

## **B.A.(Hons.) Filmmaking**

### Syllabus

#### **First Semester**

##### **Evolution of Cinema Art [1 1 0 2]**

Film Art: Creativity, Technology and Business. Film Form: The Significance of Film Form, Narrative as a formal system. Film Style: Mise-en-Scene, The Shot, The Relation of Shot to Shot, Sound in Cinema, Style as a Formal System. Types of Film: Film Genres, Documentary, Experimental and Animated Films. Critical Analysis of Films: Film Criticism (Sample Analysis). Film History: Film Art and Film History

##### **Assignments:**

1. Analyze theoretical models to deconstruct the aesthetics on content in film.
2. Generate potential scenarios, based on research, for future production and distribution trends in Asian and world cinema.
3. Collaborate effectively with peers to complete group research assignments.
4. Communicate effectively in written, verbal and graphic form through a variety of activities and assignments that reflect quality research, creativity and original thought.
5. Complete required assignments in a responsible, timely and professional manner.

##### **References:**

1. Film Art: An Introduction Book by David Bordwell, David and Thompson Bordwell, and Kristin Thompson,
2. The films in my life, Book by François Truffaut, Our Films, Their Films Book by Satyajit Ray
3. The Fundamentals of Film Making, Book by Jane Barnwell

##### **Basics of Film Appreciation [1 3 0 4]**

Origin of Cinema: Idea of Moving Image, Lumiere Brothers and Innovation of Cinema, Invention and Advancement of Camera, Film Movement **Film as Art:** Form and Frames Other Arts and Cinema - Theatre, Painting, Other Traditional Arts, Film Genre, Fiction Films, Short Films, etc. **World Cinema:** Basics of Film Criticism, The Value of Film Viewing, Narrative Analysis, Introduction to film theory **Indian Cinema:** Early Indian Cinema, Pre-Independence Period and Cinema, Golden Period, Main Stream and Parallel Cinema

##### **References/Text Books: (Latest Publications)**

1. Film History: An Introduction; Kristin Thompson & David Bordwell; McGraw-Hill, London.
2. Film history: theory and practice; Robert Clyde Allen, Douglas Gomery; the University of California.

3. Encyclopedia of Indian Cinema; Ashish Rajyadhyaksh; Routledge, London.
4. Indian Popular Cinema: A Narrative of Cultural Change; K. MotiGokulsing, WimalDissanayake; Trentham Books
5. The Globalization of Indian Hindi Movie Industry; Rajesh K. Pillania, Management Development Institute, India.
6. Changing Face of Indian Cinema; PavanDuggal, Govt. of India Publication, New Delhi.

### **Film Making Elements - Part I [1 06 4]**

#### **Introduction:**

Basic theories of Elements of Film: Direction, Editing, Cinematography, Acting, Screenwriting, Sound, Art Direction and Production Design, Costumes and make up, VFX and Animation

#### **References:**

1. Film Techniques and Aesthetics Book by Michael Rabiger, The filmmaker's handbook, Book by Ed Pincus
2. Directing Actors, Book by Judith Weston,
3. An Actor Prepares, Book by Konstantin Stanislavski,

### **Elective - I [1 0 106]**

(Acting/ Direction/ Editing/ Sound Design/ Cinematography/VFX & Animation)

#### **Acting:**

Introduction to the Art of Film Acting, Acting as an Art Form, History and Methods of Acting (Western & Indian), Types of Acting, Introduction to Stanislavsky Methodology, Action, Imagination, Concentration of Attention, Relaxation of Muscles, Faith and a Sense of Truth, Emotion Memory, Speech and Voice

#### **Assignments:**

Review of two different characters from films of two different styles of acting, Preparation of Two different characters from given screenplays, Recorded performances observing the theoretical points

#### **References:**

1. Directing Actors, Book by Judith Weston,
2. An Actor Prepares, Book by Konstantin Stanislavski,
3. Creating a Role, Book by Konstantin Stanislavski

**Direction:**

The Film World, Film Language, Shots, Film Grammar, The 180-Degree Rule, The 30-Degree Rule, Screen Direction, Film Time, Compression, Elaboration, Familiar Images

Aspects of Mise-en-Scene: Setting: Costume and Makeup, Lighting, Staging: Movement and Performance, Mise-en-Scene in Space and Time, Space, Time, Narrative Functions of Mise-en-Scene

**Assessment:**

Review of work of two different Film Directors, Interpretation of two different scenes from screenplay or stories, shoot of two different scenes or a one short Feature based on a story

References:

1. Painting with Light, Book by John Alton
2. Film Techniques and Aesthetics, Book by Michael Rabiger
3. The filmmaker's handbook, Book by Ed Pincus
4. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Book by Blain Brown
5. Film directing, shot by shot : visualizing from concept to screen, Book by Steven D. Katz

**Editing:**

Art of Film Editing, Editing Basics, Editing History, Factors Impacting Editing Choices, The Basic Edit Transitions, Stages of the Editing Process, Understanding the Footage, Basic Shot Types

**Assessment:**

Review of work of two different Film Editors, Interpretation of two different scenes from screenplay or stories, editing of two different scenes or a one short Feature based on a story

**References:**

1. Film directing, shot by shot: visualizing from concept to screen, Book by Steven D. Katz
2. Screenplay, Book by Syd Field
3. In the Blink of an Eye, Book by Walter Murch

**Sound Design:**

Intro to MIDI + SynthesisMIDI (Musical Instrument Digital Interface, Intro to Sound, Sound

design, Intro to Pro Tools, Team Building, Intro to Portable Recording, Portable Recording 2, Intro to Post Recording

Intro to Sound Designing, context of creative needs. synthesis, MIDI and samplers

Intro to Mixing: Pro Tools possesses tools of sound mixing, basic setup of a mix inside Pro Tools, automation of basics like volume and plugins.

Intro to Post Audio Editing, the basic elements of audio editing and develop an understanding of how to start editing each element. roles and importance of each audio element, use the “right” sound.

Production Sound Mixing, Production dialogue and sound & post-production audio process. the technological and soft skills required to become part of sound teams for film and television sets. Each student plays a role on a sound crew in the studio and on a set in this term and the next.

**Assessment:**

Review of sound design of two different Films, Preparation of two different scenes from screenplay or stories, Sound design of two different scenes or a one short Feature based on a story.

**Cinematography:**

Anatomy of film camera, history & development, Persistency of vision and frame rate, Intermittent movement, shutter speed, shutters angle., Structure of lens Wide-angle and Telephoto, Focal Length, Depth of Field, Working with different lenses

Aspects of Mise-en-Scene: Setting: Costume and Makeup, Lighting, Staging: Movement and Performance, Mise-en-Scene in Space and Time, Space, Time, Narrative Functions of Mise-en-Scene

**Assessment:**

Review of cinematography of two different Films, Preparation of two different scenes from screenplay or stories, Cinematography of two different scenes or a one short Feature based on a story.

**References:**

1. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Book by Blain Brown
2. Film directing, shot by shot: visualizing from concept to screen, Book by Steven D. Katz
3. Painting with Light, Book by John Alton

## **VFX & Animation:**

**Basics of Color-** Perspective, Framing and Angle, **2D Software and VFX Compositing-** Layer Based Compositing and Node Compositing- Adobe After Effects, Fusion, Nuke. **Roto and Paint Rotoscoping,** 2D Tracking, 3D Camera Tracking and Camera Projection.

## **References:**

1. The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers 1st Edition, Kindle Edition
2. The Visual Effects Producer: Understanding the Art and Business of VFX, Book by Charles Finance and Susan Zwerman

## **Screenwriting:**

Screenplay as Narrative Structure, Types of Narratives, Simple Narrative, Parallel Narrative, Types of Parallel Narrative. Working on Screenplays, The Subject, The Creation of Character, building a Character, Story and Character, Endings and Beginnings, Setting Up the Story, Story Space, Story Time, Premise, The Seven Key Steps of Story Structure

Aspects of Mise-en-Scene: Setting: Costume and Makeup, Lighting, Staging: Movement and Performance, Mise-en-Scene in Space and Time, Space, Time, Narrative Functions of Mise-en-Scene

## **Assessment:**

Review of screenplays of two different Films, Preparation of two different screenplays from given stories, Screenplay writing of one short Feature based on a story.

## **References:**

6. Screenplay, Book by Syd Field
7. The Fundamentals of Film Making, Book by Jane Barnwell
8. The Anatomy of Story by John Truby

## **Production Design & Art Direction:**

Brief Historical Perspective on Production Design in Motion Pictures, Visualization of a Screenplay, The Trinity, writing for the Screen, Writing the Screenplay with Design in Mind, Production Design as a Narrative Tool, The Vision Thing, A Production Designer's Credo, Communication, Breaking Down the Screenplay, Set Decoration, Props, Special Effects, Finding the Look of a Film, Exercises to Develop Visualization Skills.

## **Assessment:**

Review of Production Design of two different Films, Preparation of two different scenes from screenplay or stories, Production Designing of two different scenes or a one short Feature based on a story.

**References:**

1. Art Direction and Production Design Edited by Lucy Fischer

**Elective – II [1 0 106]**

Acting/ Direction/ Editing/ Sound Design/ Cinematography/VFX & Animation

**Acting:**

Action, Imagination, Concentration of Attention

**Direction:**

Allied Arts, Film Narrative, Film Grammar  
Assessment: Skill Based assignment and viva

**Editing:**

The Basic Edit Transitions, Stages of the Editing Process

**Sound Design:**

The physics of audio, specifically how analog and digital audio differ. the practical use of microphones – the first link in the chain of signal flow. the analog room, essentials of signal flow.

**Cinematography:**

Structure of lens Wide-angle and Telephoto, Focal Length, Depth Of Field, Working with different lenses

**VFX & Animation:**

**Compositing:** Live Action Compositing , CG Compositing and Motion Graphics, Multipas CG Compositing. **Digital Makeup -** Paint-Cleanup Techniques.

**References:**

## **Design (Principles & Elements) [ 1 0 6 4]**

**Introduction:** Principles of Art and Elements of Design, The visual components of color, form, line, shape, space, texture, and value. **Principles of Art:** Balance, emphasis, movement, proportion, rhythm, unity, and variety; the means an artist uses to organize elements within a work of art.

### **References:**

1. The Pocket Universal Principles of Design Kindle Edition, by William Lidwell
2. Illustrated Elements of Art and Principles of Design: Book by Gerald Brommer

## **Second Semester**

### **Film Making Elements - Part II [...]**

**Advanced** theories and rules of Elements of Film: Direction, Editing, Cinematography, Acting, Screenwriting, Sound, Art Direction and Production Design, Costumes and make up, VFX and Animation

### **References:**

Film Techniques and Aesthetics Book by Michael Rabiger, The filmmaker's handbook, Book by Ed Pincus

4. Directing Actors, Book by Judith Weston,
5. An Actor Prepares, Book by Konstantin Stanislavski,

### **Basics of Film Grammar & Film Narrative**

The Concept of Form in Film, Form as System, "Form" Versus "Content", Formal Expectations, Conventions and Experience, Form and Feeling, Form and Meaning, Evaluation, Principles of Film Form, Function, Similarity and Repetition, Deference and Variation, Development, Unity and Disunity, Principles of Narrative Construction, Plot and Story, Cause and Effect, Time, Space, Playing Games with Story Time, Openings, Closings, and Patterns of Development  
Narration: The Flow of Story Information, Range of Story Information, Depth of Story Information, The Narrator, Summing Up Narration,

### **Assignments:**

1. Analyse The Classical Hollywood Cinema
2. Write a brief on Narrative Form in Citizen Kane, Overall Narrative Expectations in Citizen Kane, Plot and Story in Citizen Kane, Citizen Kane's Causality, Time in Citizen Kane, Motivation in Citizen Kane, Citizen Kane's Parallelism, Patterns of Plot Development in Citizen Kane, Narration in Citizen Kane

### **References:**

4. Film Art: An Introduction Book by David Bordwell, David and Thompson Bordwell, and Kristin Thompson,
5. The films in my life, Book by François Truffaut, Our Films, Their Films Book by Satyajit Ray
6. The Fundamentals of Film Making, Book by Jane Barnwell

### **Film Making Systems**

Understanding several hardware and software required for filmmaking like FCPX, Da Vinci Resolve, Protools, After Effects, 3D Max. Understanding the data transferring process in visuals and audio media.

### **Elective - I [1 0 106]**

(Acting/ Direction/ Editing/ Sound Design/ Cinematography/VFX & Animation)

#### **Acting:**

Inner Motive Forces, The Inner Creative State, The Unbroken Line, The Super-Objective, On the Threshold of the Subconscious, Speech & Voice: Components of Voice, Components of Speech, Voice Training, Dubbing Techniques

Assignments: Preparation of two different characters observing the abovementioned points, Performance of Two different characters from given screenplays, Dubbing of the characters performed in previous assignments.

#### **References:**

4. Directing Actors, Book by Judith Weston,
5. An Actor Prepares, Book by Konstantin Stanislavski,
6. Creating a Role, Book by Konstantin Stanislavski

#### **Direction:**

Dramatic Elements Embedded in the Screenplay, Spines, Whose Film Is It? And Character , Circumstance, Dynamic Relationships, Wants and Expectations, Actions, Activity ,Acting Beats, Organizing action in dramatic scene

Floor Plan and Staging for *Notorious* Patio Scene, The Camera as Narrator, Where Do I Put It?, The Camera as Narrator, Where Do I Put It?, Visual Design, The Objective Camera, The Subjective Camera, The Reveal, Entrances, Style, Coverage Camera Height, Lenses, Composition, Where to Begin? Working Toward Specificity in Visualization, Looking for Order, Dramatic Blocks and the Camera, Shot Lists and Storyboards, The Prose Storyboard

#### **Assessment:**



**Review the *NOTORIOUS PATIO* scene observing** First Dramatic Block, Second Dramatic Block, Third Dramatic Block, Fourth Dramatic Block and Fulcrum, Fifth Dramatic Block  
Design Scenes according to Dramatic Blocks

Shoot scenes according the approved paper work by Mentor

**References:**

9. Painting with Light, Book by John Alton
10. Film Techniques and Aesthetics, Book by Michael Rabiger
11. The filmmaker's handbook, Book by Ed Pincus
12. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Book by Blain Brown
13. Film directing, shot by shot : visualizing from concept to screen, Book by Steven D. Katz

**Editing:**

Increasing Shot Complexity, Simple Shots, Complex Shots, Developing Shots, Reviewing the Footage — Selecting the Best Shots, Focus, Audio Quality, Exposure and Color Temperature, Framing and Composition, Screen Direction, 180 Degree Rule/Axis of Action, 30 Degree Rule, Matching Angles, Matching Eye-Line, Continuity of Action, Continuity of Dialogue, Performance

When to Cut and Why?

What Factors Help Make a Transition a Good Edit?, Information and Motivation, Shot Composition and Camera Angle, Continuity: Continuity of Content, Continuity of Movement, Continuity of Position, Continuity of Sound

**Assessment:**

Review of work of two different Film Editors, Interpretation of two different scenes from screenplay or stories, editing of two different scenes or a one short Feature based on a story

**References:**

4. Film directing, shot by shot: visualizing from concept to screen, Book by Steven D. Katz
5. Screenplay, Book by Syd Field
6. In the Blink of an Eye, Book by Walter Murch

**Sound Design:**

Post Recording 3: to develop their skills in Foley and ADR, working with the Acting for Film & Television program, prep and review how to setup and run an ADR recording session, working on a practical ADR recording session with student actors, recording sessions led by a professional Foley artist.

Pro Tools 2<sup>[SEP]</sup>: operation of the Mix Labs and the Artist Mix/Protools Dock mixing consoles , introduction to 5.1 Mixing equipment and signal work flow within protools for 5.1

Sound Designing 2 Building on the foundations of Intro to Sound Designing, Sound Designing, manipulating sounds with real-time parameter controls as well as specialised plugins within Protools.

Mixing 2: <sup>[SEP]</sup> Building on Intro to Mixing, Mixing 2 expands how sound designers setup and mix within Pro Tools. review a stereo mix setup, including how to setup time- based plugins (reverbs, delays) dynamic-based plugins (compressors, gates), explore automation to expand their mixing capabilities and to create perspectives in a mix.

Post Editing 2: advanced techniques for audio editing. challenging, common aspects of audio editing for film and television perspective editing and layering.

### **Assessment:**

Review of sound design of two different Films, Preparation of two different scenes from screenplay or stories, Sound design of two different scenes or a one short Feature based on a story.

### **Cinematography:**

Components of Light {Luminance and color spectrum}, Measuring light and its relationship with iris opening, Using Light meter, White balance, Understanding ISO: film format & digital, Relationship between shutter speed and exposure, Aperture, Color temperature and mired filters, ND filter for camera and source, Different camera filters

### **Assessment:**

Review of cinematography of two different Films, Preparation of two different scenes from screenplay or stories, Cinematography of two different scenes or a one short Feature based on a story.

### **References:**

4. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Book by Blain Brown
5. Film directing, shot by shot: visualizing from concept to screen, Book by Steven D. Katz
6. Painting with Light, Book by John Alton

### **VFX & Animation:**

Live Action Compositing, CG Compositing and Motion Graphics, Multipas CG Compositing, Digital Makeup & Paint-Cleanup Techniques, Visualization, Story Board and Preproduction, Modeling, Rigging

Texturing, Animation & Rendering, Final Compositing

**References:**

3. The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers 1st Edition, Kindle Edition
4. The Visual Effects Producer: Understanding the Art and Business of VFX, Book by Charles Finance and Susan Zwerman

**Screenwriting:**

Understanding Genre, Defining a Genre, Analysing a Genre, Genre History, Box: A Contemporary Genre: The Crime Thriller, The Social Functions of Genres, Three Genres, The Western, The Horror Film, The Musical  
Two Incidents, Plot Points, The Scene, The Sequence, Building the Story Line, Screenplay Form, Moral Argument, Symbol web, Plot, Scene Weave, Scene Construction, Symphonic Dialogue

**Assessment:**

Review of screenplays of two different Films, Preparation of two different screenplays from given stories, Screenplay writing of one short Feature based on a story.

References:

14. Screenplay, Book by Syd Field
15. The Fundamentals of Film Making, Book by Jane Barnwell
16. The Anatomy of Story by John Truby

**Production Design & Art Direction**

DESIGN METAPHORS: The Psychological Nature of Production Design, Atmospheric Qualities of Production Design, Translating the Narrative into Visual Ideas, Interpreting the Characters Visually, Establishing an Environment for Cinematic Storytelling, Visualization Exercises .

RESEARCH: Design Files, Paintings, Photographs, Magazines, Literature, Video, Oral History, The Internet, Clearance and Permissions, Product Placement, Guidelines for Conducting Research .

THE ART DEPARTMENT: The Design Team, Art Director, Set Designer, Set Decorator, Lead Man, Swing Gang, Hair and Makeup, Construction Coordinator, Construction Crew, Property Master, Location Scout, Location Manager, Greensman, Buyer, Scenic Artist, Costume Designer, Production Illustrator, Draftsman, Set Dresser, The Production Designer's Responsibility to the Art Department, Understanding the Role of the Art Department During the Early Stages of Pre-production, PRE-PRODUCTION: Concept Drawings, Approval, Storyboards, Drafting, Sample Exercises, Drafting Requirements and Standards, Plans, Location

Scouting, Organizing the Property Department, Final Steps of Pre-production, Deadlines, Keeping Ahead of the Company, Cover Sets, Pre-production Advice, COLOR: The Color Palette, A Concise Lesson in the Nature of Color, Color Theory, Black-and-White Filmmaking, Color Correction, Developing a Color Sense, Discovering Color.

**Assessment:**

Review of Production Design of two different Films, Preparation of two different scenes from screenplay or stories, Production Designing of two different scenes or a one short Feature based on a story.

**References:**

2. Art Direction and Production Design Edited by Lucy Fischer

**Music and Musicology**

Understanding the various notes, tones and notations through practice, studying evolution of music by observing various music composers and instrument players, Understanding how they create and play music.

studying and analysing the basic building blocks of music like the rhythm, form, harmony, the pitch, etc. philosophical side of Music: beliefs and concepts related to music. Understanding Indian classical music, scientific or technical perspective,

Musical aspects: Abstract aspects; tonal adjustments, interval relationships, dissonance and consonance, Practical aspects; rhythmic relationships, improvisation, style and feel

music notation analysis: graphic and mathematical, statistical, comparative and descriptive methods. contemporary musicology, Fundamentals of music: Pitch; lower sound, higher sound, pitch, Scale, Rhythm, Melody, Chords.

**Assessment:**

Review of compositions of two different composers (Western, Indian)

**References:**

1. Musicology: The Key Concepts (Routledge Key Guides) by David Beard

**Gandhian Thoughts**

As per University guidelines.

## **Third Semester**

### **Advanced Film Appreciation**

The Classical Narrative Cinema, His Girl Friday, North by Northwest, Do The Right Thing, Narrative Alternatives to Classical Filmmaking, Breathless (A Bout de Souffie), Tokyo Story (Tokyo Monogatari) Chungking Express (Chung Hingsam lam), Documentary Form and Style, Man with a Movie camera, The Thin Blue Line, Form, Style, and Ideology, Meet Me in St. Louis, Raging Bull

#### **Assignments:**

Develop a Thesis That Your Essay Will Explain and Support, draw up a Segmentation of the Entire Film, Note Outstanding Instances of Film Technique

#### **References:**

7. Film Art: An Introduction Book by David Bordwell, David and Thompson Bordwell, and Kristin Thompson,

### **Intermediate Film Grammar & Film Narrative**

The Photographic Image, The Range of Tonalities, Speed of Motion, Perspective, Box: A CLOSER LOOK: From Monsters to the Mundane: Computer-Generated Imagery in The Lord of the Rings, Framing, Frame Dimensions and Shape, Box: A CLOSER LOOK: Common Aspect Ratios of 35mm Film, Onscreen and Off-screen Space, Angle, Level, Height, and Distance of Framing, The Mobile Frame, Duration of the Image: The Long Take, Functions of the Long Take, The Long Take and the Mobile Frame

#### **Assignments:**

3. Analyse The Classical Hollywood Cinema
4. Write a brief on Narrative Form in Citizen Kane, Overall Narrative Expectations in Citizen Kane, Plot and Story in Citizen Kane, Citizen Kane's Causality, Time in Citizen Kane, Motivation in Citizen Kane, Citizen Kane's Parallelism, Patterns of Plot Development in Citizen Kane, Narration in Citizen Kane

#### **References:**

8. Film Art: An Introduction Book by David Bordwell, David and Thompson Bordwell, and Kristin Thompson,
9. The films in my life, Book by François Truffaut, Our Films, Their Films Book by Satyajit Ray
10. The Fundamentals of Film Making, Book by Jane Barnwell

## **Elective –V& VI [1 0 106]**

(Acting/ Direction/ Editing/ Sound Design/ Cinematography/VFX & Animation)

### **Acting:**

Know Your Character, Understanding The psyche of the character, External preparations for the character, Working on the Script, Working On The Character, Director's interpretation, Interpersonal relationships of all characters, In Depth understanding of the characters and bringing out the idiosyncrasies. Working Technique for Films, Television and Commercials  
Assignments: Preparation of two different characters observing the abovementioned points, Performance of Two different characters from given screenplays, Dubbing of the characters performed in previous assignments.

### **References:**

7. Directing Actors, Book by Judith Weston,
8. An Actor Prepares, Book by Konstantin Stanislavski,
9. Creating a Role, Book by Konstantin Stanislavski

### **Direction:**

Reading Your Screenplay, *A Piece of Apple Pie* Screenplay., Whose Film Is It?, Character, Circumstance, Spines for *A Piece of Apple Pie*, Dynamic Relationships, Wants and Actions, Acting Beats , Activity, Breaking a screenplay into Actions, Designing a scene, Visualisation, Setting up the tone of a film, Identifying the fulcrum and dramatic blocks, supplying the narrative beats, Directors Notebook, Directing during rehearsals, Directing actors on the set, Delegation of work, Finalizing the crew, working with the director of photography.

### **Assessment:**

Plan and execute a two days schedule successfully.

### **References:**

17. Painting with Light, Book by John Alton
18. Film Techniques and Aesthetics, Book by Michael Rabiger
19. The filmmaker's handbook, Book by Ed Pincus
20. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Book by Blain Brown
21. Film directing, shot by shot : visualizing from concept to screen, Book by Steven D. Katz

### **Editing:**

Dimensions of Film Editing, Graphic Relations Between Shot A and Shot B, Rhythmic Relations Between Shot A and Shot B, Spatial Relations Between Shot A and Shot B, Temporal Relations Between Shot A and Shot B, Continuity Editing, Spatial Continuity: The 180" System, Continuity

Editing in *Tric Maltese Falc'on*, Continuity Editing: Some Fine Points, <sup>[L]</sup><sub>[SEP]</sub> More Refinements: Crossing the Axis of Action, Crosscutting, Editing: Order, Frequency. and Duration, Intensified Continuity: *L.A. Confidential* and Contemporary Editing, Alternatives to Continuity Editing, Graphic and Rhythmic Possibilities, Spatial and Temporal Discontinuity, Functions of Discontinuity Editing: October

**Assessment:**

Review of work of two different Film Editors, Interpretation of two different scenes from screenplay or stories, editing of two different scenes or a one short Feature based on a story

**References:**

7. Film directing, shot by shot: visualizing from concept to screen, Book by Steven D. Katz
8. Screenplay, Book by Syd Field
9. In the Blink of an Eye, Book by Walter Murch

**Sound Design:**

Post Mixing One: initial steps and basics of a post- production film mix. Post Mixing 2: Building on Intro to Post Mixing, advanced automation and workflow. Post Audio Editing 3: collaboration experience. Intro to Professional Skills<sup>[L]</sup><sub>[SEP]</sub>: non-technical skill set and industry knowledge

**Assessment:**

Review of sound design of two different Films, Preparation of two different scenes from screenplay or stories, Sound design of two different scenes or a one short Feature based on a story.

**Cinematography:**

**Practical Lighting:** Lighting ratios, Working in and for different lighting conditions, In-depth understanding of creative aspects of lighting, Working as Gaffer, Different camera movements and operations, Working with different aspect ratios, In-depth understanding of creative camerawork, Working as Operative Cameraman.

The Photographic Image, The Range of Tonalities, Speed of Motion, Perspective, Box: A CLOSER LOOK, Onscreen and Off-screen Space, Angle, Level, Height, and Distance of Framing, The Mobile Frame Duration of the Image: The Long Take, Functions of the Long Take, The Long Take and the Mobile Frame

**Assessment:**

Review of cinematography of two different Films, Preparation of two different scenes from screenplay or stories, Cinematography of two different scenes or a one short Feature based on a story.

**References:**

7. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Book by Blain Brown
8. Film directing, shot by shot: visualizing from concept to screen, Book by Steven D. Katz
9. Painting with Light, Book by John Alton

**VFX & Animation:**

Digital Makeup, Paint-Cleanup Techniques

3D Animation, Software: MAYA, 3D MAX, Visualization, Story Board and Preproduction, Modeling, Texturing, Lighting, Rigging, Animation, Rendering, Final CG Compositing plus Live Action Compositing

**References:**

5. The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers 1st Edition, Kindle Edition
6. The Visual Effects Producer: Understanding the Art and Business of VFX, Book by Charles Finance and Susan Zwerman

**Screenwriting:**

Building the Story Line, Screenplay Form, Writing the Screenplay, Adaptation, On Collaboration, After It's Written

**Assessment:**

Review of screenplays of two different Films, Preparation of two different screenplays from given stories, Screenplay writing of one short Feature based on a story.

References:

22. Screenplay, Book by Syd Field
23. The Fundamentals of Film Making, Book by Jane Barnwell
24. The Anatomy of Story by John Truby

**Production Design & Art Direction:**

**TEXTURE**, Aging Wood, Aging Stone, The Role and Purpose of Aging in Production Design, Learning About Texture, **ARCHITECTURE**, The Development of Shot Design and Sequential Storytelling, Through Production Design, The Development of Applying Design Aesthetic to Cinematic Storytelling, The Modernist School of Design Makes an Impact on the Look of Films,



The Architect as Production Designer, Construction, Use of Space, Post-modern Film Design, Learning More About Architecture, **PERIOD FILMS**, Time, Time and Place, **GENRES**, Research, Genre Is Storytelling, Genre Exercises, **BUDGET AND SCHEDULING**, Budgeting, Projecting the Production Design Budget, Scheduling, Budgeting Tips

**Assessment:**

Review of Production Design of two different Films, Preparation of two different scenes from screenplay or stories, Production Designing of two different scenes or a one short Feature based on a story.

**References:**

3. Art Direction and Production Design Edited by Lucy Fischer

**Understanding Language**

Historical linguistics, Syntax and morphology, Semantics and pragmatics, Phonetics and phonology, Language varieties, Contact varieties, Dialect, Standard language, , Structures, Grammar, Discourse, Lexicon, Style, Approaches, Humanistic, Biological, Methodology, Anthropology, Sources, Analysis

**Production Planning I**

Understanding the production process, Pre-Production, Production, Post Production, Coordination with cast & Crew, Scheduling, Budgeting, Check list Preparation, Call time and call sheet, Transport Planning, Floor management.

**Communication & Soft Skills**

**Media Law & Ethics**

## **Fourth Semester**

### **Advanced Film Grammar**

The Classical Narrative Cinema, His Girl Friday, North by Northwest, Do The Right Thing, Narrative Alternatives to Classical Filmmaking, Breathless (A Bout de Souffie), Tokyo Story (Tokyo Monogatari) 401 Chungking Express (Chung Hing sam lam), Documentary Form and Style, Man with a Movie camera, The Thin Blue Line, Form, Style, and Ideology, Meet Me in St. Louis, Raging Bull

#### **Assignments:**

Develop a Thesis That Your Essay Will Explain and Support, draw up a Segmentation of the Entire Film, Note Outstanding Instances of Film Technique

#### **References:**

11. Film Art: An Introduction Book by David Bordwell, David and Thompson Bordwell, and Kristin Thompson,

### **Impact Studies**

The Photographic Image, The Range of Tonalities, Speed of Motion, Perspective, Box: A CLOSER LOOK: From Monsters to the Mundane: Computer-Generated Imagery in The Lord of the Rings, Framing, Frame Dimensions and Shape, Box: A CLOSER LOOK: Common Aspect Ratios of 35mm Film, Onscreen and Off-screen Space, Angle, Level, Height, and Distance of Framing, The Mobile Frame, Duration of the Image: The Long Take, Functions of the Long Take, The Long Take and the Mobile Frame

#### **Assignments:**

5. Analyse The Classical Hollywood Cinema
6. Write a brief on Narrative Form in Citizen Kane, Overall Narrative Expectations in Citizen Kane, Plot and Story in Citizen Kane, Citizen Kane's Causality, Time in Citizen Kane, Motivation in Citizen Kane, Citizen Kane's Parallelism, Patterns of Plot Development in Citizen Kane, Narration in Citizen Kane

#### **References:**

12. Film Art: An Introduction Book by David Bordwell, David and Thompson Bordwell, and Kristin Thompson,
13. The films in my life, Book by François Truffaut, Our Films, Their Films Book by Satyajit Ray
14. The Fundamentals of Film Making, Book by Jane Barnwell

(Acting/ Direction/ Editing/ Sound Design/ Cinematography/VFX & Animation)

**Acting:**

Creating a character, Interpretation, Director Actor collaboration, Rehearsals, Technical Understanding, Editing and Actor, Cinematography and actor, Actor Co-Actor collaboration

Assignments: Preparation of two different characters observing the abovementioned points, Performance of Two different characters from given screenplays, Dubbing of the characters performed in previous assignments.

**References:**

10. Directing Actors, Book by Judith Weston,
11. An Actor Prepares, Book by Konstantin Stanislavski,
12. Creating a Role, Book by Konstantin Stanislavski

**Direction:**

Experimental Film, Types of Form in Experimental Films, Abstract Form, Associational Form, The Animated Film, Narrative Animation: Duck Amuck, Studying Example of Experimental Animation

Creating Dramatic Styles and structures, Storyboard, Color Palette, Understanding Narrative styles and working on it.

**WORKING ON LOCATION**, Scouting Locations, Transforming a Location, Shooting at One Location for Another, Matching a Location and Studio Work, Putting It All Together, Tips for Working on Location, **LOW-BUDGET PRODUCTIONS**, Keeping the Production Design Budget Down, **GUERRILLA FILMMAKING**, **DIGITAL PRODUCTION DESIGN**, Pre-CAD Effects, CAD Production Design, Virtual Production Design, CGI in Contemporary Film Production, Successfully Merging CGI Technology with Production Design .  
Computer Animation, The Future of Digital Moviemaking Project Planning.

**Assessment:**

Plan and execute a two days schedule successfully.

**References:**

25. Painting with Light, Book by John Alton
26. Film Techniques and Aesthetics, Book by Michael Rabiger
27. The filmmaker's handbook, Book by Ed Pincus
28. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Book by Blain Brown
29. Film directing, shot by shot : visualizing from concept to screen, Book by Steven D. Katz

**Editing:**

Types of Montage, Collaborating with Director and technicians to work on Several types of Montages. Excellence in Rule of Six.

Experimental Film, Types of Form in Experimental Films, Abstract Form, Associational Form, The Animated Film, Narrative Animation: Duck Amuck, Studying Example of Experimental Animation

**Assessment:**

Review of work of two different Film Editors, Interpretation of two different scenes from screenplay or stories, editing of two different scenes or a one short Feature based on a story

**References:**

10. Film directing, shot by shot: visualizing from concept to screen, Book by Steven D. Katz
11. Screenplay, Book by Syd Field
12. In the Blink of an Eye, Book by Walter Murch

**Sound Design:**

Post Mixing 3 Introduction to the mixing consoles in the Sound Design Theatre, setup features of the room , boards, different mixing techniques and workflow of a two-person film mix, mix professionally edited audio, development workflow, game engine project, middleware implementation and integration within the game construct. Source control, implementation, iteration, real-time audio mixing & engine tuning

Final Post-Production Audio Project

**Assessment:**

Working on Dubbing and foley Studio with Protocols, 5.1 or 7.1 mixing stage with protocols and a Dolby certified surface and monitoring, Location Sound recorder with Lavelier Microphones and Boom poles microphones.

**Cinematography:**

Experimental Film, Types of Form in Experimental Films, Abstract Form, Associational Form, The Animated Film, Narrative Animation: Duck Amuck, Studying Example of Experimental Animation

Mastering on operative features of a camera, Gaffer functions, Focus Pulling, Shot Composition, Digital Intermediate.

**Assessment:**

Review of cinematography of two different Films, Preparation of two different scenes from screenplay or stories, Cinematography of two different scenes or a one short Feature based on a story.

**References:**

10. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, Book by Blain Brown
11. Film directing, shot by shot: visualizing from concept to screen, Book by Steven D. Katz
12. Painting with Light, Book by John Alton

**VFX & Animation:**

Experimental Film, Types of Form in Experimental Films, Abstract Form, Associational Form, The Animated Film, Narrative Animation: Duck Amuck, Studying Example of Experimental Animation

Advanced techniques in 3D Animation, Software: MAYA, 3D MAX, Visualization, Story Board and Preproduction, Modeling, Texturing, Lighting, Rigging, Animation, Rendering, Final CG Compositing plus Live Action Compositing

**WORKING ON LOCATION**, CGI in Contemporary Film Production, Successfully Merging CGI Technology with Production Design, Computer Animation, The Future of Digital Moviemaking

**References:**

7. The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers 1st Edition, Kindle Edition
8. The Visual Effects Producer: Understanding the Art and Business of VFX, Book by Charles Finance and Susan Zwerman

**Screenwriting:**

Experimental Film, Types of Form in Experimental Films, Abstract Form, Associational Form, The Animated Film, Narrative Animation: Duck Amuck, Studying Example of Experimental Animation

Preparation of screenplays on several Genres.

**Assessment:**

Review of screenplays of two different Films, Preparation of two different screenplays from given stories, Screenplay writing of one short Feature based on a story.

**References:**

30. Screenplay, Book by Syd Field
31. The Fundamentals of Film Making, Book by Jane Barnwell
32. The Anatomy of Story by John Truby

## **Production Design & Art Direction:**

**WORKING IN THE STUDIO**, Advantages of Shooting in the Studio, Safety Procedures, The Grid, Workshops and Tools of the Art Department, Flats, Materials and Use , Painting, Three-Dimensional Weight-Bearing Construction, Bracing the Set, Methods for Anchoring Objects to Flats, Openings, Cycloramas, Ceilings, Floors and Ground Areas, Procedures for Building and Erecting Sets in a Studio, Camera Blocking in the Studio, Rehearsals, Striking the Set, Storage, Transportation of the Set, Getting Familiar with Working in the Studio, **WORKING ON LOCATION**, Scouting Locations, Transforming a Location, Shooting at One Location for Another, Matching a Location and Studio Work, Putting It All Together, Tips for Working on Location, **LOW-BUDGET PRODUCTIONS**, Keeping the Production Design Budget Down, **GUERRILLA FILMMAKING**, **DIGITAL PRODUCTION DESIGN**, Pre-CAD Effects, CAD Production Design, Virtual Production Design, CGI in Contemporary Film Production, Successfully Merging CGI Technology with Production Design .  
Computer Animation, The Future of Digital Moviemaking

## **Assessment:**

Review of Production Design of two different Films, Preparation of two different scenes from screenplay or stories, Production Designing of two different scenes or a one short Feature based on a story.

## **References:**

4. Art Direction and Production Design Edited by Lucy Fischer

## **Understanding Language**

Historical linguistics, Syntax and morphology, Semantics and pragmatics, Phonetics and phonology, Language varieties, Contact varieties, Dialect, Standard language, , Structures, Grammar, Discourse, Lexicon, Style, Approaches, Humanistic, Biological, Methodology, Anthropology, Sources, Analysis

## **Production Planning II**

Advanced Floor management: Scouting Locations, Transforming a Location, Shooting at One Location for Another, Matching a Location and Studio Work, Putting It All Together, Tips for Working on Location

## **Branding and Marketing Environmental Science**

Chance to Design and Execute Full  
Length **Feature Film** in 5th Semester as  
compulsory Feature Project