

MA in Film Making & Post Production

First Semester

S.NO.	Course code	Title of the course	Credit Hr.				Regular/Deficiency
			L	T	P	Total	
1.	FMC -701	Models of Communication and Communication Theories	3	0	0	3	Regular
2.	FMC -767	History of Indian Cinema	3	0	0	3	Regular
3.	FMC -706	Film Appreciation	1	0	2	3	Regular
4.	FMC -768	Pre-Production	1	1	1	3	Regular
5.	FMC -769	Acting	1	0	2	3	Regular
		Total Credit				15	

Second Semester

S.N..	Course code	Title of the course	Credit Hr.				Regular/Deficiency
			L	T	P	Total	
1.	FMC -708	Visual Effects, Animation & Graphic Design	1	0	2	3	Regular
2.	FMC -711	Direction	2	1	0	3	Regular
3.	FMC -770	Entertainment Journalism	3	0	0	3	Regular
4.	FMC -771	Film Production-I	0	0	6	6	Regular
5.	FMC -710	Non linear Video editing	2	0	1	3	Regular
6.	FMC -714	Media Economics	3	0	0	3	Regular
7.	FMC -772	Cinematic Exploration	1	0	2	3	Regular
8.	FMC -723	Methods of	3	0	0	3	Regular

		Communication Research & Evaluation					
		Total Credit	27				

Third Semester

S.N..	Course code	Title of the course	Credit Hr.				Regular/Deficiency
			L	T	P	Total	
1.	FMC -773	Promotion & Marketing of Films	3	0	0	3	Regular
2.	FMC -774	Film & Media Laws	3	0	0	3	Regular
3.	FMC -775	Film Production-II	0	0	6	6	Regular
4.	FMC -715	Story, Screenplay and dialogue Writing	3	0	0	3	Regular
5.	FMC -716	Cinematography	1	0	2	3	Regular
6.	FMC -776	Sound and technique of Audiography	1	0	2	3	Regular
		Total Credit	21				

Fourth Semester

S.N..	Course code	Title of the course	Credit Hr.				Regular/Deficiency
			L	T	P	Total	
1.	FMC -777	Film Production-III	0	0	15	15	Regular
2.	FMC -778	Dissertation	0	0	0	15(Non Credit)	
		Total Credit	30				

Syllabus

Models of Communication & Communication Theories(FMC-701)

Media as an important social institution, Concept of 'Mediation', Development of media technologies, The concepts of 'Mass' and 'Mass Society', the process and characteristics 'Mass Communication', Development of communication models and thoughts, Modernity and mass communication. The functionalist and normative issues, Theories of the Press, Media

Norms: Range and levels of expressions of norms, The political-economic perspectives, Marxist view and the concept of cultural hegemony, persuasion and propaganda, Media as a democratic institution. Features of media economy, Media ownership and control, competition and concentration, Policy issues: Freedom, Regulation, Protection, Diversity, Public interest, economic pressures and cultural issues, Media Organization: Forms and goals, Pressure groups and dynamics interests, Relations with society, clients and audiences. Freedom and gate-keeping, Content production- cultural production, Standardization and Genres, Issues: Bias, Representation, Commercialization, Ideologies: Modernity and post-modernity,

Analyzing media content: Range of methods.

Centrality of audiences in communication discourse, Audience behavior

Uses and gratification, Need to reach, know and measure audiences, three traditions of audience studies, Media

Effects: The premise of the central concern, phases of effect discourses, Agenda setting, Framing, Cultivation,

Diffusion, Spiral of silence.

History of Indian Cinema(FMC-767)

Learn terms and theory applicable to Indian films, such as notions about popular culture,

postcolonialism, nationalism and modernity

Study the basics of Indian religious content used in Indian films

Analyze film elements: narrative, symbolism, music, dance, visual imagery, historical allusions, use of classical epics

Study the social history of Indian films in its “identity politics” and representation of gender, caste and ethnicity

Analyze interconnections between Indian films, Hollywood, and independent cinema

Study the Indian film industry: studio system, distribution, role of movie stars, ties to Music industry, global reception

Study of “classic” cinema with a focus on Satyajit Ray’s *movies and*

-Bollywood cinema by Raj Kapoor, Guru Dutt, Yash Chopra, and Mehboob Khan

And study of diasporic films by Mira Nair, Gurinder Chadha, Deepa Mehta, and Hanif Kureishi
Films will be studied

Film Appreciation(FMC-706)

Evolution of Cinema – the early days

Emergence of the narrative cinema and American, German, French and Russian Cinema in the era of silent motion pictures Advent of sound and color in motion picture, cinemas of the world in post salient motion picture era Evolution of cinema in India and the its current status

Objective / purpose of storytelling Elements of story Structure of a story Elements of visual story telling Studies in media language.

The screenplay: its nature, function and form

Fiction, elements of drama and a narrative Elements of fictional and non fictional narrative

Introduction to Indian music Indian Dance form Elements of Painting & Sculpture Introduction to Indian culture & history; human psychology; philosophy and essence of world religions; political beliefs and economic theories Analysis of one commercial movie from the all aspects of cinema

Story, Screenplay and Dialogue writing(FMC-715)

- The history of storytelling, Plays vs. novels vs. film, What is a “story”?
- The “idea” vs. “story” vs. “screenplay”
- What is it?, The logline, The essence of a screen story, Conflict (and why we love it)
- Form, format and formula
- Back to story, Aristotle (and what he had in common with Super bad, The three act screenplay, The scene, Plot points
- Plot vs. Character, Character vs. Characteristics, Actions speak louder than words
- The main character (our hero!), Other characters and character types
- The functions of dialogue, Voiceover, Examples
- Back story & exposition, Subplot, Setup and payoff, Flashbacks, Theme, Examples
- How screenwriters break them and why, Examples
- “What is this movie anyway?” Examples

Pre-Production (FMC-768)

In pre-production, every step of actually creating the film is carefully designed and planned. The production company is created and a production office established. The film is pre-visualized by the director, and may be storyboarded with the help of illustrators and concept artists. A production budget is drawn up to plan expenditures for the film.

Storyboard is a visualizing method that create a blueprint of what the shot sequence should be. The visual images are drawn or made by programs such as Photoshop. There may also be a written caption as needed for each shot.

The producer hires a crew. The nature of the film, and the budget, determine the size and type of crew used during filmmaking.

The director is primarily responsible for the storytelling, creative decisions and acting of the film.

The unit production manager manages the production budget and production schedule. They also report, on behalf of the production office, to the studio executives or financiers of the film.

The assistant director (AD) manages the shooting schedule and logistics of the production, among other tasks. There are several types of AD, each with different responsibilities.

The casting director finds actors to fill the parts in the script. This normally requires that actors audition.

The location manager finds and manages film locations. Most pictures are shot in the controllable environment of a studio sound stage but occasionally, outdoor sequences call for filming on location.

The director of photography (DP) is the cinematographer who supervises the photography of the entire film.

The director of audiography (DA) is the audiographer who supervises the audiography of the entire film. For productions in the Western world this role is also known as either sound designer or supervising sound editor.^[2]

The production sound mixer is the head of the sound department during the production stage of filmmaking. They record and mix the audio on set - dialogue, presence and sound effects in mono and ambience in stereo.^{[3][4]} They work with the boom operator, Director, DoA, DoP, and First AD.

The sound designer creates the aural conception of the film,^[5] working with the supervising sound editor. On some productions the sound designer plays the role of a director of audiography.

The composer creates new music for the film. (usually not until post-production)

The production designer creates the visual conception of the film, working with the art director.^[5]

The art director manages the art department, which makes production sets

The costume designer creates the clothing for the characters in the film working closely with the actors, as well as other departments.

The make up and hair designer works closely with the costume designer in addition to create a certain look for a character.

The storyboard artist creates visual images to help the director and production designer communicate their ideas to the production team.

Non Linear Video Editing(FMC-710)

Editing : (On line & Off Line)the expanded meaning of online and offline editing, capturing the video and footage management, aesthetic editing, making rough cut and final cut ,Video recording and editing ,Continuity editing , Classical and Dynamic editing,Continuity techniques ,Editing guidelines ,Principles of non linear editing , control track editing with the basic two desk system, sound editing , Technical advance influence editing decision , frame counting, Multisource editing.Use of time code , On-line and off line editing Studio Production, On line , Switcher ,Multiple camera control and coordination , Production of news and documentaries , Type of links microwave, satellite, fiber optics

Acting (FMC-769)

Origin and development of Acting, Types and Styles of Acting. Actor's improvisation, scene analysis, role scoring.

Character development, and performance skills. Acting for the Camera

Physical Skills

Develop physical flexibility, strength and expressiveness; learn to relax and isolate various muscle groups and "get in touch" with their bodies; learn to take physical risks as an actor - to free the body and get rid of "stiff" movements on stage. Expressive use of movement- sense of pace, timing and style. Expressive use of body postures & facial expressions. Expressive use of body postures & facial expressions.

Vocal Skill Develop an effective stage and speaking voice by developing relaxation and breathing techniques, improving articulation and pronunciation habits, and developing resonance capabilities. The techniques of verbal communication. Good and pleasing voice Clear and attractive speech. Feelings for the words. Skills in the use of language. Mental Skills Develop ability to concentrate and maintain focus, further explore and develop imagination, creativity, sensory awareness, and spontaneity as they apply to acting. Identify the skills needed and demonstrate the ability to communicate effectively and work cooperatively .demonstrate the techniques of constructive evaluation of self and others in class and performances. Imagination Improvisation Empathy Emotions; emotional memory

Cinematography (FMC-716)

World and Indian History of motion picture camera. Different motion picture camera formats and projection formats, changing nature of motion picture cameras. History of video portable camera and formats, Video camera and their application in present scenario, Different kinds of video productions. The camera image sensor, charge couple device principal, television scanning :the NTSC and ATSC standards, interlaced and progressive scanning, video signal controls, horizontal and vertical sync, internal and external sync, the video waveform monitor, black and white and color video signal, additive primary color of light, prism block camera system, stripe filters,

Color burst and vector scope, color reproduction, world color television standards, Broadcast quality, CCD size, resolution, sensitivity to light and operating light level, signal to noise ratio, CCD image problems, camera viewfinder system, camera configuration , camcorders. field cameras and studio cameras.

The human vision; lens and image formation, different rules of visual composition, cinematographer a as creative and technical person in film production, different camera grip equipments and their movements, camera operations, different parts of camera and their functions, camera lenses and their selection, camera exposure, camera frame rate selection, camera filter and their application in different light condition.

Light and its characteristics, tungsten, flour cent and sunlight, intensity of lights, different lights Equipment, light accessories, aesthetics of lights, models of lighting, soft and hard light, control of light quality color and direction, light as a visual storyteller, color temperature, artificial light sources, studio and field light levels .light meters, skimmers, dimmers.

Sound and techniques of Autography(FMC-776)

Parameters and indicators: consistency, perspective and quality of Sound. Basics of sound, Physical and subjective aspects of speech, silence, music and effects. Relation between sounds and silence. Audiography: Modern techniques. Principles of Acoustics and Sound recording studios

Sound reproduction, Recording mediums, Sound control and processing, Microphones handling and placement. Multi-channel mixing console operation. Sound processing in real time and in mix-down sessions Digital and analogue recording media operations. Track laying & mixing- dialogue, ambience, sfx, music. Sound recording for cinema and television Audio design Sound post production and procedures Sound operations in a F.M. Radio station, • Audiography for a dialogue and a stanza of a given song.

Vfx , Animation and Graphics Design(FMC-708)

Visual Effects- Description- Types- Particles – Analysis- Size- Sand Effects – Smoke Effects- Fire Effects – Cloud Effects – Snow Effects Fluid Effects-Coloring- designing Clouds Background – Designing Fog Effects – Explosion Effects– Fire Effects with flames - Space Effects and designs- Designing Thick Smok Designing Paint Effects – Coloring paints- Designing Trees and green effects – Designing Weather and seasons –Effects on seasons- Designing Glass image – Designing Different glass reflection- Designing Glow Effects – Liquid Effects and reflection design

Designing Special Effects – Designing effects of Hair and shape – Designing Fur Effects- Designing Clothes and effects

Visual Effects Tool and advanced functions– Converting images from 2D to 3D Pictures.

Creating 3D Effects- Differentiation 2D effects and 3D effects. basic of graphic, learn color, shape of graphics, Alignment - Balance – Consistency - Repetition – Contrast - Golden Rectangle – Proximity – White space Design case study 1Special topic: Designing logos, White Space - Graphic Design Basics - Shape, Spacing, and Rhythm Design case study 2Special topic: Designing business cards and letterheads. Colour and Materials Colour theory - Physical material texture - Grid Theory Design case, study 3Special topic: Designing for books

Direction (FMC-711)

The history of Film direction in Europe and Hollywood cinema, The history of film direction in Indian cinema and regional cinema, Identifying theme as a director, developing story ideas, the process of screenplay writing, story development strategies, scene writing exercises, script analysis,

Interpretation the script, Casting, improvisation work to explore the acting, exercises with the text, director and actor prepare the scene, final rehearsal and planning coverage, Developing the crew, miscen- scene basics, shooting fundamentals, directing the actors and crew members.

Research, Developing Story ideas, role of director, understanding of documentary language and its elements and grammar

Understanding of the arts, crafts, and technologies of film making, long takes vs. shot takes, one shot scene vs. several shot scene, action of axis in different kind of situations, basic rules of screen direction about subject moving situations, aesthetics of camera movement shots with help of camera grip equipment, Drama and use of lights. Light aesthetics factors.

Director work as a creative editor, preparing to edit, editing the first assembly, editing rough cut to fine, editing finalization , editing from fine cut to sound mix, titles and acknowledgement, monitoring the progress, Planning a career in the field of direction.

Film Production-1(FMC-771)

Entire pre-production of final project. Film scripting , film budgeting, location hunting, auditions, casting, rehearsals, storyboard, equipment hiring, etc.