composition**

- Mise-en-scene elements: Composition
- Emphasis
- Balance
- Light

- Shade
- Line
- Shapes
- Colour
- Depth
- Shot Blocking and Camera placement.
- Film Stock

### **Visual Storytelling exercises**

- Methodology and disciplines of visual communication
- Characterization
- Set design.
- Lighting and Mood Boards
- Look & Feel Boards
- Storyboarding
- Designing Production bibles/Story Bibles

**Course Learning Outcomes (COs):** After completing the course, the student shall be able to

1. Create a sense of intent and consistency in their audio-visual language.
2. Have a deeper understanding of how themes and ideologies affect the direction of their films and the most successful films of the world.
3. Build their own methodology behind the design of props, costumes, locations, music, colour schemes, art styles, lighting styles, moods, tonal contrasts and visual harmony and elements of chaos.
4. Kick-start their practice of keeping a pulse on the lifeline of global artistic movements and trends.
5. Grow within them innovative and visual mind-sets that will help them distinguish themselves from the crowd.
6. Explore different physical methodologies for presenting their ideas.

### **References**

1. "The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media" by Bruce Block
2. "Mise-en-scène: Film Style and Interpretation" by John Gibbs

**Bachelor of Arts (FILM) 2nd Year**  
**Semester 3**  
**Advanced Directing & Writing 1 (FLM 211)**

L	T	P
1	2	1

Course Name: Directing 3

Course Code: FLM 211

Course Credit Hour: 4

Total Contact Hour: 3

**Course Objectives:**

- To explore and understand various approaches in art and filmmaking through film history and inspirational artists.
- To analyse the works of renowned auteurs and apply their principles in filmmaking.
- To develop personal approaches to audio and video in film directing.
- To create a visual language and style that reflects personal directorial signatures.
- To practise and perfect techniques related to continuity, parallel action, and storytelling.
- To prepare, shoot, and post-produce a film project, demonstrating proficiency in all stages of filmmaking.

**Course Description:**

A full century of cinematic language is a testament to how powerful the art of filmmaking is to the world of media and entertainment. There are endless examples of great directors and filmmakers who have forged their own path and pushed the boundaries of narrative expression. The list continues to expand with no end in sight. This course is aimed at arming students with the knowledge and insights of all the preceding artists and movements, to help them better understand their place as captains of their chosen professions as they add their names to the list.

**Course Content:**

Approaches in Art and Filmmaking

- A brief look into Film history and inspirational artists
- Auteur theory
- Auteur showcase:
  - Satyajit Ray.
  - Alfred Hitchcock.
  - Martin Scorsese.
  - Spike Lee.
  - Wong Kar-wai.

- Quentin Tarantino.
- Wes Anderson.
- Visual Essayists
- Artists
- Performative Arts

#### Building personal approaches to Audio and Video

- Building visual language and style
- Director's Signatures
- Personal touches to Story, Color and Art
- Motifs
- Recurring themes and consistency
- Soundscapes
- Audio-drama as a practice for Soundscape and Storytelling

#### Director's practice and techniques

- Important concept to practise and perfect: Continuity & Parallel Action
- Continuity exercise
  - Preparation of Film
  - Pre-production
  - Principal Photography
  - Post-production
  - Exhibition
- Parallel Action exercise
  - Preparation of Film
  - Pre-production
  - Principal Photography
  - Post-production
  - Exhibition

**Course Learning Outcomes (COs):** After completing the course, the student shall be able to

1. Broaden their knowledge of iconic film craftsmen and the techniques they've used to stand the test of time.
2. Arm themselves with personal strategies and approaches they can use to tackle film challenges of the postmodern world.
3. Explore their own methodologies in an environment where they will be free to make and learn from their valuable mistakes, under the guidance of mentors.
4. Build their own perspectives of global story trends and mediums, including emergent culture and the social responsibilities of working with hard hitting subjects.
5. Practice working in team environments that promote collaborative storytelling.
6. Use industry standard practices and pipelines to complete film objectives.

**Recommended Resources:**

1. "On Directing Film" by David Mamet
2. "Directing: Film Techniques and Aesthetics" by Michael Rabiger

**Bachelor of Arts (FILM) 2nd Year**  
**Semester 3**  
**Cinematography 3 (FLM 203)**

L	T	P
1	2	2

Course Name: Cinematography 3  
Course Credit Hour: 5

Course Code: FLM 203  
Total Contact Hour: 3

**Course Objective:**

- To equip students with practical and applied knowledge so that they can use it to further their careers in the field of filmmaking, specifically cinematography.
- To open their eyes to the legacies of cinema, upon which the current generation of filmmakers are basing their imagination upon.
- To explore how we are going to take it forward.

**Course Description:**

For a filmmaking student, especially in a technical yet creative field of cinematography requires knowledge of this artform as a mixture of Art and Science both. To understand how we tell a story through a camera, one needs to learn not only the science of operating a camera but also the art of using science to explore and exhibit the dichotomy of human emotions and reactions to his/her environment; internal & external.

This course of sessions will inspire students to think over the ways of storytelling through a Camera, different aspects of cinematography will be discussed to broaden their thought and knowledge about this medium. The result of this semester and course will be making the students develop their vision and style about their cinema, what they want to make and how they want to make it. This will equip them with the practical knowledge and understanding of the artistic side of it so they can make their own visual language or adapt to one which they find the most happening according to their taste.

**Course Contents:**

Understanding Camera and accessories

- Technical function of Camera
- Using and maintaining lenses
- Grips and accessories

- Settings and formats in camera

Understanding shot taking and camera positioning

- Camera angles and perspective
- Static camera vs Moving Camera

The role of cinematographer

- Visualisation and execution
- Understanding the director
- Coordinating with all departments

Understanding lighting and visual design

- Different types of light apparatus
- 3-point lighting
- Grading

**Course Learning Outcomes (COs): After completing the course, the student shall be able to**

1. Demonstrate advanced knowledge and skills in cinematography techniques and technology.
2. Develop a comprehensive understanding of visual storytelling and its impact on narrative structure.
3. Critically analyse and evaluate cinematography in film and television productions.
4. Demonstrate proficiency in using advanced cinematography equipment and software.
5. Collaborate effectively with other film professionals to achieve creative and technical goals.
6. Produce a portfolio of work showcasing their advanced cinematography skills and creative vision.

**Recommended Resources:**

1. "Cinematography: Theory and Practice" by Blain Brown
2. "The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition" by Gustavo Mercado

**Recommended Resources:**

1. "On Directing Film" by David Mamet
3. "Directing: Film Techniques and Aesthetics" by Michael Rabiger



**Bachelor of Arts (FILM) 2nd Year**  
**Semester 3**  
**Producing 3 (FLM 205)**

L	T	P
1	1	1

Course Name: Producing 3  
Course Credit Hour: 3

Course Code: FLM 205  
Total Contact Hour: 3

**COURSE OBJECTIVES**

1. Students will demonstrate an advanced understanding of the principles and practices of producing in film and television.
2. Students will be able to develop comprehensive financing plans for film and television projects.
3. Students will demonstrate proficiency in drafting legal contracts and managing legal issues related to production.
4. Students will develop marketing and distribution strategies for film and television projects.
5. Students will be able to create detailed production budgets and schedules.
6. Students will produce a short film or television pilot, showcasing their ability to manage all aspects of production.

**COURSE DESCRIPTION**

Producing 3 is an advanced course focusing on the practical aspects of producing in film and television. Building on the foundational knowledge from previous courses, students will delve deeper into the intricacies of producing, including project financing, legal and contractual obligations, and distribution strategies. Through case studies and hands-on projects, students will develop the skills and knowledge needed to navigate the complexities of the industry and successfully produce their own projects.

**Course Content:**

1. Advanced Project Financing
  - Exploring different sources of financing for film and television projects

- Understanding the role of investors, grants, and crowdfunding
  - Developing a financing plan for a project
2. Legal and Contractual Obligations
    - Understanding legal issues related to film and television production.
    - Drafting contracts for cast, crew, and vendors
    - Managing rights and clearances for music, images, and other content
  3. Distribution and Marketing Strategies
    - Analysing different distribution models for film and television
    - Developing a marketing strategy for a project
    - Understanding the role of film festivals and markets in distribution
  4. Budgeting and Scheduling
    - Advanced budgeting techniques for film and television projects
    - Creating a detailed production schedule
    - Managing budget and schedule throughout production
  5. Pitching and Presenting Projects
    - Refining pitching skills for film and television projects
    - Creating a compelling project presentation
    - Pitching projects to industry professionals and potential investors
  6. Producing Practicum
    - Applying knowledge and skills acquired in previous modules to produce a short film or television pilot.
    - Managing all aspects of production, from pre-production to post-production
    - Presenting the final project to industry professionals for feedback

## **COURSE OUTCOMES**

By the end of this course, students will be able to:

1. Provide themselves with an advanced understanding of the financing options available for film and television projects.
2. Develop their skills in managing legal and contractual obligations related to production.
3. Have the knowledge and skills needed to develop marketing and distribution strategies for film and television projects.
4. Enhance their ability to create detailed production budgets and schedules.
5. Refine their' pitching and presentation skills for film and television projects.
6. Provide themselves with practical experience in producing a film or television project from concept to completion.

**Textbooks:**

- "The Producer's Business Handbook: The Roadmap for the Balanced Film Producer" by John J. Lee Jr.
- "The Complete Film Production Handbook" by Eve Light Honthaner

**Bachelor of Arts (FILM) 2nd Year**  
**Semester 3**  
**Script Writing 2 (FLM 207)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>1</b>

Course Name: Script Writing 2  
Course Credit Hour: 3

Course Code: FLM 207  
Total Contact Hour: 3

**COURSE OBJECTIVES**

With students who are now familiar with the concept of screenwriting as both art and as a profession, it is important to hone their creative abilities at this juncture. This course aims to inculcate within them a sense of confidence in their own style of narrative while keeping their writing grounded and technical so that any professional from the media industry can use their screenplays as a jumping off point for inspiring and memorable films.

After a brief recap of previously covered topics, the course dives headfirst into advanced writing techniques to be used in conjunction with long-form narratives and series-writing.

**COURSE DESCRIPTION**

The ever-changing industry of the film medium requires constant insight and observation. Screenplays are now tighter, more riveting and require greater skill to break into the industry. There is a need for a more nuanced approach to studying, analysing, and writing screenplays.

**Course Content**

Recap and Overview of Scriptwriting

- Elements of story
  - Treatments
  - Beats
  - Pilot
  - Character Arcs
  - Dialogue
  - Episodes
  - Genre definition
- Advanced Scriptwriting
  - Writing for production

- World Design
- Multimedia narratives
- Interactive media writing
- Need for acting.
- Scriptwriting Essentials
  - Beat sheets.
  - Discipline
  - Deadlines
  - Loglines and intent of story

### Long-form Narrative Writing

- Introduction to writing feature films.
- Breaking the film into scenes and scene cards
- Writing a film like episodes
- ACT I:
  - Setup
  - Rising Action
  - Inciting Incident
- ACT II:
  - Changing plot direction,
  - Mid-point Turn
  - Fun & Games
  - Raising the stakes
- ACT III:
  - Dramatic reveals
  - All is Lost
  - Dark Night of the Soul
  - Final confrontation
  - Climax
  - Resolution

### Editing scripts and rewriting

- Introduction to script doctors
- Analysing the story
- Isolating faults in the story
- Art of rewriting
- Changing character symbols
- Real-world examples

## **COURSE OUTCOMES**

By the end of this course a student should be able to -

1. Competency in crafting stories that are visual, engaging, and memorable.
2. Developing an identity of professional skill in the task of meeting deadlines and working with other industry experts.
3. Keen understanding of audiences and the changing tastes and trends of the fast-paced media industry.
4. Keen understanding of well-loved stories that resonated and evolved through the decades.
5. Analysing real-world examples of stories that have worked commercially and how they were written to become financial successes.
6. Demonstrate industry-level script writing practices and methodology.

### **Recommended Resources:**

1. "Screenplay: The Foundations of Screenwriting" by Syd Field
2. "Story: Substance, Structure, Style and the Principles of Screenwriting" by Robert McKee

**Bachelor of Arts (FILM) 2nd Year**  
**Semester 3**  
**Postproduction 3 (Editing Practical) (FLM 209)**

L	T	P
1	1	1

Course Name: Postproduction 3 (Editing Practical)  
Course Credit Hour: 3

Course Code: FLM 209  
Total Contact Hour:2

**COURSE OBJECTIVES**

- To help them plan their edits, with an introduction to the interface and a thorough workflow in place.
- To guide them in understanding not just how things are done, but also why they're done a certain way (with regard to sequence settings, frame rates, resolutions, organisation, why certain cuts are used and more)
- To train students in thinking like editors, as they get acquainted with the different types of cuts, as well as getting acquainted with the various stages of post-production.

**Course Description:**

Editing is beyond the software. Learning software is perhaps the easiest thing but learning Editing is a lifetime task. At least I believe in it. The last chance to save the film is the condition most of the time after so many problems on and off shoots. It is like rewriting and sometimes restructuring the whole film. In these classes, I show the students why. Film students need to know the importance of editing in storytelling and need to be equipped with the technical know-how to start editing themselves. By re-introducing them to the basics of adobe premiere pro, a non-linear editing software used all over the world in various media industries, this course will teach them how to operate the software and help them make the journey from delivering a first to a final cut of a given sequence.

They will learn why to cut and where to cut instead of just a cut.

The classes will guide them in various stages of post-production, as they learn the importance of getting organised and having a thorough workflow, all in their quest to be better filmmakers and editors.

## **Course Content**

### Understanding Non-Linear Editing

- Understanding Premiere pro
- Timeline and Project Management
- Footage study and management

### Understanding tools and practice of non-linear editing

- Editing tools and shortcuts
- Processors and automation

### Audio post-production stages

- Dubbing and Dialogue editing
- Foley and SFX
- Ambience and Music
- Sound Design Aesthetics

### Rerecording and Mixing

- Using tools in DAW to optimise sessions.
- Release formats.
- Future technologies

## **Course Outcomes**

1. Students will demonstrate advanced proficiency in editing techniques using industry-standard software.
2. Students will analyse and critique editing styles and techniques in a variety of film and television genres.
3. Students will collaborate effectively with directors, producers, and other film professionals to achieve the desired editing outcomes.
4. Students will develop a comprehensive understanding of the role of editing in the storytelling process.
5. Students will produce a portfolio of edited work that showcases their advanced skills and creativity.
6. Students will explore emerging trends and technologies in film editing.



## **Recommended Resources**

1. "In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch
2. "The Technique of Film Editing" by Karel Reisz and Gavin Millar

**Bachelor of Arts (FILM) 2nd Year**  
**Semester 4**  
**Advanced Directing & Writing 2 (FLM 202)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>1</b>

Course Name: Advanced Directing & Writing 1  
Course Credit Hour: 4

Course Code: FLM 202  
Total Contact Hour: 4

**COURSE OBJECTIVES:**

- To equip students with editing on Avid Media Composer First
- To help them plan their edits, with an introduction to the interface and a thorough workflow in place.
- To guide them in understanding not just how things are done, but also why they're done a certain way (about sequence settings, frame rates, codecs, containers, organisation, why certain cuts are used and more)
- To train students in thinking like editors, as they get acquainted with the different types of cuts, as well as getting acquainted with the various stages of post-production.

**Course Description:**

One of the most elusive aspects of any form of creation- be it a film or a photograph or a painting or a literature, is the subtext embedded within it. And yet it is one of the most fundamental aspects that defines the emotional core and meaning of the piece. This semester is all about exploring subtext in every element and aspect of filmmaking. It is intangible, it is what exists between the lines, and it is what makes or breaks a film and performances.

**Course Content:**

1. Introduction to Avid Media Composer First
  - a. Installation and interface overview
  - b. Basics of codecs, containers, and editing tools
2. Advanced Editing Techniques
  - a. Understanding bit depth, chroma subsampling, and their impact on editing
  - b. Editing audio and syncing multi-cam footage
3. Sound Design and Editing
  - a. Sound exercise using the audio interface.
  - b. Reviewing and refining sound edits
4. Scene Editing with Dialogue and Music

- a. Cutting a scene with dialogue and music
  - b. Applying basic colour correction and grading techniques
5. Advanced Color Correction and Grading
  - a. Exploring colour correction and grade tools in Avid
  - b. Applying visual effects and transitions

**Course Outcomes:**

1. Students will demonstrate proficiency in using Avid Media Composer First for advanced editing tasks.
2. Students will analyse and apply advanced editing techniques for improving storytelling and visual aesthetics.
3. Students will collaborate effectively with sound designers and colorists to achieve desired editing outcomes.
4. Students will develop a comprehensive understanding of codecs, containers, and bit depth for optimal editing quality.
5. Students will produce a portfolio of edited work that showcases their advanced editing skills and creative vision.
6. Students will explore emerging trends and technologies in film editing, including visual effects and colour grading.

**Recommended Resources**

- "The Avid Media Composer Cookbook" by Benjamin Hershleder
- "Avid Editing: A Guide for Beginning and Intermediate Users" by Sam Kauffmann
- "The Technique of Film and Video Editing: History, Theory, and Practice" by Ken Dancyger

**Bachelor of Arts (FILM) 2nd Year**  
**Semester 4**  
**Creative Producing and Distribution & Exhibition (FLM 204)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>1</b>

Course Name: Creative Producing and Distribution & Exhibition    Course Code: FLM 204  
Course Credit Hour: 4    Total Contact Hour: 4

**COURSE OBJECTIVES:**

This course will equip students with the knowledge and skills necessary to navigate various aspects of the film industry, from production to distribution and exhibition, preparing them for careers in film production, marketing, distribution, and exhibition.

- Describe the five stages of film production and the role of a creative producer in each stage.
- Evaluate the effectiveness of marketing strategies employed in the Indian and global film industries.
- Identify target audiences and develop comprehensive marketing plans for films.
- Analyse distribution strategies used by key players in the film industry, both locally and globally.
- Understand the business models of film exhibition and strategies used for different markets.

**Course Description:**

This course provides an in-depth exploration of essential concepts and practices within the film industry, focusing on the roles of creative producers, marketing strategies, and distribution and exhibition practices. Through a combination of theoretical study and practical applications, students will gain insight into the life cycle of a film, the intricacies of film marketing, and the business aspects of film distribution and exhibition.

**Course Content:**

Intro. To Creative Producing

- Life Cycle of a film
- Role of a Creative Producer in the 5 stages of production

## Marketing

- History and Evolution of Marketing: Indian and Global Perspectives
- Target audience identification
- How to Market a Film?

## Distribution and Exhibition: Business of Films

- Introduction to Distribution: Business and Key Players
- Distribution Strategies: Local and Global
- Introduction to Exhibition: Business and Key Players
- Exhibition Strategies: Local and Global

## **Course Outcomes:**

By the end of this course, students will be able to

1. To understand the life cycle of a film from concept to exhibition.
2. To develop an understanding of the history and evolution of film marketing from both India and around the globe.
3. To identify target audiences and develop effective marketing strategies for films.
4. To comprehend the business of film distribution, including key players and strategies.
5. To explore distribution and exhibition practices on both local and global scales
6. To connect current industry standards to historical and contemporary examples and case studies.

## **Recommended Resources**

- "Creative Producing: Managing Uncertainty, Negotiating Change" by Myrl A. Schreibman
- "The Producer's Business Handbook: The Roadmap for the Balanced Film Producer" by John J. Lee Jr.

**Bachelor of Arts (FILM) 2nd Year**  
**Semester 4**  
**Cinematography 4 (FLM 206)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>2</b>

Course Name: Cinematography 4  
Course Credit Hour: 5

Course Code: FLM 206  
Total Contact Hour: 4

**COURSE OBJECTIVES:**

- Provide understanding and hands-on experience in most cine positions.
- Provide robust knowledge in camera, lighting, and gripping techniques.
- Provide real situations to practise technical, creative, and professional skills.
- Provide different scenarios any visual storyteller must learn and practice.

**Course Description:**

In the Advanced Cinematography course, the students have the chance to explore creative ways of using the Sony FS-7 camera by accessing various customised looks and pre-sets. Moreover, a totally new camera platform will be introduced – the 6K RED Epic. Regarding Lighting & Grip, the students learn new equipment as well, but most importantly more refined aesthetics and execution techniques.

During the 7 weeks of lectures and workshops, students go more in-depth technically and creatively in the various positions that comprise the Cinematography Department. A variety of concepts, techniques, and hands-on training will further essential skills anyone specialising in this department must fully understand.

At the completion of the course, a proficiency report will be submitted to the staff of the Film Department stating if each student is up-to-speed with specialised cine equipment and approved to operate them during final projects. Some of this equipment includes: the Sony FS-7, the RED Epic, HMI Lighting, the Intel-A-Jib and Slider.

For any student wishing to operate advanced cine gear in the final projects round he/she must: have passed the course, have passed the proficiency report, and have specialised in cinematography.

### **Course Content:**

#### Product Lighting

- Techniques for lighting products to enhance their features and appeal.
- Using different types of lighting setups and modifiers for product shots
- Practical exercises and demonstrations for product lighting

#### Green-screen Lighting

- Understanding the importance of even lighting on a greenscreen for effective keying
- Techniques for lighting actors or objects in front of a greenscreen to match the background.
- Hands-on experience with lighting setups for greenscreen shooting.

#### Portrait Lighting

- Exploring various lighting setups and techniques for portraiture
- Understanding the use of light and shadow to create mood and emotion in portraits.
- Practical exercises with live models to practise portrait lighting techniques.

#### Advanced Lighting Control

- Using flags, diffusers, and other light modifiers to control and shape light.
- Techniques for creating specific lighting effects, such as silhouette and rim lighting.
- Hands-on practice sessions to master advanced lighting control techniques.

### **Course Outcomes:**

On successful completion of this course, the student will have developed the knowledge and skills to:

1. Operate and manage industry level cameras like the Sony FS-7 and RED Epic cameras while employing several Looks and LUTs
2. Explore additional focal length lenses technically and creatively.
3. Set up and operate HMI lights to be acclimated with newer standard lighting methodology.
4. Set up and operate the Intel-A-Jib and Slider to become familiar with grips and movement technique.
5. Light the set for different styles – Realism, Drama, Stylized, Horror, Black & White, among others.

6. Incorporate a collaborative vision within the cinematography space.

### **Recommended Resources**

- "Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image" by David Landau
- "Cinematography: Theory and Practice" by Blain Brown



**Bachelor of Arts (FILM) 2nd Year**  
**Semester 4**  
**Advanced Postproduction: (Video & Audio) (FLM 208)**

L	T	P
1	1	2

Course Name: Advanced Postproduction: (Video & Audio)  
Course Credit Hour: 4

Course Code: FLM 208  
Total Contact Hour:4

**COURSE OBJECTIVES:**

The primary aim of this course is to provide students with a clear understanding of Editing on basics of Editing like dialogue Editing, Plot Editing, action editing etc on the popular editing software Premiere Pro.

The main theme of the course modules focuses on understanding storytelling using editing techniques practically and helping students use the software medium well. This course will help you apply the skills and tools learned from theory to practical.

**Course Description:**

Successful post-production in the professional world requires a high level of both creative and technical abilities. In this course both aspects of post-production are studied, built around the completion of the term 3 short films. Students are taught an advanced level of technical knowledge and experience to maintain industry standard practices and deliverables.

This course will allow the student to gain knowledge and experience in post workflow using the industry standard Avid editing systems and Premiere Pro. In addition, details regarding third-party integration of visual effects, sound, and colour correction to achieve proper deliverables will be studied and practised. Students will learn how to raise the creative execution of their work to new heights by finessing their storytelling abilities through more sophisticated editing, sound, colour, and music.

**Course Content:**

**1 Introduction of basics of Editing**

Understanding the concepts of Editing.

Different types of Editing.

Differences between approach of Editing in each type of project. Ex- Trailer, Teaser, Fiction, Non-fiction, Video songs, Corporates, Showreels etc.

## **2 Use of Editing before shoot**

Planning a dialogue scene before shoot starts, how editing helps in the scene design.

Shooting a practice scene and editing it with students.

## **3 How to Edit a Trailer**

How to decide what should be put in a trailer. Use of text in the trailer.

## **4 How to structure a Documentary basics.**

How to Make Selects for the documentary. How to join it and make a meaningful sequence.

### **Course Outcomes:**

On successful completion of this course, the student will have developed the knowledge and skills to:

1. Bring professional competency when they work in Industry.
2. Understanding Editing is just not using software well. It is an Art which is one of the most necessary parts of Filmmaking.
3. Understanding how to plan before the shoot using editing basics. Learning the whole process, from planning, shooting, converting for editing, Editing, Making the right outputs according to different mediums.
4. Build their portfolio as an editor.
5. Be aware of current editing pipelines and practices.
6. To demonstrate knowledge of specific editing practices for documentaries, trailers, and music videos.

### **Recommended Resources**

- "The Complete Guide to Film and Digital Production: The People and The Process" by Lorene M. Wales
- "The Technique of Film and Video Editing: History, Theory, and Practice" by Ken Dancyger

**Bachelor of Arts (FILM) 2nd Year**  
**Semester 4**  
**Episodic Project (Creative Development and Pre-production) (FLM 210)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>1</b>

Course Name: Episodic Project  
(Creative Development and Pre-production)  
Course Credit Hour: 4

Course Code: FLM 210  
Total Contact Hour:4

**Course Objectives:**

- To introduce students to the format and structure of episodic storytelling in film and television.
- To develop students' skills in writing episodic content, including pilot episodes and subsequent episodes.
- To equip students with pitching techniques and strategies for selling their ideas to producers.
- To provide students with an understanding of the role of the director in episodic storytelling and the skills needed to direct episodic media.
- To guide students in planning and executing pre-production for an episodic project, including budgeting and casting.
- To enable students to present a comprehensive pitch for an episodic film or TV series, including a teaser or trailer and screenplays for the episodes.

**Course Description:**

Episodic Project (Creative Development and Pre-production) is a course that immerses students in the creative and logistical aspects of developing episodic media, specifically TV series. Through a combination of theoretical study and practical exercises, students will learn the art of writing, pitching, and directing episodic content. The course culminates in students presenting a fully developed pitch for an episodic film or TV series, complete with a teaser or trailer and screenplays for the episodes.

**Course Content:**

1. Introduction to Episodic Media

- Understanding the format and structure of episodic storytelling
  - Analysis of successful TV series and their storytelling techniques
2. Writing for Episodic Media
    - Developing episodic story arcs and character arcs
    - Writing pilot episodes and subsequent episodes for a TV series
  3. Pitching and Selling Your Idea
    - Crafting a compelling pitch for a TV series
    - Pitching techniques and strategies for selling your idea to producers
  4. Directing Episodic Media
    - Understanding the role of the director in episodic storytelling
    - Techniques for directing actors and maintaining continuity across episodes.
  5. Preproduction for Episodic Media
    - Planning and budgeting for a TV series
    - Casting, location scouting, and other pre-production essentials
  6. Culminating Project: Episodic Pitch
    - Developing a comprehensive pitch for an episodic film or TV series
    - Creating a teaser or trailer to visually convey the tone and style of the series.
    - Writing screenplays for the pilot episode and additional episodes

**Course Learning Outcomes (COs):**

1. Students will demonstrate an understanding of the unique challenges and opportunities of writing, pitching, and directing episodic media.
2. Students will develop the skills to create compelling and well-developed episodic story arcs and characters.
3. Students will be able to craft and deliver a persuasive pitch for an episodic film or TV series.
4. Students will gain practical experience in directing actors and maintaining continuity across episodes.
5. Students will acquire the ability to plan and execute pre-production for an episodic project, including budgeting and casting.
6. Students will present a fully developed pitch for an episodic film or TV series, showcasing their creative vision and storytelling skills.

**Recommended Resources:**

1. "Writing the TV Drama Series: How to Succeed as a Professional Writer in TV" by Pamela Douglas
2. "Producing and Directing the Short Film and Video" by David K. Irving

**Bachelor of Arts (FILM) 2nd Year**  
**Semester 4**  
**Shot to Shot (FLM 212)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>1</b>	<b>1</b>

Course Name: Shot to Shot  
Course Credit Hour: 3

Course Code: FLM 212  
Total Contact Hour:3

**COURSE OBJECTIVES:**

- To understand the elements that are required in all details to achieve the visual story of a shot.
- To understand and achieve the complete narrative that a sequence of shots ends up achieving collectively.
- To be able to create departments and responsibilities based on individual shot design and coordinate to achieve it all collectively.

**Course Description:**

This course introduces students to the idea of how to replicate a scene from a classic film and achieve the same details at a shot-by-shot level to the T. While on the outside it may look like a copy, the intent is to make learners conscious to all the elements that come together to create a visual story and the effort that goes in to achieving an absolute match.

**Course Content:**

Introduction to Shot to Shot Project

- Why Shot to shot.
- Expected objectives.
- Primary Research in selection of sequences
- shortlisting sequences to replicate.

Pre-visualisation and pre-production

- Understanding the visual grammar of each shot
- Segregating requirements for every individual department like lighting, props, movement etc

Project Production

- Team formation and role allocations

- shooting

Project post-production

- Editing and compositing
- Rendering

### **Course Outcomes:**

By the successful completion of this course, students will be able to:

1. Build and replicate a properly achieved narrative flow.
2. Students will analyse and apply the visual grammar of shots in contemporary film sequences.
3. Students will collaborate effectively in a team environment to replicate a film sequence.
4. Students will demonstrate proficiency in pre-visualization and pre-production planning.
5. Students will showcase their technical skills in shooting and post-producing a film sequence.
6. Students will present a final replicated sequence that meets professional standards.

### **Recommended Resources**

- "Film Directing Shot by Shot: Visualising from Concept to Screen" by Steven D. Katz
- "In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch

**Bachelor of Arts (FILM) 2nd Year**  
**Semester 4**  
**Graduation Project Development 1 (AE Project) (FLM 214)**

L	T	P
1	1	1

Course Name: Graduation Project Development 1  
(AE Project)

Course Credit Hour: 3

Course Code: FLM 214

Total Contact Hour:2

**COURSE OBJECTIVES:**

The course aims to equip students with a comprehensive understanding of Adobe After Effects, enabling them to proficiently utilise its tools and techniques for dynamic motion graphics and visual storytelling. By the end of the course, students will:

- Master the fundamental principles and functionalities of Adobe After Effects.
- Develop proficiency in creating captivating animations, special effects, and cinematic sequences.
- Gain hands-on experience in utilising keyframing, compositing, and other advanced techniques.
- Learn to effectively communicate narratives and ideas through visual mediums.
- Cultivate a deeper appreciation for the role of observation and creativity in the design process.
- Apply learned skills to real-world projects, enhancing their portfolio and professional capabilities.
- Explore innovative ways to utilise After Effects as a versatile tool for creative expression across various mediums.

**Course Description:**

The After Effects project course illuminates the symbiotic relationship between creative concepts and visual execution. Through practical application, students harness the power of animation to articulate their ideas, effectively communicate narratives, and present diverse connections within their designs. Beginning with fundamental principles, participants cultivate a profound insight into the significance of observation in their creative journey, discovering how After Effects serves as a pivotal tool in transforming abstract concepts into tangible visual expressions.

## **Course Content:**

- Masking
  - Masking tool
  - types of masking
- Motion tracking
  - Motion tracking
  - Track matte.
- Plugins and rotoscoping
  - Rotoscopy
  - Colour Correction
  - Green screen shot.

## **Course Outcomes:**

1. UNDERSTANDING: Gain a deep understanding of the purpose and functionality of various elements within Adobe After Effects, including layers, effects, and keyframes.
2. DEMONSTRATE: Utilise shapes, forms, and other creation tools within After Effects to effectively bring ideas to life through animation and visual effects.
3. FLUENCY: Develop fluency in using After Effects as an expressive tool, seamlessly integrating animations, effects, and transitions to enhance storytelling and communication.
4. COMPETENCE: Demonstrate competence in effectively communicating ideas through the dynamic medium of motion graphics, leveraging After Effects' capabilities to convey messages with clarity and impact.
5. STRENGTH: Strengthen proficiency in the chosen media, mastering techniques to create visually compelling compositions that resonate with the intended audience.
6. DEMONSTRATE: Showcase the ability to communicate complex ideas and narratives through visuals created in Adobe After Effects, demonstrating creativity, technical proficiency, and effective storytelling skills.

## **Recommended Resources**

- SFX and Ambience library
- Adobe After Effects CS5 Visual Effects and Compositing Studio Techniques



**Bachelor of Arts (FILM) 3rd Year**  
**Semester 5**  
**Graduation Project Development 2 (AE Project Shoot) (FLM 301)**

L	T	P
1	1	

Course Name: Graduation Project Development 2  
(AE Project Shoot)  
Course Credit Hour: 2

Course Code: FLM 301  
Total Contact Hour:2

**COURSE OBJECTIVES:**

- **Advanced After Effects Techniques:** Dive deeper into After Effects, exploring advanced features and techniques such as advanced motion tracking, green screen keying, 3D compositing, and particle effects. Master the tools necessary to create professional-grade visual effects and motion graphics.
- **Storyboarding and Conceptualization:** Develop a compelling narrative concept and storyboard for your film project, incorporating visual effects and motion graphics elements seamlessly into the storyline. Learn how to effectively communicate your vision and translate it into a cohesive visual narrative.
- **Production Planning and Execution:** Utilise pre-production planning skills to organise logistics, secure resources, and assemble a production team. Coordinate the execution of your film project, managing timelines, budgets, and production schedules to ensure a smooth workflow on set.
- **Cinematic Filmmaking Techniques:** Explore advanced cinematography techniques, lighting setups, and camera movements to capture visually stunning footage that complements your visual effects and motion graphics seamlessly. Learn how to manipulate camera angles and perspectives to enhance storytelling and evoke emotion.
- **Integration of Visual Effects and Motion Graphics:** Apply your After Effects expertise to integrate visual effects and motion graphics seamlessly into your film project, enhancing storytelling, adding depth, and creating immersive cinematic experiences. Learn techniques for blending CGI elements with live-action footage and creating realistic interactions between digital and practical elements.
- **Sound Design and Post-production:** Enhance the cinematic experience of your film project through immersive sound design and audio post-production techniques. Learn how to manipulate sound effects, music, and dialogue to create atmosphere, convey emotion, and enhance the overall impact of your film.
- **Editing and Finalization:** Refine and polish your film project through the editing process, assembling footage, adding visual effects and motion graphics, and fine-tuning pacing and timing for maximum impact. Learn techniques for colour grading, visual effects compositing, and seamless transition between scenes to create a cohesive final product.

## **Course Description:**

This advanced course will bridge the gap between After Effects mastery and real-world filmmaking by guiding students through the creation of a dynamic film project. Building upon the knowledge of After Effects, students will learn how to seamlessly integrate visual effects, motion graphics, and compositing techniques into a cohesive narrative, elevating the quality and impact of a film.

## **Course Content:**

- Pre-Production
  - Screenplay
  - Storyboard
- Production
  - Finalising location and character
  - Shoot
- Post-Production
  - 3D and Comp
  - Edit and colour correction.
  - Patchwork and Final render

## **Course Outcomes:**

1. **Advanced After Effects Proficiency:** Master advanced After Effects techniques for creating professional-grade visual effects and motion graphics.
2. **Seamless Integration of VFX in Filmmaking:** Learn to seamlessly integrate visual effects and motion graphics into cinematic storytelling, enhancing narrative depth and impact.
3. **Advanced Cinematography Skills:** Develop advanced cinematography skills to capture visually stunning footage that complements visual effects seamlessly.
4. **Effective Sound Design Techniques:** Enhance the cinematic experience through immersive sound design and audio post-production techniques, adding depth and emotion to your film project.
5. **Polished Editing and Post-Production:** Refine and polish your film project through advanced editing techniques, colour grading, and visual effects compositing for a professional final product.
6. **Comprehensive Project Execution:** Execute a dynamic film project from concept to completion, demonstrating mastery of After Effects integration and advanced filmmaking techniques.

## **Recommended Resources**

- The Filmmaker's Guide to Visual Effects: The Art and Techniques of Vfx for Directors, Producers, Editors and Cinematographers.
- The Basics of Filmmaking: Screenwriting, Producing, Directing, Cinematography, Audio, & Editing

**Bachelor of Arts (FILM) 3rd Year**  
**Semester 5**  
**Graduation Project: (Concept & Pipeline) (FLM 303)**

L	T	P
1	2	2

Course Name: Graduation Project: (Concept & Pipeline)  
Course Credit Hour: 5

Course Code: FLM 303  
Total Contact Hour:5

**COURSE OBJECTIVES:**

- Students should develop their narrative skills and become better at telling stories through the medium
- Consider using industry standard narrative frameworks to display their concepts.
- Use effective checks and balances for the effectiveness of their films and screenplays.
- Develop the final game plan for the eventual graduation film projects.

**Course Description:**

Each film will need to be approached in their own style and methodology. The first step is to bring it from their idea into the page and then onto the storyboard.

This course is aimed to create a space for creative thought and design, developing them into a Pre-Production Docket.

**Course Content:**

- Pre-Production
  - Screenplay
  - Storyboard
- Production
  - Finalising location and character
  - Shoot
- Post-Production
  - 3D and Comp
  - Edit and colour correction.
  - Patchwork and Final render

**Course Outcomes:**

By the end of this course, students will be able to

1. Use industry standard formats and methodology for narrative design and development for film.
2. Build familiarity with professional film development pipelines and techniques.
3. Use effective quality checks and feedback methods to make sure their planning is as good as possible.
4. Have a readied PPM docket for their graduation film shoots next semester.
5. Plan for collaborative professional methodology in their work.
6. Have a readied sample of their work that showcases their ability to plan, ideate and innovate.

**Recommended Resources**

- Fade In (screenwriting software)
- *Film Directing: Shot by Shot* by Steven D. Katz

**Bachelor of Arts (FILM) 3rd Year**  
**Semester 5**  
**Graduation Project:(Staging & Directing Actors) (FLM 305)**

L	T	P
1	2	2

Course Name: Graduation Project:(Staging & Directing Actors)  
Course Credit Hour: 5

Course Code: FLM 305  
Total Contact Hour:5

**COURSE OBJECTIVES:**

- Students should identify and analyse what makes films effective in telling complex stories.
- Build confidence in terms of working with actors and performing in front of camera.
- Consider staging, lighting, art, storyboarding and the entirety of previz for crafting good narrative storytelling.
- Get students ready for their final graduation films.

**Course Description:**

To face their final major project at the culmination of their three-year journey with ATLAS, the students will need to use everything they have learned so far.

This course aims to equip students with an array of tools and skills to handle the challenges of production and directing their cast.

**Course Content:**

- Blocking and Pre-production
  - Introduction
  - Blocking and Storyboarding
  - Lighting and art referencing
  - Previz
- Staging and Mise-en-Scene
  - Location staging
  - Mise-en-Scene breakdown
  - Building Mise-en-Scene
  - Scene board
- Actor Handling and Acting for Directors

- Introduction
- Handling actors
- Characterisation
- Performance and practice
- Final Deliverables
  - Final Storyboard (Grad Film)
  - Final Previz (Grad Film)

### **Course Outcomes:**

By the end of this course, students will be able to

1. Understanding film staging and blocking to create tension and engaging narratives.
2. Handling and directing the stage, guiding actors, and performing live.
3. Build a personal visual style in filmmaking.
4. Develop their visual style to their final graduation film.
5. Connect contemporary and historical methodology in acting to their own practice.
6. Develop their understanding of social influence and trends with regards to popular media of today

### **Recommended Resources**

- "Directing Actors: Creating Memorable Performances for Film & Television" by Judith Weston
- "Acting for Film: Truth 24 Times a Second" by Scott Sedita

**Bachelor of Arts (FILM) 3rd Year**  
**Semester 5**  
**Graduation Project: Postproduction (FLM 307)**

L	T	P
1	1	2

Course Name: Graduation Project: Postproduction  
Course Credit Hour: 4

Course Code: FLM 307  
Total Contact Hour: 4

**COURSE OBJECTIVES:**

- To analyse and apply advanced editing techniques, cuts, and transitions.
- To understand the role of editing in storytelling and emotional impact.
- To develop proficiency in editing software such as Premiere Pro and DaVinci Resolve.
- To integrate colour correction techniques into the editing workflow.
- To collaborate effectively with directors and other film professionals in the editing process.
- To create a portfolio of edited work that demonstrates advanced skills and storytelling ability.

**Course Description:**

This advanced course explores the art and craft of advanced film editing, focusing on techniques used by directors and editors to enhance storytelling. Through a combination of theory, practical exercises, and software tutorials, students will gain a deeper understanding of editing concepts and how they impact the overall cinematic experience.

**Course Content:**

1. The Role of Directors in Editing
  - Analysing directors who also edit and their unique approach to storytelling.
  - Discussing the advantages and challenges of directors editing their own films.
2. Advanced Editing Techniques
  - Exploring various cuts and transitions and their impact on narrative flow.
  - Studying montage sequences and the art of creating meaning through juxtaposition.



3. Stages of Editing
  - Understanding the different stages of the editing process, from assembly to final export.
  - Practical exercises in each stage using editing software such as Premiere Pro and Da Vinci.
4. Editing and Color Correction
  - Integrating colour correction techniques into the editing workflow.
  - Hands-on practice sessions with Da Vinci Resolve for colour grading.
5. Storytelling through Editing
  - Analysing how editing contributes to storytelling and emotional impact.
  - Applying storytelling principles to editing exercises and projects.
6. Script Reading Sessions
  - Reading and analysing scripts to understand how editing choices are influenced by the script.
  - Discussing editing techniques and execution based on script analysis.

**Course Outcomes:**

By the end of this course,

1. Students will demonstrate advanced proficiency in editing techniques and software.
2. Students will analyse and critique editing styles and techniques in various film genres.
3. Students will collaborate effectively with directors and other film professionals to achieve desired editing outcomes.
4. Students will develop a comprehensive understanding of the role of editing in storytelling and emotional impact.
5. Students will produce a portfolio of edited work that showcases their advanced skills and creativity.
6. Students will explore emerging trends and technologies in film editing, including colour grading and visual effects.

**Recommended Resources**

- "In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch
- "The Technique of Film Editing" by Karel Reisz and Gavin Millar

**Bachelor of Arts (FILM) 3rd Year**  
**Semester 5**  
**Graduation Project: Advanced Cinematography (FLM 309)**

L	T	P
1	2	2

Course Name: Graduation Project: Advanced Cinematography  
Course Credit Hour: 4

Course Code: FLM 309  
Total Contact Hour: 2

**COURSE OBJECTIVES:**

- Students will demonstrate proficiency in advanced lighting techniques, including chroma keying and single source lighting.
- Students will produce short films that showcase advanced cinematography skills and storytelling ability.
- Students will analyse and critique cinematography in social event contexts, identifying strengths and areas for improvement.
- Students will develop a personal visual style and approach to cinematography, evident in their portfolio of work.
- Students will collaborate effectively with directors and other film professionals to achieve desired visual outcomes in a variety of contexts.
- Students will explore emerging trends and technologies in cinematography, integrating them into their practice.

**Course Description:**

This course delves into advanced techniques and practices in cinematography, focusing on creative and technical aspects that elevate visual storytelling. Through a series of practical exercises and projects, students will refine their cinematography skills and develop a deeper understanding of lighting, composition, and camera techniques.

**Course Content:**

1. Shooting with Chroma
  - Exploring the use of chroma keying in cinematography.
  - Practical exercises in shooting with chroma for composite shots.

2. Short Film Exercises
  - Producing short films to apply advanced cinematography techniques.
  - Analysing and critiquing the visual storytelling in student films.
3. Single Source Lighting
  - Understanding the creative use of single source lighting for dramatic effect.
  - Hands-on practice sessions with single source lighting setups.
4. Shooting in Social Events
  - Techniques for capturing authentic moments and emotions in social event cinematography.
  - Practical exercises in shooting social events to tell compelling stories.

### **Course Outcomes:**

By the end of this course, student will be able to

1. To apply advanced lighting techniques, including chroma keying and single source lighting.
2. To demonstrate proficiency in shooting short films with advanced cinematography techniques.
3. To analyse and critique cinematography in various social event contexts.
4. To develop a personal visual style and approach to cinematography.
5. To collaborate effectively with directors and other film professionals to achieve desired visual outcomes.
6. To create a portfolio of cinematography work that showcases advanced skills and creativity.

### **Recommended Resources**

- "Cinematography: Theory and Practice" by Blain Brown
- "The Five C's of Cinematography: Motion Picture Filming Techniques" by Joseph V. Mascelli

**Bachelor of Arts (FILM) 3rd Year**  
**Semester 5**  
**Graduation Project: Advanced Directing: Semiotics (FLM 311)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>1</b>

Course Name: Graduation Project:  
Advanced Directing: Semiotics  
Course Credit Hour: 4

Course Code: FLM 3257  
Total Contact Hour:2

**COURSE OBJECTIVES:**

- Students should understand the usage and value of symbols in narrative medium.
- Broad understanding of semiotics as a field of study and analysis
- Build a skill of identifying and connecting themes, motifs and symbols between cinema of today and yesterday.
- Allow students to create works of art that resonate with audiences on a deeper level.

**Course Description:**

A course centred around the Semiotics and Symbolism of Film. Understanding these signs and symbols are crucial in the progress of a filmmaker into a professional storyteller. This involves careful analysis and deconstruction of narrative and visual elements of film, using examples and cultural contexts seen throughout the history of cinema.

**Course Content:**

- Semiotics: Study of Symbols and Archetypes
  - Introduction to Semiotics
  - Signs - Signifier and Signified
  - Symbols in Film
  - Connotation and Denotations
  - Icon, Index & Symbol
  - Syntagma
  - Paradigm
  - Christian Metz (Why Film is not a Language)

- Using Symbolism in Film
  - Narrative Symbolology
  - Character symbolism
  - Objects and Nature
  - Colour Symbolism
  - Camera Angles
  - Camera Movements
  - Music and motifs
  - Words and Phrases
- Creating Symbolism through Media
  - Symbolism in Performative Media and Music
  - Symbolism in Games and Interactive Media
  - Symbolism in Painting and Sculpture
  - Symbolism in Literature
  - Postmodernism in the Arts
- Personal Symbolism Project
  - Project Concept and Design
  - Project Exhibition

### **Course Outcomes:**

By the end of this course, student will be able to

1. Display an understanding semiotics in terms of linguistics, communication and film study.
2. Provide identification of semiotic language in film, with references.
3. Create new meaning through the use of Symbolism and themes.
4. Create art using personal symbolism and identifiers, creating work that is related to the medium on multiple levels.
5. Identify historical, cultural and social symbols in film and media.
6. Express and create content for emerging media and society.

### **Recommended Resources**

- "Film Language: A Semiotics of the Cinema by Christian Metz.

**Bachelor of Arts (FILM) 3rd Year**  
**Semester 5**  
**Graduation Project: Advanced Creative Producing (FLM 313)**

L	T	P
1	2	1

Course Name: Graduation Project: Advanced Creative Producing  
Course Code: FLM 313  
Course Credit Hour: 4

Total Contact Hour:2

**COURSE OBJECTIVES:**

This course equips students with the knowledge and skills necessary to critically analyse and creatively engage with the process of adaptation in film, preparing them for careers in film production, screenwriting, creative production, and literary adaptation.

- To understand the theories and approaches underlying the process of adaptation in film.
- To analyse different types of source materials and identify key themes, characters, and motifs.
- To examine adaptation techniques and strategies used by filmmakers across different contexts and genres.
- To develop skills in building context and understanding the business aspects of adaptation projects.
- To apply knowledge and skills acquired to create an adaptation project concept and present it effectively.

**Course Description:**

The goal of this course is to enable students to understand the prevalent industry trend of adaptations. Across Indian and Western markets, a significant number of films and television shows are adapted from other sources. This course investigates this phenomenon by closely examining a variety of media, such as literature-to-feature film adaptations as well as other types of adaptations, such as TV, video games, comics, and real-life events. The course will offer an overview of adaptation studies by addressing the specific questions related to adaptation while considering the similarities and differences between distinct media and concentrating on key elements like the manipulation of time and space, characterization, point of view, style, voice, interpretation, and evaluation in the script while also understanding the business side of this trend.

## **Course Content:**

- Introduction to Adaptation Studies
  - Defining adaptation: theories and approaches
  - Understanding Source Materials
  - Last Leaf: Identifying themes, characters, and motifs.
- Adaptation Techniques and Strategies
  - Case Study: Romeo and Juliet across the globe
  - Understanding contexts, genre, and business
- Adaptation Project
  - Identification
  - Building context
  - Presentation

## **Course Outcomes:**

By the end of this course, students will be able to:

1. Define and explain theories and approaches to adaptation in film.
2. Analyse source materials to identify thematic elements, characters, and motifs suitable for adaptation.
3. Evaluate adaptation techniques and strategies employed in various adaptations across different contexts and genres.
4. Develop an understanding of the importance of context and genre in adaptation projects.
5. Create and present a comprehensive adaptation project concept, demonstrating creativity, critical thinking, and understanding of adaptation principles.
6. Analyse their own creative process with regard to adapting for future audiences.

## **Recommended Resources**

- "The Producer's Business Handbook: The Roadmap for the Balanced Film Producer" by John J. Lee Jr.
- "Adaptation: Studying Film and Literature" by John Desmond

**Bachelor of Arts (FILM) 3rd Year**  
**Semester 6**  
**Graduation Project - External Mentorship (FLM 302)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>1</b>

Course Name: Graduation Project - External Mentorship  
Course Credit Hour: 4

Course Code: FLM 302  
Total Contact Hour:3

**COURSE OBJECTIVES:**

- Students will produce a refined screenplay and storyboard for their Graduation Film Project.
- Students will successfully cast actors that align with the director's vision for the project.
- Students will secure suitable locations and permissions for filming.
- Students will demonstrate proficiency in planning and executing lighting setups for film production.
- Students will create mood boards and look boards that effectively communicate the film's visual style.
- Students will conduct rehearsals and practice camera and lighting techniques to prepare for the final shoot.

**Course Description:**

The Film Production course culminates in the creation of a Graduation Film Project, where students apply their accumulated skills and knowledge to produce a short film. This final semester is dedicated to refining the project's script, planning the production logistics, and executing the shoot to a professional standard.

**Course Content:**

- Screenplay and Storyboard Revision
  - Refining the screenplay and storyboard for the Graduation Film Project.
  - Incorporating feedback and making necessary adjustments to enhance the narrative.
- Casting
  - Conducting auditions and selecting actors for the film.
  - Ensuring the chosen cast aligns with the director's vision for the project.
- Location Scouting
  - Identifying and securing suitable locations for filming.



- Consideration of logistical factors and permissions required for each location.
- Lighting Studies
  - Planning and executing lighting setups for key scenes.
  - Exploring different lighting techniques to enhance the mood and visual storytelling.
- Mood Board and Look Board Design
  - Creating visual references to establish the film's visual style and tone.
  - Collaborating with the director and cinematographer to ensure a cohesive visual approach.
- Rehearsals and Camera/Lighting Practice
  - Conducting rehearsals with actors to fine-tune performances.
  - Practising camera movements and lighting setups to achieve desired visual effects.

### **Course Outcomes:**

By the end of this course, students will be able to:

1. To develop and refine a professional-grade screenplay and storyboard.
2. To cast actors that effectively portray the characters and enhance the narrative.
3. To secure suitable locations that complement the film's story and visual style.
4. To plan and execute lighting setups that enhance the mood and visual storytelling.
5. To design mood boards and look boards that establish a cohesive visual style for the film.
6. To conduct rehearsals and practice camera and lighting techniques to prepare for principal photography.

### **Recommended Resources**

- "The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age" by Steven Ascher and Edward Pincus
- "Film Directing: Shot by Shot - Visualizing from Concept to Screen" by Steven D. Katz

**Bachelor of Arts (FILM) 3rd Year**  
**Semester 6**  
**Graduation Project - Internal Mentorship (FLM 304)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>1</b>

Course Name: Graduation Project - Internal Mentorship  
Course Credit Hour: 4

Course Code: FLM 304  
Total Contact Hour:3

**COURSE OBJECTIVES:**

This course equips students with essential skills and knowledge in pre-production processes, laying the groundwork for successful filmmaking projects. Students will emerge with the ability to plan and organise film productions effectively, setting the stage for creative and professional success in the film industry.

- Finalise scripts for film production, ensuring clarity, coherence, and suitability for production requirements.
- Break down scripts into actionable production elements, including scenes, props, costumes, and special effects.
- Create storyboards and mood boards to visually communicate the aesthetic and narrative aspects of the film.
- Conduct casting sessions and select actors who best fit the characters and vision of the film.
- Identify and secure suitable filming locations that meet the creative and logistical needs of the production.
- Develop realistic budgets that allocate resources effectively and ensure financial feasibility.
- Create detailed production schedules that account for all.

**Course Description:**

This course provides a comprehensive overview of the pre-production phase of filmmaking, focusing on key elements such as script finalisation, script breakdown, storyboarding, casting, location scouting, budgeting, and scheduling. Through a combination of theoretical study, practical exercises, and hands-on projects, students will develop the foundational skills and knowledge necessary to effectively plan and prepare for the production of the graduation film.

## **Course Content:**

- Pre-production
  - Finalising Scripts
  - Script Breakdown
  - Storyboarding and Mood boards
- Production Planning
  - Casting
  - Locations
  - Budgets
  - Scheduling

## **Course Outcomes:**

By the end of this course, students will be able to

1. analyse and break down scripts into manageable production elements.
2. learn techniques for creating storyboards and mood boards to visualise the film's look and feel.
3. explore casting processes and principles for selecting actors suitable for film roles.
4. develop skills in location scouting and securing appropriate filming locations.
5. understanding of budgeting principles and practices in film production.
6. To learn how to create and manage production schedules effectively.

## **Recommended Resources**

- "Independent Film Producing: The Craft of Low-Budget Filmmaking" by Suzanne Lyons
- "Film Production Management 101: Management and Coordination in a Digital Age" by Deborah Patz

**Bachelor of Arts (FILM) 3rd Year**  
**Semester 6**  
**Graduation Project - Independent Work (FLM 306)**

L	T	P
1	2	2

Course Name: Graduation Project - Independent Work  
Course Credit Hour: 5

Course Code: FLM 306  
Total Contact Hour:4

**COURSE OBJECTIVES:**

Students are required to work in their peer's films and document the process. They have the following responsibilities:

1. To direct a short film as part of the Graduation Film Project, demonstrating proficiency in storytelling and visual communication, while also delineating tasks within their group.
2. To assist peers in cinematography, gaining practical experience in visual storytelling and camera operation.
3. To assist peers in lighting, gaining practical experience in creating mood and atmosphere through lighting.
4. To assist peers in audio recording, gaining practical experience in sound design and recording techniques.
5. To assist peers in producing, gaining practical experience in production management and coordination.
6. To collaborate effectively with peers and instructors to ensure the successful completion of all film projects.

**Course Description:**

This course focuses on the final production phase of the Graduation Film Project. Students will take on the role of director for their own film while also assisting their peers in various production roles. This hands-on experience allows students to apply their skills in a collaborative filmmaking environment.

**Course Content:**

- Individual Film Progress Work
  - Students will work on the pre-production, production, and post-production of their own Graduation Film Project.
  - They will receive guidance and feedback from instructors and peers throughout the process.
- Assistant Work for Cinematography

- Students will assist as the cinematographer in planning and executing the visual style of their peers' films.
- They will gain insights into the technical and artistic aspects of cinematography.
- Assistant Work for Lighting
  - Students will assist in lighting setups for their peers' films, learning how to create mood and atmosphere through lighting.
  - They will gain practical experience in setting up and controlling lights on a film set.
- Assistant Work for Audio Recording
  - Students will assist in recording audio for their peers' films, learning about sound design and recording techniques.
  - They will gain hands-on experience with audio equipment and software used in film production.
- Assistant Work for Producing
  - Students will assist in various producing tasks, such as scheduling, budgeting, and coordinating logistics for their peers' films.
  - They will learn about the responsibilities of a producer and the importance of effective communication and teamwork.

### **Course Outcomes:**

1. Students will complete a short film as part of the Graduation Film Project, demonstrating their directorial skills and creative vision.
2. Students will gain practical experience in cinematography through their assistant work, understanding the technical and artistic aspects of camera operation.
3. Students will gain practical experience in lighting through their assistant work, understanding how to use light to enhance storytelling.
4. Students will gain practical experience in audio recording through their assistant work, understanding the importance of sound design in filmmaking.
5. Students will gain practical experience in producing through their assistant work, understanding the role of a producer in film production.
6. Students will develop their collaboration and communication skills, essential for working effectively in a film production team.

### **Recommended Resources**

- "The Director's Six Senses: An Innovative Approach to Developing Your Filmmaking Skills" by Simone Bartesaghi
- "Film Production Management 101: Management and Coordination in a Digital Age" by Deborah Patz

**Bachelor of Arts (FILM)3rd Year  
Semester 6  
Graduation Project - Final (FLM 308)**

<b>L</b>	<b>T</b>	<b>P</b>
<b>1</b>	<b>2</b>	<b>9</b>

Course Name: Graduation Project - Final  
Course Credit Hour:12

Course Code: FLM 308  
Total Contact Hour:12

**COURSE OBJECTIVES:**

Students are required to work in their peer's films and document the process. They have the following responsibilities:

1. To refine and finalise the script for the Graduation Film, ensuring it is suitable for production.
2. To create a detailed production plan, including scheduling, budgeting, and logistical arrangements.
3. To oversee the filming process, applying directing and cinematography skills to achieve the desired visual and narrative effects.
4. To manage post-production activities, including editing, sound design, and colour grading, to enhance the final film.
5. To collaborate effectively with peers and production team members, demonstrating leadership and teamwork skills.
6. To complete the Graduation Film project, showcasing creativity, technical proficiency, and storytelling ability.

**Course Description:**

The Graduation Project - Final course is the culmination of the filmmaking program, where students demonstrate their ability to independently create a compelling film. Building on the script they developed in a previous semester, students will plan, document, and execute their Graduation Film, showcasing their skills and creativity as emerging filmmakers.

**Course Content:**

1. Script Development and Revision
  - Students will revisit and refine their script, ensuring it is well-developed and suitable for production.
  - They will receive feedback from instructors and peers to enhance the script's narrative and characters.

2. Pre-production Planning
  - Students will create a detailed production plan, including scheduling, budgeting, and logistical arrangements.
  - They will assemble their production team and finalise casting decisions.
3. Production Execution
  - Students will oversee the filming process, applying their knowledge of directing, cinematography, and production design.
  - They will manage on-set operations and ensure the creative vision is realised on screen.
4. Post-production and Editing
  - Students will edit their film, focusing on pacing, rhythm, and storytelling effectiveness.
  - They will also work on sound design, music selection, and colour grading to enhance the overall cinematic experience.

### **Course Outcomes:**

1. Students will have a refined and finalised script for their Graduation Film, ready for production.
2. Students will have a detailed production plan, demonstrating their ability to organise and manage a film project.
3. Students will have overseen the filming process, demonstrating their directing and cinematography skills.
4. Students will have completed the editing and post-production of their Graduation Film, showcasing their storytelling and technical abilities.
5. Students will have collaborated effectively with their peers and production team, demonstrating leadership and teamwork skills.
6. Students will have completed their Graduation Film project, showcasing their creativity, independence, and readiness for a career in filmmaking.

### **Recommended Resources**

- "The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age" by Steven Ascher and Edward Pincus
- "Directing: Film Techniques and Aesthetics" by Michael Rabiger and Mick Hurbis-Cherrier