

Graduate Attributes:

By the end of the program the students will be able to:

- Work independently or in collaboration with industry professionals.
- The students will be able to explore the vast horizon of world cinema and assess the current trends and pulse in the industry.
- The Students will be able to interpret cinema as complex visual texts with socio-cultural values.
- The students will learn the fundamentals of filmmaking, including the history of cinema, technical skills, and will have a practical understanding of the specific area.
- The programme will enhance the capacity to research and problem solve, and an ability to participate effectively in a collaborative team on a film/video production.
- To enhance strong knowledge on film and television industries, including discipline and ethics associated to these industries.
- To enhance the scope of artistic imagination, creativity & critical analysis.
- Students will grasp the influence of global inclination on their discipline and will be proficient in engaging with global medium.
- Students will extend their ability and quality required by employers that can be implemented in different context.
- To develop the ability of working in more autonomous production team, opting for suitable techniques and strategies and balancing creative and logistical concerns with minimum supervision.
- To nurture the entrepreneurial quality and team work to deal with actors, authorities and bodies in order to work on a independent or commercial project.
- The ability to communicate ideas through audio-visual medium.

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Syllabus of BSC (Film & Television)
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SEMESTER-I

Course Name: Introduction to Moving Pictures

Mode: Offline

Credits: 5

FTTA 101

Aim of the Course: The aim is to achieve knowledge of the fundamentals of audio-visual medium and follow the stages of production process.

Course Objectives: The course is aimed to build knowledge in fundamentals of production process. It also outlines the evaluation of language cinema starting from the pre-cinema era to major experiments specific to the field. Upon completion of the course, students should understand the possibility of implementing the ideas into images with reference to the history of cinema.

Sl	Graduate attributes	Mapped modules
CO1	The student will get an introduction to the audio-visual medium and its production process.	M1
CO2	The student shall get knowledge of history of cinema as an art form traces its origins to several earlier traditions	M2
CO3	The student shall understand the idea behind juxtaposition of moving images and learn about different theories.	M3
CO4	The students will be taught about the importance of sound in audio-visual medium to connect with an audience on a more sensory level going beyond the visual or the narrative structure.	M4
CO5	The students will analysing few sequences from films, identifying major elements unique to the film and how these have their influence on the form itself.	M5

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Learning Outcome/ Skills:

The candidates should understand the fundamental knowledge about cinema as a process, from pre-production to post-production and get the insight of implementation of the theoretical knowledge into visual language.

Knowledge and understanding should be demonstrated in the areas of: (1) Production Process (2) The contribution and role of the crew, (3) The history and origin of cinema, (4) Editing as a process, (5) Juxtaposition of sound with images, (6) Film analysis.

Module Number	Content	Total Hours	% of questions	Bloom Level (applicable)	Remarks, if any
THEORY					
M1	The production process and personnel	10	20	1,2	NA
M2	Origin of Cinema	10	25	1,2,3	NA
M3	Juxtaposition of moving images	10	20	1,2	NA
M4	Juxtaposition of image with sound	10	20	1,2,3	NA
M5	Analysis of selected film sequences/ short films	10	15	1,2	NA
Total Theory		50	100		
<u>Practical</u>		0			
TOTAL		50			

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Detailed Syllabus

Module 1: The production process and personnel

Stages in the filmmaking process: Development, Pre production, Production, Post production, distribution /exhibition. Personnel involved in the different stages of Film Making process. Role of the director and his assistants, Role of the DOP and his assistants, Role of producer and executive producer, Team dynamics for a documentary film; Introduction to Time and Space in Cinema.

Total Hours: 10

Module 2: The Origin of Cinema

Pre-Cinema Shadow Plays, Magic Lantern, Persistence of vision toys, Janssen's experiment on the Transit of Venus; Eadweard Muybridge's Experiment, Actuality and Trick Cinema, Early cinema and its characteristics as seen in the works of Lumiere Brothers, George Melies

Total Hours: 10

Module 3: Juxtaposition of moving images

Meaning emerging through juxtaposition; Kuleshov experiment; Idea of continuity: construction of scene and sequence; Types of sequence – continuity and compilation sequence; Rhythmic and graphic editing as alternatives to continuity editing; Ideas of linkage montage and collision montage.

Total Hours: 10

Module 4: Juxtaposition of image with sound

Aesthetics of sound: Spoken word, sound effects, music and silence; Role of musician film: Evolving role of music from the days of silent cinema to present times; Eisenstein's idea of contrapuntal sound effects.

Total Hours: 10

Module 5: Analysis of selected film sequences/ short films

Nonfiction: Glass, Night and Fog, India 67 Fiction: Odessa Steps sequence from Battleship Potemkin; Shower sequence of Psycho, a sequence from Kurosawa's Dreams, a comedy sequence from a Buster Keaton film, a chase sequence in Chunking Express, a music video (Pink Floyd/ Guns and Roses)
Writing film review: Writing review of film from recent era.

Total Hours: 10

Suggested Readings:

1. Bordwell, David, and Kristin Thompson, Film Art: An Introduction. New York: The McGrawHill Companies, 1996.
2. James Monaco, et al. How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media. New York: Oxford University Press, 2000
3. Cook David, A History of Narrative Film. New York: Norton, 1981.
4. Hill, John, and Pamela Church Gibson. The Oxford Guide to Film Studies. Oxford: Oxford University Press, 1998.
5. Ed. Thomas Elsaesser, Early Cinema: Space, Frame, Narrative, BFI Publishing

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Course Name: Cinematography Theory and Practice

Mode: Offline

Credits: 5(3T+2P)

FTTA 102(T), FTTA 192(P)

Aim of the Course: The aim is to achieve knowledge of the fundamentals of image making - both stills and motion.

Course Objective: The course is designed to introduce and provide knowledge on how to produce images in terms of stills and moving images through use of the cinematic apparatus. The students will be able to learn and demonstrate their basic knowledge in handling camera to produce images.

Sl	Graduate attributes	Mapped modules
CO1	Understand the basics of visual culture, perspective and nature of image	M1
CO2	Understand the basics composition	M2
CO3	To visualize image in terms of colour and light	M3
CO4	To understand basics of Cinematography	M4
CO5	Creating still images	M5
CO6	Cinematography Practical	M6

Learning Outcome/ Skills:

The candidates should demonstrate fundamental knowledge and insight in cinematography to be able to understand and create images - both stills and motion.

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Knowledge and understanding should be demonstrated in the areas of: (1) Image Formation in camera, (2) Exposure triangle, (3) composition, (4) light & colour, (5) filter, (6) camera movement and shot type, (7) lensing, (8) creating images- both black and white and colour.

Module Number	Content	Total Hour	%of questions	Blooms level (applicable)	Remarks if any
THEORY					
M1	The optics of image formation	5	20		NA
M2	Composition	5	20		NA
M3	Light & colour	10	30		NA
M4	Basics of Cinematography	10	30		NA
Total Theory		30	100		
PRACTICAL					
M5	Practical- Still Photography	10	NA		
M6	Practical- Cinematography	10	NA		
TOTAL		20			

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Detailed Syllabus

Module 1: The optics of image formation

Image formation in a camera
Lenses and their focal length
Exposure triangle
The photosensitive surface (Celluloid to digital medium; ideas of pixels, full frames and crop frames)

Total Hours: 5

Module 2: Composition

Flat composition Composition in depth Rule of thirds
Golden ratio and golden triangle Balanced composition
Off balance composition

Total Hours: 5

Module 3: Light & colour

Concept of colour temperature & White Balance
Understanding Contrast and importance of shadow
How the position of the light affects a photograph
How to create mood lighting and flattering shadows
How different lighting conditions and sources change the colors in the image — and how to fix it
How to use basic concepts to take more control over both natural and artificial light.
Use of filters
Soft light Vs hard light
High key Vs low key lighting
The colour wheel; Primary and secondary colours
Complementary colours and colour scheme in a composition

Total Hours: 10

Module 4: Basics of Cinematography

Image formation in a digital video camera Controls in a digital camera: Auto Vs manual
Camera movements and camera accessories (Track & trolley, crane, hand crane, Jimmy Jib, gimble, steadycam)
Types of Shots- Magnification and Camera Angles
Lensing & capturing movements through different lenses
FPS and Capturing slow motion and fast motion by altering frames per second

Total Hours: 10

PRACTICAL

Credit: 2

Total Hours: 20

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FTTA 192

Module 5: Practical- Still Photography

Menu of DSLR

Depth of Field and its factors

Motion Capture and Shutter Speed

Colour Temperature and its practical application

Analysis of photographs

Exercises in photographing faces, objects, landscapes, candid photography (Both Black and White and Colour)

Photo essay on a chosen theme

Total Hours: 10

Module 6: Practical- Cinematography

Camera operation practice- Tilt, Pan, Zoom in/Out

Introduction to lights - Available and Artificial

Different types of Cine lights and their uses

Different types of lighting accessories- Cutter stand, Cutter piece, Diffusion material

Exploring a given situation with shots without camera movement

Creating a sequence by breaking up an action into shots with camera movement

Total Hours: 10

Suggested Readings

1. Scott Kelby, *The Digital Photography Book*
2. Michael Freeman, *The Photographer's Eye*
3. Jed Manwarin, *Extraordinary Everyday Photography*

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SEMESTER-II

Course Name: Understanding American Cinema & emergence of Genre

Mode: Offline

Credits: 5

FTTA 201

Aim of the Course: The aim is to outline the history of American Cinema and rise of Hollywood as a production system.

Course Objectives: The objective is to learn the history of film and different cinematic styles that have appeared throughout times and cultures. This course helps to get the insight of the journey of the cinema from mere tool of expression to cinema as an industry. Also, the objective is to guide the aspiring filmmakers to know far more about the cinema in the historical context.

Sl	Graduate attributes	Mapped modules
CO1	Understand the history of cinema from Pre-Hollywood Era	M1
CO2	Understand the history of Hollywood Cinema as an industry	M2
CO3	To understand the genre cycle and theory of Christian Metz	M3
CO4	To analyze and understand film as a form and style	M4
CO5	To understand the current trends and practices of Hollywood	M5

Learning Outcome/ Skills:

The students will develop a better understanding of cinema with their familiarity with History of Cinema and its evolution as an industry. The students will be following cinema as a form in all its diverse presence across different period of times with associated essential element. The aspiring filmmakers will be able to craft the visual form, themes, storylines, and tones taking references from movies that have been made in the past.

Knowledge and understanding should be demonstrated in the areas of: (1) Film as form, (2) Rise of Hollywood, (3) Cinema as an art form and production process, (4) The basic elements of cinema as a commercial product, (5) Genre Cycle, (6) Current trends in Hollywood Cinema.

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Module Number	Content	Total Hour	%of questions	Blooms level (applicable)	Remarks if any
THEORY					
M1	History of cinema from Pre-Hollywood Era	10	20		NA
M2	Rise of Hollywood	10	20		NA
M3	Introduction to Film Genre	10	20		NA
M4	How to read a Film	10	20		NA
M5	Contemporary Hollywood Cinema	10	20		NA
Total Theory		50	100		
PRACTICAL 0					
TOTAL		50			

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Detailed Syllabus

Module 1: History of cinema from Pre-Hollywood Era

Films from Edison's studio, Films of Edwin S. Porter, Griffith and the introduction of narrative cinema; Idea of continuity, Development of the ideas of cinematic space and time, Silent comedy: Mack Sennet, Charlie Chaplin, Buster Keaton and others.

Total Hours: 10

Module 2: Rise of Hollywood

Emergence of Hollywood, Shift to the West Coast, Early studios, Coming of sound, Studio System, Star System, Golden era of Hollywood, Classical Hollywood narrative, Decline of Hollywood Studio System.

Total Hours: 10

Module 3: Introduction to Film Genre

Christian Metz's theory of 8 syntagmas, What is genre, Why genres, Genre cycle, Study of different genres: Westerns, Comedy, Musicals, Gangster films, Film Noir, Horror

Total Hours: 10

Module 4: How to Read a Film

Analysis of selected film sequences/ short films (2) : Stagecoach, Once upon a time in the West, Marx Brothers, Woody Allen, Butch Cassidy and the Sundance Kid, Bonny and Clyde, Godfather, Maltese Falcon, Double Indemnity, Horror of Dracula, Get Out, Casablanca, Birth of A Nation, Modern Times, Stagecoach, Psycho, Sound of Music, Gone with the Wind.

Total Hours: 10

Module 5: Contemporary Hollywood Cinema

Hollywood in the 21st Century How digitization is reshaping Hollywood (Content, style and commerce), International co productions Emerging trends (Post production techniques take over)

Total Hours: 10

Suggested Readings:

1. Bordwell, David, and Kristin Thompson, Film Art: An Introduction. New York: The McGrawHill Companies, 1996.
2. James Monaco, et al..How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media. New York: Oxford University Press, 2000
3. David Cook, History of Narrative Film
4. Ed. Leo Braudy, Marshal Cohen, Film Theory & Criticism, Oxford University Press
5. Robert B Ray, A Certain Tendency of the Hollywood Cinema: 1930 to 1980
6. 21st Century Hollywood: Movies in the era of transformation

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Course Name:Script Writing

Mode: Offline

Credits: 5

FTTA 202

Aim of the Course: The aim of the course is to enlighten anyone new to scriptwriting as part of film making process. It will help the students to establish a common vocabulary writing screenplay considering dramatic adaptation, different genres and skills specific to various areas.

Course Objectives: The objective is to ensure that students to assess the fundamentals of screenplay writing. The aim of this course is to highlight the importance of writing virtuous screenplay and how it influences the overall excellence of a film and its reception. The course will boost student's understanding of the process of script writing including different stages associated with it.

Sl	Graduate attributes	Mapped modules
CO1	Script writing as a part of Pre-production process	M1
CO2	Different types of scripts associated with audio-visual medium	M2
CO3	Character development as a part of Script writing process	M3
CO4	To outline the Three Act Structure and its alternatives	M4
CO5	Technique of screenplay writing	M5

Learning Outcome/ Skills:

The students will be able to convert their ideas into script for screen. They will also learn to craft engaging ideas or transform the existing text to reshape these in cinematic language. They will be guided to produce complex scenes with a eminent understanding of time, space and characters.

Knowledge and understanding should be demonstrated in the areas of: (1) Enhancing writing skill, (2) Converting abstract ideas into visual language, (3) Character development, (4) Writing script with an understanding of utilisation of resources, (5) Adaptation from existing literature.

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Module Number	Content	Total Hour	%of questions	Blooms level (applicable)	Remarks if any
THEORY					
M1	What is a script	10	20		NA
M2	Process of script writing	10	20		NA
M3	Developing a screen character	10	20		NA
M4	Three act structure	10	20		NA
M5	Technique of writing a screenplay	10	20		NA
Total Theory		50	100		
PRACTICAL 0					
TOTAL		50			

Detailed Syllabus

Module 1: What is a script

Importance of writing a script,
Qualities of a script writer,
Types of script: Screenplay, audio visual script, shooting script, storyboard Ideas for a film.

Total Hours: 10

Module 2: Process of script writing

Proposal outline & synopsis Treatment Script outline

Total Hours: 10

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Module 3: Developing a screen character

Developing a screen character through action and dialogue
Character consistency and character growth
Stereotypes and realistic characters

Total Hours: 10

Module 4: Three act structure

Three act structure and its alternatives
Use of leit motifs as a structuring element
Structuring a non-fiction film

Total Hours: 10

Module 4: Technique of writing a screenplay

Technique of writing a screenplay
Practical exercises: Analysis of a feature film and its script
Analysis of a short film and its script
Writing the script for a 5 to 7 minutes long short film without any dialogue

Total Hours: 10

Suggested Readings:

1. The Coffee Break Screenwriter by Pilar Alessandra
2. The 21st Century Screenplay by Linda Aronson
3. The Nutshell Technique by Jill Chamberlain
4. Getting It Write by Lee Jessup
5. Pat Cooper, Ken Dancyger, Writing the Short Film
6. Ken Dancyger and Jeff Rush, ALTERNATE SCRIPTWRITING, Pub: Focal Press
7. Pat Silver Lasky, SCREENWRITING FOR THE 21ST CENTURY, Pub: Batsford
8. Syd Field, THE ART OF SCREENWRITING, Penguin
9. Swain & Swain, A MANUAL OF FILM SCRIPTWRITING