

SRM SIVAJI GANESAN FILM INSTITUTE

FACULTY OF SCIENCE & HUMANITIES

SRM UNIVERSITY

No: 1, Jawaharlal Nehru Road, Vadapalani, Chennai – 600026.

B.Sc. in FILM TECHNOLOGY

Ordinances, Regulations, Curriculum and Syllabi

(With Effect from Academic Year 2009 – 2010)

SEMESTER – I & II



SRM

UNIVERSITY

(Under section 3 of UGC Act 1956)

SRM SIVAJI GANESAN FILM INSTITUTE

FACULTY OF SCIENCE & HUMANITIES

SRM UNIVERSITY

No: 1, Jawaharlal Nehru Road, (100 feet Road, Near Vadapalani
Signal) (Formerly TCS Software Company Building),
Vadapalani, Chennai – 600026.

SRM SIVAJI GANESAN FILM INSTITUTE

FACULTY OF SCIENCE AND HUMANITIES

SRM UNIVERSITY

DEGREE OF BACHELOR OF SCIENCE IN FILM TECHNOLOGY

Regulations

SEMESTER PATTERN

(Effective from the Academic Year 2009 – 2010)

1. AIM OF THE COURSE

The students will be trained with basic knowledge in Film Technology particularly in core areas like, Cinematography, Editing, Sound, Art Direction, Graphics & Animation, and Script Writing & Direction. At the end of the course, the students will be well versed in above mentioned areas.

2. ELIGIBILITY FOR ADMISSION

Minimum Qualification for the candidates admitted to the first year of the Degree B.Sc. in Film Technology shall be, required to have passed the Higher Secondary Examination (Academic or Vocational stream, any group) conducted by the State Governments of India or an Examination accepted as equivalent, by the Syndicate of S.R.M. University (or) Shall be required to have passed 10+3 (S.L.L.C – Secondary School Leaving Certificate plus three year Diploma in any stream conducted by State Governments of India and Directorate of Technical Education respectively) or an Examination accepted as equivalent, by the Syndicate of SRM University.

- ❖ Since film making is altogether a new course pertaining to creative and technical aspects, candidates with a Diploma Certificate from a Polytechnic can also be eligible for admission.

3. ELIGIBILITY FOR THE AWARD OF DEGREE

- a) A candidate shall be eligible for the award of the degree only if he / she has undergone the prescribed course of study in the University for a period of not less than three academic years, passed the examination in all the six semesters, and within a maximum period of 5 years reckoned from the commencement of the first year to which the candidate was admitted
- b) No disciplinary action is appending against the student.

4. COURSE DURATION (B.Sc in FILM TECHNOLOGY)

The Duration of the course is three academic years, consisting of six semesters.

- a) A student admitted under regular system with Higher Secondary Certificate is ordinarily expected to complete the B.Sc in Film Technology Programme in 3 academic years but in any case not more than 5 years after admission to the programme.
- b) Each academic year shall be divided into two semesters. The first academic year shall comprise the first and second semesters. The second academic year the third and fourth semesters and the third academic year the fifth and sixth semesters respectively.
- c) The odd semesters shall consist of the period from June to November of each year and the even semesters from December to April of each year. There shall be not less than 90 working days for each semester.

5. COURSE OF STUDY

The main subject of study for Bachelor Degree Courses shall consist of the following.

1. Foundation Courses: The course shall comprise the study of
Part – I Tamil or any one of the Indian Languages at the option of the candidate, according to the syllabi and Text books prescribed from time to time,
Part – II English.
2. Core Course consisting (a) Main Subject (b) Allied subjects (c) Application oriented subjects related to the Main Subject of study and particulars etc. if any.

6. REQUIREMENTS FOR COMPLETION OF AN ACADEMIC YEAR

A candidate who has fulfilled the following conditions shall be deemed to have satisfied the requirements for completion of an academic year:

- a) He/She secures not less than 80% attendance in individual courses in that year taking into account the total number of periods in the course offered during that academic year. Condonation of attendance up to 10% for students who represent the university in sports, games, cultural, symposium, and other similar activities. The above two relaxations either individually or jointly should not exceed 10%, but it is applicable for every individual course.
- b) He/She earns a progress certificate from the Head of the Institution for having satisfactorily completed all the courses pertaining to the year, as judged by internal assessment.

- c) His /Her conduct has been satisfactory throughout the academic year.
- d) Condonation should be applied for, through proper channel and should be approved by the Vice – Chancellor.
- e) A Candidate who is not permitted to appear for the University Examinations due to lack of attendance requirements will have to reregister and do the courses when they are offered subsequently.

7. PASSING MINIMUM

A candidate shall be declared to have passed in each paper / Practical and Mini Project, if he / she secures not less than 40% of marks, the Internal assessment and the University Examinations (External) put together, provided a minimum of 40% of marks secured in the university examination (External) and a minimum of 40% in aggregate marks in a paper / practical / and Mini Project.

8. CLASSIFICATION OF SUCCESSFUL CANDIDATES

(I) Foundation Courses

- a) Language other than English: Successful candidates passing the Examination for the Language and securing the marks (i) 60 percent and above and (ii) 50 percent and above but below, 60 percent in the aggregate, shall be declared to have passed the examination in the FIRST and SECOND class, respectively.
- b) All other successful candidates shall be declared to have passed the examination in the THIRD class.
- c) English: Successful candidates passing the examination for English and securing the marks (i) 60 percent and above and (ii) 50 percent and above but below 60 percent in the aggregate shall be declared to have passed the examination in the FIRST and SECOND class, respectively. All other successful candidates shall be declared to have passed the examination in the THIRD class.

(II) Core Courses (consist of (a) Main Subject. (b) Allied Subjects. (c) Application oriented subjects relates to the main subject of study and practical etc. if any) Successful candidates passing the examinations for core courses together and securing the marks (i) 60% and above (ii) 50% and above but below 60% in the aggregate, of the marks prescribed for core courses together shall be declared to have passed the examination in the FIRST and SECOND class respectively. All other successful candidates shall be declared to have passed the examination in the THIRD classes.

Ranking

Candidates who pass all the examinations prescribed for the course in the FIRST APPEARANCE ITSELF ALONE are eligible for Classification/Ranking /Distinction.

9. SCHEME OF EXAMINATION

The examinations will ordinarily be conducted during November and April of each academic year. For all theory courses, question papers will be set by external examiners and valued by one examiner.

All Practical Examinations will be conducted by internal and external examiners appointed by the University.

The maximum marks for theory will be 100 comprising 25 marks for internal assessment and 75 marks for the final examinations. And the maximum marks for practical will be 100 Marks comprising 25 marks for internal assessment and 75 marks for the final practical examinations.

9 a) PROCEDURES FOR AWARDING MARKS FOR INTERNAL ASSESSEMENT (THEORY COURSES)

For regularity (Scoring 80% and above attendance)	-	05 Marks
For two assignments (Equal weightage)	-	10 Marks
For two tests to be conducted (Equal weightage)	-	<u>10 Marks</u>
Total	-	<u>25 Marks</u>

(PRACTICAL COURSES)

For regularity	-	05 Marks
For satisfactory completion of all Exercises prescribed for the course	-	10 Marks
For model Examination at the end of the year	-	<u>10 Marks</u>
Total	-	<u>25 Marks</u>

A candidate who secures not less than 40% of total marks prescribed for any course shall be declared to have passed in the examination for that course

If a candidate fails to secure a pass in a particular course, it is mandatory that he/she register and reappear for the examination in that course during the next year when examination is conducted in the course. He/she should continue to register and reappear for the examination till he/she secures a pass. However, the internal assessment marks obtained by the candidate in the first attempt shall be retained and considered valid for all subsequent attempts.

9 b) Scheme of Examination		Theory (Maximum 100 Marks)	
Part – A			
To answer 5 questions (No choice)	10 x 2 Marks	=	20 Marks
Part – B			
To Answer 5 questions Out of 10 Questions Either or choice	5 x 16 Marks	=	80 Marks
	Total	=	100 Marks

9 c) Scheme of Examination for Practical

The external examiner will conduct a viva on the particular subject along with the practical/project record submissions from the students and marks will be awarded accordingly.

10. Requirements for Proceeding to subsequent semester

- (i) Candidates, shall register their names for the first semester Examination after the admission in the UG Courses.
- (ii) Candidates shall be permitted to proceed from the first semester up to Final semester irrespective of their failure in any of the semester examinations subject to the condition that the candidates should register for all the arrear subjects of earlier semesters along with current semester subjects.
- (iii) Candidates shall be eligible to go to subsequent semester, only if they earn sufficient attendance as prescribed there for by the Syndicate from time to time.

Provided in case of candidate earning less than 50% of attendance in anyone of the semesters due to any extraordinary circumstances such as medical grounds, such candidates who shall produce medical certificate issued by the authorized medical attendant (AMA), duly certified by the Dean of the college, shall be permitted to proceed to the next semester and to complete the course of study. Such candidates shall have to repeat the missed semester by rejoining after completion of final semester of the course, after paying the fee for the break of study as prescribed by the University from time to time.

11. TEMPORARY BREAK OF STUDY FROM A PROGRAMME.

- a) Candidate is not normally permitted to temporarily break the study. However if a candidate intends to temporarily discontinue the programme in the middle for valid reasons (such as accident or hospitalization due to prolonged ill health) and to rejoin the programme in a later year he/she shall apply to the Head of the Institution in advance but not later than the last date for registering for the final examinations of the year in question. Such applications should be routed through the Head of the department and the head of the Institution, stating the reasons for break of study.
- b) The candidate permitted to rejoin the programme after the break shall be governed by the rules and regulations in force at the time of rejoining.
- c) The duration specified for passing all the courses for the purpose of Classification vide (clause 8) shall be increased by the period of such break of study permitted.
- d) The total period for completion of the programme reckoned from, the commencement of the first semester to which the candidate was admitted shall not exceed the maximum period specified in clause 4 irrespective of the period of break of study in order that he/she may be eligible for the award of the degree (vide clause 3).
- e) If any student is detained for want of requisite attendance, progress and good conduct, the period spent in that semester shall not be considered as permitted Break of Study' and clause 10 is not applicable for this case.

12. DISCIPLINE

Every student is required to observe discipline and decorous behavior both inside and outside the college and not to indulge in any activity which will tend to bring down the prestige of the University / College. Boys & Girls should wear decent dresses.

13. REVISION OF REGULATION AND CURRICULUM

The University may from time to time revise, amend or change the regulations, scheme of examinations and syllabi as found necessary.

1. LIST OF GUEST / VISITING FACULTY

Directors	Bharathiraja
	Cheran
	R.K.Selvamani
	Vikraman
	K.S.RaviKumar
	P.Vasu
	Vasanth
	Yuhi Sethu
	Y.G.Mahendran
	S.P.Muthuraman
	V.Sekar
	V.C.Guhanathan
	R.Parthiban
	Samudrakani
	Amir
	Sasi Kumar
	Revathi
	Suhasini
	Budda Deb Das Gupata (Bengali Director)
	Jahnu Barua (Assamese Director)
	Girish Kasaravalli (Kannada Director)
	M.T.Vasudevan Nair (Malayalam Writer Director)
	Adoor Gopalakrishnan (Malayalam Director)
	Shaji N.Karan (Malayalam Director)
Shyama Prasad (Malayalam Director)	
Lenin Rajendran (Malayalam Director)	
Sathyan Anttikad (Malayalam Director)	
T.V.Chandran (Malayalam Director)	
K.S.Sethumadhavan (Malayalam& Tamil Director)	
Cinematographers	K.V. Anand
	Sunny Joseph
	Alphonse Roy
	Santhosh Sivam
	Thangar Bachan
Sound Engineers	Lakshminarayan
	Moorthy
	Unni (Trivandrum)

	Hari (Trivandrum)
	Tharani
Music Directors	Vidya Sagar
	Bharadwaj
	Gangai Amaran
Editor	B.Lenin
Art Directors	Jaya Kumar (JK)
	Thotta Tharani
	Krishna Moorthy.P
Special Effects	Brain Jennings
Producers	AVM Saravanan
	Ramesh Prasad
	Rama Narayanan
	G.Ramkumar
	S.Thanu
	Sivasakthi Pandian (Lakshmi Movie Makers)
	Thiyagarajan (Sathya Jothi)
Actors	Prakash Raj
	Sathya Raj
	Prasanth
	Kushboo
	Archana
	Rohini
	Sayaji Shinde
Visiting Faculties	Muthu Ganesh
	Anshan Kumar
	Ravi Subramaniam
	Lekha Rathnakumar
	Rajendrababu
	Y.V.Subramaniam
	Dr.Gopalie
	Rajendran (National school of Drama)
	Indran
	Parveen Sulthana
	V.Arun
	Dhanya Bhaskaran
	Ayyappa Prasad
	Subramaniam
Jean Gifty	
Prajesh	

SYLLABUS FOR B.Sc IN FILM TECHNOLOGY

Ist SEMESTER

THEORY			
SL.NO	SUBJECT CODE :	NAME OF THE PAPER:	THEORY / PRACTICAL
1.	LAT001	TAMIL	THEORY
	LAM003	MALAYALAM	THEORY
	LAH112	HINDI	THEORY
2.	LAE004	ENGLISH	THEORY
3.	BFT005	ORIENTATION TO FILM TECHNOLOGY - I	THEORY
4.	BFT006	HISTORY OF CINEMA	THEORY
5.	BFT007	INDIAN ART AND CULTURE	THEORY
PRACTICALS			
1.	BFT P001	FILM APPRECIATION	PRACTICAL
2.	BFT P002	SCRIPT WRITING AND BASICS OF VIDEOGRAPHY	PRACTICAL

LANGUAGE - தமிழ்

1ST YEAR FIRST SEMESTER

SUBJECT CODE (LAT 001)

UNIT 1 : தமிழ் இலக்கியத்தில் 'கதை சொல்லல்' - காட்சிகள் மூலம் எவ்வாறு கதை சொல்லப்பட்டு வருகிறது? - சங்க இலக்கியங்கள் முதல் தற்கால இலக்கியம் வரை - கதை சொல்லும் மரபுகள்

சங்க இலக்கியத்தில் கதை சொல்லல் :

புறநானூறு : சிற்றில் நற்றூண் பற்றி (காவற் பெண்டூர்) (பாடல் எண் .86)

அகநானூறு : அம்முவனார் நெய்தல் பாடல் (பாடல் எண். 40)

நற்றிணை செடியைக் கண்டு நாணம் (பாடல் எண். 172)

UNIT 2: திருக்குறள் : குறட்பாக்கள் : 305, 314, 467, 517, 772, 1099, 1115, 1151, 1314, 1317

UNIT 3: காப்பியங்களில் கதை சொல்லல் :

சிலப்பதிகாரம் : வழக்குரைகாதை (10 பாடல்கள்)

கம்பராமாயணம் : சுந்தர காண்டம் தாட்சியடலம் (10 பாடல்கள்)

UNIT 4: பக்தி இலக்கியங்கள்

'கருப்பூரம் நாறுமோ..' - ஆண்டாள்

'முன்னம் அவளுடைய நாமம் கேட்டாள்..' - அப்பர்

'கண்டறியாதன கண்டேன்' - அப்பர்

'சிற்றிலக்கியம் : ' குற்றாலக் குறவஞ்சி..' - திருசுவடராசப்பக்கவிராயர்

UNIT 5: யாரதி : பாஞ்சாலி சபதம் : அடிமைச்சருக்கம், துகிலுறிதல் சருக்கம்,சபதச் சருக்கம்

யாரதிதாசன் : முதியோர் காதல்

LANGUAGE - MALAYALAM

FIRST YEAR - FIRST SEMESTER

SUBJECT CODE (LAM003)

Part-1 Paper-1. Prose, Composition and Translation

(a) Prescribed Texts

1. Randidangazhi(Novel)by Takazhi Sivasankarapillai(DC Books, Kottayam, Kerala).
- 2.Puzhakadannu Marangalude Idayilekku(Collection of Short Stories) by T.Padmanabhan (DC.Books, Kottayam-1, Kerala).

(b) Composition

Expansion of ideas, Correction of words and Sentences.

(c) Translation

Translation from English to Malayalam . A general passage in English about 100 words may be given.

LANGUAGE - HINDI
FIRST YEAR - FIRST SEMESTER
SUBJECT CODE (LAH112)

PAPER I PROSE, FUNCTIONAL HINDI, LETTER WRITING AND TRENSLATION

1. PROSE: HINDI GADYAMALA – Baddte Shore Ke Gaharatha Sankat, Yuvavom se, Sabhyata ka Rahasya, Naya Samaj, Tooti, Huyi, Jindagi, Computer: Ek Nayi Dastak only by Prof.Syed Rahamathullah, Pornima Prakasham, 4/7 B, Begam 3rd Street, Chennai – 14.
2. FUNCTIONAL HINDI, LETTER WRITING: Students are expected to know the office and Business Procedure, Administrative and Business Correspondence. Prayojanamulak Hindi) (Pratham Sanskaran – 2006)
3. TRANSLATION: Passage practice both English to Hindi and Vice-versa.

BOOKS FOR REFERECE:

1. FUNCTIONAL HINDI, LETTER WRITING: Prayojanamulak Hindi by Prof.Syed Rahamathullah, Vani Prakasham, 21/A, Dariya Ganj, New Delhi – 110002.

ENGLISH
FIRST YEAR - FIRST SEMESTER
SUBJECT CODE (LAE004)

UNIT – I

PROSE

Textures of English (Cambridge University Press India Pvt. Limited) Rs.70/-

Headache	–	R.K. Narayan
A Little Bit of What You Fancy	–	Desmond Morris
How to Escape from Intellectual Rubbish	–	Russell
Town by the Sea	–	Amitav Ghosh
Key to Courage	–	I.A.R.Wylie

UNIT – II

POETRY

Verse (Macmillan publishers India limited) Rs. 30/-

Written in Early spring	–	Wordsworth
When I have Fears	–	John Keats
Ulysses	–	Tennyson
Obituary	–	Ramanujan
The Unknown Citizen	–	Auden
For Elkana	–	Ezekiel

UNIT – III

SHORT STORIES

Vignettes A Collection of Short Stories Ed. Dr.P.N.Ramani New Century Book House (P) limited) Rs. 25/-

Upper Division Clerk	–	Manohar Mlgonkar
The Doll's House	–	Katherine Mansfield
Marriage is a private Affair	–	Chinua Achebe
The man Who Knew Too Much	–	Alexander Baron
The Ransom of Red Chief	–	O Henry
The Adventure of the German Student	–	Washington Irving

UNIT - IV

GRAMMER

Tense, Aspect, Auxiliaries (Primary and modal), Concord, Negatives, Interrogatives (Yes or No, Wh)Tag questions, Completing the sentences, Common error, Synonym, Antonym, Word class, Use in sentences of words (Text based)

UNIT – V

FUNCTIONAL ENGLISH

Comprehension, Note Making,

A handbook of English Grammar – Dr. H.M. Williams.

and Dr.V.Saraswathi (Anu Chitra Publications) Rs. 52/-

ORIENTATION TO FILM TECHNOLOGY - I
(INTRODUCTION TO SCREEN PLAY WRITING & DIRECTION
AND CINEMATOGRAPHY)
FIRST YEAR - FIRST SEMESTER
SUBJECT CODE (BFT 005)

UNIT.1 VISUAL COMMUNICATION

Basics of communication - functions and types of communication – verbal communication – non verbal communication – Interpersonal relationships – Mass communication – Group communication – Visual communications – Visual vocabulary.

UNIT -2 SCREEN PLAY WRITING

Basic structure and format of screen plays – Story – Research – Plot – Plot development – Adaption of short stories and novels – key annotations on pages, scene headings, camera angles, montages, dialogue and background setting. Generating the character biography, identifying the secondary and minor characters, creating counter characters and establishing audience identification with characters. What is Conflict – Types of conflict. The screen play as a blueprint for production, shooting script and story boarding.

UNIT – 3 FILM DIRECTION

The Director's responsibilities – Being the 'Captain of the ship' – Technical and aesthetical blend – as administrator and coordinator – Narrative strategies – creating a world using images and sound – location scouting production design – casting actors – motivating actors – getting the performance – cinematographer as Director's eye – mise en scene – dynamisation of space and time – various kinds of continuity, cinematic transition from one space and time to another.

UNIT – 4

Editing and Direction – overlap and matching of action, cut-in and cut away – two types of continuity cuts, match cut, and cut away. Smoothness through change of image size and change of angle or both in every successive shot.

UNIT -5 CINEMATOGRAPHY

Understanding cinematography – cinematographer’s role – physical nature of light – Film and exposure – sensitometry – photography theory – introduction to film and video cameras – lens and perspective – Colors and filters – composition rules – shots – The line and continuity – introduction to photographic lights – Types of lighting.

REFERENCE BOOKS :

Directing Film techniques and Aesthetics	–	Michael Rabiger
Art of Film	–	Ernest Lindgram
Film and Director	–	Don Livingston
Cinematography : Theory and Practice	–	Blain Brown
Cinematography	–	Kris Malkievicz (Fireside Books)
Basic Photography	–	John Hedgecoe (Auro Books)
Film Script Writing	–	Dwight V. Swain
Screen – Play Writing	–	Eugen Vale
The Art of Dramatic Writing	–	Lajos Egri
How to read a Film	–	James Monaco
5C’s of Cinematography	–	Joseph V. Mascelli

HISTORY OF CINEMA

FIRST YEAR - FIRST SEMESTER

SUBJECT CODE (BFT006)

UNIT 1: WORLD CINEMA

Introduction to Cinema – ‘Persistence of Vision’ – “Willing suspension of disbelief” – origins: Puppetry / Leather puppetry – Magic lantern – still camera – zoetrope – Edward Muybridge’s experiment with a horse and a row of still cameras – celluloid film – strip / zoetrope pasted with celluloid prints – Types of films and analysis.

UNIT 2:

Thomas Alwa Edison – invention of kinoscope and Nickelodeon – Dickson’s movie camera – projection of movies by Lumiere Bros on 28-12-1895 – Early silent films by Georges Melies and Edwin S Porter – D.W. Griffith and development of silent films in USA – Silent films of other countries: Soviet montage – German expressionist films – French impressionist films – Surrealistic films by Louis Bunuel – Arrival of colour – Introduction of sound in Film Technology.

UNIT 3:

Evolution of Technique and Aesthetic development of Cinema – Special Reference to: V.I Pudovkin and Einsenstein – Vittorio de sica - Fredrico Fellini – Roman Polanski – Francois Truffaut – Jean Luc godard – R.W. Fassbinder - Ingmar Bergman – David Lean – Fritz Lang – Alfred Hitchcock – Charlie Chaplin – Akira Kurosawa - Studio system – Hollywood city – Oscar awards – International Film festivals and awards.

UNIT 4: INDIAN CINEMA

Introduction to Indian Cinema – ‘Silent Era’ – H.S. Bhatvadekar, R.J. Torney, Pundalik and D.G. Phalke - South India: Nataraja Mudaliar - Early pioneers with reference to D.G. Phalke – V Shantaram – Dhiren Ganguly – Chandulal Shaw – Debaki Bose – Bimal Roy - Guru Dutt. Indian Cinematographic Committee 1927 – The period of transition 1931 parallel cinema: Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Aravindan, Adoor Gopalakrishnan, G.V.Iyer, Girish Karnad, Shyam Benegal and Girish Kasaravalli. Study of Film – National Film Archives of India – National Film Development Corporation (NFDC) – Censor Board in India (Central Board of Film Certification) The major cinema studios in North: Bombay Talkies - New Theatres – Prabhat. The major studios in South: Modern Theatres – Gemini – AVM – Vijaya Vahuni. Star System and Politics: Reference to Raj Kapoor, Amitabh

Bachan, Dilip Kumar, Raj Kumar, Prem Nazir, M. G. Ramachandran, Sivaji Ganesan, N.T. Rama Rao, J. Jayalalitha

UNIT 5: TAMIL CINEMA

Development of Talkies in Tamil: Kalidas (1931) – Films replicated the world of commercial Drama with innumerable songs – Mythologicals, Socials and Films on Freedom struggle – Predominance of Dialogue: Elangovan and Karunanidhi – Stars in Tamil Cinema: Thiyagaraja Bhagavathar – P.U. Chinnappa – N.S. Krishnan – Sivaji Ganesan – M.G. Ramachandran – M.R.Radha – S.V.Ranga Rao – S.V.Subbiah – T.S.Balialah – T.R.Ramachandran - Chandrababu – Rajnikanth – Kamal Hassan – Nagesh – Manorama – Trend makers in Tamil cinema: K Subramaniam – Krishnan Panju – C.V. Sreedhar – Bhim Singh – B.R. Pantulu – A.P. Nagarajan – K. Balachander – J. Mahendran – Bharati Raja – Mani Ratnam and Contemporary Directors. Attempts at middle cinema vis-à-vis commercial cinema – World market of Tamil cinema

Development of Non-feature films in India – News reels by Film Division – Documentaries in different Languages – Development of short Films – Advertisement Films.

REFERENCE BOOKS:

1. The Development of Film – Alan Casty
2. The great film Directors – Focal Press
3. Indian Films – Eric Burnow and Krishnaswamy
4. 70 years of Indian Cinema – Ramachandran
5. Tamil Cinemavin Kathai – Aranthai Narayanan
6. Message Bearers – Theodore Bhaskaran
7. Encyclopedia of Indian Cinema – Ashish Rajadhyaksha & Paul Willemen (Oxford)
8. How to read Films – By James Monaco – Oxford University Press
9. 'Going to the Movies' – Sydfield.
10. 'A History of Film' – Virginia Wright Wexman – Pearson Educations.
11. The Alfred Hitchcock Story – Ken Mogg – Titan Books.
12. Screen – Writing – Madeline Diamaggio – Adams Media.

INDIAN ART AND CULTURE
FIRST YEAR - FIRST SEMESTER

SUBJECT CODE: (BFT007)

UNIT: 1

- a) Indian Aesthetics
- b) Spiritual and philosophical background of Indian Art
- c) Theory of Rasa
- d) Rasa in relation of Music, Painting and Dance
- e) The inter – relationship of the Arts

UNIT : 2

- a) Brief introduction to Indian Architecture and Sculpture
- b) Indus valley civilization
- c) Buddhist Architecture: Nalanda and Sanchi
- d) Hindu and Jain Architecture
- e) Elephanta, Ajanta and Ellora (Maha), Mount Abu (Raj)
- f) Konark (Orissa), Khajurao (MP) Halebid (Kar)
- g) Pallava Architecture: Mahabalaipuram
- h) Chola Architecture and Sculpture: Brahadeeswara Temple
- i) Chidambaram Temple: The Cosmic dance of Siva
- j) Kerala Architecture
- k) Islamic Architecture: Humayun's Tomb, Fatehpur Sikri, Taj Mahal, Gol Gumbaz (Kar)
- l) European Architecture : Chennai, Kolkatta, Mumbai and Goa
- m) Post – Independence Architecture

UNIT: 3

- a) A brief introduction to Indian Music – Folk, Tamil Music and Carnatic Music.
- b) Indian Music Vs Western Music
- c) Hindustani Music : Amir Khan, Ghulam Ali Khan, Kumar Gandharva, Kishori Amonkar, Bhimsain Joshi, Ravi Shankar, Hari Prasad Chourasia etc.
- d) Carnatic Music: M.S. Subbulakshmi, Ariakkudi, Chembai, GNB, Mani Iyer, MD Ramanathan, D.K.Jayaraman, madurai Somu, Balamurali Krishna etc.
- e) Instrumental music : Violin, Sitar, Veena, Flute, Nadaswaram etc
- f) Rhythmic instruments : Mirudangam, Tabla, Chenda, parai, etc
- g) Film music: past to Present – Contributions of Naushad, S.D.Burman, M.S.Viswanathan, Salil Choudhry, Ilaya Raja, A.R.Rahman and others.

UNIT: 4

- a) Indian Theatre – Tradition and Modern
- b) Kalidasa
- c) Modern Theatre: Contributions of Alkazi, Habib Tanwir, Ratan Thiyam, Girish karnad, Vijay Tendulkar, Jabbar patel
- d) Koothu Pattarai
- e) Main elements of Theatre: Style of Acting, Costumes, Stage Design, Music, Light and Sound.

UNIT: 5

- a) Indian classical Dance Forms: Kathak, Bharathanatyam, Odyssey, Manipuri, Mohiniattam, Kuchipudi etc.
- b) Brief introduction to Folk and tribal dance forms
- c) Brief introduction to Traditional and modern painting
- d) Ajanta, Ellora, Rajaputana, Chithannavasal etc.
- e) Modern painters : Jamini Roy, J.Swaminathan, M.F.Hussain Ara, Adimoolam etc.

REFERENCE BOOKS:

1. Classical Indian Dance in Literature and the Arts – Kapila Vatsyayan
2. Art of India – Prehistory to the Present – Frederick M.Asher, Britannica
3. Encyclopedia of India – Vol. I. Britannica

PRACTICAL – I
FILM APPRECIATION
FIRST YEAR - FIRST SEMESTER
SUBJECT CODE - (BFT P001)

OBJECTIVE: To Impart training in Film Appreciation

COURSE CONTENT:

1. Analyzing the film after viewing
2. From the point of view of story & Screen play
3. From the Direction point of view
4. From the cinematography point of view
5. From the Editing point of view
6. From the aesthetics point of view
7. From the acting point of view
8. Final conclusion

METHODOLOGY:

The emphasis will be on the practical exercises as an assignment after every screening. By the end of the semester, a film will be screened and the students have to submit an analysis on the above lines for practical marks.

REFERENCE BOOKS:

1. How to read a Film by James Monaco (Oxford university press)
2. Major Film Theories by J.Dudly Andrew
3. Film & Media Studies by Robert Kolker

PRACTICAL –II
SCRIPT WRITING
FIRST YEAR - FIRST SEMESTER
SUBJECT CODE (BFT P002)

OBJECTIVE:

To impart training in the aspect of script writing.

COURSE CONTENT:

1. Developing an idea. Writing the basic story.
2. Creating character.
3. Creating conflict.
4. Creating scenic units like shot, scene, sequence and scene transitions etc.
5. Point of view.
6. Using dialogue.
7. Writing a script for short film, documentary and advertisements.

METHODOLOGY:

The emphasis will be on practical exercises to cover each major aspect of screen writing. The student by the end of the course must submit a script for short film, documentary and an ad commercial.

REFERENCE BOOKS:

1. Practical Manual of Screen Play Writing (Lewis Herman)
2. Script writing – Paddy Chauvfsky
3. The technique of screen play writing – Eugene Wale
4. Screen Play – Syd Field
5. Screen Writing – Stephen Geller
6. Technique of script writing – Dwain Swain
7. Script writing – Lajos Agr
8. Writing of scenario – S.M.Eisenstein

PRACTICAL – II
BASICS OF VIDEOGRAPHY
FIRST YEAR - FIRST SEMESTER
SUBJECT CODE (BFT P002)

OBJECTIVE:

To impart training in the aspect of basics of videography.

Course Content:

1. Understanding the basic parts of a video camera.
2. Understanding the working principles of a video camera.
3. Basic camera movements
4. Understanding the concept of white Balance.
5. Shot compositions
6. Basic Lighting Techniques.

METHODOLOGY:

At the end of the course the students will be evaluated by their understanding of the fundamentals of video camera and its working mechanism.

REFERENCE BOOKS:

1. Television production by Herbert Zettle
2. Television production by Gerald Millerson.

SYLLABUS FOR B.Sc IN FILM TECHNOLOGY

2nd SEMESTER

THEORY			
SL.NO	SUBJECT CODE :	NAME OF THE PAPER:	THEORY / PRACTICAL
1.	LAT021	TAMIL	THEORY
	LAM023	MALAYALAM	THEORY
	LAH122	HINDI	THEORY
2.	LAE024	ENGLISH	THEORY
3.	BFT008	ORIENTATION TO FILM TECHNOLOGY - II	THEORY
4.	BFT009	CONTEMPORARY WORLD CINEMA	THEORY
5.	BFT010	INTRODUCTION TO SOCIOLOGY AND POLITY	THEORY
PRACTICALS			
1.	BFTP003	FILM MAKING EXERCISES (SHORT FILM / DOCUMENTARY / AD FILM)	PRACTICAL
2.	BFTP004	POST PRODUCTION EXERCISES	PRACTICAL

LANGUAGE - TAMIL
1ST YEAR SECOND SEMESTER
SUBJECT CODE (LAT 021)

PART – I

History of short stories and novels in Tamil Literature.

PART – II

The following 6 short-stories have been selected from contemporary India short stories Volume I, II, III (Published by Sahithya Academy, New Delhi) and prescribed.

S.NO	TITLE	LANGUAGE	AUTHOR
1	பேசும் கலப்பை	மலையாளம்	பொன்குன்னம் வர்க்கி
2	ரோஜா அத்தர்	தெலுங்கு	ஸ்ரீ பாதசுப்ரமணிய சாஸ்திரி
3	வண்டிக்காரன் குலாமுதீன்	குஜராத்தி	குலாப்தாஸ் புரோக்கர்
4	சங்குதேவனின் தர்மம்	தமிழ்	புதுமைப் பித்தன்
5	பக்கவாத்தியக்காரன்	ஆங்கிலம்	அனிதா தேசாய்
6	ஒரு நட்சத்திரத்தின் தோல்வி	தமிழ்	நா. பார்த்தசாரதி

PART – III

NOVELS:

1. Chemmeen - Thakazhi Sivasankarapillai
2. Moghamul - T. Janakiraman

While setting the question paper, all 3 parts should be given equal importance.

LANGUAGE - MALAYALAM
1ST YEAR SECOND SEMESTER
SUBJECT CODE (LAM 023)

PART – I

History of short stories and novels in Malayalam Literature.

PART – II

The following 6 short-stories have been selected from contemporary India short stories Volume I, II, III (Published by Sahitya Academy, New Delhi) and prescribed.

S.NO	TITLE	LANGUAGE	AUTHOR
1	Sabthikkunna Kalappa	Malayalam	Ponkunnam Varkey
2	Pani Neer	Telugu	Sri Pathasubramanya Sastri
3	Gulamuddin Enna Kuthiravandikkaran	Gujarathi	Gulapdas Brokker
4	Mukthi	Tamil	Pudumai Pithan
5	Pakkamelakkaran	English	Anitha Desai
6	Super Tharam Erangi Varunnu	Tamil	Na Parthasarathy

PART – III

NOVELS:

1. Chemmeen - Thakazhi Sivasankarapillai
2. Moghamul - T. Janakiraman

While setting the question paper, all 3 parts should be given equal importance.

LANGUAGE - HINDI
FIRST YEAR - SECOND SEMESTER
SUBJECT CODE (LAH122)

PAPER II – DRAMA, STORY AND GENERAL ESSAY

1. DRAMA: EKANKI RATHNAKAR – Detailed study of Deepadan, Dushajar, Balaheen, Yah Meri Janma bhoomi hai, my bhee manav hun only by Dr.Sridhar Singh, Vani Prakasham, 21-A, Dariya Ganj, New Delhi – 1.
2. STORY: KATHA MADHURI – Detailed study of Mukthidhan, Tayee, Meravathan, Aadmi Ka bachcha, Papi pet only by Dr.c.Annapurna, Rajeswari Publications 4/3, Mothillal Street, T.Nagar, Chennai – 17.
3. GENERAL ESSAY: Student are expected to deliver their over all skill in the language in a systematic and grammatical manner. Topics can cover subject like Environmental Science, Topical issues and imaginative/Creative.

BOOKS FOR REFERENCE:

1. GENERAL ESSAY : NIBANDH MANJUSHA by Dr. Sategiri and Dr.Agrawal published by Vinod Pusthak Mandir, Agra- 2 (Tittles 5,7,8,18,19,22,23,27,30,31,34,35,37,38 and 40).

ENGLISH

FIRST YEAR - SECOND SEMESTER

SUBJECT CODE (LAE024)

PROSE : A GALAXY OF PRECIOUS PROSE (DETAILED)

- | | | |
|--------------------------------|---|--------------------------------|
| 1. An Astrologer's Day | - | R.K.Narayan |
| 2. The Curse of Untouchability | - | M.K.Gandhi |
| 3. India and Democracy | - | Dr.B.R.Ambedkar |
| 4. Hazards of Sensual Drugs | - | Hardin B Jones |
| 5. What I Cherish Most | - | RT. Honorable Srinivasa Sastri |

POETRY : HARMONY (DETAILED)

- | | | |
|-----------------------------|---|--------------------|
| 1. Daffodils | - | William Wordsworth |
| 2. All the world's a Stage | - | Shakespeare |
| 3. La-Belle Dame Sans Merci | - | John Keats |
| 4. Ozymandias | - | P.B. Shelly |
| 5. Death the Leveler | - | James Shirley |

SHORT STORY : POPULAR SHORT STORIES (NON – DETAILED)

- | | | |
|-----------------------------------|---|--------------------|
| 1. The Gateman's Gift | - | R.K. Narayan |
| 2. The Necklace | - | Guy De Maupassant |
| 3. How Much land does a man need? | - | Leo Tolstoy. |
| 4. The World Renowned Nose | - | V.M. Basheer. |
| 5. Monal Hunt | - | Manohar Malgonkar. |

GRAMMER

1. *Functional English*

- ❖ Articles
- ❖ Preposition
- ❖ Conditional clauses.
- ❖ Direct Speech
- ❖ Indirect Speech

2. *Vocabulary*

Homonyms

Homophones

Identify the parts of speech

Sentence formation

Fill up the blanks

Choose the appropriate words

3. **Non-Verbal Task**

4. **Creative writing**

BOOKS RECOMMENDED:

1. Galaxy of English Prose, Ed.Dr.B.Syamala Rao, Blackie Books, Madras.
2. An Anthology of Poem, Harmony, Ed. By Biyot K.Tripathy.
3. Popular short Stories.

ORIENTATION TO FILM TECHNOLOGY -II

FIRST YEAR - SECOND SEMESTER

SUBJECT CODE (BFT008)

EDITING

UNIT – I

Film Language/Structuring: Film Structuring - Sequence – Scene – Shot, **Screen Technique:** Subject Movement – Camera Movement – Combined Movement, **Cuts and Transitions:** Continuity Cuts – Compilation Cuts – Complexity Cuts – Transitions, **Principles of Editing:** Rhythm – Timing – Pace – Tempo, **Editing Concepts:** Shock Attraction – Flutter Cut – Associative – Metric – Tonal – Dialectical – Linkage, **Logical Concepts of Editing:** Subjective Editing – Point of View Editing – Invisible Editing – Empathic Editing, **Basic Rules of Editing:** Practical guidance of Editing – Rules of applications while doing editing – Compiling all point of Ethics.

Linear Editing Concept: Assembly – Insert – Off line – Online – Switching, **Non-Linear-Editing Concept:** Control track Editing Time, code Editing – EDL. And ADR, **Familiarity with AVID & FCP:** Visual Effects Electronic and Non Electronic – Analog and Digital – Optical effects and Mechanical Effects.

SOUND RECORDING

UNIT – II

Introduction to sound – speed of sound and the sources of sound – **Basics of sound:** Frequencies of sound – harmonics – the loudness – the basic acoustics – a) the dead room b) the live room c) the reverberating d) the echo room e) room resonance.

Sound and Films: The silent era – introduction of sound in films – introduction of dialogues in films – The early techniques – The evolution of

modern technology – **Introduction to recording sound:** Live recording – Dubbing – sound effects – music songs and Background scene.

Introduction to Formats:

a) Mono b) Stereo c) 5.5 d) 6.1 e) 7.1 **Analog and Digital:** Introduction and Difference – **Introduction to Audio equipments:** Microphone, mix console, speakers Reverb unit, delay unit, Processors and other outboards, Amplifiers and Digital work station – Different work stations – advantages and disadvantages – Reproduction of sound from cassette, CD & Sound positive.

Music – Introduction to music – evolution of music – usage of music in films – usage of music other than films – Indian music – The usage of different types of music in different types of films a detailed analysis – Basic Techniques of mixing for films – **Negatives:** The basic structure of a sound negative – the exposure etc – working principles of DTS/ Dolby.

GRAPHICS AND ANIMATION

UNIT – III

Introduction to Graphics – 2D Graphics – 3D Graphics - Introduction to 2D Animation – 3D Animation.

Visual effects and special effects – Production sequence – The Script – Story Board – Break down – Task list – Schedule – Tracking – Feed back and connection and final Delivery.

Role of VFX Supervisor (work co-ordination)

A) With the Writer – Director – Producer – Director of Photography – Sound Department

B) Production e.g. Car crash sequence.

C) Ad Film – Concept – Story Board – Live Shoot – Adding visual effects – 3D Animation.

D) Latest Techniques in Graphics and Animation: Virtual set and Robotics –
– Software and uses.

ART DIRECTION

UNIT – IV

Pre – Shooting: Script analysis – Categorizing the genre of the film whether historical, social or fantasy – assessing the characters, their profession and backgrounds Determining the necessary artifacts such as dwellings, jewellery, costumes, Transportation systems etc. – Research based on the above – visiting Museums, Libraries, Internet, old maps and films – Channelize the findings – collection of materials – **Avoiding Anachronisms:** Important to discard artifacts non – pertaining to the periods and genre of the film. Assisting the Director to finalise casting.

Production Design: Location hunting with Director and cinematographer – Identification of location suitable to provide backdrop on the scenes – Erection of sets wherever required – surrealistic and dreamy sets for song sequences – preparations of sketches and diagrams – Determining the colour and tone of the film – selection of properties in accordance with the tone and colour of the films – Estimating the budget.

Shooting: Providing Backdrops and properties which enhance the mood of the scene to be shot – Knowledge of the lights being used for each shot beforehand – Determining the field of each shot and creatively decorate every frame. Knowledge of latest technology with regard to Graphics, Animation and special Effects – Blue/Green mat shooting – Preparation of miniatures, plaster casts, clay models, moulds etc.

FILM PRODUCTON & MANAGEMENT

UNIT – V

Indian Film Industry and its organizations – FFI – South Indian Film Chamber – Associations and Unions of Film Technicians and Artistes – Batta – system – Technician Agreements – FEFSI – Registration of Title.

Film Finance – methods and procedures adopted for financing Feature Films – Advances from Distributors – Hundi Finance – Bank finance – NFDC – Corporate Finance – Lab letter – First copy basis – Outright and Royalty basis – Minimum guarantee – own Release – Classification of Exhibition centers – Distributors and Exhibitors – Overseas, Satellite and TV Rights – International Film Festivals – Government subsidies – Awards – Income Tax.

Setting up of office – story Discussion – selection of the subject – Preparation of the shooting script – call sheets from Main Artistes – Agreements with Technicians – production design – selection of Locations – obtaining permissions – Shooting schedule – Equipment Hire – Accommodation and Transport arrangements – properties and sets – catering – wardrobes, jewellery, costumes and makeup – Arrangements to be made for the use of animals – Recording of songs – Commencement of shooting – Man management – fire fighting – coordination – shooting outside India.

Post - shooting: Editing, Dubbing, Re-recording, Sound, Special effects, Mixing etc – First copy – Censorship – Release arrangements.

Relationship with media – Publicity and promotion.

REFERENCE BOOKS:

1. Technique of film Editing Karel Reize.
2. Technique of film and Video Editing Ken Dancyger.
3. Post production and Video Editing Zhettyl.
4. Manual of sound recording by John Alfred.
5. Blue Book of projection by Richardson.
6. Fundamentals of Motion picture projection by Cameron.
7. Wide screen cinema and seterophonic sound by Micheely wystotsky.
8. Special effects – The History and Technique by Richard Rickitt.
9. Secrets of Hollywood special effects by Robert E.Mc Carthy.
10. Animation: From Script to screen by Shamus Culmane.
11. Art of India – Prehistory to the present – Frederic M.Asher.
12. Dances of India – Ananda Coomaraswamy.
13. Cosmic dance of siva – Ananda coomaraswamy.
14. Classic Indian Literature and the arts by Kapila vatsyayan.
15. Encyclopedia of India – Vol.I – Brittanica.
16. Making Movies by Lee.r.Booker and LoinsMarihates.
17. Indian Motion picture Almanac – Edited – Compiled by B.Jha.
18. Film Production Management by Bastian Cleve, focal press.

CONTEMPORARY WORLD CINEMA

FIRST YEAR - SECOND SEMESTER

SUBJECT CODE (BFT009)

OBJECTIVE:

To make the students study the contemporary films – released in the last few years – from various countries including Indian films (in different languages)... – commercially successful, award – winning and critically acclaimed.

UNIT – 1

Contemporary Korean films (with special reference to films of directors like – KIM – KI – DUK, and KWAK JAE – YOUNG).

UNIT – 2

Contemporary Iranian films (with special reference to films of directors like, MAJID MAJIDI and SAMIRA MAKHMALBAFF).

UNIT – 3

Contemporary Chinese films (with special reference to films of directors like CHEN KAIGE, and ZHANG YIMOU).

UNIT – 4

Contemporary American films (With special reference to films of directors like QUENTIN TORENTINO and MARTIN SCORSESE).

Contemporary LATIN AMERICAN films (with special reference to films from Cuba, Mexico and Brazil).

UNIT – 5

Contemporary Hindi films (with special reference to critically acclaimed films). Contemporary Kannada films (with special reference to Director GIRISH KASARAVALLI), Malayalam films (with special reference to Director Adoor Gopalakrishnan and Shyama Prasad), Bengali films (with special reference to directors like BUDDHA DEV DASGUPTA).

REFERENCE BOOKS:

1. "Contemporary American Cinema" – by Louis Giannetti – Valle Verde Publication.
2. "Contemporary Indian Popular Cinema" – by S.Chakaravarthi – Oxford University press.
3. "Modern Hindi films" – by Aruna Vasudev – Orient Longman.
4. "Kings of the Hollywood system" – by Todd McCarthy and Charles Flynn – Valle Verde Publication.
5. "Modern Documentary films" by Patricia Aufderheide – Oxford University press.
6. "Hindi Cinema" – by Anil Saari, - Oxford University press.

INTRODUCTION TO SOCIOLOGY AND POLITY

FIRST YEAR - SECOND SEMESTER

SUBJECT CODE (BFT010)

INTRODUCTION TO SOCIOLOGY:

UNIT – 1

ORIENTATION AND SCOPE OF SOCIOLOGY: Origin of Sociology in Europe – Development of Sociology in India – Definition and scope of sociology – Relation between Sociology and Mass Media / Cinema in particular.

INDIVIDUAL AND SOCIETY: Definition and characteristics of society – Basic Elements of society: Status and Role – Relation between individual and Society.

SOCIAL INSTITUTION: FAMILY AND MARRIAGE: Family: Forms and types of family - Functions of family – Traditional Family in India: Joint family System – Changing Scenario: Rise of Nuclear family – Advantages and disadvantages of Joint and Nuclear Families.

CULTURE: Definition and Characteristics of culture – Elements and Types of culture – Cultural orientation – Indian culture: Core elements.

UNIT – 2

RELIGION: Definition, Elements and Functions of Religion – Religious Pluralism in India – Secularism in India: Debate, features and Discontents – Religious conversions.

CASTE SYSTEM: Definition and characteristics – Functions and Dysfunctions – Contemporary Trends: Changing scenario and New identity politics.

SOCIAL PROBLEMS IN INDIA: Poverty – Unemployment – Social Backwardness – Tribal Backwardness – Ethnic, Linguistic, religious and caste conflicts – Criminalization of politics - Disintegration of Family and Marriage – Youth problems – Gender Discrimination and gender violence

INTRODUCTION TO INDIAN POLITY:

UNIT – 3

Indian Constitution – The preamble- Independent and Sovereign Republic – Representative Democracy - Political, Economic and Social Justice – Liberty and Equality – Uniqueness of Indian Constitution – Fundamental Rights and Duties – Directive principles of state policy.

Federal system with unitary bias – Reasons – The Government of the Union – The Union Executive – The President and the Vice President – the council of Ministers – The Prime Minister – The Attorney General of India - Legislature: Lok sabha and Rajya sabha – Members of Parliament – procedure to pass bills – the Government of the states – Governor and the council of ministers - - The Chief Minister - Advocate General – state Legislature – Member of Legislature Assembly – Union territories and their Administration – Panchayat Raj

UNIT – 4

The Judiciary – The Supreme Court - the High Court – District Sessions Court – Munsif's Court – Judicial Magistrate – Executive Magistrate – classes of magistrate – the Election Commission – Planning Commission – Central Vigilance Commission – All India services – Indian Administrative Service and Indian Police Service – Right to Information Act.

UNIT – 5

Administration of Justice – Civil Procedure Code and Criminal Procedure Code – Indian Penal Code - Issuance and service of summons – Bailable and non – Bailable warrants – Cognizable and Non – cognizable offence - First Information Report – crime enquiry CID – Central Bureau of Investigation (CBI) – Prosecution and defence – Evidence Act – Court Proceedings – Advocates – Bail – Conviction.

REFERENCE BOOKS:

1. "Sociology" – Anthony Giddens, Black Well Publishers.
2. "Handbook of Indian Sociology: – Veena Das.
3. "Sociology" – Francis Abraham.
4. Introduction to Sociology – Ram Ahuja.
5. "Introduction to the Constitution of India" – Dr.Durga Das Basu.

PRACTICAL – 1
FILM MAKING EXERCISES
(SHORT FILM / DOCUMENTARY / AD FILM)
FIRST YEAR – SECOND SEMESTER
SUBJECT CODE (BFTP003)

OBJECTIVE:

The practical – I will consist of seven Exercises and each will equip the students in making a Short film / Documentary / AD Commercial or PSA at the end of the semester.

Exercises

No. 1. To learn: (a) The value of every frame

(b) Why it is illogical to shoot a film in a sequence of the script

No. 2 . To learn: (a) The creative value of a static frame.

(b) Simple way to tell a simple, oblique, complex story.

No. 3 . To learn: To direct a film of a shorter duration without special effects.

No. 4 . To learn: (a) Different kinds of shots.

(b) Different kinds of shot angles.

(c) Introduction to the line.

(d) The value of Expression, oblique gesture.

No. 5 . To learn: (a) Introduction to Documentary film making.

(b) To learn the importance of unbiased reporting.

No. 6 . To learn how to make a short film: Students will apply the concepts learnt on previous projects to implement in the film with the help of instruction.

No. 7 . This final project will give the student an opportunity to put all his learning to test and to make a film of his choice. He may do a narrative of any genre or a documentary or a commercial.

REFERENCE BOOKS:

1. "The Art of adaptation: Turning fact and fiction into film," by Seger Linda, Holt, 1992.
2. "Shooting on Location, BBC Television training," by P.Jarvis, Borehamwood, 1986.
3. "Directing the Documentary by Michael Rabiger", focal press, Boston 1997.
4. "Camera Mounting for film and video on location" by P.Champness, BBC Television training, Borehmwood 1987.
5. "Effective Television production" by G.H.Millerson, focal press, 1993.

PRACTICAL – 2
POST PRODUCTION EXERCISES
FIRST YEAR – SECOND SEMESTER
SUBJECT CODE (BFTP004)

OBJECTIVE:

It consists of three Exercises pertaining to Editing, Graphics and Animation and Sound and will help the students in understanding the creative uses of them.

EDITING:

1. Familiarity of Linear & Non Linear machines
2. Capturing, Digitising & Sorting out.
3. Sequencing in time line
4. Rough cut
5. Effects Adding
 - a. Real Time
 - b. Rendering
 - c. Key frame Technique
 - d. Transitions
6. Titles and Captions Preparation.
7. Mixing Technique.
8. Final Master tape making.

GRAPHICS AND ANIMATION:

The Practical will include manipulation of images using Photoshop-software.

- (a) Logo Creation.
- (b) Film Title.
- (c) Designing a brochure for a Film.
- (d) Creating a commercial product.

AUDIO PRACTICALS:

1. Using different types of microphones.
2. Sound Recording for different formats.
3. Using Mixers and consoles.
4. Sound Editing.
5. Special Effects.

REFERENCE BOOKS:

1. "Video basics" by Herbert Zettl, Words worth, Thomson Learning, 2001.
2. "Technique of film Editing" by Karel Reizh.
3. "Scott kelby's 7- point system for Adobe Photoshop CS3. "
4. "Green Berg – fundamental Photoshop" – Tata McGraw Hill.
5. "Sound recording practice" by John Borwick a hand book, Oxford University press.
6. "Sound recording and Reproduction," by Glyn Salkin, Oxford focal press, 1996.

SRM SIVAJI GANESAN FILM INSTITUTE

FACULTY OF SCIENCE & HUMANITIES

SRM UNIVERSITY

No: 1, Jawaharlal Nehru Road, Vadapalani, Chennai – 600026.

B.Sc. in FILM TECHNOLOGY

Ordinances, Regulations, Curriculum and Syllabi

(With Effect from Academic Year 2010 – 2011)

SEMESTERS – III & IV



SRM
UNIVERSITY
(Under section 3 of UGC Act 1956)

**SRM
SIVAJI GANESAN FILM INSTITUTE**
FACULTY OF SCIENCE & HUMANITIES
SRM UNIVERSITY

No: 1, Jawaharlal Nehru Road, (100 feet Road, Near
Vadapalani Signal) (Formerly TCS Software Company
Building),
Vadapalani, Chennai – 600026.

THEORY – III SEMESTER		
SL.NO	SUBJECT CODE :	NAME OF THE PAPER:
DIRECTION	BFTD001	Elements of Film Direction
	BFTD002	Directorial Practical
	BFTT201	Screen Play Writing Theory
	BFTT202	Television Production Techniques - I
CINEMATOGRAPHY	BFTC001	Motion Picture Camera and Lenses – I
	BFTC002	Glory of Light and Imaging Techniques of Cinematography - I
	BFTC003	Elements of Film Processing
	BFTT202	Television Production Techniques - I
EDITING	BFTE001	Elements of Film and Video Editing
	BFTE002	History of Film and Video Editing
	BFTE003	Principles of Film and Video Editing
	BFTT202	Television Production Techniques - I

Note: Each Theory Paper will carry 100 marks

THEORY – III SEMESTER		
SL.NO	SUBJECT CODE :	NAME OF THE PAPER:
GRAPHICS AND ANIMATION	BFTT201	Screen Play Writing Theory
	BFTG001	Techniques of Graphics and Animation - I
	BFTG002	Fundamentals of Design
	BFTT202	Television Production Techniques – I
SOUND	BFTS001	Sound Engineering Electronics – I
	BFTS002	Principles of Sound Recording - I
	BFTS003	Introduction to Music and Sound
	BFTT202	Television Production Techniques - I

Note: Each Theory Paper will carry 100 marks

PRACTICALS – III SEMESTER		
SL.NO	SUBJECT CODE :	NAME OF THE PAPER:
DIRECTION	BFTDP04	Script Writing Exercise
	BFTP203	Film Production Practical – I
	BFTP204	Film Study Record – I
	BFTP205	Television Production Practical – I
CINEMATOGRAPHY	BFTCP04	Specialization Exercises - I
	BFTP203	Film Production Practical – I
	BFTP204	Film Study Record – I
	BFTP205	Television Production Practical – I
EDITING	BFTEP04	Specialization Exercises in Film and Video Editing - I
	BFTP203	Film Production Practical – I
	BFTP204	Film Study Record – I
	BFTP205	Television Production Practical – I

Note: Each Specialization Practical Exercise will carry 200 marks and all other practicals will carry 100 marks.

For Direction Students, “Film Production Practical” will be their Specialization Practical Exercise

PRACTICALS – III SEMESTER		
SL.NO	SUBJECT CODE :	NAME OF THE PAPER:
GRAPHICS AND ANIMATION	BFTGP04	Specialization Exercises - I
	BFTP203	Film Production Practical – I
	BFTP204	Film Study Record – I
	BFTP205	Television Production Practical – I
SOUND	BFTSP04	Specialization Exercises - I
	BFTP203	Film Production Practical – I
	BFTP204	Film Study Record – I
	BFTP205	Television Production Practical – I

Note: Each Specialization Practical Exercise will carry 200 marks and all other practicals will carry 100 marks.

For Direction Students, “Film Production Practical” will be their Specialization Practical Exercise

DIRECTION

ELEMENTS OF FILM DIRECTION

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE (BFTD001)

UNIT : I

Role of the Film Director – How we read and understand an image – Director's Responsibility, Moral, artistic, Technical and financial – interlocking roles of various technicians and artistes in the making of a film – Film is a language sort not language system – Film as the Director's medium of expression – D.W. Griffith and Eisenstein – Their contribution to the art of film.

UNIT : II

Idea, Theme, Outline – Deep structure of the story, Treatment, Writer's script – Shooting script – Developing the idea through brooding – Scenes & sequences – A simple sequence in terms of long, medium, and close shots.

UNIT : III

Choice of lenses and their effects – Depth of fields and its importance – camera movements – Pan, tilt, dolly in dolly out, Tracking shots, Crane shots – Subject movement – Connotative memory of the shot – Camera angles – Low angles, High angle, Three quarter angle – Dramatic & psychological effects of camera angles – Creative use of sound – synchronous and Asynchronous.

UNIT : IV

Evolution of film language in editing – Contribution by pioneers in Editing – Continuity – Complexity – Compilation – Alternative editing motivation for cut – Relationship of works to images Rhythm for story telling – Misenscene for blocking and structuring – Planning where to Edit – Preparing to edit & creative contribution – Evolution of film and NLE Editing.

UNIT : V

Comparison between Film, Theatre and Novel – Director and the Actor – Professional Actors – Amateur actors – Nan-actors – Contribution of actors – Handling of actors by the directors – Role of assistant directors and apprentices – Director and technician.

Reference Books:

1. Film and the Director – **Don Livingston.**
2. Art of Film – **Ernst Lindgren.**
3. How to read a Film – **James Monaco.**

DIRECTORIAL PRACTICE
SECOND YEAR – THIRD SEMESTER
SUBJECT CODE (BFTD002)

UNIT : I

Filmic space and Filmic time – Film structure: External structure – Internal structure – Filmic material and its organization – Use of chance material – Film as an art: Film and Camera work and painting – Film and Novel – Film and Theatre – Film and Music – Film and environmental arts.

UNIT : II

Director and the camera – Diachronic and Syntax – Composition – Movement within the frame – Camera angles – Camera movements and lenses – Special effects in camera – Special effects : Miniatures – Matte shots – Computer aided effects – Front and back Projection – Principles of narrative construction – Narration: The flow of story information.

UNIT : III

Screen direction – Dynamic and Static – Constructive and relational editing – Parallel cutting – Editing pattern for static dialogue scene – Cutting after the movement – Motion inside the screen – Motion in and out of the shot – 20 basic rules for camera movements – unconventional camera movements for creativity.

UNIT : IV

Break down into shots – Mise-en-shot – Filmic technique – Master scene – Triple take – Directing the actor – Directing the crew – Composition – Symmetrical - Asymmetrical – Vertical – Horizontal – Dutch/Slanting – Diagonal composition – Set: Plan – Section view – Elevation and Projection – Story board.

UNIT : V

Lighting: Flat lighting – Rembrandt lighting – Chiaroscuro lighting – Silhouette – Cameo – Limbo – Creative uses of sound in films; Synchronous – Asynchronous – Role of film music – Realistic and functional music – Dialogues - New technical developments: Wide screen – 3D – Digital film making and its creative possibilities – Dolby system – DTS – IMAX.

Reference Books:

1. How to Read a Film – **James Monaco**.
2. Directing-Film Techniques and aesthetics – **Michael Rabiger**.
3. Film as Art-**Rudolf Arnheim**.
4. Lessons with Eisenstein – **Nizany**.
5. 5 C's of Cinematography – **Josheph V. Mascelli**.
6. Technique of Film make-up – **Vincent J.R. Kehoe**.

SCREEN PLAY WRITING THEORY

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE (BFTT201)

UNIT : I

Introduction to the Art of writing – Short story – Novel – Play and screenplay – Adoption of novel and drama for TV and film – Transitions of action: Movies – Intention – Goal – Conflict – The undisturbed story – The disturbance – The struggle – The adjustment – main and sub-audience participation – suspense – Surprise.

UNIT : II

The sources of information – Combination – Co-ordination – Duplication – Scene types – place – Time – Exposition of time – Exposition of place – Plot and sub-plot – Plot patterns – Narrative structure – Theme – Ideas – Complex structure of a story – Causes and effect – Conflict – Development – Climax (Beginning, middle, end) – Synopsis – basic story – Exposition and preparation – Point of view.

UNIT : III

Characterization – Biography or Bone structure of a character – External and internal aspects of a character – Orchestration and unit of opposites – Dialectical approach – understandability - Probability – Identification.

UNIT : IV

Shot – the check list of shot – How shots are related – Art of confrontation – Outline – Step outline – Treatment – Screenplay – Dialogue – Script – Master scene script – Symbols and metaphors.

UNIT : V

How to get ideas – Obligatory scene – Melodrama – Writing for TV - comedy and tragedy – Writing comic sequences – dialogues.

Reference Books:

1. The Art of Dramatic Writing – **Lajos Egri.**
2. Screen writing for Narrative film and Television – **William Miller.**
3. Film script writing – **Dwight V. Swain.**
4. Aspects of the Novel- **E.M. Forster.**
5. Screenplay writing – **Eugen vale.**

TELEVISION PRODUCTION TECHNIQUES – I

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE_(BFTT202)

UNIT: I

Introduction to Communication Media – Communication cycle – Barriers in Communication – Means and Methods of Communication – Role of Television in Communication – Mass Media – Television as effective Mass Media – Advantages of Television in communication to the society – History of Television – Development of Television in India – Terrestrial Broadcasting – Satellite Broadcasting – Cable Television Network – DTH Television – Development in Television Broadcasting Networks in India – National, Regional and Local Area networks – Cable Television Act.

UNIT – II

Basic requirements of Television Studio – Equipment involved in Television Programme Production – Camera – Camera Control Unit – Video Switcher – Special Effects Generator – Waveform and Vectorscope – Microphones – Audio Console – Audio Source Players – Video Tape Recorders – Audio and Video Monitors – Inter- Communication systems – Lighting Controls – Lighting Instruments – Lighting Grid – Camera supports – Audio Supports – Tele-cine – Transmitter – Studio Acoustics.

UNIT : III

Principle of Television picture formation – Scanning system – Synchronizing signals – Signal Waveform – Front Porch and Back Porch – Signal Levels – Monochrome and Colour Video signals – Colour Burst – Luminance and Chrominance Video signals – Composite and Component Video signals – Phase Correction – H-Phase SC Phase – Television Standards – PAL- SECAM – NTSC – Analogue and Digital Television.

UNIT : IV

Stages in Television Programme Production – Programme Concept – Synopsis – Treatment – Screenplay – Storyboard – Shooting Script – Planning – Budgeting – Schedule – Pre-Production arrangements – Production – Post Production – Capsuling – Planning for a Multi – Camera Production – Stages in Production.

UNIT : V

Costume and Designing - Selection of Costumes – Colour Restrictions – Make-up for Television – Set Design – Selection of Backdrop – Set – Props – Designing Graphics – Static and Dynamic Graphics – Title Cards – Credit Cards – Animated Graphics – Use of Computer for Graphics and Titles – Creation of 2D / 3D Animation – Role of animation in Television programme.

Reference Books:

1. Television Production by **Gerald Millerson**
2. Television Poduction Handbook by **Herbert Zettle**
3. Digital Camera Work by **Peter Ward**

CINEMATOGRAPHY

MOTION PICTURE CAMERA AND LENSES – I

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE (BFTC001)

UNIT – I INTRODUCTION TO MOTION PICTURE CAMERA

Introduction to the Principles of Cinematography – Synopsis of motion – Tools of motion picture Camera work – Essential parts of motion picture camera – Working algorithm of motion picture camera – Mechanical parts of motion picture camera – Functions of various parts.

UNIT – II INTRODUCTION TO LENS AND CAMERA PARTS

Study of lens – Study of lens systems – study of lens formats – Relation between film format and lens systems – study of film format and lens systems – study of film loading systems – Magazines – Single chamber, Double chamber & Co-axial magazines – Shutter system – Working principles of various types of shutters – Camera speed – Types of lens mounts – Matte box.

UNIT - III TRANSPORT MECHANISM

Transport mechanism – Intermittent mechanism – Frame rates – Shutter speed calculation – Shutter angle – Various types of motors – Claw mechanism – Types of claws – Picture gate and pressure plate – Tacho meter – Comparison between human eye and brain combination – Film and Camera Combination – The factors responsible for visual attention to the audience.

UNIT – IV FILM FORMATS

Study of 8mm cameras – Study of 16mm cameras - study of super 16 cameras - 35mm format cameras - Anamorphic system – wide screen system – 70mm cameras – Super 35mm system.

UNIT – V CINEMATOGRAPHIC LENS SYSTEMS

Importance of the quality of a motion picture camera lens – Lens elements – Image formation with positive lens – Negative lenses – Image formation with cinematographic lens – Block lenses – Variable focal length lenses – Breathing effect – Advantages and Disadvantages of block and zoom lenses.

Reference Books:

1. Cinematography by **Kris. Malkiewicz**
2. Practical Cinematography by **Paul Wheeler**
3. Sight Sound and Motion by **Herbert Zettl**
4. American cinematographer manual 9th Edition.

**GLORY OF LIGHT AND IMAGING TECHNIQUES OF
CINEMATOGRAPHY – I**

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE (BFTC002)

UNIT – I **INTRODUCTION TO GLORY OF LIGHT**

Introduction to the glory of light – Light is more than mere illumination – What light does – Propagation of light and its importance in Cinematography– Reflection - Refraction – Reflection factors of various material – Black – White- Black body – Attributes of light.

UNIT : II **NATURE OF LIGHT**

Nature of light – Light Intensity – The color quality – The light dispersion – light direction – Units of light Intensity – Soft light and hard light – Advantages of hard and soft lights – Disadvantages of hard and soft lights – Sudden fall off – Gradual fall off – Direction of light – Diffusing a hard light – Shadows – shadows in relation to hard and soft light sources – Introduction to color temperature.

UNIT : III **INTRODUCTION TO THE LIGHT SOURCES**

Natural light sources – Artificial light sources – Characteristics of natural and artificial light sources – Photographic light sources – Electromagnetic spectrum – Continuous and discontinuous spectrum – Incandescent lights – Tungsten lights – Halogen light sources – The concept of small and large light sources – Fresnel spot lamps – Open face lamps – Gas discharge lamps – The concepts of metal Iodide lamps – HMI lamps – Importance of ballast in HMI lamps – HMI lamps and filming speed – Carbon arc lamps – Clusters – PAR lamps – Modern technology lamps – Lighting accessories – Diffusers – Nets – Gauss – Barn doors – Reflectors – Dimmers – Scrims.

UNIT : IV **STUDY OF EXPOSURE**

Exposure – Setting exposure – Over and under exposure – Exposure and color – Exposure and Camera speed – Exposure and shutter angle – Exposure and movement – Exposure and contrast – The concept of flashing – Exposure latitude – H & D curve – The law of reciprocity failure – Density – Camera – Types of films available – Day light and Tungsten balanced films – Working with Day lights on Tungsten balanced film – Working with Tungsten lights on Daylight balanced film.

UNIT :V

METERING AND EXPOSURE CALCULATION

Intensity of light – Foot candle – Lux – Measuring the intensity of the lights – Exposure meters – Incident light meter – Reflected light meter – Advantages and disadvantages of incident light metering – Advantages and disadvantages reflected light metering – Grey card – Metering methods – Calculating a correct exposure using light meters –

Reference Books:

1. Painting with light by **John Alton**
2. Reflections by **Benjamin Berger**
3. Lighting for film & Electronic cinematography by **Dave Viera, Maria Viera**

ELEMENTS OF FILM PROCESSING

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE-(BFTC003)

UNIT : I

Gelatin: Preparation – Properties – Photographic emulsions – Cross section of a film – Different types of films – Roll films – Cut films – Motion picture films – Colour blind emulsion – Ortho–chromatic – Panchromatic – Sensitivity of different films.

UNIT : II

Electromagnetic spectrum – Spectral sensitivity of different films and human eye – Anti – halation backing – Irradiation – Black & White – Developing agents – Developers – Negative developer, Positive developer – Preparation – Development Factors influencing the rate of development – Preservative – Activator – Restrainer.

UNIT : III

Fixing agents – Fixing solution – Preparing Hardening agents – Anti–staining agent – Time of fixing – Washing – Methods of washing - Completeness of washing – Drying techniques – Contact printing – Choice of papers – Study of enlarger – Enlargement techniques – Still colour films and papers – processing steps.

UNIT : IV

Motion picture laboratory techniques – Elements of Sensitometer – Densitometer – D Log E curve – Gamma – Latitude – Storage of motion picture films – Handling of motion picture films.

UNIT : V

Basic principles in colour processing – Additive and subtractive systems in printing – Basic steps in colour film processing – Positive and negative.

Reference Books:

1. Photography its material and process by **C.B. Neblette.**
2. The Photographic Emulsion by **B.H. Carsoll and Hubbard.**
3. Photo Chemistry by **George T.Eaten**
4. The Focal Guide to the Dark room by **Leonard Gaunt.**
5. The Focal Guide to colour printing by **Jack H.Coote.**
6. The Focal Guide to colour film processing by **Derek Watkins.**
7. Your film and the Lab by **Bernard & Happe.**

TELEVISION PRODUCTION TECHNIQUES – I

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE_(BFTT202)

UNIT: I

Introduction to Communication Media – Communication cycle – Barriers in Communication – Means and Methods of Communication – Role of Television in Communication – Mass Media – Television as effective Mass Media – Advantages of Television in communication to the society – History of Television – Development of Television in India – Terrestrial Broadcasting – Satellite Broadcasting – Cable Television Network – DTH Television – Development in Television Broadcasting Networks in India – National, Regional and Local Area networks – Cable Television Act.

UNIT – II

Basic requirements of Television Studio – Equipment involved in Television Programme Production – Camera – Camera Control Unit – Video Switcher – Special Effects Generator – Waveform and Vectorscope – Microphones – Audio Console – Audio Source Players – Video Tape Recorders – Audio and Video Monitors – Inter- Communication systems – Lighting Controls – Lighting Instruments – Lighting Grid – Camera supports – Audio Supports – Tele-cine – Transmitter – Studio Acoustics.

UNIT : III

Principle of Television picture formation – Scanning system – Synchronizing signals – Signal Waveform – Front Porch and Back Porch – Signal Levels – Monochrome and Colour Video signals – Colour Burst – Luminance and Chrominance Video signals – Composite and Component Video signals – Phase Correction – H-Phase SC Phase – Television Standards – PAL- SECAM – NTSC – Analogue and Digital Television.

UNIT : IV

Stages in Television Programme Production – Programme Concept – Synopsis – Treatment – Screenplay – Storyboard – Shooting Script – Planning – Budgeting – Schedule – Pre-Production arrangements – Production – Post Production – Capsuling – Planning for a Multi – Camera Production – Stages in Production.

UNIT : V

Costume and Designing - Selection of Costumes – Colour Restrictions – Make-up for Television – Set Design – Selection of Backdrop – Set – Props – Designing Graphics – Static and Dynamic Graphics – Title Cards – Credit Cards – Animated Graphics – Use of Computer for Graphics and Titles – Creation of 2D / 3D Animation – Role of animation in Television programme.

Reference Books:

4. Television Production by **Gerald Millerson**
5. Television Poduction Handbook by **Herbert Zettle**
6. Digital Camera Work by **Peter Ward**

EDITING

ELEMENTS OF FILM AND VIDEO EDITING

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE - (BFTE001)

UNIT : I

Study of different kinds of Clap Boards and study of the using of Editing Equipments - Talkie Clap - Silent Board-Play Back Clap – Shooting Reports – Camera Report – Sound Report and Direction Reports – Study of Editing tools and accessories. Study of winding and rewinding of films and study of using different kinds of video tapes - VHS – Umatic – HI Band – Beta tapes. DV/BETA/HD FORMATS

UNIT : II

Knowing the arrangement of Editing room and maintenance of both Film and Video Equipments and their accessories - video monitors. Moviola Equipment - Steinbeck- Film racks- Editing Tables and Video equipments – Video Tape recorders- Telecine systems- Editing systems - Basic systems in Video Editing

UNIT : III

Fundamentals of synchronisation of Both picture and sound-Sorting and Assembling of Negatives Telecine Transformation. Study of Editorial marks - Learning about Editing of silent sequence and talkie sequence.

UNIT : IV

Study of Film Dubbing and video dubbing - Study of synchronous and non synchronous sounds - Study of Background music-Study of using special effect sounds - Rerecording-Mixing and posting the mixed track - Cutting of negatives as per edited positive and video tape-cut lists.

UNIT : V

Study of Transitions - Study of optical effects - Study of video effects - Using of bridging shot - Cut away and cutting in action – Cutting on movement - Inter cutting- Parallel cutting and constructive editing - Montage -Creative editing - Real time and Artificial time – rhythm-pace-space - Creative editing.

Basic Transition Devices

Visual Effects – Standard Analog video effects

Digital Video effects

Non Electronic Effects and How to use them

Optical effects and Mechanical effects

Reference Books:

1. Techniques of Film Cutting Room: **Earnest Walter**
2. Film and The Director: **Don Livingstone**
3. How to Edit: **Hugh Baddeley**
4. The Techniques of Film Editing: **Karel Reiz & Gavin Miller**
5. The Technique of Film and Video Editing: **Ken Dancyger**

HISTORY OF FILM AND VIDEO EDITING

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE (BFTE002)

UNIT : I LUMIERE BROTHERS

“The Cinematographer” – Single subject and single shot films – Shooting events in movements – single camera setup and pre-arranged comic event- The film –“Watering the Gardens”. Prearranged events and presentation in the film.

GEORGES MELIES:

Trick work, single shot films, lengthy films - usage of slides and subtitles – The film-“Cinderella” – One point at a time continuity - enlarge the scope of film story telling beyond the simple shot and story of several episodes.

UNIT : II EDWIN S. PORTER:

The film – “The Life of an American fireman”- Action carried over from shot to shot and action continuity-Dividing the action into small units-Definition of basic principles of Editing – The film-“The Great Train Robbery” –Parallel action editing technique-CROSS CUTTING.

D.W.GRIFFITH

The film-“Birth of a nation”- The film-“Intolerance”-Dramatic emphasis-Usage of close-ups-flash back- Invention of shots-Extreme longshot, close shot, close up- cross cutting- INSERT- TWO SHOT- Guiding the spectator’s reaction. Parallel action editing in films. The film type of presentation in “Intolerance”.

UNIT : III I.V. PUDOVKIN

Era of pudovkin in Soviet film industry-The film-“Mother”- Constructive editing, juxtaposition, montage. Each shot making a new and specific point. Thought ful and meaningful visual expression through juxtaposition.

KULESHOV’S ROLE IN SOVIET FILM INDUSTRY - EISESTEIN

Intellectual Montage-Contrast of Images – The film-“Battleship Potemkin” The film – “October” - Creative Geography by KULESHOV- Eisenstien’s Film Form and Film Sense Influence on GODARD and OTHERS- Ivan The Terrible- Hegelian Dialectic Kuleshov’s Experiment- Aim and method of presentation of the film: October – New Development of Misenshot and Misencenscene.

UNIT : IV

Sound in film editing and video editing – One hundred percent talkie films – Greater freedom to the film and Video editor – Dramatic emphasis in films and Video programmes – Dialogue as a transition – Realistic presentation – The

Usage of actual sound in films and video programmes –Synchronous and non synchronous sounds –Back ground music-Special effect sounds.

UNIT : V

Evolution of Video + Auteur's Theory – Avant Garde. Comparison between the editing techniques of silent and sound films-Order of shots-selection of Camera setups-Timing presentation. History of fundamental change brought in storytelling.

History of improvements of film editing and video editing. New technologies-Electronic editing techniques video tape editing-Low Band to Digital.

Multi camera setup-variety of shots for on line Editing. E.N.G. EDITING. Advanced Technology - World of T.V. STANDARDS.- History of Television. Switching or Instantaneous editing. BASIC switcher function. Simple Switcher lay out Basic switcher operation – Switcher types & functions.

Reference Books :

1. Technique Of Film Editing by **Karl Reiz & Gavin Miller**
2. The Technique Of Film And Video Editing by **Ken Dancyger**
3. Five C's Of Cinematography by **Joseph Maschilli**
4. How To Read A Film by **James Monaco**

PRINCIPLES OF FILM AND VIDEO EDITING

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE (BFTE003)

UNIT : I EDITING THE PICTURE

Psychological justification – Mental process in real life – creation of illusion of reality – smooth cut, constructing a lucid continuity – constructing physical continuity – matching consecutive actions – change in image size and camera angle – sense of screen direction, matching Tone – 180 degree rule. A roll and B roll – Establishing Shot, Eye line match – Master shot – point of view shot – sequence – sequence shot - shot Reverse shot.

UNIT : II EDITING THE PICTURE IN SMOOTH CONTINUITY

Psychologically smooth continuity – Sound flow over a cut – Mixing the audio for clear and real reproduction – Bridging the action – Bridging the dialogue – Controlling the volume between the channels – True and natural presentation.

UNIT : III TIMING

Definition of Timing – Factors governing timing – Basic qualities of a shot – Timing the shots, timing the cuts, real time and screen time.

RHYTHM

Definition of rhythm in story telling – Natural rhythm and artificial rhythm – rhythm in actions and dialogue usage – Rhythm in camera movements – maintaining rhythm in Scene. Contribution of master shot, Misen - shot, Misenscene.

UNIT : IV PACE

Definition of pace – Variation in pace – slow, moderate and fast pace – pace and tempo – usage of audio with sync and without sync- creative usage of audio effects – importance of sound track in various types of films and video programmes – power of sound – sound as a counter point – mechanism of sound in editing of films and video programs.

UNIT:V

Editors cut – Director's cut – Final cut – Methods of montage making - Editing Decision – Editing Functions – Combination of timing – Pacing – Rhythm – Tempo.

Reference Books :

1. Grammar of the Film Language – **Daniel Arijon**
2. The Technique of Film and Video Editing – **Ken Dancyger**
3. On Film Editing – **Edward Dmytry**
4. The Five "C"s Cinematography – **Joseph V. Mascelli**
5. In the blink of an eye – A perspective on film Editing- **Walter Murch.**

TELEVISION PRODUCTION TECHNIQUES – I

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE_(BFTT202)

UNIT: I

Introduction to Communication Media – Communication cycle – Barriers in Communication – Means and Methods of Communication – Role of Television in Communication – Mass Media – Television as effective Mass Media – Advantages of Television in communication to the society – History of Television – Development of Television in India – Terrestrial Broadcasting – Satellite Broadcasting – Cable Television Network – DTH Television – Development in Television Broadcasting Networks in India – National, Regional and Local Area networks – Cable Television Act.

UNIT – II

Basic requirements of Television Studio – Equipment involved in Television Programme Production – Camera – Camera Control Unit – Video Switcher – Special Effects Generator – Waveform and Vectorscope – Microphones – Audio Console – Audio Source Players – Video Tape Recorders – Audio and Video Monitors – Inter- Communication systems – Lighting Controls – Lighting Instruments – Lighting Grid – Camera supports – Audio Supports – Tele-cine – Transmitter – Studio Acoustics.

UNIT : III

Principle of Television picture formation – Scanning system – Synchronizing signals – Signal Waveform – Front Porch and Back Porch – Signal Levels – Monochrome and Colour Video signals – Colour Burst – Luminance and Chrominance Video signals – Composite and Component Video signals – Phase Correction – H-Phase SC Phase – Television Standards – PAL- SECAM – NTSC – Analogue and Digital Television.

UNIT : IV

Stages in Television Programme Production – Programme Concept – Synopsis – Treatment – Screenplay – Storyboard – Shooting Script – Planning – Budgeting – Schedule – Pre-Production arrangements – Production – Post Production – Capsuling – Planning for a Multi – Camera Production – Stages in Production.

UNIT : V

Costume and Designing - Selection of Costumes – Colour Restrictions – Make-up for Television – Set Design – Selection of Backdrop – Set – Props – Designing Graphics – Static and Dynamic Graphics – Title Cards – Credit Cards – Animated Graphics – Use of Computer for Graphics and Titles – Creation of 2D / 3D Animation – Role of animation in Television programme.

Reference Books:

7. Television Production by **Gerald Millerson**
8. Television Poduction Handbook by **Herbert Zettle**
9. Digital Camera Work by **Peter Ward**

GRAPHICS AND ANIMATION

SCREEN PLAY WRITING THEORY

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE (BFTT201)

UNIT : I

Introduction to the Art of writing – Short story – Novel – Play and screenplay – Adoption of novel and drama for TV and film – Transitions of action: Movies – Intention – Goal – Conflict – The undisturbed story – The disturbance – The struggle – The adjustment – main and sub-audience participation – suspense – Surprise.

UNIT : II

The sources of information – Combination – Co-ordination – Duplication – Scene types – place – Time – Exposition of time – Exposition of place – Plot and sub-plot – Plot patterns – Narrative structure – Theme – Ideas – Complex structure of a story – Causes and effect – Conflict – Development – Climax (Beginning, middle, end) – Synopsis – basic story – Exposition and preparation – Point of view.

UNIT : III

Characterization – Biography or Bone structure of a character – External and internal aspects of a character – Orchestration and unit of opposites – Dialectical approach – understandability – Probability – Identification.

UNIT : IV

Shot – the check list of shot – How shots are related – Art of confrontation – Outline – Step outline – Treatment – Screenplay – Dialogue – Script – Master scene script – Symbols and metaphors.

UNIT : V

How to get ideas – Obligatory scene – Melodrama – Writing for TV – comedy and tragedy – Writing comic sequences – dialogues.

Reference Books:

1. The Art of Dramatic Writing – **Lajos Egri.**
2. Screen writing for Narrative film and Television – **William Miller.**
3. Film script writing – **Dwight V. Swain.**
4. Aspects of the Novel- **E.M. Forster.**
5. Screenplay writing – **Eugen vale.**

TECHNIQUES OF GRAPHICS AND ANIMATION - I

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE – (BFTG001)

UNIT: I

Animated films by technique: Stop Motion, Animation, Object Animation, Puppet, Clay Animation, Cutout Animation, Silhouette Animation, Pixillation

UNIT: II

Experimental Animation: Drawn on Film Animation, Flipbook, In-between, Sand Animation, Paint on Glass Animation, Pin-screen animation.

UNIT: III

Basic principles of animation: Squash and stretch, Anticipation, Staging, Straight ahead action and pose to pose, Follow through and overlapping action, Slow in and Slow out, Arcs, Secondary action, Timing, Exaggeration, Solid drawing, Appeal.

UNIT IV

Traditional animation process:- Storyboards, Voice recording, Animatic, Design and timing, Layout, animation, Pencil test, Backgrounds, Traditional ink-and-paint and camera, Digital ink and paint, Computers and digital video cameras.

Reference Books:

1. The Animator's Workbook: Step-By-Step Technique...(Paperback) by **Tony White**
2. Blair, Preston (1994). Cartoon Animation. Laguna Hills, CA: Walter Foster Publishing. 156-010084-2
3. Culhane, Shamus (1989). Animation from Script to Screen. New York: St. **Martin's Griffin**. 031-205052-6
4. Laybourne, Kit (1979, rev. 1998). The Animation Book: A Complete Guide to Animated Filmmaking—From Flip-Books to Sound Cartoons to 3-D Animation. New York: Three Rivers Press. 051-788602-2
5. Thomas, Frank and Johnston, Ollie (1981, rev. 1995)Disney Animation: The Illusion Of Life. Los Angeles: Disney Editions. 078-686070-7
6. Williams, Richard (2002)The Animator's Survival Kit: A Manual of Methods, Principles, and Formulas for Classical, Computer, Games, Stop Motion, and Internet Animators. London: Faber & Faber. 057-120228

FUNDAMENTALS OF DESIGN THEORY

SECOND YEAR – THIRD SEMESTER SUBJECT CODE (BFTG002)

UNIT -I

Life Drawing: structure, Expression, Proportion, Balance, Drawing tools and Techniques.

Color Theory & Color Composition

UNIT-II

Character Drawing: Caricature, Character observation.

Indoor & Outdoor Drawing & Sketching, Still Life, Clay & Plaster Modeling, Collage Painting.

UNIT-III

Geometrical Drawing

Perspective and Environmental Drawing: One-point perspective, Two-point perspective, Three-point perspective, Exaggerated perspective-Foliage, Composition

UNIT-IV

Storyboarding

Reference Books:

1. Fundamentals of Creative Design by **Gavin Ambrose and Paul Harris**
2. The Fundamentals of Graphic Design by **Paul Harris and Gavin Ambrose**
3. Introduction to Color and Composition (Easy Start Guides) by **Koichi Ono, Kenji Kato, and Sachikazu Kabayama**
4. Basic perspective drawing: A visual approach. / **John Montague. Hoboken, N.J.: J. Wiley, 2005**
5. The pen & ink book: Materials and techniques for today's artist. / **Jos. A. Smith. New York: Watson-Guption Publications**

TELEVISION PRODUCTION TECHNIQUES – I

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE_(BFTT202)

UNIT: I

Introduction to Communication Media – Communication cycle – Barriers in Communication – Means and Methods of Communication – Role of Television in Communication – Mass Media – Television as effective Mass Media – Advantages of Television in communication to the society – History of Television – Development of Television in India – Terrestrial Broadcasting – Satellite Broadcasting – Cable Television Network – DTH Television – Development in Television Broadcasting Networks in India – National, Regional and Local Area networks – Cable Television Act.

UNIT – II

Basic requirements of Television Studio – Equipment involved in Television Programme Production – Camera – Camera Control Unit – Video Switcher – Special Effects Generator – Waveform and Vectorscope – Microphones – Audio Console – Audio Source Players – Video Tape Recorders – Audio and Video Monitors – Inter- Communication systems – Lighting Controls – Lighting Instruments – Lighting Grid – Camera supports – Audio Supports – Tele-cine – Transmitter – Studio Acoustics.

UNIT : III

Principle of Television picture formation – Scanning system – Synchronizing signals – Signal Waveform – Front Porch and Back Porch – Signal Levels – Monochrome and Colour Video signals – Colour Burst – Luminance and Chrominance Video signals – Composite and Component Video signals – Phase Correction – H-Phase SC Phase – Television Standards – PAL- SECAM – NTSC – Analogue and Digital Television.

UNIT : IV

Stages in Television Programme Production – Programme Concept – Synopsis – Treatment – Screenplay – Storyboard – Shooting Script – Planning – Budgeting – Schedule – Pre-Production arrangements – Production – Post Production – Capsuling – Planning for a Multi – Camera Production – Stages in Production.

UNIT : V

Costume and Designing - Selection of Costumes – Colour Restrictions – Make-up for Television – Set Design – Selection of Backdrop – Set – Props – Designing Graphics – Static and Dynamic Graphics – Title Cards – Credit Cards – Animated Graphics – Use of Computer for Graphics and Titles – Creation of 2D / 3D Animation – Role of animation in Television programme.

Reference Books:

1. Television Production by **Gerald Millerson**
2. Television Poduction Handbook by **Herbert Zettle**
3. Digital Camera Work by **Peter Ward**

SOUND

SOUND ENGINEERING ELECTRONICS – I

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE (BFTS001)

UNIT : I

Conductor and Insulators – Resistance Temperature co-efficient of resistance – ohm's law- Series and parallel resistance – Power and energy (electrical) – Capacitor – Unit of Capacitor – Types of capacitor – Break down voltage.

UNIT : II

Condensers in series and parallel capacitive reactors – Inductance – Inductive reactance – Impedance – Unit of Inductance – Permeability - inductance in series and parallel – Mutual Inductance.

UNIT : III

Transformer – Eddy currents and hysteresis – Time constant of RC circuits – Types of Transformers – Signal phase and three phases Voltage and Turns Ratio – Effect of secondary current.

UNIT : IV

Impedance matching – Transformers in Audio Amplifier Circuits – Resonance – “Q” of the coil.

UNIT : V

Semiconductor Theory – Current flow Holes – holes – Electrons – Junction Diode – Diode Action – Diode Characteristics – Zener Diodes – LED – Photo Diode.

Reference Book

1. Electronics fundamentals 7th Edition by **Thomas L. Floyd**
(Maxwell Macmillan International Edition)
2. Basic Electronics – Devices, Circuits and Systems by **Michael M. Girovle**
3. Electronic Principles by **Albert Poul Malvine**.

PRINCIPLES OF SOUND RECORDING - I

SECOND YEAR - THIRD SEMESTER

SUBJECT CODE (BFTS002)

UNIT: I

Cables and Connectors / Connections

XLR, Phono, RCA, BNC, D-Sub, VGA, HDMI, Multicore, Two Core Shielded, Fiber Optic Cable.

Hot, Cold, Shield

Recording Chain-Microphone to Speaker Introduction

UNIT: II

Basic acoustics – Reverb time, live room, dead room, sweet spot, resonance, controlling reverb time

Introduction to acoustic materials

UNIT: III MICROPHONES AND ACCESSORIES

1 Variety

- Condenser microphone
- Electret condenser microphone
- Dynamic microphone
- Ribbon Microphone
- Carbon microphone
- Piezoelectric microphone
- Fiber optic microphone
- Laser microphone
- Liquid microphone
- MEMS microphone

Stands, pop filter, spider suspender, parabolic reflector, wind shield.

UNIT IV WORKING PRINCIPLE OF MICROPHONE

Polar pattern –directional characteristics – cardioid, hyper cardioid, super cardioid, sub cardioid, omni direction, shot gun.

Measuring polar response –off axis frequency response, proximity effect, microphone impedance, microphone sensitivity, balanced and unbalanced line, cause of distortion, overload in condenser and dynamic microphone.

UNIT V

Introduction to loud speaker – Working principles of loud speaker
Components of loud speaker-cabinet, internal treatment of baffle, port hole, cone, spider, ring.

Full range speaker, woofer, mid range speaker, tweeter, horns

Cross over network

Multi speaker system –series and parallel connections

Active and passive speakers.

In phase and out of phase.

Reference Books

1. Recording Studio Handbook by **John M. Woram**
2. Modern Recording Techniques 7th Edition by **David Miles Huber, Robert E. Runstein**
3. Elements of Sound Recording by **John J.C. Frayne and Wolfe**
4. The Technique of Sound Studio by **Alec Nisbett.**
5. Principles of Digital Audio by **Ken. C. Pohlmann.**

INTRODUCTION TO MUSIC & SOUND

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE (BFTS003)

UNIT : I

Music, Types of Music, Musical Acoustics, Rhythm, Tempo, Dynamics of Musics (Harmony, Chorus, etc.)

UNIT : II

Study of various musical Instruments and their Frequency response. Study of vocal sound.

UNIT : III

Role of oscillators in musical Instruments.

- Characteristic modes of Oscillators.
- Pitch assignments and Frequency Patterns.

UNIT : IV

Study of Synthesizers

- (i) Analog
- (ii) Digital
- (iii) Software

UNIT : V

Study of MIDI

MIDI Interface, using MIDI for reference, the digital data transmitted Basic MIDI setup, MIDI for compositions.

UNIT : VI

Sound Basics in Music.

Tones, over tones, harmonics and Partial.

Frequency spectrum, Wave forms and its properties (Amplitude Wavelength, Period, Phase)

UNIT : VII

Fourier theorem and Harmonics.

Reference Books

1. Introduction to music 3rd Edition by **Hoffer, Charles R**
2. Modern Recording Techniques 7th Edition by **David Miles Huber, Robert E. Runstien**
3. South Indian Music by **Prof. Sambamoorthy** (Karnatic music book publishers, Royapettah, Ch – 14)
4. Recording Studio handbook by **John M. Woram**

TELEVISION PRODUCTION TECHNIQUES – I

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE_(BFTT202)

UNIT: I

Introduction to Communication Media – Communication cycle – Barriers in Communication – Means and Methods of Communication – Role of Television in Communication – Mass Media – Television as effective Mass Media – Advantages of Television in communication to the society – History of Television – Development of Television in India – Terrestrial Broadcasting – Satellite Broadcasting – Cable Television Network – DTH Television – Development in Television Broadcasting Networks in India – National, Regional and Local Area networks – Cable Television Act.

UNIT – II

Basic requirements of Television Studio – Equipment involved in Television Programme Production – Camera – Camera Control Unit – Video Switcher – Special Effects Generator – Waveform and Vectorscope – Microphones – Audio Console – Audio Source Players – Video Tape Recorders – Audio and Video Monitors – Inter- Communication systems – Lighting Controls – Lighting Instruments – Lighting Grid – Camera supports – Audio Supports – Tele-cine – Transmitter – Studio Acoustics.

UNIT : III

Principle of Television picture formation – Scanning system – Synchronizing signals – Signal Waveform – Front Porch and Back Porch – Signal Levels – Monochrome and Colour Video signals – Colour Burst – Luminance and Chrominance Video signals – Composite and Component Video signals – Phase Correction – H-Phase SC Phase – Television Standards – PAL- SECAM – NTSC – Analogue and Digital Television.

UNIT : IV

Stages in Television Programme Production – Programme Concept – Synopsis – Treatment – Screenplay – Storyboard – Shooting Script – Planning – Budgeting – Schedule – Pre-Production arrangements – Production – Post Production – Capsuling – Planning for a Multi – Camera Production – Stages in Production.

UNIT : V

Costume and Designing - Selection of Costumes – Colour Restrictions – Make-up for Television – Set Design – Selection of Backdrop – Set – Props – Designing Graphics – Static and Dynamic Graphics – Title Cards – Credit Cards – Animated Graphics – Use of Computer for Graphics and Titles – Creation of 2D / 3D Animation – Role of animation in Television programme.

Reference Books:

1. Television Production by **Gerald Millerson**
2. Television Poduction Handbook by **Herbert Zettle**
3. Digital Camera Work by **Peter Ward**

SEMESTER - III
PRACTICAL

DIRECTION

**SEMESTER – III PRACTICAL
SCRIPT WRITING EXERCISE
SUBJECT CODE – (BFTDP04)**

The Students will be trained in writing screen plays and one of the best screen plays written by each student will be selected for Film Production Practical.

PRACTICALS – III SEMESTER

FILM PRODUCTION PRACTICAL – I

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE_(BFTP203)

OBJECTIVES:

- 1.To give practical training to students to actually make a film using 35mm Movie – Camera.
- 2.To train the students to work in groups – during production and post production stages.

In this semester, the students who have chosen to specialize in direction should write scripts and shoot a short fictional film each, not exceeding. 3 minute's duration by engaging the students who have chosen to specialize in cinematography, art direction and production management. For post production work, the students who have chosen to specialize in Editing, Graphics and Animation and Sound Engineering should be engaged, so that all the students in the class would get a 'hands – on – experience' in making a short fictional film in 35mm format at the end of the III Semester.

The completed short films would be viewed and evaluated by an examiner who would give the maximum marks to the students as under:

For Direction	–	200 Marks
For Cinematography	–	100 Marks
For Editing	–	100 Marks
For Graphics and Animation	–	100 Marks
For Sound Recording	–	100 Marks
For Art Direction	–	100 Marks
For Production Management	–	100 Marks

DIRECTION

FILM STUDY PRACTICAL - I **SECOND YEAR – THIRD SEMESTER** **SUBJECT CODE_(BFTP204)**

OBJECTIVES:

1. Aim of this Practical is to develop in the students:
 - (i) The habit of identifying the different elements of film-form and recording their views on films studied by them.
 - (ii) A technical vocabulary necessary to intelligently analyze each film.
 - (iii) A basic knowledge and experience in films for the purpose of further study.
 - (iv) To express their opinions about the film on record in a more substantive and articulate manner.
2. Each student has to necessarily maintain a 'Record' of the films screened for study –purpose.
3. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film- genre. The student will also learn to identify the different genre of films and become familiar with different structures of the fiction as well as non-fiction films.
4. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
5. The following shall be the genres and areas of emphasis:

<i>Sl.No</i>	<i>GENRE</i>	<i>EMPHASIS</i>
1.	Silent Films	History –Montage
2.	Silent Films	History – Production – Value
3.	Epic films	Grandeur–Sets – visual effects – Direction
4.	Social films	Romance – Dialogues – Acting
5.	Historical films	Art Direction – Costumes production- Performance
6.	Science fiction films	Sets – technical values – special effects
7.	Biographical	Screen play - Performance
8.	Comedy films	Comedy – Acting
9.	Thriller films - Detective	Cinematography – Editing
10.	Horror films	Cinematography – Editing – Acting

Reference Books

1. How To Read Films – By **James Monaco**. Oxford University Press
2. 'Going To The Movies' – **Sydfield**.
3. A History Of Film' - **Virginia Wright Wexman** – Pearson Educations.
4. The Alfred Hitchcock Story – **Ken Mogg** – Titan Books.
5. Screen – Writing – **Madeline Dimaggio** - Adams Media.

DIRECTION

TELEVISION PRODUCTION PRACTICAL - I

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE (BFTP205)

1. Study of Television Studio Layout.
2. Study of Television Equipment installed in a Professional Television Studio.
3. Study of E.N.G. Video Shooting Equipment.
4. Study of E.F.P. Video Shooting Equipment.
5. Study of Multi-Camera production set-up.
6. Demonstration of TV Signal Test Instruments.
7. Study and demonstration of DV Camcorder.
8. Practice in using DV Camcorder.

CINEMATOGRAPHY

SPECIALIZATION EXERCISES – I

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE_– (BFTCP04)

EXERCISE NOS:

1. Study of the essential features of a 16mm movie camera.
2. Demonstration of the essential features of a 35mm Arriflex 435 camera.
3. Threading and loading practice in Arriflex magazine.
4. Study of different types of reports, labels, power supply, batteries, charging process, and shooting accessories.
5. Study of Basic camera movements and practice in panning and tilting movements with an Arriflex camera.
6. Practice in panning and tilting movements following a moving objects.
7. Study of different types of shots.
8. Study of the placement of reflectors and the importance of background.
9. Study of exposure meter and exposure practice with a steady object with a normal lens.
10. Exposure practice with a steady object with a wide angle lens.
11. Exposure practice with a steady object with a telephoto lens.
12. Study of effect of lenses and exposure practice with the use of different lenses for close-up.
13. Study of effect of lenses and exposure practice with the use of different lenses for different shots.
14. Exposure practice of different complexion of the artiste with different backgrounds to study the effect of background.
15. Exposure practice of a fair object against dark, normal and bright background.

16. Exposure practice in linear perspective with different lenses.
17. Study of the effect due to the horizontal movement of camera around a steady object.
18. Study of the effect due to the vertical movement of camera with a steady object.
19. Study of viewpoint and angle – Exposure practice to demonstrate how the appearance of subject varies with the variation in angle and viewpoint.
20. Exposure practice to demonstrate the wide angle effect.
21. Exposure practice in working with various depth of field for different applications.
22. Study of the effect of exposure and practice in shooting the same object with different exposure.
23. Exposure practice in shooting colour.
24. Exposure practice to demonstrate effect of lines, mass in composition.
25. Exposure practice in various types of composition and compositional balance.
26. Practice in guiding the attention of the audience through composition.
27. Practice with mixed lighting condition and methods to balance colour temperature.

FILM PRODUCTION PRACTICAL – I

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE_(BFTP203)

OBJECTIVES:

3. To give practical training to students to actually make a film using 35mm Movie – Camera.
4. To train the students to work in groups – during production and post production stages.

In this semester, the students who have chosen to specialize in direction should write scripts and shoot a short fictional film each, not exceeding. 3 minute's duration by engaging the students who have chosen to specialize in cinematography, art direction and production management. For post production work, the students who have chosen to specialize in Editing, Graphics and Animation and Sound Engineering should be engaged, so that all the students in the class would get a 'hands – on – experience' in making a short fictional film in 35mm format at the end of the III Semester.

The completed short films would be viewed and evaluated by an examiner who would give the maximum marks to the students as under:

For Direction	–	200 Marks
For Cinematography	–	100 Marks
For Editing	–	100 Marks
For Graphics and Animation	–	100 Marks
For Sound Recording	–	100 Marks
For Art Direction	–	100 Marks
For Production Management	–	100 Marks

FILM STUDY PRACTICAL - I
SECOND YEAR – THIRD SEMESTER
SUBJECT CODE_(BFTP204)

OBJECTIVES:

1. Aim of this Practical is to develop in the students:
 - (v) The habit of identifying the different elements of film-form and recording their views on films studied by them.
 - (vi) A technical vocabulary necessary to intelligently analyze each film.
 - (vii) A basic knowledge and experience in films for the purpose of further study.
 - (viii) To express their opinions about the film on record in a more substantive and articulate manner.
2. Each student has to necessarily maintain a 'Record' of the films screened for study –purpose.
6. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film- genre. The student will also learn to identify the different genre of films and become familiar with different structures of the fiction as well as non-fiction films.
7. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
8. The following shall be the genres and areas of emphasis:

<i>Sl.No</i>	<i>GENRE</i>	<i>EMPHASIS</i>
11.	Silent Films	History –Montage
12.	Silent Films	History – Production – Value
13.	Epic films	Grandeur–Sets – visual effects – Direction
14.	Social films	Romance – Dialogues – Acting
15.	Historical films	Art Direction – Costumes production- Performance
16.	Science fiction films	Sets – technical values – special effects
17.	Biographical	Screen play - Performance
18.	Comedy films	Comedy – Acting
19.	Thriller films - Detective	Cinematography – Editing
20.	Horror films	Cinematography – Editing – Acting

Reference Books

1. How To Read Films – By **James Monaco**. Oxford University Press
2. 'Going To The Movies' – **Sydfield**.
3. A History Of Film' - **Virginia Wright Wexman** – Pearson Educations.
4. The Alfred Hitchcock Story – **Ken Mogg** – Titan Books.
5. Screen – Writing – **Madeline Dimaggio** - Adams Media.

TELEVISION PRODUCTION PRACTICAL - I

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE (BFTP205)

1. Study of Television Studio Layout.
2. Study of Television Equipment installed in a Professional Television Studio.
3. Study of E.N.G. Video Shooting Equipment.
4. Study of E.F.P. Video Shooting Equipment.
5. Study of Multi-Camera production set-up.
6. Demonstration of TV Signal Test Instruments.
7. Study and demonstration of DV Camcorder.
8. Practice in using DV Camcorder.

EDITING

SPECIALIZATION EXERCISES FILM & VIDEO EDITING– I **SECOND YEAR – THIRD SEMESTER** **SUBJECT CODE (BFTEP04)**

1. Moviola Equipment – Threading Practice - Operating Practice
2. Silent Picture – Married print – sound films reproduction in Moviola
3. Double positive running in Moviola
4. Clap Board and exposure to different Clap Boards.
5. Film reports and Video cutlist.
6. Method of sending negatives for printing.
7. Method of sorting of the rush negative
8. Tracking the Video Images.
9. Separation of ok takes and deletion of N. G. takes
10. Understanding Editing modes in off and on line.
11. Basic Editing systems AVID & FCP
12. Control Track and time code Editing
13. AB Rolling & AB Roll Editing
14. Synchronisation of Picture and Sound
15. Steen Back film Editing machine (35mm)
16. Practice the method of running Picture & Sound
17. Study of maintenance of Steen Back Machine
18. Usage of S.S.T and R.T
19. Assembly of Rushes in story order & story Board
20. Operation of computer Hardware and Peripherals
21. Computer Software – Usage
22. Linear and Non - Linear Techniques.
23. Getting started Fire wire – initial Easy set up
24. Understanding Interface – Saving project
25. Setting scratch Disc and Loading Bin
26. Working with formats other than DU
27. Methods of Capturing clip – Non – Batch Capture.
28. Capturing multi channels of Audio
29. Importing Video and Audio Considering sample rates

30. Organising your footage viewing clips
31. Playing video through fire wire – DV/HDV/Start-stop.
32. Working with Bins
33. Working in icon views
34. Setting poster frames
35. Searching for clips
36. Editing - getting started
37. Understanding inserts – overwrite – Three point Editing
38. Understanding in and outs
39. Directing flow of Audio and Video.
40. Louang Tracks – Adding & Deleting
41. Essential Editing Tools
42. Moving Edits in time line – cut – copy – Paste
43. Bringing clips – Back into sync and Sub Clips
44. Creating New Sequence
45. Freeze - frame making
46. Slow and fast motion
47. Split Edits
48. Drag & Drop Editing – Extending & Reducing Clips
49. Rendering setting
50. Effects Applying

Reference Books:

1. Video Editing and Postproduction – **H. Gary Anderson**
2. A Guide to Digital Film & Video Editing- **Michael Rubin**
3. The Avid Digital Editing Room – **Tony Solomons**

FILM PRODUCTION PRACTICAL – I

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE_(BFTP203)

OBJECTIVES:

1. To give practical training to students to actually make a film using 35mm Movie – Camera.
2. To train the students to work in groups – during production and post production stages.

In this semester, the students who have chosen to specialize in direction should write scripts and shoot a short fictional film each, not exceeding. 3 minute's duration by engaging the students who have chosen to specialize in cinematography, art direction and production management. For post production work, the students who have chosen to specialize in Editing, Graphics and Animation and Sound Engineering should be engaged, so that all the students in the class would get a 'hands – on – experience' in making a short fictional film in 35mm format at the end of the III Semester.

The completed short films would be viewed and evaluated by an examiner who would give the maximum marks to the students as under:

For Direction	–	200 Marks
For Cinematography	–	100 Marks
For Editing	–	100 Marks
For Graphics and Animation	–	100 Marks
For Sound Recording	–	100 Marks
For Art Direction	–	100 Marks
For Production Management	–	100 Marks

FILM STUDY PRACTICAL - I
SECOND YEAR – THIRD SEMESTER
SUBJECT CODE_(BFTP204)

OBJECTIVES:

1. Aim of this Practical is to develop in the students:
 - (ix) The habit of identifying the different elements of film-form and recording their views on films studied by them.
 - (x) A technical vocabulary necessary to intelligently analyze each film.
 - (xi) A basic knowledge and experience in films for the purpose of further study.
 - (xii) To express their opinions about the film on record in a more substantive and articulate manner.
3. Each student has to necessarily maintain a 'Record' of the films screened for study –purpose.
4. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film- genre. The student will also learn to identify the different genre of films and become familiar with different structures of the fiction as well as non-fiction films.
5. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
6. The following shall be the genres and areas of emphasis:

<i>Sl.No</i>	<i>GENRE</i>	<i>EMPHASIS</i>
1.	Silent Films	History –Montage
2.	Silent Films	History – Production – Value
3.	Epic films	Grandeur–Sets – visual effects – Direction
4.	Social films	Romance – Dialogues – Acting
5.	Historical films	Art Direction – Costumes production- Performance
6..	Science fiction films	Sets – technical values – special effects
7.	Biographical	Screen play - Performance
8.	Comedy films	Comedy – Acting
9.	Thriller films - Detective	Cinematography – Editing
10.	Horror films	Cinematography – Editing – Acting

Reference Books

1. How To Read Films – By **James Monaco**. Oxford University Press
2. 'Going To The Movies' – **Sydfield**.
3. A History Of Film' - **Virginia Wright Wexman** – Pearson Educations.
4. The Alfred Hitchcock Story – **Ken Mogg** – Titan Books.
5. Screen – Writing – **Madeline Dimaggio** - Adams Media.

TELEVISION PRODUCTION PRACTICAL - I

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE (BFTP205)

1. Study of Television Studio Layout.
2. Study of Television Equipment installed in a Professional Television Studio.
3. Study of E.N.G. Video Shooting Equipment.
4. Study of E.F.P. Video Shooting Equipment.
5. Study of Multi-Camera production set-up.
6. Demonstration of TV Signal Test Instruments.
7. Study and demonstration of DV Camcorder.
8. Practice in using DV Camcorder.

GRAPHICS AND ANIMATION

DRAWING-PHOTOSHOP-3DSMAX

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE (BFTGP04)

1. Life Drawing, Perspective & Environment Drawing, . Character Drawing
2. CREATING STORY BOARD.

PHOTOSHOP -THIRD SEMESTER

1. File formats

What resolution does your image need to be?

Resize vs. Resample

How big a print can you make with your image?

Cropping and Transformations

Crop options

Hide vs. Delete for the Crop tool

Bringing back hidden pixels with Reveal All

Making the canvas bigger with the Crop tool

Making the canvas bigger by a specific amount with Relative Canvas Size

Correcting perspective with the Crop tool

Straightening a crooked image

Scaling, skewing, and rotating with Free Transform

Non-destructive transformations with Smart Objects

Warping images

Preserving the important elements with Content-Aware Scaling

2. Working with Layers

The Background layer

Using a layer mask instead of deleting pixels

Loading multiple images into a single Photoshop document as layers

Naming, hiding, creating, and deleting layers

Changing the stacking order of layers

Selecting layers without using the Layers panel

Transforming layers

Aligning and distributing layers

Changing the opacity of layers

Organizing layers into groups

Saving variations with layer comps

When to merge and rasterize layers

3. Selections and Layer Masks

- Using the Marquee and Lasso tools
- Transform selections
- Quick Mask is your friend
- Converting a selection into a layer mask
- Using the Quick Selection tool
- Re-selecting a previous selection
- Improving a selection with Refine Edge
- Touching up a layer mask with the Brush tool
- Changing the opacity, size, and hardness of the painting tools
- Blending images with a gradient layer mask
- Swapping heads in a family portrait
- Combining multiple exposures with the Blend If sliders
- Replacing the sky in an image

4. Tone and Color Correction with Adjustment Layers

- Introducing adjustment layers
- Starting with a preset
- Improving tonal quality with Levels
- Increasing midtone contrast with Curves
- Removing a color cast with Auto Color
- Changing the color temperature with Photo Filter
- Shifting colors with Hue/Saturation
- Making washed out colors pop with Vibrance
- Converting color to black and white
- Controlling which layers are affected by an Adjustment Layer

5. Additional Options for Tone and Color Correction

- Shadow/Highlight
- Matching color across multiple images

6. Retouching Essentials

- Removing blemishes with the Spot Healing brush
- Quick technique for smoothing skin and pores
- Taming flyaway hair
- Making teeth bright and white
- De-emphasizing wrinkles
- Removing unwanted details with Content Aware Fill
- Body sculpting with Liquify

7. Combining Multiple Images

- Creating panoramas with Photomerge and Auto-Blend
- Combining multiple frames of an action sequence

Combining group shots with Auto-Align

8. Essential Filters

- Overview of filters
- Applying filters nondestructively with Smart Filters
- Giving an image a soft glow with the Gaussian Blur filter
- Adding noise to an image with the Add Noise filter
- Sharpening an image with Unsharp Mask
- Giving an image more texture with the Texturizer
- Applying a filter to multiple layers

9. Essential Blend Modes

- Cycling through the blending modes
- Three blending modes you must know
- Adding a lens flare effect with Screen
- Making a cast shadow more realistic with Multiply
- Creating a diffused contrast glow effect with Overlay
- Sharpening an image with High Pass and Overlay

10. Essential Layer Effects and Styles

- Adding a drop shadow effect
- Adding an outer glow effect
- Adding a border around an image
- Copying layer effects and applying them to other layers
- Saving layer styles and applying them in other documents
- How (and when) to scale layer effects

THE 3DS MAX INTERFACE

1. Getting familiar with the interface

- Touring the command panels

2. Creating primitives

- Navigating the viewports
- Using hotkeys
- Choosing shading modes
- Configuring the viewports
- Transforming objects
- Using the toolbars
- Using the Modify panel

3. Modeling Basics

- Surveying different modeling methods
- Setting units

- Setting home grid dimensions
- Understanding the Level of Detail utility
- Working with the Modifier Stack
- Understanding dependencies
- Collapsing the Modifier Stack
- Working with sub-objects

4. Modeling with Splines

- Creating shapes
- Creating lines
- Converting a shape to an editable spline
- Transforming editable spline sub-objects
- Using different types of vertices

5. Lofting

- Lofting a vase
- Setting loft parameters
- Editing the path and shapes
- Manipulating loft sub-objects
- Adding a scale deformation
- Adding a shell modifier
- Smoothing polygon edges

6. Modeling for Motion Graphics

- Setting up the project and scene layout
- Creating a backdrop profile line
- Using Editable Spline Fillet
- Extruding shapes
- Creating text
- Applying a bevel modifier
- Choosing bevel parameters
- Using Display All Triangle Edges
- Adjusting spline interpolation
- Deforming beveled objects
- Exporting paths from Adobe Illustrator
- Importing Illustrator paths to 3ds Max

7. Polygon Modeling

- Setting up the scene
- Creating chamfer boxes
- Smoothing edges

- Using the Array tool
- Grouping objects
- Modeling lines
- Using the Sweep Modifier
- Soft-selecting sub-objects with Volume Select
- Removing polygons with Delete Mesh
- Clearing a sub-object selection with Mesh Select
- Adding randomness with the Noise Modifier

8. Subdivision Surface Modeling

- Understanding subdivision surfaces
- Creating a box and converting to editable poly format
- Using the Symmetry Modifier
- Working with TurboSmooth
- Extruding polygons
- Editing edge loops
- Shaping the model
- Baking subdivisions
- Optimizing polygon Level of Detail

9. Polygon Modeling with Graphite

- Understanding the graphite tools within Editable Poly
- Using the Graphite Ribbon interface
- Using traditional editable poly tools within Graphite
- Adjusting detail with Remove and Cut
- Using SwiftLoop
- Constraining sub-object transforms
- Attaching polygon meshes to a single object
- Bridging parts of a mesh

10. NURBS Modeling

- Understanding NURBS
- Creating NURBS curves
- Creating a U-loft surface
- Editing curves and surfaces
- Setting surface approximation

Reference books:

1. Bridgman's Complete Guide to Drawing from Life by **George B. Bridgman**
2. Adobe Photoshop cs4: 100 Essential Techniques by **Chris Orwig**.
3. The Adobe Photoshop CS4 Book for Digital Photographers by **Scott Kelby**
4. 3dsmax Bible by **Kelly L. Murdock**
5. 3dsmax Essential training by **Steve Nelle**

FILM PRODUCTION PRACTICAL – I

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE_(BFTP203)

OBJECTIVES:

1. To give practical training to students to actually make a film using 35mm Movie – Camera.
2. To train the students to work in groups – during production and post production stages.

In this semester, the students who have chosen to specialize in direction should write scripts and shoot a short fictional film each, not exceeding. 3 minute's duration by engaging the students who have chosen to specialize in cinematography, art direction and production management. For post production work, the students who have chosen to specialize in Editing, Graphics and Animation and Sound Engineering should be engaged, so that all the students in the class would get a 'hands – on – experience' in making a short fictional film in 35mm format at the end of the III Semester.

The completed short films would be viewed and evaluated by an examiner who would give the maximum marks to the students as under:

For Direction	–	200 Marks
For Cinematography	–	100 Marks
For Editing	–	100 Marks
For Graphics and Animation	–	100 Marks
For Sound Recording	–	100 Marks
For Art Direction	–	100 Marks
For Production Management	–	100 Marks

FILM STUDY PRACTICAL - I
SECOND YEAR – THIRD SEMESTER
SUBJECT CODE_(BFTP204)

OBJECTIVES:

1. Aim of this Practical is to develop in the students:
 - (xiii) The habit of identifying the different elements of film-form and recording their views on films studied by them.
 - (xiv) A technical vocabulary necessary to intelligently analyze each film.
 - (xv) A basic knowledge and experience in films for the purpose of further study.
 - (xvi) To express their opinions about the film on record in a more substantive and articulate manner.
2. Each student has to necessarily maintain a 'Record' of the films screened for study –purpose.
3. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film- genre. The student will also learn to identify the different genre of films and become familiar with different structures of the fiction as well as non-fiction films.
4. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
5. The following shall be the genres and areas of emphasis:

<i>Sl.No</i>	<i>GENRE</i>	<i>EMPHASIS</i>
1.	Silent Films	History –Montage
2.	Silent Films	History – Production – Value
3.	Epic films	Grandeur–Sets – visual effects – Direction
4.	Social films	Romance – Dialogues – Acting
5.	Historical films	Art Direction – Costumes production- Performance
6..	Science fiction films	Sets – technical values – special effects
7.	Biographical	Screen play - Performance
8.	Comedy films	Comedy – Acting
9.	Thriller films - Detective	Cinematography – Editing
10.	Horror films	Cinematography – Editing – Acting

Reference Books

1. How To Read Films – By **James Monaco**. Oxford University Press
2. 'Going To The Movies' – **Sydfield**.
3. A History Of Film' - **Virginia Wright Wexman** – Pearson Educations.
4. The Alfred Hitchcock Story – **Ken Mogg** – Titan Books.
5. Screen – Writing – **Madeline Dimaggio** - Adams Media.

TELEVISION PRODUCTION PRACTICAL - I

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE (BFTP205)

1. Study of Television Studio Layout.
2. Study of Television Equipment installed in a Professional Television Studio.
3. Study of E.N.G. Video Shooting Equipment.
4. Study of E.F.P. Video Shooting Equipment.
5. Study of Multi-Camera production set-up.
6. Demonstration of TV Signal Test Instruments.
7. Study and demonstration of DV Camcorder.
8. Practice in using DV Camcorder.

SOUND

SPECIALIZATION PRACTICAL – SOUND

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE (BFTSP04)

1. To study the pick-up pattern of pressure – microphone.
2. To study the pick-up Ribbon microphone.
3. To study the pick-up cardioids microphone.
4. To study the effect of equalizers.
5. To study the proximity effect of a microphone.
6. To study the off-axis frequency response of a microphone.
7. Practice the operation of a Boom microphone.
8. To study the controls and operation of a ¼" sync tape – recorder.
9. Practice in recording dialogues using ¼" sync tape – recorder.
10. Practice insignia shot-gun microphone.
11. Practice in recording dialogues outdoor using fish pole and wind- screen for microphones.

At the end of the Semester, there will be a "Viva" by an external examiner and the maximum marks will be 75%.

FILM PRODUCTION PRACTICAL – I

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE_(BFTP203)

OBJECTIVES:

6. To give practical training to students to actually make a film using 35mm Movie – Camera.
7. To train the students to work in groups – during production and post production stages.

In this semester, the students who have chosen to specialize in direction should write scripts and shoot a short fictional film each, not exceeding. 3 minute's duration by engaging the students who have chosen to specialize in cinematography, art direction and production management. For post production work, the students who have chosen to specialize in Editing, Graphics and Animation and Sound Engineering should be engaged, so that all the students in the class would get a 'hands – on – experience' in making a short fictional film in 35mm format at the end of the III Semester.

The completed short films would be viewed and evaluated by an examiner who would give the maximum marks to the students as under:

For Direction	–	200 Marks
For Cinematography	–	100 Marks
For Editing	–	100 Marks
For Graphics and Animation	–	100 Marks
For Sound Recording	–	100 Marks
For Art Direction	–	100 Marks
For Production Management	–	100 Marks

FILM STUDY PRACTICAL - I
SECOND YEAR – THIRD SEMESTER
SUBJECT CODE_(BFTP204)

OBJECTIVES:

1. Aim of this Practical is to develop in the students:
 - (xvii) The habit of identifying the different elements of film-form and recording their views on films studied by them.
 - (xviii) A technical vocabulary necessary to intelligently analyze each film.
 - (xix) A basic knowledge and experience in films for the purpose of further study.
 - (xx) To express their opinions about the film on record in a more substantive and articulate manner.
2. Each student has to necessarily maintain a 'Record' of the films screened for study –purpose.
3. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film- genre. The student will also learn to identify the different genre of films and become familiar with different structures of the fiction as well as non-fiction films.
4. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
5. The following shall be the genres and areas of emphasis:

<i>Sl.No</i>	<i>GENRE</i>	<i>EMPHASIS</i>
1.	Silent Films	History –Montage
2.	Silent Films	History – Production – Value
3.	Epic films	Grandeur–Sets – visual effects – Direction
4.	Social films	Romance – Dialogues – Acting
5.	Historical films	Art Direction – Costumes production- Performance
6..	Science fiction films	Sets – technical values – special effects
7.	Biographical	Screen play - Performance
8.	Comedy films	Comedy – Acting
9.	Thriller films - Detective	Cinematography – Editing
10.	Horror films	Cinematography – Editing – Acting

Reference Books

1. How To Read Films – By **James Monaco**. Oxford University Press
2. 'Going To The Movies' – **Sydfield**.
3. A History Of Film' - **Virginia Wright Wexman** – Pearson Educations.
4. The Alfred Hitchcock Story – **Ken Mogg** – Titan Books.
5. Screen – Writing – **Madeline Dimaggio** - Adams Media.

TELEVISION PRODUCTION PRACTICAL - I

SECOND YEAR – THIRD SEMESTER

SUBJECT CODE (BFTP205)

1. Study of Television Studio Layout.
2. Study of Television Equipment installed in a Professional Television Studio.
3. Study of E.N.G. Video Shooting Equipment.
4. Study of E.F.P. Video Shooting Equipment.
5. Study of Multi-Camera production set-up.
6. Demonstration of TV Signal Test Instruments.
7. Study and demonstration of DV Camcorder.
8. Practice in using DV Camcorder.

SEMESTER IV

SYLLABUS

SYLLABUS FOR B.Sc IN FILM TECHNOLOGY

THEORY- IV SEMESTER		
SL.NO	SUBJECT CODE :	NAME OF THE PAPER:
DIRECTION	BFTD004	Acting Theory
	BFTD005	Film As An Art
	BFTD006	Study of Film Scripts
	BFTT203	Television Production Techniques - II
CINEMATOGRAPHY	BFTC004	Motion Picture Camera and Lenses – II
	BFTC005	Glory of Light and Imaging Techniques of Cinematography - II
	BFTC006	Creative Components of Visual Design
	BFTT203	Television Production Techniques - II
EDITING	BFTE004	Techniques of Film and Video Editing
	BFTE005	Language of Film and Video Editing
	BFTE006	Techniques of Art of Cinema
	BFTT203	Television Production Techniques - II

Note: Each Theory Paper will carry 100 marks

THEORY- IV SEMESTER		
SL.NO	SUBJECT CODE :	NAME OF THE PAPER:
GRAPHICS AND ANIMATION	BFTG004	Techniques of Graphics and Animation - II
	BFTG005	Animation Sound Design
	BFTG006	Advertising Basics
	BFTT203	Television Production Techniques - II
SOUND	BFTS004	Applied Electricity in Sound Engineering
	BFTS005	Sound Engineering Electronics - II
	BFTS006	Principles of Sound Recording - II
	BFTT203	Television Production Techniques - II

Note: Each Theory Paper will carry 100 marks

PRACTICALS – IV SEMESTER		
SL.NO	SUBJECT CODE :	NAME OF THE PAPER:
DIRECTION	BFTDP05	Script Writing Using Software
	BFTP206	Film Production Practical – II
	BFTP207	Film Study Record – II
	BFTP208	Television Production Practical – II
CINEMATOGRAPHY	BFTCP05	Specialization Exercises - II
	BFTP206	Film Production Practical – II
	BFTP207	Film Study Record – II
	BFTP208	Television Production Practical – II
EDITING	BFTEP05	Specialization Exercises in Film and Video Editing - II
	BFTP206	Film Production Practical – II
	BFTP207	Film Study Record – II
	BFTP208	Television Production Practical – II

Note: Each Specialization Practical Exercise will carry 200 marks and all other practicals will carry 100 marks.

For Direction Students, “Film Production Practical” will be their Specialization Practical Exercise

PRACTICALS – IV SEMESTER		
SL.NO	SUBJECT CODE :	NAME OF THE PAPER:
GRAPHICS AND ANIMATION	BFTGP05	Specialization Exercises - II
	BFTP206	Film Production Practical – II
	BFTP207	Film Study Record – II
	BFTP208	Television Production Practical – II
SOUND	BFTSP05	Specialization Exercises - II
	BFTP206	Film Production Practical – II
	BFTP207	Film Study Record – II
	BFTP208	Television Production Practical – II

Note: Each Specialization Practical Exercise will carry 200 marks and all other practicals will carry 100 marks.

For Direction Students, “Film Production Practical” will be their Specialization Practical Exercise

DIRECTION
ACTING THEORY
SECOND YEAR – FOURTH SEMESTER
SUBJECT CODE (BFTD004)

UNIT- I

Acting Definition, Origin and Development of Acting, Allied forms of Acting, Styles of Acting (Classical, Romantic, Realistic, Experimental and Personal Styles)

UNIT-II

Tholkappiar's Tholkappiam and Bharatha Muni's-Natya sastra on Acting, Stanislavski's Method Acting, Strasberg Method Acting, Mayorhold Bio-Mechanics, Bretolt Brecht- Alienation Method (Epic Theatre) Stage and Film Acting

UNIT-III

Exercises for an Artist:

Observation, Concentration, Imagination, Imitation, Mental, Vocal, Physical - Exercises, Improvisation, Mime, Transformation, Scene Practical's, Dance, Stunt Yoga, Horse Riding, Swimming etc.

UNIT-IV

Relationship between an Artiste and other technicians in the film, Get light and Act, Continuity Maintenance, Understanding Camera Mike Positions and Act, Dubbing, Understanding co-artist's performance and reacts, Text-sub-text, Five Elements, Dialogue and its inner meaning, Magic 'If', Tragedy, Comedy, Melo Drama, Farce, Burlesque, Physiological, Sociological, Psychological Behavior, Star and Artiste

UNIT-V

A. Direction:

Script, Synopsis, Scenario Treatment, Dialogue, Script Discussion, Characters -Actors, Sequences, Scenes, Breakdown of scenes as per the locations And Artiste, Responsibilities of the film director, Film as thmedium of the director

B. Cinematography:

Still, Movie camera Lenses, Filters, Various types of shots, Camera movements and Basic knowledge of Film processing.

C. Sound:

Types of recording, Direct indirect, Effects, dubbing, Sound Recording, And Re-Recording Editing: Procedure of Film editing cuts, Optical, Graphics, Creative Editing

Reference Books:

1. "Film Technique and film acting" by **Pudovkin Vsevold.**
2. "Sanskrit drama" by **Deshpande.**
3. "Indian drama" by **Sunit kumar Chatterji.**

4. "Tamil drama" by **V.C. Gapalarathinam.**
5. "An Actor prepares" by **Stanislavski.**
6. "Building a character" by **Stanislavski.**
7. "Creating a role" by **Stanislavski.**
8. "The Art of film Acting" by **Jeremiahcomey.**
9. "Film and the Director" by **Don Livingston.**

FILM AS AN ART
SECOND YEAR – IV SEMESTER
SUBJECT CODE (BFTD005)

UNIT : I

The work of film production, Technical factors in film production, social factors in film production, after production: Distribution and exhibition.

UNIT: II

The shot: Mise-en-scene – Realism, the power of Mise-en-scene, Aspects of Mise-en-scene, space and time, narrative functions of mise-en-scene.

UNIT : III

The shot: Cinematographic properties, the photographic image, framing, duration of the image, montage and long take.

UNIT: IV

The Relation of shot to shot: Editing, dimensions of film editing, continuity editing, alternative to continuity editing.

UNIT : V

SOUND IN CINEMA: The powers of sound, fundamentals of film sound, dimensions of film sound, and functions of film sound.

Reference Books:

1. Film Art: An Introduction: **David Bordwell, Kristin Thomson**, Prentice Hall of India (p) Ltd, New Delhi, 1985.
2. Film as an Art: **Rudolf Arnheim**, University of California press, 1966.
3. The concepts in film theory: **Dudley Andrews**, Oxford University press, New York, 1984.

STUDY OF FILM SCRIPTS – THEORY
DIRECTION
SECOND YEAR – IV SEMESTER
SUBJECT CODE (BFTD006)

OBJECTIVES:

The students will be instructed to make an in-depth study of film – scripts. For this purpose, six contemporary Indian films will be prescribed and their scripts will be supplied to the students for study.

The following Six Film Scripts have been prescribed.

S.No	Title Of The Film	Language	Screenplay Writer
1	Pather Panchali	Bengali	Satyajit Ray
2	Gandhi	English	John Briley
3	Bharathi	Tamil	Gnana Rajasekaran
4	Nayakan	Tamil	Maniratnam
5	Veyil	Tamil	Vasantha Balan
6	3 Idiots	Hindi	Abhijat Joshi Rajkumar Hirani Vidhu Vinod Chopra

TELEVISION PRODUCTION TECHNIQUES – II

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTT203)

UNIT : I

Basic requirements of Television Camera – Lens – Turret – Variable Focal Length Lens – Lens Controls – Focus ring – Zoom ring – Aperture ring – Macro ring – Flange Focus – Filter Wheel – Image sensor – Camera Tube – CCD – Signal Processing – Analogue and Digital Video signal - - Composite and Component Video signal – White and Black Balance – Saturation and Pedestal Control – Gain Control – Menu Controls – Camera Supports.

UNIT : II

Sound Recording Techniques for Television – Understanding Sound – Frequency – Sound Reproduction – Microphone – Functioning of Microphone – Types of Microphone and their Application – Audio Mixing Console – Audio Sources – Analogue and Digital Audio Recording Instruments – Audio Sweetening Techniques – Audio layering – Mixing – audio Monitoring Devices – Acoustic Treatment for Recording Studio – hard wares in Television – Camera and its Accessories – Camera Supports – Camera Control Unit – Vision Mixer – Special Effects Generator – Digital Video Effects Generator – Character Generator – Video Monitors – Intercommunication System – audio Monitor – Audio Mixing Console – Lighting control – Lighting Instruments – Video Tape Recorders – Telecine – Sync Generators – Teleprompters – Graphic Generators – Video Editing Systems – Linear and Non-Linear Video Editing Systems – Effective use of Hardware in Television Production – Co-ordination.

UNIT : III

Television Programme Production – Planning – Selection of Concept – Scripting – Story board writing – Writing Shooting Script – Budgeting – Selection of Artist – Selection of Location – Production arrangements – Floor Plan – Set-designing and Construction of Sets – Lighting Plan – Placement of of Set-props – Rehearsal – Blocking – Preparing Camera card, Audio cue-sheet, VTR and Telecine cue-sheet – Preparation of Graphics – Dry Run-Recording – Television Programme Production Crew – Technical and Production Personnels – Duties and Responsibilities.

UNIT : IV

Post Production Techniques – Video Editing – Linear and Non-Linear Editing – Cut to Cut Editing – A/B Roll Editing – Use of Special Video Effects Generator – Using Computers In Video Editing – Different Non –Linear Editing Software – Audio / Video Capture cards – Digitizing Techniques – Using compression during Capturing – Colour Correction – Technique of Non-Linear Editing – Using Videos/Audio layers – Use of Transition and Effects – Compositing – Modifying images – Editing and Exporting to Tape – Voice Dubbing – Effects Posting – Music Recording – Audio Layering – Mixing

Techniques – Understanding Time-code-Time-code based Editing – Creating EDL – Off-line Editing.

UNIT : V

Different types of Television Programmes – News and Current Affairs – Educational Programmes – Interview – Discussion – Music and Dance – Drama – Game Shows – Skit – Documentary – Telefilm – Serials – Advertisements – Live Programmes – Special Programmes – Reviews – Children Programmes – Fact Programmes – Programme Analysis – Audience Research – Feed-back Analysis – Marketing programmes – Agencies involved in Programme marketing – Television Networks – Entering into Contracts – TRP Rating – Associations for Television Programme Technicians and Producers.

Reference Books:

1. Television Production – **Gerald Millerson**
2. Television Production Handbook – **Herbert Zettle**
3. Digital Camera Work – **Peter Ward**

CINEMATOGRAPHY

MOTION PICTURE CAMERA AND LENSES – II

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTC004)

UNIT: I IMAGE REPRODUCTION OF A LENS SYSTEM

Factors responsible for the quality image reproduction of a lens system – Resolution of a lens system – Contrast of a lens system – Sharpness and Definition of lens system – Color reproduction of lens system.

UNIT : II LENS ATTRIBUTES

Colour coating in a lens – lens glare and flare – Magnification of lens – Factors responsible for magnification and image size – Object distance and magnification – Focal length and magnification – Depth of field – Depth of focus – Focal plane and flange focal distance – Factors responsible for depth of field – Hyper focal distance – Focal length and it's relativity other technical aspects – speed of a lens – circle of confusion – Angle of view – Angle of coverage.

UNIT : III PRACTICAL APPLICATIONS OF VARIOUS LENSES

Different types of lenses used in Cinematography – Study of normal lens – Wide angle lens and it's effects – Study of a telephoto lens – Depth of field in relation with these lenses – Perspective – Use – Applications.

UNIT: IV TYPES OF LENSES

Construction and complications of zoom lenses – Psychological effect of lenses – Special purpose lenses – Fish eye lenses – Dlopter lenses – anamorphic lenses – Lens defects – Prime lens Over zoom lens – Variable primer – Testing a lens – modern lens systems and manufactures.

UNIT: V ABERRATIONS

Aberrations – Spherical aberrations – Astigmatism – Coma – Diffraction – Pincushion – Barrel distortion – Eradication of lens defects – Optimum aperture of a lens – Critical aperture of a lens – Lens charts.

Reference Books:

1. The Professional Cameraman's hand book. 4th Edition by **Sylvia E Carlson, Verne Carlson**
2. Photographic Lenses by **Ernest Wildi**
3. The Optics of Photography and Photographic Lenses by **John Traill Taylor**
4. Circles of Confusions : Film Photography by **Hollis Frampton**

**GLORY OF LIGHT AND IMAGING TECHNIQUES OF
CINEMATOGRAPHY – II**

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTC005)

UNIT : I **INTRODUCTION TO LIGHTING**

Introduction to the concept of lighting for cinematography – aims of lighting – Good lighting and bad lighting – Position of lights and its effects – Lighting terms – lighting a flat surface – Lighting on object – Understanding the color and tones in relation lighting psychology.

UNIT : II **TYPES OF LIGHTING**

Three point lighting – Four point lighting – Half lighting – High key lighting – Low key lighting – Cameo lighting – Limbo lighting – Rembrant - lighting – Chromo key lighting – Large scale lighting – Moon light setup – Day for high effect – Set lighting modern methodology in lighting – Cinematography styles – Developing a style.

UNIT : III **SPECIAL PURPOSE LIGHTING**

Fire – sets and mystery – Lighting for lighting camp fire scene – Candle flame – Lighting on rain – summer moon light – Dream lighting Tents – Transparency lighting – Exposing a light source – Ring lighting – Lighting for high speed cinematography – lighting for single frame animation – Time slice cinematography time lapse cinematography – Visual symphony.

UNIT : IV **STUDY OF FILTERS**

Filters – Glass filters – Gelatin filters – Sandwich filters – Advantages and disadvantages of each (material) filters over another – Filter factor compensation – Block and White filters – Filters for color cinematography – Color correction and conversation filters – General purpose filters – ND filters – Graduated filters – Polarizers – filter care – Creative use of filters.

UNIT : V **CINEMATOGRAPHERS AND THEIR STYLE**

Study of cinematographers and their styles – Holly wood, European cinematographers – Cinematographers of other countries - contemporary Indian cinematographers.

UNIT – VI **ELECTRICITY AND SAFETY**

Elements of electricity – Electrical units AC / DC – Circuits – Fuses and circuit breakers – Resistance – Voltage drop – Color temperature and voltage – Dimmers – Cables and connectors – Generators – Power consumption calculation for lighting – safety measures for huge sets – Heat, electricity and lights.

CREATIVE COMPONENTS OF VISUAL DESIGN

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTC006)

UNIT: I

Principles of creative imaging for better presentation – The mechanics of preconception – Factors responsible for guiding the attention of the audience – Introduction to colour vision - Monocular, Binocular and peripheral vision – The rods and cones – Factors responsible for the perception of colour – Thomas Young’s Tricolour theory – The concept of primary colours – the concept of secondary colours – Complementary colours – Additive and subtractive processes of colour – Attributes of colour – Hue – Saturation – Brightness / Lightness – Tints and shades of colour – Meaning of colour – Colour Contrast – Colour discord – Psychological emotions associated with colours – Mass and strength of colours.

UNIT: II

Basic rules of Composition – Factors responsible for good composition – Elements of composition – Types of Composition, application and psychological effect: Action, Balance and rhythm in composition – Horizontal – Vertical – Diagonal – Slanted / Dutch – Triangular – Circular – Symmetrical and Asymmetrical – Fluid – Dynamic Compositions – Creative use of composition – Colour Composition – Different types of shots – Shots and Composition.

UNIT: III

Creative use of lenses – Selection of right kind of lens for creativity – Soft focus lenses – Special lenses – Special filters for visual design and variety – Tone control filters – Didymium filters – Custom (hand made) filters – Fluorescent and other discontinuous spectra lighting correction filters – SFX filters – The importance of point of view – The concept of camera eye – Vertical and horizontal movement of camera and its effect – Creative use of angles – Unconventional angles and their application – Angles and Perspective.

UNIT: IV

Basic camera movements – The mechanics – mechanics – meaning – Psychological effect – technical and creative approach in the application of movement – Combining different movements for creative effect – Care to be taken while executing – unusual camera movements and their creative use – Comparison of the effect of trolley movement with Zoom movement – Introduction to the study of imaging medium – the film: Cross section of a modern colour negative film Cross section of a Positive film – Grains and Graininess – The principles of grading and colour correction in a lab – The various stages of film processing of a colour negative – The possibilities and limitations of a motion picture lab.

UNIT : V

Introduction to digital image manipulation techniques (Still) : Basic of Computer – Input – Output – CPU – Storage devices – Tapes – Disks – Software for image manipulation of still images – with special reference to MS Power point for presentation and Adobe Photo shop for image manipulation – Introduction to the analogue and digital system of image recording – Study of a broadcast Beta cam camera with accessories – Facilities available for a cinematographer in a Beta cam camera – Working techniques with beta cam camera – Video terms.

Reference Books:

1. Image control by **Gerald Hirschfeld**
2. Understanding Digital Cinema by **Charls S. Swartz**
3. The Visual Story by **Bruce Block**
4. Scenic Design: How to paint it? By **David C Shawger**
5. Picture Composition II edition by **Peter Ward**

TELEVISION PRODUCTION TECHNIQUES – II

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTT203)

UNIT : I

Basic requirements of Television Camera – Lens – Turret – Variable Focal Length Lens – Lens Controls – Focus ring – Zoom ring – Aperture ring – Macro ring – Flange Focus – Filter Wheel – Image sensor – Camera Tube – CCD – Signal Processing – Analogue and Digital Video signal - - Composite and Component Video signal – White and Black Balance – Saturation and Pedestal Control – Gain Control – Menu Controls – Camera Supports.

UNIT : II

Sound Recording Techniques for Television – Understanding Sound – Frequency – Sound Reproduction – Microphone – Functioning of Microphone – Types of Microphone and their Application – Audio Mixing Console – Audio Sources – Analogue and Digital Audio Recording Instruments – Audio Sweetening Techniques – Audio layering – Mixing – audio Monitoring Devices – Acoustic Treatment for Recording Studio – hard wares in Television – Camera and its Accessories – Camera Supports – Camera Control Unit – Vision Mixer – Special Effects Generator – Digital Video Effects Generator – Character Generator – Video Monitors – Intercommunication System – audio Monitor – Audio Mixing Console – Lighting control – Lighting Instruments – Video Tape Recorders – Telecine – Sync Generators – Teleprompters – Graphic Generators – Video Editing Systems – Linear and Non-Linear Video Editing Systems – Effective use of Hardware in Television Production – Co-ordination.

UNIT : III

Television Programme Production – Planning – Selection of Concept –Scripting – Story board writing – Writing Shooting Script – Budgeting – Selection of Artist – Selection of Location – Production arrangements – Floor Plan – Set-designing and Construction of Sets – Lighting Plan – Placement of of Set-props – Rehearsal – Blocking – Preparing Camera card, Audio cue-sheet, VTR and Telecine cue-sheet – Preparation of Graphics – Dry Run-Recording – Television Programme Production Crew – Technical and Production Personnels – Duties and Responsibilities.

UNIT : IV

Post Production Techniques – Video Editing – Linear and Non-Linear Editing – Cut to Cut Editing –A/B Roll Editing – Use of Special Video Effects Generator – Using Computers In Video Editing – Different Non –Linear Editing Software – Audio / Video Capture cards – Digitizing Techniques – Using compression during Capturing –Colour Correction – Technique of Non-Linear Editing – Using Videos/Audio layers – Use of Transition and Effects – Compositing – Modifying images – Editing and Exporting to Tape – Voice Dubbing – Effects Posting – Music Recording – Audio Layering – Mixing

Techniques – Understanding Time-code-Time-code based Editing – Creating EDL – Off-line Editing.

UNIT : V

Different types of Television Programmes – News and Current Affairs – Educational Programmes – Interview – Discussion – Music and Dance – Drama – Game Shows – Skit – Documentary – Telefilm – Serials – Advertisements – Live Programmes – Special Programmes – Reviews – Children Programmes – Fact Programmes – Programme Analysis – Audience Research – Feed-back Analysis – Marketing programmes – Agencies involved in Programme marketing – Television Networks – Entering into Contracts – TRP Rating – Associations for Television Programme Technicians and Producers.

Reference Books:

1. Television Production – **Gerald Millerson**
2. Television Production Handbook – **Herbert Zettle**
3. Digital Camera Work – **Peter Ward**

EDITING

TECHNIQUE OF FILM AND VIDEO EDITING

SECOND YEAR – IV SEMESTER

SUBJECT CODE (BFTE004)

UNIT : I

Study of a Film Editor's responsibility – Assistant Editor's responsibility – Duties of Assistant Editors with Assistant directors – study of interaction between editing and production department – requirement of materials – Assistant daily routine reports – Editing during shooting – Editing after shooting – Blue green matte shot – Film Chromo key – Editing job – Film gauges. Different formation video technology. Pre-editing phase. Editing procedures.

UNIT : II

Study of interaction between editing and processing department – Leader – film care – film scratch – film damage – dirt – Remjit marks – instruction to labo – Day for Night. Straight print with Edge number – details under stand color correction in video technology. Maintaining generation and the popularity of Digital – How video recording works systems. Tape based and tapeless recording. How video recording is done?

UNIT : III

Study of Final Cutting – Study of one light Print correct light print in positive film – Correct light film in inter mediate film – optical effects – Lily test standard test – short length – footage variation. In video online editing – Off line editing – video treamfees. Telecine start making – Edge number understanding Negative cutting - Allowing the EDL cut list- introduction of key Frame Technology and Motion technology.

UNIT : IV

Study of interaction Between Editing and Sound department – Nature of Sound – Sync variation – Sound editing problems – beep sound and their uses – Dialogue premix – Music effect premix – Retransfers – Sound variation – Sound quality -Temporary tracks – Tracks matching- Editing source of music – music change over – Final Editing of playbacks – cutting in cues – Rhythmic cutting - Synchronizing into varying tempo- catching action exactly on a beat – Trimming Censor certificate – C.C. placement – C.C. cuts secret marks – preparation of C.C cuts. Master record book. Details on the labels – film storage. Preservation of film – Handling and maintenance of processed films.

UNIT : V

Film Archieve – Specification of archival storage room temperature – condition films and storing it in sealed cans-purpose of winding - Rewinding – storage of video tapes. Cinema tools and video technology. Pre-editing phase Editing procedures. Making Editing decision. Editing functions. Basic Transition devices.

REFERENCE BOOKS :

1. The Technique of film Editing – **Karel Reisz & Gavin Millar**
2. The Technique of Film & Video Editing – **Ken Dancyger**
3. The Technique of Editing 16mm Films – **John Burder**

LANGUAGE OF FILM EDITING

SECOND YEAR – IV SEMESTER

SUBJECT CODE (BFTE005)

UNIT : I **EVOLUTION OF FILM LANGUAGE**

Approach to conventional cover and the alternative methods of film making. The development of film making results in development of Editing. The method starts from shooting when shooting stops-Editing begins.

UNIT : II **THE INVOLVEMENT OF EDITING**

In what way Editing finds its way, Selection, Structuring, Balance and Emphasis, Dynamic Axis, Motivation, Point of focus, Sequencing, Rhythm & pace.

REASONS FOR CUTTING AND OVERCOMING

POINTS BY CUTTING

Elements of Delicate Structuring with analyzing the Elements of Dramatic Development

UNIT : III **EVOLUTION STARTS FROM EDVIN.S PORTTER**

Lumiere Brothers – Georges melies – Porter – Griffith - Kuleshov – Pudovkin – Eisenstein. Alternative Editing.

BIRTH OF CRITICAL AESTHETIC NEW WAVE

Eric Rohmer – Renoir - Godard – Truffaut – Bresson – Roberto Rosellini – Leads to Luis Bunel. Italian Directors Fellini and – Leads to Lvis Bunel. Italian Directors Felini – Antonioni.

UNIT : IV **CONTRIBUTION BY TOP 10 CREATIVE DIRECTORS'** **EDITING**

Development of Narrative Structure by Hitchcock to Akira Kurosowa – Satyajit Ray and others.

CONTRIBUTION OF INDIAN DIRECTORS

From Ellis .R Dungan to Bhuddhadeb Dasgupta

CO ORDINATION IN THE FIELD OF EDITING

Actors Co ordination – Stanislavosky – Action in Time & Space. Director's Maintenance of Rhythm and changes the Narration with Graduation – Screen play writers concept in Developing the tempo in narration of expositioning idea to resolution. Birth of sound - Editors, Story Editors.

UNIT :V EMBEDDED VALUES QUESTIONNAIRE:-

Interviews influence of eminent personalities in Editing from their outstanding achievement. From Walter Murch Editor of 'The English patient', 'Apocalypsenow', 'American Graffiti', 'God Father' to Recent Editors in India.

MTV INFLUENCE AND CHANGING TRENDS

In Editing, the Narrative Trends are getting changed. Mainly Rhythm, Tempo get changed. Continuity Editing gets changed to Complexity Editing the Alternative method has given Birth. In future, alternative from film to digital presentation birth will be focused in this.

REFERENCE BOOKS :

1. The Techniques of Film Editing – **Karl Reiz & Gavin Miller**
2. The Technique of Film and Video Editing – **Ken Dancyger**
3. When the shooting stops, the cutting begins – **Ralph Rosenblum**
4. In the Blink of an Eye:- **Walter Murch**
5. A perspective on film Editing:-
6. First cut: Conversation with film Editors:- **Gabriella Oldham**

TECHNIQUE OF ART OF CINEMA

SECOND YEAR – IV SEMESTER

SUBJECT CODE (BFTE006)

UNIT : I

Principle of acting in Editing rhythm in acting continuity movement in acting improvisation in acting knowing choreography.

UNIT : II

Introduction of acting – style – Actor's voice, speech and direction mime and body language classic, romantic, realistic and non realistic and experimental.

UNIT : III

Filter – Indoor shooting – out door shooting study of shots – silhouette shots – mobile shots – persistence of vision.

UNIT : IV

Frequency of a sound – loudness of a sound – Dynamic range of music – reverberation – Distortion – Exciter lamp – film drive mechanism – intermittent mechanism – Relay system, prism system.

UNIT : V

Processing Techniques – Developing negative positive and sound printing – Digital intermediate (D1) process in film method of working in D1 process – Difference between linear and Non linear editing in D1 process.

REFERENCE BOOKS :

1. Elements of sound recording – **J.G. Frayne and Welre**
2. Basic Motion Picture Technology – **Bernard Happe**
3. The Five C's of Cinema to Graphy – **Joseph V. Mascelli**
4. Techniques of Film Acting – **I.V. Pudokin**
5. Nadigarlgalakku Oru Kaiedu (Tamil) **Madan Gabriel**

TELEVISION PRODUCTION TECHNIQUES – II

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTT203)

UNIT : I

Basic requirements of Television Camera – Lens – Turret – Variable Focal Length Lens – Lens Controls – Focus ring – Zoom ring – Aperture ring – Macro ring – Flange Focus – Filter Wheel – Image sensor – Camera Tube – CCD – Signal Processing – Analogue and Digital Video signal - - Composite and Component Video signal – White and Black Balance – Saturation and Pedestal Control – Gain Control – Menu Controls – Camera Supports.

UNIT : II

Sound Recording Techniques for Television – Understanding Sound – Frequency – Sound Reproduction – Microphone – Functioning of Microphone – Types of Microphone and their Application – Audio Mixing Console – Audio Sources – Analogue and Digital Audio Recording Instruments – Audio Sweetening Techniques – Audio layering – Mixing – audio Monitoring Devices – Acoustic Treatment for Recording Studio – hard wares in Television – Camera and its Accessories – Camera Supports – Camera Control Unit – Vision Mixer – Special Effects Generator – Digital Video Effects Generator – Character Generator – Video Monitors – Intercommunication System – audio Monitor – Audio Mixing Console – Lighting control – Lighting Instruments – Video Tape Recorders – Telecine – Sync Generators – Teleprompters – Graphic Generators – Video Editing Systems – Linear and Non-Linear Video Editing Systems – Effective use of Hardware in Television Production – Co-ordination.

UNIT : III

Television Programme Production – Planning – Selection of Concept –Scripting – Story board writing – Writing Shooting Script – Budgeting – Selection of Artist – Selection of Location – Production arrangements – Floor Plan – Set-designing and Construction of Sets – Lighting Plan – Placement of of Set-props – Rehearsal – Blocking – Preparing Camera card, Audio cue-sheet, VTR and Telecine cue-sheet – Preparation of Graphics – Dry Run-Recording – Television Programme Production Crew – Technical and Production Personnels – Duties and Responsibilities.

UNIT : IV

Post Production Techniques – Video Editing – Linear and Non-Linear Editing – Cut to Cut Editing –A/B Roll Editing – Use of Special Video Effects Generator – Using Computers In Video Editing – Different Non –Linear Editing Software – Audio / Video Capture cards – Digitizing Techniques – Using compression during Capturing –Colour Correction – Technique of Non-Linear Editing – Using Videos/Audio layers – Use of Transition and Effects – Compositing – Modifying images – Editing and Exporting to Tape – Voice Dubbing – Effects Posting – Music Recording – Audio Layering – Mixing

Techniques – Understanding Time-code-Time-code based Editing – Creating EDL – Off-line Editing.

UNIT : V

Different types of Television Programmes – News and Current Affairs – Educational Programmes – Interview – Discussion – Music and Dance – Drama – Game Shows – Skit – Documentary – Telefilm – Serials – Advertisements – Live Programmes – Special Programmes – Reviews – Children Programmes – Fact Programmes – Programme Analysis – Audience Research – Feed-back Analysis – Marketing programmes – Agencies involved in Programme marketing – Television Networks – Entering into Contracts – TRP Rating – Associations for Television Programme Technicians and Producers.

Reference Books:

1. Television Production – **Gerald Millerson**
2. Television Production Handbook – **Herbert Zettle**
3. Digital Camera Work – **Peter Ward**

TECHNIQUES OF GRAPHICS AND ANIMATION – II

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTG004)

UNIT - I

Hardware Animation: camera stand/Rostrum camera, Background Animation, Production System Multiplane-camera, Model-sheet, Storyboard, Animation-artist, Persistence of vision, Leica reel, Miniature, Dopesheet(animation), Motioncontrol, Flipbook, Films with animation.

UNIT-II

Animation type : APT process, Special effects, CG animation, Syncro-Vox, Audio, Animatronic, Bluescreen, Bullet time, Schüfftan process, Previsualization, Time-lapse.

UNIT-III

Chroma key: History, The process, Clothing, Background, Even lighting, Use in virtual set technology, Programming.

UNIT-IV

Compositing: Basic procedure, Typical applications, Physical compositing, Multiple exposure, Background projection, Matting, digital mattes

UNIT- V

Latest Techniques in animation: Match moving, live action and animation, effects, Matte painting, Morphing, Optical effects, Optical printing, Practical effects, Prosthetic makeup effects, Rotoscoping, Photo-animation, Traveling matte, Dolly, Rotoscoping image effects, Virtual cinematography, Wire removal Scanimate, Shadowmation.

Reference Books:

1. The Complete Animation Course: The Principles, Practice and Techniques of Successful Animation by **Chris Patmore**
2. Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation
3. Visual Effects for Film and Television (Media Manuals) by **A. J. Mitchell** (Paperback - Oct 4, 2004)
4. Digital Storytelling: The Narrative Power of Visual Effects in Film by **Shilo T. McClean**
5. Encyclopedia Of Movie Special Effects: by **Patricia D. Netzley**

ANIMATION SOUND DESIGN

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTG005)

UNIT :I INTRODUCTION TO SOUND STUDIO

Voice Room- Room Acoustics, microphone, Connectors, Headphones.

Control Room- Console, Audio Monitors, recording software, Processing units.

UNIT II

Effects- Live (Foley , ADR)

Advanced ProTools - Study of protocols HD software

Dubbing-Dialogue cleaning & editing, Removing noise, balancing and Mixing

UNIT III

The role of Music - Rhythm, Tempo, Dynamics of music- Harmony, Chorus, Music Instruments – Music for Graphics and Animation.

UNIT IV

Sound as an Expression: Information, Perspective of Sound

Reference Books

1. Modern Recording Techniques 7th Edition by **David Miles Huber, Robert E. Runstien**
2. Recording Studio Handbook by **John M. Woram**

ADVERTISING BASICS

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE I (BFTG006)

UNIT -I

Definition, Nature & Scope of advertising, Roles of Advertising; Societal, Communication, Marketing & Economic. Functions of advertising.

UNIT -II

Based on target audience, geographic area, Media & Purpose. Corporate and Promotional Advertising.

UNIT -III

Environment, Components -Advertiser, Advertising agency & Media. Consumer behavior. Latest trends in advertising - (India and abroad). Ad Agency - Structure of small, medium & big agencies, functions. Types of agencies - in-house, Independent, Full-service & Specialized. Legal aspects & ethical issues.

UNIT- IV

Client Brief, Account Planning, Creative Strategy and Brief, Communication Plan, Brand Management - Positioning, brand personality, brand image, brand equity, Case studies.

UNIT- V

Conceptualization and Ideation, Translation of ideas into campaigns, Visualization Designing & Layout, Copy writing - Types of headlines, body copy base lines, slogans, logos, & trademarks. Typography, Writing styles, Scripting Story board. Advertising campaign-from conception to execution. future of advertising-internet,E-mail advertising

Reference Books:

1. Sandage, **Fryburger and Rotzoll** (1996) Advertising Theory and Practice. Aaitbs Publishers
2. Stansfied, **Richard**: Advertising Managers Handbook. Publications.
3. Advertising Handbook: A Reference Annuaikon Press TV, Radio and Outdoor Advertising. Different Years Atlantis Publications
4. Mohan: Advertising Management: Concepts and Cases. Tata McGraw- Hill
5. Creative Strategy in Advertising by **Jewler. E** (1998) Thomson Learning

TELEVISION PRODUCTION TECHNIQUES – II

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTT203)

UNIT : I

Basic requirements of Television Camera – Lens – Turret – Variable Focal Length Lens – Lens Controls – Focus ring – Zoom ring – Aperture ring – Macro ring – Flange Focus – Filter Wheel – Image sensor – Camera Tube – CCD – Signal Processing – Analogue and Digital Video signal - - Composite and Component Video signal – White and Black Balance – Saturation and Pedestal Control – Gain Control – Menu Controls – Camera Supports.

UNIT : II

Sound Recording Techniques for Television – Understanding Sound – Frequency – Sound Reproduction – Microphone – Functioning of Microphone – Types of Microphone and their Application – Audio Mixing Console – Audio Sources – Analogue and Digital Audio Recording Instruments – Audio Sweetening Techniques – Audio layering – Mixing – audio Monitoring Devices – Acoustic Treatment for Recording Studio – hard wares in Television – Camera and its Accessories – Camera Supports – Camera Control Unit – Vision Mixer – Special Effects Generator – Digital Video Effects Generator – Character Generator – Video Monitors – Intercommunication System – audio Monitor – Audio Mixing Console – Lighting control – Lighting Instruments – Video Tape Recorders – Telecine – Sync Generators – Teleprompters – Graphic Generators – Video Editing Systems – Linear and Non-Linear Video Editing Systems – Effective use of Hardware in Television Production – Co-ordination.

UNIT : III

Television Programme Production – Planning – Selection of Concept –Scripting – Story board writing – Writing Shooting Script – Budgeting – Selection of Artist – Selection of Location – Production arrangements – Floor Plan – Set-designing and Construction of Sets – Lighting Plan – Placement of of Set-props – Rehearsal – Blocking – Preparing Camera card, Audio cue-sheet, VTR and Telecine cue-sheet – Preparation of Graphics – Dry Run-Recording – Television Programme Production Crew – Technical and Production Personnels – Duties and Responsibilities.

UNIT : IV

Post Production Techniques – Video Editing – Linear and Non-Linear Editing – Cut to Cut Editing –A/B Roll Editing – Use of Special Video Effects Generator – Using Computers In Video Editing – Different Non –Linear Editing Software – Audio / Video Capture cards – Digitizing Techniques – Using compression during Capturing –Colour Correction – Technique of Non-Linear Editing – Using Videos/Audio layers – Use of Transition and Effects – Compositing – Modifying images – Editing and Exporting to Tape – Voice Dubbing – Effects Posting – Music Recording – Audio Layering – Mixing

Techniques – Understanding Time-code-Time-code based Editing – Creating EDL – Off-line Editing.

UNIT : V

Different types of Television Programmes – News and Current Affairs – Educational Programmes – Interview – Discussion – Music and Dance – Drama – Game Shows – Skit – Documentary – Telefilm – Serials – Advertisements – Live Programmes – Special Programmes – Reviews – Children Programmes – Fact Programmes – Programme Analysis – Audience Research – Feed-back Analysis – Marketing programmes – Agencies involved in Programme marketing – Television Networks – Entering into Contracts – TRP Rating – Associations for Television Programme Technicians and Producers.

Reference Books:

1. Television Production – **Gerald Millerson**
2. Television Production Handbook – **Herbert Zettle**
3. Digital Camera Work – **Peter Ward**

SOUND

APPLIED ELECTRICITY IN SOUND ENGINEERING

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTS004)

UNIT : I

Elementary knowledge of electric current generation – DC generators – AC generators – Single phase supply – Three phase Supply – Elementary knowledge of AC transmission and distribution – star and delta system.

UNIT : II

Alternating currents – phase – impedance – peak value – peak to peak value – RMS value of a sin wave – Alternating current – Electrical measurement – The multi meter – Electronic multi meter – Audio Generator – Function Generator – Oscilloscope – Digital multi meter Acoustic power measurement – Electrical power measurement – The sound level meter – Weighing Network Protective device – Fuse – Types of Fuses – earthing and earth system with reference to projection cabin – Theatre – and Sound Recording Equipment Room.

UNIT : III

Basic principles of motor operation – Split phase motor – The capacitor motor – Three phase motor – Three phase Synchronous motor – Single phase synchronous motor – Three phase AC Interlock distributor – Composite motor – DC motors and variable speed drive systems – Stepper motor – Discrete angular movements of stepper motor – types of stepper motors – AC servo motor – DC servo motor – Printed circuit motors – Relays – Electromagnetic Relay – General purpose Relay – Power – miniature and relays.

UNIT : IV

FET Transistor – MOSFET transistor – Single stage FET amplifier – FET application – Tuned amplifier – Negative feedback amplifier – General feedback concepts – Voltage feedback amplifier – Current feedback amplifier – Effect of feedback on frequency response – Series and shunt feedback amplifier – Effect of feedback on non linear distortion and Noise – the Darlington pair – Types of Coupling – Direct Coupling – Opto – Couplers.

UNIT:V

Wow – Flutter and Rumbling – Film sound reproduction – The Excited lamp – Excited lamp power supply Unit – method of Sound track Scanning – Scanning losses – PEC – Coupling methods – Photo diode – Preamplifier – Theatre amplifier characteristics – Standard reproducing Characteristics – theatre loud speaker systems – Film drive mechanism – Rotary Stabilizer – Liquid Flywheel – Signal arm type tight loop drive – Sources of Wow and flutter in film reproduces.

Reference Books

1. Fractional and sub fractional horse power electric motor by **Cyril G. Veinoff**
2. Fractional Horse power motors by **Kennard Graham**
3. Electronics Fundamentals 7th Edition by **Thomas L. Floyd**
(Maxwell Macmillan International Edition)
4. Recording Studio Handbook by **John M. Woram**
5. Blue Book of Projection by **Richardson**
6. Fundamentals of motion Picture Projection by **Cameron**

SOUND ENGINEERING ELECTRONICS – II

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTS005)

UNIT : I

Rectifiers - Half Wave Rectifier – Full Wave Rectifier – Bridge Rectifier – Chock Input filter – RC filter – LC filter – Zener Voltage Regulator – Diode Clipper and Clamper.

UNIT : II

Transistors – Bi-Polar Transistor – NPN Transistor – PNP Transistor – Transistor biasing circuits – Base Bias – Voltage Divider Bias – Transistor Characteristics – Alpha and Beta of the transistors – Power Transistors.

UNIT : III

Amplifiers - Common Base Amplifier – Common Emitter Amplifier – Common collector Amplifier – Single Stage Amplifier – Two Stage RC Coupled Amplifier.

UNIT : IV

Class 'A' Amplifier – Class 'B' Amplifier – Phase Splitter – Non Linear distortion in Class 'A' – Transistor power rating – Thermal Resistance – Class 'B' push pull Amplifier – Basic Idea of a push pull Action – AC load line for Class 'B' – Cross over distortion.

UNIT : V

Setting up for the Q point – Voltage divider bias – Diode bias – Emitter Follower – Push pull power amplifier – Complimentary symmetry power amplifier – Transformer coupled push pull amplifier – Class 'C' amplifier.

Reference Books

1. Electronics Fundamentals 7th Edition by **Thomas L. Floyd**
2. (Maxwell Macmillan International Edition)
3. Semiconductors from A to Z by **Phillip Dallen**

PRINCIPLES OF SOUND RECORDING - II
SECOND YEAR – FOURTH SEMESTER
SUBJECT CODE (BFTS006)

UNIT - I

Polar Patterns – Uni directional Microphones - Microphone with more than one polar pattern -- Single Pattern dual diaphragm microphone.

UNIT - II

Detailed theory in Analog & Digital mixing Consoles - Demonstration of the controls in the mixing console - Signal routing - Inputs - Outputs - Bus assignments - Monitoring - Automation - Wordclock - Timecode - Compressor/Limiter - Gate - Expander - Reverb - Delay.

UNIT - III

Introduction to PC & Mac - Intro to DAW – Plug-ins & Processors - Software's - DSP-PC & Mac Based Software's - Advantages/Disadvantages - Musical Instruments - classification - Frequency & Dynamic range of musical instruments - Miking musical instruments - Frequency & Pickup of different types of microphones.

UNIT - IV

Introduction to mono & stereo mixing - 5.1, 6.1, 7.1 Surround mixing - Introduction to DTS & Dolby.

UNIT - V

Introduction to sound negatives - Introduction & working principle of sound negative optical transfer unit - Different types of recordings done on sound negative - DTS & Dolby recording in sound negative - Introduction to sound positive & playback principles & equipments used.

Reference Books

1. Recording Studio Handbook by **John M. Woram**
2. Modern Recording Techniques 7th Edition by **David Miles Huber, Robert E. Runstein**
3. Micro Phons: Design and Applications by **Liou Burroughs.**
4. Acoustic design and Noise Control by **Michael Rettinger**

TELEVISION PRODUCTION TECHNIQUES – II

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTT203)

UNIT : I

Basic requirements of Television Camera – Lens – Turret – Variable Focal Length Lens – Lens Controls – Focus ring – Zoom ring – Aperture ring – Macro ring – Flange Focus – Filter Wheel – Image sensor – Camera Tube – CCD – Signal Processing – Analogue and Digital Video signal - - Composite and Component Video signal – White and Black Balance – Saturation and Pedestal Control – Gain Control – Menu Controls – Camera Supports.

UNIT : II

Sound Recording Techniques for Television – Understanding Sound – Frequency – Sound Reproduction – Microphone – Functioning of Microphone – Types of Microphone and their Application – Audio Mixing Console – Audio Sources – Analogue and Digital Audio Recording Instruments – Audio Sweetening Techniques – Audio layering – Mixing – audio Monitoring Devices – Acoustic Treatment for Recording Studio – hard wares in Television – Camera and its Accessories – Camera Supports – Camera Control Unit – Vision Mixer – Special Effects Generator – Digital Video Effects Generator – Character Generator – Video Monitors – Intercommunication System – audio Monitor – Audio Mixing Console – Lighting control – Lighting Instruments – Video Tape Recorders – Telecine – Sync Generators – Teleprompters – Graphic Generators – Video Editing Systems – Linear and Non-Linear Video Editing Systems – Effective use of Hardware in Television Production – Co-ordination.

UNIT : III

Television Programme Production – Planning – Selection of Concept –Scripting – Story board writing – Writing Shooting Script – Budgeting – Selection of Artist – Selection of Location – Production arrangements – Floor Plan – Set-designing and Construction of Sets – Lighting Plan – Placement of of Set-props – Rehearsal – Blocking – Preparing Camera card, Audio cue-sheet, VTR and Telecine cue-sheet – Preparation of Graphics – Dry Run-Recording – Television Programme Production Crew – Technical and Production Personnels – Duties and Responsibilities.

UNIT : IV

Post Production Techniques – Video Editing – Linear and Non-Linear Editing – Cut to Cut Editing –A/B Roll Editing – Use of Special Video Effects Generator – Using Computers In Video Editing – Different Non –Linear Editing Software – Audio / Video Capture cards – Digitizing Techniques – Using compression during Capturing –Colour Correction – Technique of Non-Linear Editing – Using Videos/Audio layers – Use of Transition and Effects – Compositing – Modifying images – Editing and Exporting to Tape – Voice Dubbing – Effects Posting – Music Recording – Audio Layering – Mixing

Techniques – Understanding Time-code-Time-code based Editing – Creating EDL – Off-line Editing.

UNIT : V

Different types of Television Programmes – News and Current Affairs – Educational Programmes – Interview – Discussion – Music and Dance – Drama – Game Shows – Skit – Documentary – Telefilm – Serials – Advertisements – Live Programmes – Special Programmes – Reviews – Children Programmes – Fact Programmes – Programme Analysis – Audience Research – Feed-back Analysis – Marketing programmes – Agencies involved in Programme marketing – Television Networks – Entering into Contracts – TRP Rating – Associations for Television Programme Technicians and Producers.

Reference Books:

1. Television Production – **Gerald Millerson**
2. Television Production Handbook – **Herbert Zettle**
3. Digital Camera Work – **Peter Ward**

SEMESTER – IV
PRACTICAL

PRACTICALS – IV SEMESTER

DIRECTION

SCRIPT WRITING USING SOFTWARE

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTDP05)

Tutorials will be conducted to train the students to use the latest computer soft-wares for writing the scripts. At the end of the semester, the students will have to submit a script using computer softwares.

FILM PRODUCTION PRACTICAL – II

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTP206)

OBJECTIVES:

1. To give practical training to students to actually make a film using Digital Video – Camera.
2. To train the students to work in groups – during production and post production stages.
In this semester, the students who have chosen to specialize in direction should write scripts and shoot a short fictional film each, not exceeding 15 Minutes' duration by engaging the students who have chosen to specialize in cinematography, art direction and production management. For post production work, the students who have chosen to specialize in Editing, Graphics and Animation and Sound Engineering should be engaged, so that all the students in the class would get a 'hands – on – experience' in making a short fictional film in Digital Video format at the end of the IV Semester.

The completed short films would be viewed and evaluated by an examiner who would give the maximum marks to the students as under:

For Direction	–	200 Marks
For Cinematography	–	100 Marks
For Editing	–	100 Marks
For Graphics and Animation	–	100 Marks
For Sound Recording	–	100 Marks
For Art Direction	–	100 Marks
For Production Management	–	100 Marks

FILM STUDY RECORD – II

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTP207)

OBJECTIVES:

1. Aim of this Practical is to develop in the students.
 1. The habit of indentifying the different elements of film-form and recording his views on films studied by him.
 2. A technical vocabulary necessary to intelligently analyze each film.
 3. A basic knowledge and experience in films for the purpose of further study.
 4. To express his / his opinions about the film on record in a more substantive and articulate manner.
2. Each student has to necessarily maintain a 'Record' of the films screened for study – purpose.
3. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film- genre. The student will also learn to identify the different genre of films and become familiar with different structures of the fiction as well as non-fiction films.
4. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
5. The following shall be the genres and areas of emphasis.

<i>Sl.No</i>	<i>GENRE</i>	<i>EMPHASIS</i>
1.	Realistic Films	Story-Script- Acting
2.	Neo-Realistic Films	Concept-Direction
3.	New-Wave films	Concept- Script-Direction
4.	Futuristic films	Sets-Technical values – special Effects
5.	Disaster films	Concept- special – effects-Direction
6.	War films	Cinematography-special Effects
7.	Special- effect Films	Cinematography-Special Effects- Visual Effects
8.	Animated Films	Graphics & Animation
9.	Short Films	Concept- Presentation - Direction
10.	Documentary Films	Concept- Presentation

Reference Books:

6. How To Read Films – **By James Monaco** - Oxford University Press
7. 'Going To The Movies' – **Sydfield**.
8. A History Of Film'- **Virginia Wright Wexman** – Pearson Educations.
9. The Alfred Hitchcock Story – **Ken Mogg** – Titan Books.
10. Screen – Writing – **Madeline Dimaggio** - Adams Media.

TELEVISION PRODUCTION PRACTICAL - II
SECOND YEAR – FOURTH SEMESTER
SUBJECT CODE (BFTP208)

1. Study of professional SD Camcorders.
2. Practice in using SD Camcorders.
3. Study in HD Camcorders.
4. Practice in using HD Camcorders.
5. Practice in preparing Floor-plan.
6. Practice in Floor Manager Signals.
7. Study of Studio Multi Camera Set-up.
8. Practice in Studio Multi Camera System operation.
9. Practice in setting-up Lighting.
10. Practice in ENG/EFP operation.
11. Study of Video Editing System.
12. Practice in Video Editing System. (Linear and Non-Linear)

CINEMATOGRAPHY

SPECIALISATION EXERCISES - II

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTCP05)

1. Study of indoor type light sources and shooting equipment and accessories.
2. Study of a shooting floor and the importance of it – Study of power supply and power distribution systems.
3. Study of basic principles of lighting in indoor – importance of key light – fill light – backlight and background light.
4. The technique of setting key light with hard and soft light sources.
5. The technique of setting fills light with hard and soft light sources.
6. The technique of setting back and background light with hard and soft light sources.
7. The technique of lighting a single person with hard light source.
8. The technique of lighting two persons with hard and soft light source.
9. The technique of lighting two persons with hard and soft light source.
10. The selection of right kind of light source for different lighting contrast.
11. Exposure practice with various lighting styles.
12. Practice in parallax correction with Mitchell BNC' camera.
13. Practice in handling Mitchell camera.
14. Practice in loading and threading in Mitchell camera.
15. Exposure practice with different types of lenses in indoor camera.
16. Study of colour in indoor and shooting for colour, sharpness, depth and transparency.
17. Practice in lighting a large set.
18. Practice in lighting for movement in a large set.
19. Practice in co-coordinated movement of artiste and camera movement.
20. Practice in eradication common problems of lighting.

FILM PRODUCTION PRACTICAL – II

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTP206)

OBJECTIVES:

1. To give practical training to students to actually make a film using Digital Video – Camera.
2. To train the students to work in groups – during production and post production stages.

In this semester, the students who have chosen to specialize in direction should write scripts and shoot a short fictional film each, not exceeding 15 Minutes' duration by engaging the students who have chosen to specialize in cinematography, art direction and production management. For post production work, the students who have chosen to specialize in Editing, Graphics and Animation and Sound Engineering should be engaged, so that all the students in the class would get a 'hands – on – experience' in making a short fictional film in Digital Video format at the end of the IV Semester.

The completed short films would be viewed and evaluated by an examiner who would give the maximum marks to the students as under:

For Direction	–	200 Marks
For Cinematography	–	100 Marks
For Editing	–	100 Marks
For Graphics and Animation	–	100 Marks
For Sound Recording	–	100 Marks
For Art Direction	–	100 Marks
For Production Management	–	100 Marks

FILM STUDY RECORD – II

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTP207)

OBJECTIVES:

1. Aim of this Practical is to develop in the students.
 - (i) The habit of indentifying the different elements of film-form and recording his views on films studied by him.
 - (ii) A technical vocabulary necessary to intelligently analyze each film.
 - (iii) A basic knowledge and experience in films for the purpose of further study.
 - (iv) To express his / his opinions about the film on record in a more substantive and articulate manner.
2. Each student has to necessarily maintain a 'Record' of the films screened for study – purpose.
3. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film- genre. The student will also learn to identify the different genre of films and become familiar with different structures of the fiction as well as non-fiction films.
4. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
5. The following shall be the genres and areas of emphasis.

<i>Sl.No</i>	<i>GENRE</i>	<i>EMPHASIS</i>
1.	Realistic Films	Story-Script- Acting
2.	Neo-Realistic Films	Concept-Direction
3.	New-Wave films	Concept- Script-Direction
4.	Futuristic films	Sets-Technical values – special Effects
5.	Disaster films	Concept- special – effects-Direction
6.	War films	Cinematography-special Effects
7.	Special- effect Films	Cinematography-Special Effects- Visual Effects
8.	Animated Films	Graphics & Animation
9.	Short Films	Concept- Presentation - Direction
10.	Documentary Films	Concept- Presentation

Reference Books:

1. How To Read Films – **By James Monaco** - Oxford University Press
2. 'Going To The Movies' – **Sydfield**.
3. A History Of Film'- **Virginia Wright Wexman** – Pearson Educations.
4. The Alfred Hitchcock Story – **Ken Mogg** – Titan Books.
5. Screen – Writing – **Madeline Dimaggio** - Adams Media.

TELEVISION PRODUCTION PRACTICAL - II
SECOND YEAR – FOURTH SEMESTER
SUBJECT CODE (BFTP208)

1. Study of professional SD Camcorders.
2. Practice in using SD Camcorders.
3. Study in HD Camcorders.
4. Practice in using HD Camcorders.
5. Practice in preparing Floor-plan.
6. Practice in Floor Manager Signals.
7. Study of Studio Multi Camera Set-up.
8. Practice in Studio Multi Camera System operation.
9. Practice in setting-up Lighting.
10. Practice in ENG/EFP operation.
11. Study of Video Editing System.
12. Practice in Video Editing System. (Linear and Non-Linear)

EDITING

SPECIALIZATION EXERCISES IN FILM AND VIDEO EDITING - II

SECOND YEAR – IV SEMESTER

SUBJECT CODE (BFTEP05)

1. Usage of Filters
2. Compositing – Creating multiple Tracks.
3. Motion – image + Wire Frame
4. Key Framing
5. Time Remapping
6. Copy and Pasting Attributes
7. Titling making Titles and master Templates
8. Audio – Setting Correct Audio Levels
9. Boosting Audio levels with Audi Gain Filter
10. Adding Audio Fades – mixer
11. Audio key frames and Adding Audio Tracks
12. Audio mixing down
13. Out put Reaching
14. Quick time conversion and Movie
15. Working with High Definition
16. When to use prores
17. Apple Inter Mediate codec
18. Preview HDV, HD signal
19. Capturing P2 Camera out put
20. Working with multiple Cameras
21. Mixing Live Vs Cutting in post
22. Creating multi clips and cutting multicam sequences.
23. With out cutting the sound track
24. Fine tuning your multicam sequence.
25. Follow negative cutting wit cut list
26. Study of R.R. prints.
27. Taking optical effects in 35mm
28. Making M.E. Track
29. Mixing Final
30. Laying out of final Track Prints Taking.

REFERENCE BOOKS :

1. Techniques for Avid Media Composer – **Steve Bayes**
2. Technique for Final cut Pro – **Manual**
3. NLE Basics - Electronic Film & Video Editing – **Steven Browne**

FILM PRODUCTION PRACTICAL – II

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTP206)

OBJECTIVES:

1. To give practical training to students to actually make a film using Digital Video – Camera.
2. To train the students to work in groups – during production and post production stages.

In this semester, the students who have chosen to specialize in direction should write scripts and shoot a short fictional film each, not exceeding 15 Minutes' duration by engaging the students who have chosen to specialize in cinematography, art direction and production management. For post production work, the students who have chosen to specialize in Editing, Graphics and Animation and Sound Engineering should be engaged, so that all the students in the class would get a 'hands – on – experience' in making a short fictional film in Digital Video format at the end of the IV Semester.

The completed short films would be viewed and evaluated by an examiner who would give the maximum marks to the students as under:

For Direction	–	200 Marks
For Cinematography	–	100 Marks
For Editing	–	100 Marks
For Graphics and Animation	–	100 Marks
For Sound Recording	–	100 Marks
For Art Direction	–	100 Marks
For Production Management	–	100 Marks

FILM STUDY RECORD – II
SECOND YEAR – FOURTH SEMESTER
SUBJECT CODE (BFTP207)

OBJECTIVES:

1. Aim of this Practical is to develop in the students.
 - (i) The habit of indentifying the different elements of film-form and recording his views on films studied by him.
 - (ii) A technical vocabulary necessary to intelligently analyze each film.
 - (iii) A basic knowledge and experience in films for the purpose of further study.
 - (iv) To express his / his opinions about the film on record in a more substantive and articulate manner.
2. Each student has to necessarily maintain a 'Record' of the films screened for study – purpose.
3. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film- genre. The student will also learn to identify the different genre of films and become familiar with different structures of the fiction as well as non-fiction films.
4. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
5. The following shall be the genres and areas of emphasis.

<i>Sl.No</i>	<i>GENRE</i>	<i>EMPHASIS</i>
1.	Realistic Films	Story-Script- Acting
2.	Neo-Realistic Films	Concept-Direction
3.	New-Wave films	Concept- Script-Direction
4.	Futuristic films	Sets-Technical values – special Effects
5.	Disaster films	Concept- special – effects-Direction
6.	War films	Cinematography-special Effects
7.	Special- effect Films	Cinematography-Special Effects- Visual Effects
8.	Animated Films	Graphics & Animation
9.	Short Films	Concept- Presentation - Direction
10.	Documentary Films	Concept- Presentation

Reference Books:

1. How To Read Films – **By James Monaco** - Oxford University Press
2. 'Going To The Movies' – **Sydfield**.
3. A History Of Film'- **Virginia Wright Wexman** – Pearson Educations.
4. The Alfred Hitchcock Story – **Ken Mogg** – Titan Books.
5. Screen – Writing – **Madeline Dimaggio** - Adams Media.

TELEVISION PRODUCTION PRACTICAL - II
SECOND YEAR – FOURTH SEMESTER
SUBJECT CODE (BFTP208)

1. Study of professional SD Camcorders.
2. Practice in using SD Camcorders.
3. Study in HD Camcorders.
4. Practice in using HD Camcorders.
5. Practice in preparing Floor-plan.
6. Practice in Floor Manager Signals.
7. Study of Studio Multi Camera Set-up.
8. Practice in Studio Multi Camera System operation.
9. Practice in setting-up Lighting.
10. Practice in ENG/EFP operation.
11. Study of Video Editing System.
12. Practice in Video Editing System. (Linear and Non-Linear)

GRAPHICS AND ANIMATION

SPECIALIZATION EXERCISES - II

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTGP05)

1. Material Building Essentials

- Building a realistic material
- Material Editor overview
- Important Material Editor tools and icons
- Applying and retrieving materials
- Copying and pasting materials and maps
- Using the Asset Browser
- Selecting the right rendering engine

2. Material Shader Types

- Blinn
- Phong
- Oren-Nayer-Blinn
- Metal
- Strauss
- Anisotropic
- Multi-Layer
- Translucent

3. Material Map Channels

- Diffuse
- Bump
- Opacity
- Specular Level and Specular Color
- Self-Illumination
- Reflection
- Refraction
- Displacement

4. Material Types

- Standard
- Blend
- Double-Sided
- Top/Bottom
- Multi Sub-Object
- Matte Shadow
- Ink and Paint
- Mental ray Arch and Design materials
- Mental ray Pro-Materials

5. Creating Surfaces and Textures with Maps

- Bitmap editing
- Using noise maps
- Using other procedural maps
- Using gradient maps
- Creating realistic reflections
- Using composite maps to layer images
- Using mix maps
- Adjusting the color of a map

6. Mapping Techniques

- The UVW map modifier
- Mapping coordinate types
- Controlling map placement on a surface
- The importance of mapping location in the Modifier Stack
- Mapping at the sub-object level
- Mapping lofted objects
- Using multiple map channels
- The Unwrap UVW modifier
- Pelt mapping

7. Advanced Material Applications

- Animating materials and maps
- Creating realistic glass
- Creating and positioning decals
- Creating billboard tree maps
- Using material ID numbers to add glow

8. Material Libraries

- Material library essentials
- Creating a custom material library
- Accessing materials from a different project

9. Project: Using Bitmaps to Build a Complex Material

- Creating a metal rivet
- Building the hot metal material
- Tweaking the materials
- Animating the look of the hot metal material

10. Project: Creating Materials and Mapping and Adding Them to a Medieval Dagger

- Building the handle material
- Building the hand guard material
- Building the trim material
- Building the blade material
- Applying and mapping the handle material
- Applying and mapping the hand guard and trim materials
- Applying and mapping the blade material
- Applying the final touches

11. Project: Combining 3ds Max and Photoshop to Create a Company Logo

Building the logo in Photoshop

- Adding the text
- Creating the image's alpha channel
- Creating the logo material in 3ds Max
- Mapping the object using multiple map channels

12. Camera Basics

- Creating cameras
- Understanding target and free cameras
- Using Camera Pan, Truck, and Dolly
- Adjusting the field of view
- Understanding aspect ratio
- Showing safe frames
- Choosing render output size

13. Lighting

- Understanding CG lighting
- Understanding standard and photometric lights
- Creating a target spotlight
- Enabling viewport hardware shading
- Previewing renderings with ActiveShade
- Adjusting intensity and color
- Controlling contrast and highlights
- Setting spotlight hotspot and falloff radius
- Choosing a shadow type
- Optimizing shadow maps
- Using area shadows
- Creating omni lights

14. Keyframe Animation

- Understanding keyframes
- Setting time configuration
- Choosing set key filters
- Using Set Key mode
- Editing keyframes in the Timeline
- Using Auto Key mode
- Creating animation in passes
- Animating modifier parameters
- Working in the dope sheet
- Editing function curves
- Looping animation

15. Hierarchies

- Understanding hierarchies
- Understanding reference coordinate systems
- Editing pivot points
- Linking objects
- Using the Schematic view
- Preventing problems with scale
- Animating a hierarchy
- Fine-tuning the animation

16. Controllers and Constraints

- Understanding controllers
- Applying path constraints
- Assigning a link constraint
- Using the Motion panel
- Animating constrained objects

17. Special Effects

- Understanding particle systems
- Emitting particles from an object with PArray
- Adjusting particle parameters
- Binding particles to a gravitational force
- Colliding particles with a POmniFlector
- Creating a particle material
- Mapping opacity with a gradient
- Assigning a material ID G-Buffer channel
- Creating a lens effect glow
- Compositing in 3ds Max
- Using lens flares
- Combining multiple cameras in a scene

18. Scanline Rendering

- Understanding image sequences
- Setting render-options
- Compressing an image sequence to a movie
- Understanding target and free cameras
- Using Camera Pan, Truck, and Dolly
- Adjusting the field of view
- Understanding aspect ratio
- Showing safe frames
- Choosing render output size

PRACTICALS COMPOSITING-ADOBE AFTER-EFFECTS

1. Introduction: What is After Effects

- Working in 2D Operating System
- What environment variables must be set to start 2D project.
- Organize 2D Elements
- Defined Backgrounds
- Define Foregrounds
- Define Mattes
- Source material Assets.
- How does one make assets

2. After Effects workflow overview

- Preparing for 2D File system.
- Organize files
- Nomenclature and Directory structure.
- Reading from/writing to Directory structure
- Naming conventions

3. Getting Started with After Effects

- After Effects. Compositing structure Layer base (Node Base later)
- Plates are separated and defined as:
 - Front
 - Back
 - Matte

4. The Composite

- Read source- Understanding precomposing-
 - Foreground. Shot, Bought or Created,
 - Backgrounds Shot, Bought or Created,
- Manipulate source material, Mattes roto, Keyed or extractions
- Output Effects

5. Working with Film Clips

- Clip manipulation
- Shortening the duration of layers
- Trimming in the Footage panel
- Slowing and accelerating video speed
- Applying video transitions between clips
- Working with image sequences
- Clip variables
- Built in
 - Rotations, transformation, opacity
- Added in
 - Effects,
 - Composite operations
 - Mathematic operations

6. The Power of Effects (single layer input)

- Creating a layer for effects
- Creating a operators for effects
- Applying effects to Single Clip
- Applying effects to Multiple Clips
- Applying effects to Selected Clips

7. Color-Correcting Footage (Single Layer Input)

- Brightening dark footage
- Changing colors in footage
- Creating cinematic color treatments
- Creating a quick vignette
- Colorizing black-and-white objects
- Using adjustment layers
- Understanding colour space

8. Painting (Single Layer Input)

- Using the paint tools
- Using the Roto Brush tool
- Using shapes
- Using splines

9. Single Input Animation

- Transformation
- Rotations
- Scale
- Opacity

10. Creating and Animating Text (Single Layer Input)

- Creating and editing text
- Applying text animation presets
- Animating text manually
- Applying layer styles to text

11. Multi input effects

- Three or more input effects
- At least two foreground inputs.
- One must be background,
- Two must be foreground
- One foreground to be keyed
- One foreground to have effect added.
- Output of Visual effects

12. Working with Mattes and Shape Layers (Dual-Layer-Inputs)

- Creating and using masks
- Exploring Matte options
- Creating matte with Auto-trace
- Matting objects with other objects
- Matting shape layers
- Modifying shape layers

13. Keying and Compositing (Dual-Layer-Inputs)

- Removing a green screen background
- Refining the matte
- Compositing with color adjustments
- Compositing with blend modes
- Let's get better
- Using work areas
- Creating markers

Replacing layers
Mastering Timeline navigation
Aligning and distributing layers
Selecting layers quickly
Cropping layers
Adjusting comp resolution

14. Working in 3D

Turning 2D layers into 3D layers
Creating lights and cameras
Creating shadows
Using depth of field
Working with 3D effects

15. Intermediate Animation

Understanding spatial interpolation
Creating and adjusting motion paths
Orienting moving objects along a path
Drawing motion with Motion Sketch
Timing keyframes and interpolation types
About the Graph Editor

16. Stabilizing and Tracking Motion (Single Layer Input)

Stabilizing shaky footage
Tracking the motion in footage
Tracking with mocha

17. Rendering and Compression

Adding comps to the Render Queue
Exploring key Render Queue settings
Creating Output

Reference Books:

1. **3ds Max 2010 Bible** Author Kelly L. Murdock
2. **3ds Max 2010 Essential Training** Author Steve Nelle
3. **Autodesk 3ds Max 2010: A Comprehensive Guide** Author Prof. Sham Tickoo
Purdue Univ. and CAD/CIM Technologies
4. **Adobe After Effects CS5 Digital Classroom** Author AGI Creative Team **Learn
Adobe After Effects CS5** Author Video2Brain

FILM PRODUCTION PRACTICAL – II

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTP206)

OBJECTIVES:

1. To give practical training to students to actually make a film using Digital Video – Camera.
2. To train the students to work in groups – during production and post production stages.

In this semester, the students who have chosen to specialize in direction should write scripts and shoot a short fictional film each, not exceeding 15 Minutes' duration by engaging the students who have chosen to specialize in cinematography, art direction and production management. For post production work, the students who have chosen to specialize in Editing, Graphics and Animation and Sound Engineering should be engaged, so that all the students in the class would get a 'hands – on – experience' in making a short fictional film in Digital Video format at the end of the IV Semester.

The completed short films would be viewed and evaluated by an examiner who would give the maximum marks to the students as under:

For Direction	–	200 Marks
For Cinematography	–	100 Marks
For Editing	–	100 Marks
For Graphics and Animation	–	100 Marks
For Sound Recording	–	100 Marks
For Art Direction	–	100 Marks
For Production Management	–	100 Marks

FILM STUDY RECORD – II
SECOND YEAR – FOURTH SEMESTER
SUBJECT CODE (BFTP207)

OBJECTIVES:

1. Aim of this Practical is to develop in the students.
 - (i) The habit of indentifying the different elements of film-form and recording his views on films studied by him.
 - (ii) A technical vocabulary necessary to intelligently analyze each film.
 - (iii) A basic knowledge and experience in films for the purpose of further study.
 - (iv) To express his / his opinions about the film on record in a more substantive and articulate manner.
2. Each student has to necessarily maintain a 'Record' of the films screened for study – purpose.
3. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film- genre. The student will also learn to identify the different genre of films and become familiar with different structures of the fiction as well as non-fiction films.
4. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
5. The following shall be the genres and areas of emphasis.

<i>Sl.No</i>	<i>GENRE</i>	<i>EMPHASIS</i>
1.	Realistic Films	Story-Script- Acting
2.	Neo-Realistic Films	Concept-Direction
3.	New-Wave films	Concept- Script-Direction
4.	Futuristic films	Sets-Technical values – special Effects
5.	Disaster films	Concept- special – effects-Direction
6.	War films	Cinematography-special Effects
7.	Special- effect Films	Cinematography-Special Effects- Visual Effects
8.	Animated Films	Graphics & Animation
9.	Short Films	Concept- Presentation - Direction
10.	Documentary Films	Concept- Presentation

Reference Books:

1. How To Read Films – **By James Monaco** - Oxford University Press
2. 'Going To The Movies' – **Sydfield**.
3. A History Of Film'- **Virginia Wright Wexman** – Pearson Educations.
4. The Alfred Hitchcock Story – **Ken Mogg** – Titan Books.
5. Screen – Writing – **Madeline Dimaggio** - Adams Media.

TELEVISION PRODUCTION PRACTICAL - II
SECOND YEAR – FOURTH SEMESTER
SUBJECT CODE (BFTP208)

1. Study of professional SD Camcorders.
2. Practice in using SD Camcorders.
3. Study in HD Camcorders.
4. Practice in using HD Camcorders.
5. Practice in preparing Floor-plan.
6. Practice in Floor Manager Signals.
7. Study of Studio Multi Camera Set-up.
8. Practice in Studio Multi Camera System operation.
9. Practice in setting-up Lighting.
10. Practice in ENG/EFP operation.
11. Study of Video Editing System.
12. Practice in Video Editing System. (Linear and Non-Linear)

SOUND

SPECIALIZATION PRACTICAL – SOUND

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTSP05)

1. Practice of Dubbing Dialogues.
2. Study and practice in Analogue Audio mixing console.
3. Study of characteristics of compressors.
4. Study of characteristics of Noise-Gate.
5. Study of characteristics of Academic – Filter.
6. To find the overload – point of the recording Amplifier in the optical sound Recording Equipment.

At the end of the Semester, there will be a “Viva” by an external examiner and the maximum marks will be 75%.

FILM PRODUCTION PRACTICAL – II

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTP206)

OBJECTIVES:

1. To give practical training to students to actually make a film using Digital Video – Camera.
2. To train the students to work in groups – during production and post production stages.

In this semester, the students who have chosen to specialize in direction should write scripts and shoot a short fictional film each, not exceeding 15 Minutes' duration by engaging the students who have chosen to specialize in cinematography, art direction and production management. For post production work, the students who have chosen to specialize in Editing, Graphics and Animation and Sound Engineering should be engaged, so that all the students in the class would get a 'hands – on – experience' in making a short fictional film in Digital Video format at the end of the IV Semester.

The completed short films would be viewed and evaluated by an examiner who would give the maximum marks to the students as under:

For Direction	–	200 Marks
For Cinematography	–	100 Marks
For Editing	–	100 Marks
For Graphics and Animation	–	100 Marks
For Sound Recording	–	100 Marks
For Art Direction	–	100 Marks
For Production Management	–	100 Marks

FILM STUDY RECORD – II

SECOND YEAR – FOURTH SEMESTER

SUBJECT CODE (BFTP207)

OBJECTIVES:

1. Aim of this Practical is to develop in the students.
 - (i) The habit of indentifying the different elements of film-form and recording his views on films studied by him.
 - (ii) A technical vocabulary necessary to intelligently analyze each film.
 - (iii) A basic knowledge and experience in films for the purpose of further study.
 - (iv) To express his / his opinions about the film on record in a more substantive and articulate manner.
2. Each student has to necessarily maintain a 'Record' of the films screened for study – purpose.
3. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film- genre. The student will also learn to identify the different genre of films and become familiar with different structures of the fiction as well as non-fiction films.
4. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
5. The following shall be the genres and areas of emphasis.

<i>Sl.No</i>	<i>GENRE</i>	<i>EMPHASIS</i>
1.	Realistic Films	Story-Script- Acting
2.	Neo-Realistic Films	Concept-Direction
3.	New-Wave films	Concept- Script-Direction
4.	Futuristic films	Sets-Technical values – special Effects
5.	Disaster films	Concept- special – effects-Direction
6.	War films	Cinematography-special Effects
7.	Special- effect Films	Cinematography-Special Effects- Visual Effects
8.	Animated Films	Graphics & Animation
9.	Short Films	Concept- Presentation - Direction
10.	Documentary Films	Concept- Presentation

Reference Books:

1. How To Read Films – **By James Monaco** - Oxford University Press
2. 'Going To The Movies' – **Sydfield**.
3. A History Of Film'- **Virginia Wright Wexman** – Pearson Educations.
4. The Alfred Hitchcock Story – **Ken Mogg** – Titan Books.
5. Screen – Writing – **Madeline Dimaggio** - Adams Media.

TELEVISION PRODUCTION PRACTICAL - II
SECOND YEAR – FOURTH SEMESTER
SUBJECT CODE (BFTP208)

1. Study of professional SD Camcorders.
2. Practice in using SD Camcorders.
3. Study in HD Camcorders.
4. Practice in using HD Camcorders.
5. Practice in preparing Floor-plan.
6. Practice in Floor Manager Signals.
7. Study of Studio Multi Camera Set-up.
8. Practice in Studio Multi Camera System operation.
9. Practice in setting-up Lighting.
10. Practice in ENG/EFP operation.
11. Study of Video Editing System.
12. Practice in Video Editing System. (Linear and Non-Linear)

SRM SIVAJI GANESAN FILM INSTITUTE

FACULTY OF SCIENCE & HUMANITIES

SRM UNIVERSITY

No: 1, Jawaharlal Nehru Road, Vadapalani, Chennai – 600026.

B.Sc. IN FILM TECHNOLOGY

Ordinances, Regulations, Curriculum and Syllabi

(With Effect from Academic Year 2011 – 2012)

SEMESTERS – V & VI



SRM
UNIVERSITY
(Under section 3 of UGC Act 1956)

SRM SIVAJI GANESAN FILMINSTITUTE

FACULTY OF SCIENCE & HUMANITIES

SRM UNIVERSITY

No: 1, Jawaharlal Nehru Road,

(100 feet Road, Near Vadapalani Signal)

(Formerly TCS Software Company Building),

Vadapalani, Chennai – 600026.

SYLLABUS FOR THIRD YEAR B.SC IN FILM TECHNOLOGY

THEORY – V SEMESTER		
	SUBJECT CODE	NAME OF THE PAPER
DIRECTION	BFTD008	FILM THEORY
	BFTD009	DOCUMENTARY THEORY
	BFTD010	CINEMATOGRAPHY AND EDITING FOR DIRECTORS
CINEMATOGRAPHY	BFTC008	COMPOSITE CINEMATOGRAPHY AND IMAGE MANUPULATION TECHNIQUES
	BFTC009	ADVANCED MOTION PICTURE EQUIPMENTS AND TECHNIQUES
	BFTC010	GRAPHICS & ANIMATION AND EDITING FOR CINEMATOGRAPHERS
EDITING	BFTE008	TECHNIQUES OF FILM AND VIDEO EDITING IN FICTION FILMS
	BFTE009	TECHNIQUES OF FILM AND VIDEO EDITING IN NON FICTION FILMS
	BFTE010	DIRECTION AND GRAPHICS & ANIMATION FOR EDITORS

NOTE: EACH THEORY PAPER WILL CARRY 100 MARKS

THEORY – V SEMESTER		
	SUBJECT CODE	NAME OF THE PAPER
GRAPHICS & ANIMATION	BFTG008	TECHNIQUES OF GRAPHICS & ANIMATION III
	BFTG009	TECHNIQUES OF GRAPHICS & ANIMATION IV
	BFTG010	EDITING AND CINEMATOGRAPHY FOR VISUAL EFFECTS SUPERVISOR
SOUND	BFTS008	SOUND RECORDING TECHNIQUES
	BFTS009	DIGITAL ELECTRONICS
	BFTS010	DIRECTION AND EDITING FOR SOUND ENGINEERS

NOTE: EACH THEORY PAPER WILL CARRY 100 MARKS

PRACTICALS – V SEMESTER		
	SUBJECT CODE	NAME OF THE PAPER
DIRECTION	BFT DP 12	FEATURE FILM SCRIPTING
	BFT P 013	VIDEO SONG PROJECT/ DOCUMENTARY FILM PROJECT
CINEMATOGRAPHY	BFT CP 10	SPECIALISATION PRACTICALS
	BFT P 013	VIDEO SONG PROJECT/ DOCUMENTARY FILM PROJECT
EDITING	BFT EP 10	SPECIALISATION PRACTICALS
	BFT P 013	VIDEO SONG PROJECT/ DOCUMENTARY FILM PROJECT

NOTE: EACH PRACTICAL PAPER WILL CARRY 100 MARKS

PRACTICALS – V SEMESTER		
	SUBJECT CODE	NAME OF THE PAPER
GRAPHICS & ANIMATION	BFT GP 10	SPECIALISATION PRACTICALS
	BFT GP 11	CINEMATOGRAPHY AND EDITING PRACTICALS
SOUND	BFT SP 10	SPECIALISATION PRACTICALS
	BFT P 013	VIDEO SONG PROJECT/ DOCUMENTARY FILM PROJECT

NOTE: EACH PRACTICAL PAPER WILL CARRY 100 MARKS

DIRECTION

FILM THEORY

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE – (BFTD008)

UNIT – I

Introduction to film theory – Dichotomies of film theory – 4 Aristotelian categories – Transposition – Interdependence of questions – Expressionism and Realism – Realism and Formalism – Russian Formalism – Formative Film theory – Hugo Munsterberg : Matter and means – Form and function – Rudolf Arnheim : Material – The creative use of medium – Film form – The purpose of film.

UNIT – II

Sergi M. Eisenstein – The raw material of film – Cinematic means: Creation through montage – Russian philosophy and Piaget – Film form – The final purpose of film – Montage – Typage: Battleship Potemkin and its five chapters – V.I. Pudovkin: Relational editing.

UNIT – III

Realistic film theory – Siegfried Kracaur – Matter and means – Compositional forms – The purpose of cinema – Rebuttals – Andre Bazin: The raw material – Cinematic means and form – The plastic image – Deep focus – The resources of montage – The use and misuse of montage – Cinematic purpose – The function of cinema.

UNIT – IV

Contemporary French film theory – Jean Mitray: Raw material – Creative potential in film – The form and purpose of cinema.

UNIT – V

Semiology – Christian Metz and Semiology of cinema – Raw material of Semiology of film – The means of significant in cinema – Film is not a true language nevertheless is like a language – Code / message – Text / system – the form and possibilities of film – Semiology and purpose of film

Reference Books:

1. Film Theory – Focal Press
2. Film Theory – Robert Lapsley Michael Westlake
3. Film Form, Film Sense – Sergei Eisenstein
4. What is Cinema – Andre Bazin
5. Film Language – Christian Metz
6. Sign and Meaning – Dudley Andrew
7. Film Theory and Criticism Introductory Readings – Leo Braudy and Marshall Cohen
8. Moves and Methods Volume I & II – Bill Nicholas
9. The Art of Dramatic Writing – Lajos Egri
10. Screenplay Writing – Eugene Vale
11. The technique of Screenplay Writing for Film and TV – Herman Lewis

DOCUMENTARY THEORY

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE – (BFTD009)

UNIT – I

The definition of documentary – The difference between Fact film and Fiction film – Brief study of different types of factual films – Educational films, Instructional films, Travel films, Newsreel films, Publicity films.

UNIT – II

Traditions in documentary films: Naturalist – Realist – News reel – Propagandist – Detailed study of Louisiana Story, Berlin – “The Symphony of a city” – Kino-eye Theory – Night Mail – Song of Ceylon – Principle of documentary films – The documentary idea today – The different style of documentary film making journalist approach – The Impressionist approach – Types of documentaries.

UNIT – III

Contemporary documentaries – Chris Marker – Special reference to “LE Joli Me” – Study of documentary films of Mani Kaul and Anand Patwardhan – Experimental approach in Non-Fiction films – The style of Norman Mc. Lauren – Evaluation of video documentaries.

UNIT – IV

Development of documentaries in India – The government approach to sponsorship – The Film Division of India – The independent documentary filmmaker – Television documentary films and educational films – wild life - U.G.C’s TV programmes.

UNIT – V

The proposal outline – Fact film treatment – The information line – Interesting line – The presentation line – The sequence outline – Shooting script – Writing narration for non-fiction script.

Reference books:

1. Directing the Documentary – Michael Rabiger
2. How to make Documentary for Video and Film – Mike Wolverton
3. The Techniques of Television Production – Gerald Millerson
4. News Interview – Akiba A. Cohen
5. Broadcast Journalism – Andrew Boyd
6. The Technique of Documentary Film Production – John Burder

CINEMATOGRAPHY AND EDITING FOR DIRECTORS

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE – (BFTD010)

CINEMATOGRAPHY

UNIT – I

Different types of camera – Mitchell – Arriflex – Panavision – Different types of Digital Camera's – Advantages and Disadvantages – Film Formats and Digital Formats – 8mm cameras – 16mm cameras – Super 16 cameras – 35mm cameras Anamorphic system – wide screen system – 70mm cameras – Super 35mm system – Film stocks.

UNIT – II

Different types of lenses used in Cinematography – Normal lens – Wide angle lens and its effects – Telephoto lens – Depth of field – zoom lenses – Psychological effect of lenses – Special purpose lenses – Fish eye lenses – Diopter lenses – Anamorphic lenses – Prime lens over zoom lens – Creative use of lenses – Selection of right kind of lens for creativity – Soft focus lenses – Special lenses

UNIT – III

Types of lighting – Three point lighting – Four point lighting – Half lighting – High key lighting – Low key lighting – Cameo lighting – Limbo lighting – Rembrandt lighting – Chroma key lighting – Large scale lighting – Moon light setup – Day for night effect – Set lighting, modern methodology in lighting. Cinematography styles – Developing a style – Camera Angles and continuity – Action axis – Matching look – Camera positions – Close up – Camera movements and equipments.

EDITING

UNIT – I

Basics of editing – Cutting in action – Cutting on movement – Inter cutting – Parallel cutting – Song editing – Non Electronic Effects and How to use them – Psychological usage of smooth continuity – study about Film shooting to first copy process – Editors cut – Directors cut – Final cut – Structuring balance and emphasis, Dynamic Axis, Motivation, Point of focus, Sequencing, Rhythm, Time, Pace and Harmony.

UNIT –II

Familiarity of software and devices – FCP and AVID – Transitions – Optical effects – Video effects.

Reference Books:

Cinematography

1. Cinematography by Kris Malkiew IC2
2. Practical Cinematography by Paul Wheeler
3. American Cinematographer Manual 9th Edition
4. The Professional Cameraman's Hand Book 4th Edition by Sylvia Carlson, Verne Carlson
5. Photographic Lenses by Ernest Wild

Editing

1. Techniques of Film Cutting Room – Earnest Walter
2. Film and the Director – Don Living Stone
3. How to Edit – Hugh Baddeley
4. The Techniques of Film Editing – Karel Reiz and Gavin Miller
5. The Techniques of Film and Video Editing – Ken Dancyger
6. The Five 'C' s Cinematography – Joseph V. Mascelli

CINEMATOGRAPHY

COMPOSITE CINEMATOGRAPHY AND IMAGE MANUPULATION TECHNIQUES

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE – (BFTC008)

UNIT – I

Introduction to special effects cinematography - In camera special processes – Special effects through variation in camera speed – Reverse shots – Technique of shooting with variation in shutter angle – dissolves – Fade-in and Fade-out – Ramping – Skip effect – Technique of shooting glass shots – Mirrors shots – Mask Frames – Double exposure – Miniature shots – Stop block technique.

UNIT – II

Introduction to special effects with the combination of camera and lab – Study of traveling matte cinematography – Blue screen – Rotoscopy – Study of the special effects created by an optical printer – Double exposure – Matte – Titling – Fade-in – Fade-out – Dissolves – Freeze effects – Reduction and Blow ups – Introduction to image manipulation techniques in a motion picture lab – Silver retention processes – Technicolor's ENR process – Deluxe's CCE & ACE processes – Bleach by-pass techniques – Silver tint process – Cross processing – Stripping of anti-halation technique.

UNIT – III

Introduction to Computer Generated Imagery – A brief study of Cine-on process – Animation films through computers – Various computer graphic effects – Morphing – Image manipulation through computers – The process of digital cinematography from subject to the projected image – Concepts of Tele-cine and Reverse Tele-cine processes – Introduction to digital cinematography – A brief study of the essential features of a digital broadcast camera – Facilities available for a cinematographer in a digital camera – Different types of digital formats such as DV, DV Cams, DVC Pro formats – Introduction to High Definition TV system.

UNIT – IV

Introduction to special types of cinematography – 3 D Cinematography – Underwater cinematography – Aerial image cinematography – high Speed Cinematography – Time Slicing technique – I-max system – Time lapse cinematography – A brief study about the front projection system – Back projection systems – Motion control cinematography – Special effects through lenses and filters – Advantages and disadvantages of shooting films for blow-ups.

UNIT –V

Introduction to Wide Screen Cinematography – Types of wide screen cinematography – Mask frame widescreen cinematography – The advantages and disadvantages of different formats of mask frame techniques – Super 35mm format – Advantages and Disadvantages – Anamorphic cinematography – The concepts – advantages and disadvantages of cinemascope format over other 35mm wide screen systems – Techniscope system – Horizontal frame cinematography – Vista vision – Technirama – Advantages and disadvantages of the systems – Introduction to wide gauge cinematography – Various large format system – 70mm projection – Ultra panavision projections – Multiple film projection systems – Cinerama.

Reference Books:

1. **Filming the Fantastic: A Guide to Visual Effects Cinematography, Second Edition by Mark Sawicki**
2. **Compositing Visual Effects, Second Edition by Steve Wright**
3. **The VES Handbook of Visual Effects by Jeffrey A. Okun and Susan Zwerman**
4. **Digital Compositing for Film and Video, Third Edition by Steve Wright**
5. **VFX Artistry by Spencer Drate and Judith Salavetz**

ADVANCED MOTION PICTURE EQUIPMENTS AND TECHNIQUES

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE – (BFTC009)

UNIT – I

Introduction to the advanced models of motion picture cameras – Brief study of Arriflex BL cameras – Arriflex 435 cameras – Arriflex 765 camera – Arriflex 535 & 535B cameras – Panavision 65 camera – Panaflex 35 cameras – Vista vision cameras – Photo Sonics Action master 500 camera – A brief study about the special nature and application of these cameras – A brief study of 3 D cinematography – The aspect ratios of all the systems. The advantages and disadvantages of blow-up concepts – technical approach for working films for blow-ups.

UNIT – II

Introduction to modern cinematographic light sources – Metal iodine lamps – HMI lights – HMI flicker problems – flicker free HMI lights – Study of soft sun lights – Study of fluorescent light sources – kin-o-flo – Technique of working with fluorescent light sources for motion pictures – Mercury vapor lamps – Sodium vapor lamps – Study of unconventional light sources such as laser lights – Computer controlled light systems – Black lighting – UV lighting and IR lighting – non photographic light sources such as domestic tungsten and fluorescent tube lights – Follow spots – Effects/Pattern projecting lamps – Techniques of working with unconventional light sources and non-photographic light sources.

UNIT – III

Advanced lighting approaches – Light is more than illumination – Using lighting to play active and passive part – Lighting continuity for visual matching – Lighting shiny objects – Lighting matte objects – Lighting semi-matte objects – Lighting for transparency – Fantasy lighting – Introduction to pictorial lighting styles such as Notion – silhouette – Chair-o-scuro, Cameo – Limbo and Rembrandt lighting – Lighting for form - Lighting for color – Use of colored lighting for effects – Lighting techniques for creating – Animated lighting – Lighting with Ultra violet sources – Lighting with infra red light sources – Lighting for night in exterior – Day for night shooting techniques –Technique of lighting different types of human faces – Magic hour and twill light shooting – Sun rise and sun set shooting – Lighting for process shots – Lighting involving practical lamps in the frame – Lighting for skin tones – Lightning effects – Technique of lighting for rain sequences – Available light shooting techniques.

UNIT – IV

Introduction to choices of lenses for cinematography – Creative use of Cinematographic lenses – Special purpose lenses – Reasons for working for a constant depth of field – Technique of working with variation in depth – Different types of lens construction – normal lens construction – Retrofocus lenses – Telephoto lenses – Reasons for the superiority of prime lenses over zoom lenses – The concept of variable prime lenses – Care of lenses – Introduction to advanced camera movement and camera support systems – Cranes – Remote controlled camera heads – Mobile cranes – Camera stabilizing systems – Study of a Stedicam system.

UNIT – V

Introduction to the advanced models of broadcast video cameras – study of a Betacam camera and its accessories – Features available in a Betacam camera for a cameraman – Formats of Betacam – Working for a satellite news channel - Technique of working for ENG and EFP – Introduction to Digital Cinematography – Working for music albums – Working for commercials – Shooting film for TV broadcast – Comparative study of advantages and disadvantages of analogue system Vs Digital system – Comparative study of advantages and disadvantages of Digital system Vs Film.

Reference Book:

1. Video Shooter, Second Edition by Barry Braverman
2. High Definition Cinematography, Third Edition by Paul Wheeler
3. Shooting Action Sports by Todd Grossman
4. If It's Purple, Someone's Gonna Die: The Power of Color in
Visual storytelling by Patti Bellanton

EDITING AND GRAPHICS & ANIMATION FOR CINEMATOGRAPHERS

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE – (BFTC010)

EDITING

UNIT – I

Non linear Editing systems – Components of a non linear editing system – How the NLE plays and Edits media – The NLE and workflow – what format resolution to edit in? – Capturing and organizing the material creating the editing sequence.

UNIT – II

Basic sound editing – video effects – finishing and output – offline to online – output to tape – output to DVD – output to file – working with Sd, HD and Film – media management – sound editing process – sound editing tools – sound editing techniques – music – sound editing issues – mixing – mix formats – Deliverables.

GRAPHICS & ANIMATION

UNIT – III ANIMATION TECHNIQUE AND GRAPHIC DESIGNS

Traditional animation – stop animation – computer animation 2D animation – 3D animation – draw on film animation – character animation – checkmating – multi sketching – special effects animation – animatronics – animation software's – chronology of animations.

UNIT – IV COMPOSITING

Basic procedure – Typical application – Physical Compositing – Multiple exposure – Back projection – Matting – Digital matting – Green matte – Blue matte – Morphing – Matching moving – Roto scoping – Virtual Cinematography – High Dynamic Range Imaging – Pre production

preparations for compositing and visual effects.

UNIT –V

Post production techniques of visual effects – Software's associated with Animation – Graphics – Compositing – Visual effects – movies that used visual effects and special effects – Responsibilities of a cinematographer while shoot for a visual effects.

Reference Books:

1. Creating Motion Graphics with After Effects, Fourth Edition By Chris Meyer and Trish Meyer
2. VFX Artistry by Spencer Drate and Judith Salavetz
3. The Visual Effects Arsenal by Bill Byrne
4. The Visual Effects Arsenal by Bill Byrne

EDITING

TECHNIQUES OF FILM AND VIDEO EDITING OF FICTION FILMS

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE – (BFTE008)

UNIT – I THE SCREEN TECHNIQUE

Transition – Subject movement, Camera movement and combined movement – Visual – techniques – Audio Techniques – Types of Films – The shot, The Scene, The Sequence.

UNIT – II THE CUT

Types of cuts – match cut, matching position, movement and look – The cut away – The reverse shot, imaginary line – Image size – Editing compositions – Exciting images – Cumulative effect, Direct contrast and Reiterating of a single theme.

UNIT – III SOUND

Actual Sound – Using a continuous sound track – Relational Editing – Dialogue counterparts – Editing Dialogue sequence – Natural Rhythm – Editing comedy sequence – A joke can be made and killed in the presentation – harsh cut – jerky cut – Cause and effect – Smooth Continuity – Sound edit – Dramatic cure punctuation – Amplification – Song Editing – Specific goals – Transition & Sound.

UNIT – IV ACTION SEQUENCE

Edwin.S.Porter – Chase films – D.W. Griffith – Parallel action Editing – Physical conflict – Timing, rate of cutting, problems in editing action sequence.

UNIT – V MONTAGE

Russian montage, French montage and American montage – Montage as a Transitional device – Film story telling using montages – Emotional significance – Arranging the visuals slow and fast – Pleasing Visual Continuity – Dissolves, wipes, realistic dialogue.

REFERENCE BOOKS

1. ART OF THE FILM – Earnest Lindgren
2. FILM THEORY – Andre Bazin
3. THE TECHNIQUES OF FILM EDITING – Karl Reisz & Gavin Miller

TECHNIQUES OF FILM AND VIDEO EDITING IN NON-FICTION FILMS

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE – (BFTE009)

UNIT –I THE CONTRIBUTION

The Division of Responsibility – Final continuity – The director and editor – The script writer and the director.

UNIT – II DOCUMENTARY (REPORTAGE)

Reportage of documentary – Distinction between the story film and documentary film – The form and aim of a documentary film – Reality – Facts of situation, feeling and atmosphere – Timing – Creative editing – Juxtaposition – Expressive shots.

UNIT –III THE DOCUMENTARY (IDEAS)

Impact of sound track – The skill of editing – Ideas and emotions – Commentative sound – Synchronous and non synchronous sounds. This should be changed accordingly for editing students.

UNIT – IV EDUCATIONAL FILM

Purpose and aim – The techniques – Teaching films – Instruction films – The differences.

UNIT – V NEWS REELS

News reel film editing – Documentary film editing – Aim and purpose – Role of the editor – Compilation film – The film is made but not shot – Difference – compilation film and news reel films – Compilation film and documentary film – success of a compilation filmmaker – The skill of a film editor.

REFERENCE BOOKS:

1. DOCUMENTARY FILM – Paul Rotha
2. THE TECHNIQUE OF FILM EDITING – Karl Reisz
3. ART OF THE FILM – Earnest Lindergaren
4. THE FIVE ‘C’ S OF CINEMATOGRAPHY – Maschelli
5. The technique of Documentary Film Production – John Burden

DIRECTION AND GRAPHICS & ANIMATION FOR EDITORS

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE – (BFTE010)

DIRECTION

UNIT – I

Construction of Cinema production – Theme – Synopsis – Oneline Treatment – Screenplay – Dialogue – Master scene script – Shooting Script – Characterization – Make up – Stage Direction for Various dialogues and movements – Master scene and Triple take Techniques.

UNIT – II

Break up into shots based on acting – Different film genres – Economic and Operative Break down schedule and shooting schedule – Dope Sheets – Budgeting – Directing the Actor and crew.

Reference Books:

- 1.How to read a Film – **James Monaco.**
- 2.Directing-Film Techniques and aesthetics – **Michael Rabiger.**
- 3.Five C's of Cinematography – **Josheph V. Mascelli.**
- 4.Screenplay writing – **Eugen vale.**
- 5.The Art of Dramatic Writing – **Lajos Egri.**
- 6.Technique of Film make-up – **Vincent J.R. Kehoe.**

GRAPHICS & ANIMATION

UNIT – III

Traditional animation – Stop animation – 2D animation – 3D animation – Draw on film animation and chromo key programing – Usage of virtual set technology.

UNIT – IV

Compositing – Typical application – Physical compositing – Multiple exposure – Back ground projection.

UNIT – IV

Latest technique in animation – Effects matte painting – Morphing – Optical effects – Prosthetic make up effects.

UNIT – V

Rotoscoping – Traveling matte dolly – Virtual cinematography – Wire removal scan mate adobe after effects.

Reference Books:

1. Creating Motion Graphics with After Effects, Fourth Edition By Chris Meyer and Trish Meyer
2. VFX Artistry by Spencer Drate and Judith Salavetz
3. The Visual Effects Arsenal by Bill Byrne
4. The Visual Effects Arsenal by Bill Byrne

GRAPHICS & ANIMATION

TECHNIQUES OF GRAPHICS AND ANIMATION – III

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE – (BFT G 008)

UNIT – I APPLICATIONS AND INTRODUCTION TO 3D SYSTEMS

Introduction to 3D concepts, terminology, coordinate systems and graphics primitives.

3D OBJECT TRANSFORMATIONS

Translation, scaling and rotation of 3D objects. Homogeneous coordinates, Rotation around on an arbitrary axis.

UNIT – II MODELLING

NURBS, Polygon, Patch

MATERIALS AND TEXTURES

Standard, Ray trace, Matte/Shadow, Compound, Ink's Paint, Unwrapping uvs and Mapping Textures.

UNIT – III LIGHT THEORY

Properties of light – intensity, luminosity, color, Direction, Diffuseness, Shadow, Contrast, Movement.

UNIT – IV UNDERSTANDING RIGGING

Rig workflow, bones system.

UNIT – V RENDERING WITH MENTAL RAY

Global illumination, Reflection/refraction, Ray tracing, caustic light effects.

Reference Books:

Autodesk 3ds Max 2012 Essentials

Randi L. Derakhshani (Author), Dariush Derakhshani (Author)

Introducing Autodesk Maya 2012 Dariush Derakhshani (Author)

Texturing: Concepts and Techniques (Charles River Media Graphics)

Dennis Summers (Author)

Compositing Visual Effects: Essentials for the Aspiring Artist [Paperback]

Steve Wright (Author)

Adobe After Effects CS5 Visual Effects and Compositing Studio Techniques

Mark Christiansen (Author)

Greenscreen Made Easy: Keying and Compositing Techniques for Indie Filmmakers

Jeremy Hanke (Author), Michele Yamazaki (Author)

The Visual Effects Arsenal: VFX Solutions for the Independent Filmmaker [Paperback]

Bill Byrne (Author)

TECHNIQUES OF GRAPHICS AND ANIMATION – IV

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE - (BFT G 009)

UNIT – I BASIC COMPOSITING SETTING

NTSC, PAL, Widescreen, WEB, Video, Film Academy, HDTV

PROJECT SETTING

Compositing Setting, Time marker handle.

UNIT – II WORKING WITH LAYERS

Five basic properties – Anchor point, Position, Scale, Rotation, Opacity.

TRANSPARENCY OPACITY AND COMPOSITING OVERVIEW

Alpha Channels, Masks, Mattes, Keying.

EFFECTS AND ANIMATION PRESETS

3D channel effects, Matte effects, Perspective effects, Noise & Grain effects, Simulation effects.

UNIT – III RENDERING AND EXPORTING

FLV, MPEG2, OMF, QUIKTIME, AVI.

UNIT – IV STILL IMAGE FORMATS

CINEON, IFF, PNG, SGI, TGA, RLE, GIF.

UNIT – V AUDIO-ONLY FORMATS

AU, AIFF, MP3, WAV

Reference Books:

Compositing Visual Effects: Essentials for the Aspiring Artist [Paperback]

[Steve Wright](#) (Author)

Adobe After Effects CS4 Visual Effects and Compositing Studio Techniques [Paperback]

[Mark Christiansen](#) (Author)

Autodesk Combustion 4 Fundamentals Courseware [Paperback]

[Autodesk](#) (Author)

Digital Compositing for Film and Video (Focal Press Visual Effects and Animation)

[Steve Wright](#) (Author)

EDITING AND CINEMATOGRAPHY FOR VISUAL EFFECTS SUPERVISORS

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE - (BFT G 010)

EDITING

UNIT – I

Basics of film and video editing, Formats and Resolution, Principals of editing – Time, Rhythm, Pace, Tempo, Matching Tone, Continuity, screen Direction, Filmic time and space, Different types of cutting-cut in, cut away, inter cut, parallel cut, cross cut, Different forms of editing.

UNIT –II

Comparative study of video and film editing, linear and non-linear, online and off-line, EDL, Transition and optical effects and video effects, compositing and timing, 2D and 3D formation, Media Management, Final cut and output making.

CINEMATOGRAPHY

UNIT – III

Basics of film camera-lens, Aperture, Shutter, Recording medium and view finder, Lens – Focal length, Different types of lenses, Angles of coverage and Characteristic of lenses Exposure, F-stops and T-stops, Depth of field, Hyper focal distance. Slow and fast motions, changing of shutter angles and Ramping, Special effects using In-camera techniques. Filters – Contrast Filters, color conversion filters, Polarized filters, Enhance Filters, color Filters, Graduated color and ND filters, Effect filters.

UNIT – IV

Lighting – Conventional, Soft and Diffused, Bounce, Source, Hard and Creative lightings. Lighting – Outdoor, Lighting Wide and Huge Sets – Day effect, Night effect and Creative lighting, Matching Indoor with Outdoor.

UNIT - V

Exposure Metering – Incident light, reflected light, Spot light. Study about Different kinds of lights – Incandescent lamps, Tungsten Halogen, HMI, PAR lights, Kinoflo. Responsibility of the Cinematographer with VFX Supervisor – Blue matte, Miniature set model, Special effects, Automatic Vs Interactive Tracking.

Reference Books:

Compositing Visual Effects: Essentials for the Aspiring Artist [Paperback]

Steve Wright (Author)

Adobe After Effects CS4 Visual Effects and Compositing Studio Techniques [Paperback]

Mark Christiansen (Author)

Autodesk Combustion 4 Fundamentals Courseware [Paperback]

Autodesk (Author)

Digital Compositing for Film and Video (Focal Press Visual Effects and Animation)

Steve Wright (Author)

SOUND

SOUND RECORDING TECHNIQUES

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE - (BFT S 008)

UNIT – I

Fundamental principles of variable density recording – light valve principles of variable area recording – types of variable area tracks – the aperture effect – galvanometer modulator – variable area light valve – optical schematics of variable area recording using light valve noise reduction to galvanometer image growth and retraction of variable area recording – negative density – positive or print density

UNIT – II

Modulated high frequency recording (cross modulation analysis) as a means of Determining for optimum processing – sound track fog and its sources – significance of sound – track fog – wow and flutter – variable speed option D.C. serve motors.

UNIT – III

Noise and noise reduction principles – the nature of noise – white noise – pink noise – residual (quiescent) noise – signal-to-noise ratio – static and dynamic noise reduction – complementary devices (filters) static complementary devices (pre post emphasis) – dynamic non complementary devices (expanders) – dynamic complementary devices (compressor) – tracking errors in noise reduction system.

UNIT – IV

Equalizers – low frequency equalization – the high pass filter – low frequency shelving equalization – mid-frequency equalization – composite equalization – parametric equalizers – Graphic equalizers – Band filter – Notch filters – Band-pass filters – effect of equalization on dynamic range – Equalizer phase shift Active and passive equalizer – Compressor, Limiter and Expanders.

UNIT – V

Gain riding Compressors and limiter – Definitions – Compressor – Limiter – Threshold – variable thresholds – the rotation point variable compression ratios – “Pumping or Breathing” – Release time – Attack time – Using the compressor for special effects – program limiting – stereo program limiting – The De-esser – Expand Threshold – The Noise gate – Multiband compressor.

REFERENCE BOOKS

1. Elements of Sound Recording – John J.C. Frayne and Wolfe.
2. The Recording Studio Hand Book – John M. Woram.
3. The Technique of Sound Studio – Alec Nisbett.
4. The Audio Encyclopedia – Howard M. Tramine.
5. Tape Recorder Servicing Mechanics –
6. Sound System Engineering – Don Davis and Carolyn Davis.
7. Audio System Design and Installation – Phillip Gidings.

DIGITAL ELECTRONICS

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE - (BFT S 009)

UNIT – I

Basic principles of integrated circuits – performance reliability – Monolithic Integrated circuits – Linear integrated circuits – Circuit elements for linear integrated circuits – Basic circuit techniques for linear integrated circuits – Darlington pairs – D.C. biasing – The differential stage – Negative feedback – Audio amplifier – wide band amplifier – High frequency linear integrated circuits – Differential amplifier – Operational amplifier – Inverting amplifier – Non-inverting amplifier – Differential Comparator amplifier.

UNIT – II

Sinusoidal Oscillators – Criteria for Oscillation Operation amplifier Hartley Oscillator – F.E.T. Hartley oscillator – operation amplifier RC phase shift Oscillator – BJT RC phase shift oscillator – FET RC phase shift oscillator – Quartz crystal – Crystal Oscillator Bi-stable multi vibrator – Mono stable multi vibrator – RS Flip – Flop – JK Flip – Flop – Binary adder – Decoder – BCD to decimal decoder – seven segment display – Digital to Analog conversion – Analog to Digital Conversion.

UNIT – III

Digital integrated circuits – The binary system – Binary logic gates – The transistor as a binary device Inverter circuit – Basic transistor logic gate Circuits – Flip – Flop circuit – Threshold voltage – Fan – in and fan – out operating temperature – Power dissipation – Operating speed – Digital logic circuit familiar, (DTL) Diode transistor logic – TTL (Transistor – Transistor logic) ECL (Emitter coupled logic) – Single level clipping circuits – Two level clipping – Clamping circuits – Latching circuits – Wave shaping circuits.

UNIT – IV

Counters (frequency dividers – IC decade counter – shift registers and Latches – multi players – comparators – OP Amplifier Schmitt trigger – Voltage to frequency conversion – Transistor versus tubes – Regulated power supplies – Voltage regulators using OP – Amp – Three terminal voltage regulator – servo control voltage stabilizer. Dividing networks – combining networks – Types of attenuators – Fixed attenuation pads – Variable attenuators – Use of test films – Buzz track Frequency film – Focus film – Azimuth alignment film – SCR Diodes – Diacs-Triacs.

UNIT – V COMPUTERS

Study of Computers – Types of Computers – Basic Computer Architecture – CPU – Mother Board – RAM – System configuration – AGP Card – Sound card – CD – DVD Specification – Floppy Disk Drive – Hard Disk Drive – (SCSI – SATTA – IDE) – Keyboard – Monitors – Modem and Internet.

REFERENCE BOOKS:

1. Principles of Digital Audio – Ken C. Pohlmann.
2. Practical Digital electronic Hand Book – Mike Tooley.
3. Everyday Electronics – Mike Tooley
4. Microcomputer Servicing – Practical Systems and Trouble Shooting – StuartM.Asser, Vincent J. Stigliano and Richard Bahrenburg.

DIRECTION AND EDITING FOR SOUND ENGINEERS

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE – (BFT S 010)

DIRECTION

UNIT – I

Construction of Cinema production – Theme – Synopsis – Oneline Treatment – Screenplay – Dialogue – Master scene script – Shooting Script – Characterization – Make up – Stage Direction for Various dialogues and movements – Master scene and Triple take Techniques.

UNIT – II

Break up into shots based on acting – Different film genres – Economic and Operative Break down schedule and shooting schedule – Dope Sheets – Budgeting – Directing the Actor and crew.

EDITING

UNIT – III Basic principles of Editing

Understanding Harmony – Unity of time and space – Forms of Editing – Timing, Rhythm, Pace – Juxta position of grouping shots (All kinds of montages) –

UNIT – IV

Different types of cuttings – Matching action – Screen directions – Matching flow over cuts – Transition and Sound.

UNIT – V

Familiarity of Software's and Devices FCP, AVID – Layout of multi tracks.

Reference Books:

- 1.How to read a Film – **James Monaco.**
- 2.Directing-Film Techniques and aesthetics – **Michael Rabiger.**
- 3.Five C's of Cinematography – **Josheph V. Mascelli.**
- 4.Screenplay writing – **Eugen vale.**
- 5.The Art of Dramatic Writing – **Lajos Egri.**
- 6.Technique of Film make-up – **Vincent J.R. Kehoe.**

SEMESTER – V
PRACTICAL

DIRECTION

FEATURE FILM SCRIPTING

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE - (BFT DP 12)

The aim of the practical is to train the student to practically apply his knowledge of Screen Play Writing Theory.

At the beginning of the semester each student should submit his subject for feature film scripting and get it approved.

After approval of the subject, under the guidance of a staff member, the student will develop the subject into treatment form. This has to be done only after scene by scene intense discussion with the staff. In this stage he will get to know the unique feature and problems in the feature film scripting. After completion, the treatment is again approved for further discussion.

The next stage will be master-scene script, which contains all the details of action and dialogues. Here he would learn to plan the timing for the feature film script.

After the master-scene script is also approved, the students will work out a detailed shooting script which will contain all the technical details of the screenplay. Duration of the screenplay should be mentioned.

This script will be finally submitted to the External Examiner as a part of the practical examination and marks shall be awarded according to the merit of the script.

VIDEO SONG PROJECT/ DOCUMENTARY FILM PROJECT

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE - (BFT P 013)

EACH STUDENT SHOULD SELECT ANY ONE OF THE PROJECT

VIDEO SONG PROJECT

In this project work, the Direction student puts into practice, the knowledge he/she has gained in various theory papers.

The ability to visualize a concept for a musical note, to conceive the camera angles, movements, and editing to enhance the mood as conceived by the Direction students are to be brought out in the above project.

The subject has to be first approved by the Direction department and then the student has to develop the script, fix the locations, and conduct rehearsals.

The Direction student would do the project work in co-ordinations with his unit members in the respective sections.

At the end of the academic year the completed video song will be evaluated for its effective use of the various Techniques and Aesthetic appeal.

DOCUMENTARY FILM PROJECT

In this project work, the Direction student puts practice the knowledge she has gained in the theory papers.

The subject has to be first approved by the Director. Department and then the student has to develop the script. The duration of the film shall not exceed 5 minutes.

The film should be completed utilizing the services of Cinematography, Editing, and Sound students. At the end of the semester the completed project will be viewed and evaluated by an examiner who would give the maximum marks students as under:

MAXIMUM MARKS

S.NO	SUBJECT	MARKS
1	DIRECTION	100
2	CINEMATOGRAPHY	100
3	EDITING	100
4	SOUND	100

CINEMATOGRAPHY
SPECIALISATION PRACTICALS – I
THIRD YEAR – FIFTH SEMESTER
SUBJECT CODE - (BFT CP 10)

Exercise No.

1. Demonstration of and study of an Arriflex III 35mm Camera with accessories.
2. Threading, loading practice, power supply and operating with an Arriflex 35III camera
3. Study of HMI light and its accessories and general practice in operating HMI lights.
4. Exposure practice in shooting with daylight type film in indoor and outdoor
5. Exposure practice in shooting with Tungsten type film in indoor and outdoor
6. Exposure practice with different types of films of different sensitivity in indoor and outdoor
7. Exposure practice with different stocks of different company to compare them
8. Exposure practice in mixed lighting conditions
9. Exposure practice with hard and light sources
10. Study of human faces and lighting techniques for different faces
11. Practice in lighting a subject with direct and side lighting with soft and hard light sources
12. Lighting techniques for colour form and shape
13. Lighting techniques for shiny and matte objects
14. Study and demonstration of steady cam equipment
15. Study of different styles of lighting
16. Exposure practice in magic hour shooting techniques
17. Exposure practice in Sun rise and Sun set situations

REFERENCE BOOKS:

1. Light – Michael Freeman
 2. Lighting for motion picture – Gerald Millerson
 3. Professional Cinematography – Fredrick A. Talbot
 4. The technique of Special effect Cinematography – Raymond Fielding
 5. Motion picture camera technique – David W. Samuelson
 6. The work of a motion picture cameraman – Freddy Young
 7. American Cinematographer manual – Charles G. Clark
 8. The five C's of Cinematography – Joseph V. Mascelli
 9. Mascelli's cine work book – Joseph V. Mascelli
 10. Digital camera work – Peter Ward
 11. Beetacam camera work – Peter Ward
 12. Light measurement for exposure control – SMPTE journal volume 54
 13. Kodak image test chart – Kodak series
The art of seeing – The Kodak Workshop series
-
1. Photography lighting hand book – Focal press
 2. The Encyclopedia of Film and Television – Focal press
 3. Cinema Work shop
 4. Special effect and Composite Cinematography – American Cinematographer Manuals
 5. Bibliography on Underwater photography and Photogrammetry – Eastman Kodak Workshop series.

VIDEO SONG PROJECT/ DOCUMENTARY FILM PROJECT

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE - (BFT P 013)

EACH STUDENT SHOULD SELECT ANY ONE OF THE PROJECT

VIDEO SONG PROJECT

In this project work, the Direction student puts into practice, the knowledge he/she has gained in various theory papers.

The ability to visualize a concept for a musical note, to conceive the camera angles, movements, and editing to enhance the mood as conceived by the Direction students are to be brought out in the above project.

The subject has to be first approved by the Direction department and then the student has to develop the script, fix the locations, and conduct rehearsals.

The Direction student would do the project work in co-ordinations with his unit members in the respective sections.

At the end of the academic year the completed video song will be evaluated for its effective use of the various Techniques and Aesthetic appeal.

DOCUMENTARY FILM PROJECT

In this project work, the Direction student puts practice the knowledge she has gained in the theory papers.

The subject has to be first approved by the Director. Department and then the student has to develop the script. The duration of the film shall not exceed 5 minutes.

The film should be completed utilizing the services of Cinematography, Editing, and Sound students. At the end of the semester the completed project will be viewed and evaluated by an examiner who would give the maximum marks students as under:

MAXIMUM MARKS

S.NO	SUBJECT	MARKS
1	DIRECTION	100
2	CINEMATOGRAPHY	100
3	EDITING	100
4	SOUND	100

EDITING

SPECIALIZATION PRACTICALS – I

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE - (BFT EP 10)

FILM AND VIDEO EDITING SPECIALIZATION PRACTICALS

1. CONVENTIONAL MARKS
MARKS IN FILM
MARKER IN VIDEO
2. CUTTING POINTS
CUTTING POINTS IN FILM
SINGLE POSITIVE AND DOUBLE POSITIVE
CUTTING POINTS IN VIDEO
UTILISING TOOL BOX IN FCP & AVID
3. PREPARATION FOR PICTURE & SOUND EDITING
PREPARATION IN FILM
PREPARATION IN VIDEO
4. CORRECTIONS AND RECORRECTIONS
TRIMMING IN FILM
TRIMMING IN VIDEO
5. INSERTS
IN FILM DUPE POSITIVE SYSTEMS
IN VIDEO CUT AND PASTE PROCESS
6. OPTICAL EFFECTS – PREPARATION
ONLY IN FILM – LAB WORK
EFFECTS IN VIDEO – EDITING ITSELF
7. DUBBING
USAGE OF PILOT TRACK, LOOP SYSTEM,
USAGE OF TIME CODE IN VIDEO.
8. SYNCHRONISATION
IN FILM LOOP FORMATION SYNC PROBLEMS
IN VIDEO SYNC WITH GANG AND OTHER FACILITIES
9. NEGATIVE CUTTING
IN FILM, SIDE NUMBERS MATCHING
IN VIDEO, COPY AND PASTE PROCESS
10. CUT LIST AND EDGE NUMBERS
IN FILM, USAGE OF SIDE NUMBERS
IN VIDEO, PREPARATION OF EDL AND FRAME
MATCHING

VIDEO SONG PROJECT/ DOCUMENTARY FILM PROJECT

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE - (BFT P 013)

EACH STUDENT SHOULD SELECT ANY ONE OF THE PROJECT

VIDEO SONG PROJECT

In this project work, the Direction student puts into practice, the knowledge he/she has gained in various theory papers.

The ability to visualize a concept for a musical note, to conceive the camera angles, movements, and editing to enhance the mood as conceived by the Direction students are to be brought out in the above project.

The subject has to be first approved by the Direction department and then the student has to develop the script, fix the locations, and conduct rehearsals.

The Direction student would do the project work in co-ordinations with his unit members in the respective sections.

At the end of the academic year the completed video song will be evaluated for its effective use of the various Techniques and Aesthetic appeal.

DOCUMENTARY FILM PROJECT

In this project work, the Direction student puts practice the knowledge she has gained in the theory papers.

The subject has to be first approved by the Director. Department and then the student has to develop the script. The duration of the film shall not exceed 5 minutes.

The film should be completed utilizing the services of Cinematography, Editing, and Sound students. At the end of the semester the completed project will be viewed and evaluated by an examiner who would give the maximum marks students as under:

MAXIMUM MARKS

S.NO	SUBJECT	MARKS
1	DIRECTION	100
2	CINEMATOGRAPHY	100
3	EDITING	100
4	SOUND	100

GRAPHICS AND ANIMATION

SPECIALIZATION PRACTICALS

THIRD YEAR – FIFTH SEMESTER

SUJECT CODE - (BFT GP 10)

PRACTICAL-MASTERING-MAYA

1. Getting Started in Maya 2011

Overview of the Maya interface
Working with files and Maya projects
Navigating view ports
Reviewing the View port menus
Configuring safe frames and grids
Selecting objects
Using the Move tool
Rotating and scaling
Manipulating pivots
Understanding the Channel Box
Working with the Attribute Editor
Using the Hotbox
Working with marking menus
Customizing the interface

2. Polygonal Modeling Techniques

Creating polygonal objects
Working with polygonal components
Selecting polygonal components
Working with soft select
Using the Extrude tool
Keeping faces together
Extruding along curves
Using the Polygon Bevel tool
Smooth and subdivision surfaces
Blocking out a character body

3. Refining Polygonal Models

Working with edge loops
Inserting and offsetting edge loops
Symmetrical modeling techniques
Combining objects
Using the Polygon Bridge tool
Connecting components and splitting polygons
Poking and wedging faces
Working with polygon Booleans
Modeling with nonlinear deformers
Modeling with lattices

4. NURBS Modeling Techniques

- Introducing NURBS modeling
- NURBS primitives
- Using the NURBS curve tools
- Creating Bezier curves
- Creating text
- Manipulating NURBS curves
- Refining NURBS curves
- Offsetting NURBS curves
- Editing NURBS curves
- Refining NURBS surface
- Using NURBS Revolve
- Using NURBS loft
- Using NURBS Extrude
- Using NURBS planar
- Stitching NURBS surfaces

5. Refining NURBS Models

- Extracting NURBS curves from surfaces
- Creating curves on a surface
- Projecting curves on surface
- Trimming NURBS surfaces
- Using the NURBS Fillet tool
- Sculpting NURBS and polygonal surfaces
- Converting NURBS to polygons]

6. Organizing Maya Scenes

- Working with the Outliner
- Grouping objects
- Creating hierarchies
- Duplicating objects
- Understanding the Hyper graph
- Working with Hyper graph connections
- Hiding and showing objects
- Creating layers
- Working with selection masks

7. Creating Material

- Overview of renderers
- Understanding the basic of materials
- Creating and applying maps
- Using bitmaps as texture
- Working with the hyper shade window

Working with mental ray materials
Using displacement and bump mapping
Using the Ramp shaded
Using the 3D Paint tool

8. Applying Textures

Texture-mapping polygon NURBS surfaces
Projecting texture onto surfaces
Texture-mapping polygon surfaces
Applying UV mapping
Using the UVW Editor

9. Basic Deformation and Rigging

Creating joints
Deforming a mesh using the skin tool
Creating IK handles
Creating blend shapes
Rigging nonlinear deformers
Finalizing the character
Rigging the character to the scooter

10. Animating in Maya

Working with the Timeline
Creating and adjusting keys (key frames)
Editing keys
Modifying keys in the Graph Editor
Modifying keys in the Dope Sheet
Creating breakdown keys
Animating objects along paths
Animation playback using play blast
Animating with constraints
Creating animation cycles
Using set-driven keys
Adding sound to animations
Finishing the animation

11. Rendering in Maya

Lights and lighting types in Maya
Adding depth-map shadows
Using Ray trace shadows
Understanding the basics of cameras
Adding depth of field
Lighting a scene
Batch rendering

Reference Books:

The Art of Maya: An Introduction to 3D Computer Graphics [Paperback]

[Autodesk Maya Press](#) (Author)

Mastering Autodesk Maya 2011 [Eric Keller](#) (Author)

Digital Lighting and Rendering (2nd Edition) [Jeremy Birn](#) (Author)

GRAPHICS AND ANIMATION
CINEMATOGRAPHY AND EDITING PRACTICALS

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE - (BFT GP 11)

Cinematography

1. Demonstration and study of a 35mm Arriflex III, Super 16, HD Camera with accessories.
2. Demonstration of Filters and their uses as per theory.
3. Demonstration of lighting - - Day effect, Night effect and Creative lighting, Matching Indoor with Outdoor as per theory.
4. Exposure Metering- practice
5. Blue matte, Green matte, Chroma key, Double Exposure
6. Miniature, Special effects using camera.

Editing using FCP software

1. NLE work flow.
2. Format and resolution.
3. Capturing.
4. Organizing the Editing Sequence.
5. Different types of Editing.
6. Creating Visual Effects.
7. Basic sound editing.
8. Output taking.
9. Method of mixing.
10. Different formats.

Reference Books:

Using the View Camera: A creative guide to large format photography
[Steve Simmons](#) (Author)

Apple Pro Training Series: Final Cut Pro 7 [Diana Weynand](#) (Author)

SOUND

SPECIALIZATION PRACTICALS

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE - (BFT SP 10)

1. Study of different amplifiers and its characteristics.
2. Study and familiarization in handling computers.
3. Study of different types of operating system.
4. Study of 35mm optical Sound Recording Equipment.
5. Study and practice in Digital mixing console YAMAHA DM 2000 with different interface like A DAT Interface – YAMAHA interface – TASCAM Interface.
6. Practice in Digital multi track Audio work station Pro tools HD.3 Recording – Editing.
7. Practice in Record in SMPTE /MTC/LTC time code interlocking.
8. Study of Reverb unit / Delay unit / EFX gadgets.

VIDEO SONG PROJECT / DOCUMENTARY FILM PROJECT

THIRD YEAR – FIFTH SEMESTER

SUBJECT CODE - (BFT P 013)

EACH STUDENT SHOULD SELECT ANY ONE OF THE PROJECT

VIDEO SONG PROJECT

In this project work, the Direction student puts into practice, the knowledge he/she has gained in various theory papers.

The ability to visualize a concept for a musical note, to conceive the camera angles, movements, and editing to enhance the mood as conceived by the Direction students are to be brought out in the above project.

The subject has to be first approved by the Direction section then the student has to develop the script fix the locations, conduct rehearsals.

The Direction student would do the project work in co-ordinations with his unit members in the respective sections.

At the end of the academic year the completed video song will be evaluated for its effective use of the various Techniques and Aesthetic appeal.

DOCUMENTARY FILM PROJECT

In this project work, the Direction student puts practice the knowledge he has gained in the theory papers.

The subject has to be first approved by the Director sectors and then the student has to develop the script. The duration of the film shall not exceed 5 minutes.

The film should be completed utilizing the services of Cinematography, Editing, and Sound students. At the end of the semester the completed project will be viewed and evaluated by an examiner who would give the maximum marks students as under:

MAXIMUM MARKS

S.NO	SUBJECT	MARKS
1	DIRECTION	100
2	CINEMATOGRAPHY	100
3	EDITING	100
4	SOUND	100

SEMESTER VI

SYLLABUS

SYLLABUS FOR THIRD YEAR B.SC IN FILM TECHNOLOGY

THEORY – VI SEMESTER		
	SUBJECT CODE	NAME OF THE PAPER
DIRECTION	BFTM303	ELEMENTS OF MANAGEMENT AND FILM PRODUCTION
	BFTD011	STUDY OF FILM MAKERS
CINEMATOGRAPHY	BFTM303	ELEMENTS OF MANAGEMENT AND FILM PRODUCTION
	BFTC011	CONCEPTS AND APPROACHES FOR A CREATIVE CAMERA WORK
EDITING	BFTM303	ELEMENTS OF MANAGEMENT AND FILM PRODUCTION
	BFTE011	TECHNIQUES AND AESTHETICS IN EDITING

Note: Each theory paper will carry 100 marks

THEORY – VI SEMESTER		
	SUBJECT CODE	NAME OF THE PAPER
GRAPHICS & ANIMATION	BFTM303	ELEMENTS OF MANAGEMENT AND FILM PRODUCTION
	BFTG011	MOTION CAPTURE AND STEREOSCOPIC 3D
SOUND	BFTM303	ELEMENTS OF MANAGEMENT AND FILM PRODUCTION
	BFTS011	CREATIVE SOUND RECORDING

Note: Each theory paper will carry 100 marks

PRACTICALS – VI SEMESTER		
	SUBJECT CODE	NAME OF THE PAPER
DIRECTION	BFT P 014	FEATURE FILM PROJECT*
	BFT P 015	INTERNSHIP PROGRAMME
CINEMATOGRAPHY	BFT P 014	FEATURE FILM PROJECT
	BFT P 015	INTERNSHIP PROGRAMME
	BFT CP 11	SPECIALIZATION PRACTICALS
EDITING	BFT P 014	FEATURE FILM PROJECT
		INTERNSHIP PROGRAMME
	BFT EP 11	SPECIALIZATION PRACTICALS

*** For Direction Students, Feature Film Project will carry 200 marks and all others it will carry 100 marks only.**

PRACTIALS – VI SEMESTER

	SUBJECT CODE	NAME OF THE PAPER
GRAPHICS & ANIMATION	BFT GP 12	GRAPHICS AND ANIMATION PROJECT
	BFT P 015	INTERNSHIP PROGRAMME
	BFT GP 13	SPECIALIZATION PRACTICALS
SOUND	BFT P 014	FEATURE FILM PROJECT
	BFT P 015	INTERNSHIP PROGRAMME
	BFT SP 11	SOUND PROJECT

DIRECTION

ELEMENTS OF MANAGEMENT AND FILM PRODUCTION

THIRD YEAR – SIXTH SEMESTER

SUBJECT CODE - (BFTM303)

UNIT – I

Office Management – Meaning, Basics, Functions and importance. Selection of the crew and artistes – Preparation of Schedules – finalization of dates. Organization structure – Meaning, Features, Types, Tall and Flat structures. Personnel Management – Meaning, Basics, Essentials, Important factors for consideration. Communication skills – Basics of communication – Barriers of communication – Steps to overcome barriers – inter and intra personal skills. Production manager – Multi tasking, the essence of Production management – Role, scope, functions, characteristics and qualities of a production manager.

UNIT – II

Call sheet management – Shooting arrangement – Time management during shooting – Crisis management and on the spot decision making. Conflict management between cast and crew – between financiers and producers. Post production management – Co-ordination between dubbing, editing, re-recording, mixing and graphics – adoption of PERT and CPM methods.

UNIT – III

Film industry and its organization – Flow Diagram – Organizational and Financial structure of the film industry in India in comparison with Hollywood – Associations and Unions of Film Technicians and Artistes – their usefulness – Planning at various stages: Pre-production – Production – Post production – Censor and Publicity.

UNIT – IV

Finance – methods and procedure adopted for financing feature film in India – General Finance – through distributors – Hundi basis – Contract basis – NFDC – Co-operative method – Bank finance – Financing the new cinema – Sponsorship – Corporate finance – Raising finance to TV serials and Tele films – Budgeting – the reason for Budgeting – Factors controlling budgeting – various heads of budgeting – Types of budgets – surplus budget – Zero budget – deficit budget – Budgeting for low, medium and high budget films – Documentary, Ad film and Tele-film.

UNIT – V

Distribution and evolution of Distribution system in India – Contemporary distribution methods – MG Basis Advance basis – Out-right Basis – Royalty Basis – Exhibition – Early Exhibition methods – Modern exhibition methods – classification in Exhibition centers and cinema halls Government control over the film industry – Central and State Governments – Taxation.

Reference Books:

1. Making Movies by Lee. R. Brooker and Louis Mari Hates
2. Indian Motion Picture Almanac – Edited & Compiled by B.Jha
3. Film Production Management by Bastian Cleve. (Focal Press)

STUDY OF FILM MAKERS

THIRD YEAR – SIXTH SEMESTER

SUBJECT CODE - (BFTD011)

UNIT – I

A brief life history of Akira Kurosowa – His first directorial venture – Sanshiro Sugata (1943) – Kurosowa's style – His script work – Sonata form – Circular form – Metamorphosis – His camera techniques – Editing style – Handling of artisits – Creative use of sound and music – Ikiru: The search for affirmation – story – Treatment – Production.

UNIT – II

Detailed study of Kurosowa's films – Rashomon (1950) – Seven Samurai (1954) – Throne of Blood (1957) with special reference to his style – Red Beard (1960): The story – Characterization – Treatment – Production – Lower Depths: The source – Characterization – Treatment – Production.

UNIT – III

A brief life history of Satyajit Ray – Ray as a graphic artist – Ray's development of interest in cinema – The Calcutta film society – His first directorial venture – The detailed study of Satyajit Ray's Film trilogy: Pather panchali (1955), Aparajitho (1956) and Apu Sansar (1959).

UNIT – IV

Parash Pather (The philosopher's stone) – A compilation of comedy – Fantasy – Fares – Satire – touch of pathos – Jalsaghur (The music room) – A Chekhovian theme – Devi (Goddess): The strong resonance of India – His television films.

UNIT - V

Study of contemporary Indian film makers – Shyam Benegal – Adoor Gopalakrishnan – Mahesh Butt – Basu Chatterjee and their style – Study of Contemporary Tamil film makers with special reference to C.V. Sridhar, A.Bhimsingh, K. Blachandar, Bharthiraja, Manirathinam, Mahendran, Balu Mahendra.

REFERENCE BOOKS:

1. Satyajit Ray (Inner Eye) – Andrew Robinson
2. Cinema of Satyajit Ray – Chandra Das Gupta
3. Akira Kurosowa – Donald Richie

CINEMATOGRAPHY

ELEMENTS OF MANAGEMENT AND FILM PRODUCTION

THIRD YEAR – SIXTH SEMESTER

SUBJECT CODE - (BFTM303)

UNIT – I

Office Management – Meaning, Basics, Functions and importance. Selection of the crew and artistes – Preparation of Schedules – finalization of dates. Organization structure – Meaning, Features, Types, Tall and Flat structures. Personnel Management – Meaning, Basics, Essentials, Important factors for consideration. Communication skills – Basics of communication – Barriers of communication – Steps to overcome barriers – inter and intra personal skills. Production manager – Multi tasking, the essence of Production management – Role, scope, functions, characteristics and qualities of a production manager.

UNIT – II

Call sheet management – Shooting arrangement – Time management during shooting – Crisis management and on the spot decision making. Conflict management between cast and crew – between financiers and producers. Post production management – Co-ordination between dubbing, editing, re-recording, mixing and graphics – adoption of PERT and CPM methods.

UNIT – III

Film industry and its organization – Flow Diagram – Organizational and Financial structure of the film industry in India in comparison with Hollywood – Associations and Unions of Film Technicians and Artistes – their usefulness – Planning at various stages: Pre-production – Production – Post production – Censor and Publicity.

UNIT – IV

Finance – methods and procedure adopted for financing feature film in India – General Finance – through distributors – Hundi basis – Contract basis – NFDC – Co-operative method – Bank finance – Financing the new cinema – Sponsorship – Corporate finance – Raising finance to TV serials and Tele films – Budgeting – the reason for Budgeting – Factors controlling budgeting – various heads of budgeting – Types of budgets – surplus budget – Zero budget – deficit budget – Budgeting for low, medium and high budget films – Documentary, Ad film and Tele-film.

UNIT – V

Distribution and evolution of Distribution system in India – Contemporary distribution methods – MG Basis Advance basis – Out-right Basis – Royalty Basis – Exhibition – Early Exhibition methods – Modern exhibition methods – classification in Exhibition centers and cinema halls Government control over the film industry – Central and State Governments – Taxation.

Reference Books:

1. Making Movies by Lee. R. Brooker and Louis Mari Hates
2. Indian Motion Picture Almanac – Edited & Compiled by B.Jha
3. Film Production Management by Bastian Cleve. (Focal Press)

CONCEPTS AND APPROACHES FOR A CREATIVE CAMERA WORK

THIRD YEAR – SIXTH SEMESTER

SUBJECT CODE - (BFTC011)

UNIT – I

Introduction to the concept of camera as a story teller – The tools of creative cinematography – Creative approach through colours – Meaning of colours – Psychological and emotional effect of colours – Attracting capabilities of colours – Weight of colours – Selection of colours to create mood and atmosphere – Colour balance – Creative use of colours – Colour scheme – Predominant colour and use of mono colour – Muted colours – Creative approach through lenses – Selection of suitable lenses for effective story telling – Perspective and lenses – Indented distortions for desired effect – Variation in depth – Special lenses and special filters to alter the image quality for visual variety.

UNIT – II

Creative approach through lighting – Selection of light sources, time of shooting, locations, hard or soft lighting for effective image reproduction – Lighting to create mood and atmosphere – Special lighting effects – Control of contrast, tone and clarity – Play of shadows – Composition as an effective tool of creative cinematographer – Compositional elements and their psychological effects on the viewer – Lines – Forms – Masses – Movements – Perspective – Impression of dignity – Fluid compositions – Contrived imbalance in composition for desired effect – Selection of unusual viewpoints and angles for creative use – Different types of composition and their effect – Horizontal – Vertical – Diagonal – Slanted / Dutch – Circular – Triangular – Symmetrical compositions for creating different impressions.

UNIT – III

Introduction to the creative use of the effects of camera speed and movement – Unusual movements and subjective approach to create a sense of involvement – Co-ordinated movements of camera and movement of artists within the frame for effectiveness – Creative use of exposure – Selection of right type of films for the desired effect – Creating illusions of reality through suggestions – The need for the recognition and acceptability by the audience and the industry – Breaking the rules for betterment – Modern trend in Cinematography.

UNIT – IV

The role and responsibilities of a cinematographer – Work ethics – The concept of invisible camera work – The aptitude, skill, approach and expertise needed for different types of film making – Working style for a high-budget feature films – Working style and compromises to be done for medium-budget and low-budget feature films – Working for commercials – Wild life cinematography – Industrial and Corporate films – Digital films – Multi-camera based programmes.

UNIT – V

Working with fellow professionals of camera department – The role of DOP – The role of a lighting director – The role of rigging – The role of gaffer – The role of a focus puller – Technique of working in a feature film with the Director – Producer – Editor – Audiographer – Art Director – Choreographer – Action/Stunt director – Make-up and Costume professionals – The importance of each department and the reasons for the need for co-operation – The role of Camera work as a marvelous vehicle of the imagination of the Director.

Reference Books:

1. Art Direction for Film and Video, Second Edition
by Robert Olson
2. Contemporary Cinematographers on Their Art
by Pauline B Rogers
3. Creative Camera Control, Third Edition
by Peter Laytin
4. Placing Shadows, Third Edition
by Chuck Gloman and Tom LeTourneau

EDITING

ELEMENTS OF MANAGEMENT AND FILM PRODUCTION

THIRD YEAR – SIXTH SEMESTER

SUBJECT CODE - (BFT M 303)

UNIT – I

Office Management – Meaning, Basics, Functions and importance. Selection of the crew and artistes – Preparation of Schedules – finalization of dates. Organization structure – Meaning, Features, Types, Tall and Flat structures. Personnel Management – Meaning, Basics, Essentials, Important factors for consideration. Communication skills – Basics of communication – Barriers of communication – Steps to overcome barriers – inter and intra personal skills. Production manager – Multi tasking, the essence of Production management – Role, scope, functions, characteristics and qualities of a production manager.

UNIT – II

Call sheet management – Shooting arrangement – Time management during shooting – Crisis management and on the spot decision making. Conflict management between cast and crew – between financiers and producers. Post production management – Co-ordination between dubbing, editing, re-recording, mixing and graphics – adoption of PERT and CPM methods.

UNIT – III

Film industry and its organization – Flow Diagram – Organizational and Financial structure of the film industry in India in comparison with Hollywood – Associations and Unions of Film Technicians and Artistes – their usefulness – Planning at various stages: Pre-production – Production – Post production – Censor and Publicity.

UNIT – IV

Finance – methods and procedure adopted for financing feature film in India – General Finance – through distributors – Hundi basis – Contract basis – NFDC – Co-operative method – Bank finance – Financing the new cinema – Sponsorship – Corporate finance – Raising finance to TV serials and Tele films – Budgeting – the reason for Budgeting – Factors controlling budgeting – various heads of budgeting – Types of budgets – surplus budget – Zero budget – deficit budget – Budgeting for low, medium and high budget films – Documentary, Ad film and Tele-film.

UNIT – V

Distribution and evolution of Distribution system in India – Contemporary distribution methods – MG Basis Advance basis – Out-right Basis – Royalty Basis – Exhibition – Early Exhibition methods – Modern exhibition methods – classification in Exhibition centers and cinema halls Government control over the film industry – Central and State Governments – Taxation.

Reference Books:

1. Making Movies by Lee. R. Brooker and Louis Mari Hates
2. Indian Motion Picture Almanac – Edited & Compiled by B.Jha
3. Film Production Management by Bastian Cleve. (Focal Press)

TECHNIQUES AND AESTHETICS IN EDITING

THIRD YEAR – SIXTH SEMESTER

SUBJECT CODE - (BFT E 011)

UNIT - I

Elementary knowledge in aesthetics Introduction to Choreography – Introduction to Music – Raga, Tala, Mudra - introduction to Art direction – Introduction to make-up.

UNIT – II

Introduction to different video patterns – Introduction to linear editing in video – Introduction to non linear editing – Introduction to video equipment's.

UNIT – III DIRECTORIAL METHODS

The Aim – The Idea – The Form – The Plot – The Script – The Break down.

UNIT – IV THE ART FILMS

Documentary Films – Educational Films – Compilation Films – News Reel Films.

UNIT – V

Feature Films – Talkie Films – Social Films – Parallel Films – Mythology, Folklore and Science Fiction Films.

Reference Books:

1. Documentary Film – Paul Rotha
2. Business Films – Sponer
3. Making a Film – L. Anderson
4. Art of the Film – Earnest Lindgren
5. The Art of Dramatic Writing – Lajos Egri
6. Screenplay Writing – Eugen Vale
7. The Technique of Film Editing – Karel Reiss Gavin Muller.

GRAPHICS AND ANIMATION

ELEMENTS OF MANAGEMENT AND FILM PRODUCTION

THIRD YEAR – SIXTH SEMESTER

SUBJECT CODE - (BFT M 303)

UNIT – I

Office Management – Meaning, Basics, Functions and importance. Selection of the crew and artistes – Preparation of Schedules – finalization of dates. Organization structure – Meaning, Features, Types, Tall and Flat structures. Personnel Management – Meaning, Basics, Essentials, Important factors for consideration. Communication skills – Basics of communication – Barriers of communication – Steps to overcome barriers – inter and intra personal skills. Production manager – Multi tasking, the essence of Production management – Role, scope, functions, characteristics and qualities of a production manager.

UNIT – II

Call sheet management – Shooting arrangement – Time management during shooting – Crisis management and on the spot decision making. Conflict management between cast and crew – between financiers and producers. Post production management – Co-ordination between dubbing, editing, re-recording, mixing and graphics – adoption of PERT and CPM methods.

UNIT – III

Film industry and its organization – Flow Diagram – Organizational and Financial structure of the film industry in India in comparison with Hollywood – Associations and Unions of Film Technicians and Artistes – their usefulness – Planning at various stages: Pre-production – Production – Post production – Censor and Publicity.

UNIT – IV

Finance – methods and procedure adopted for financing feature film in India – General Finance – through distributors – Hundi basis – Contract basis – NFDC – Co-operative method – Bank finance – Financing the new cinema – Sponsorship – Corporate finance – Raising finance to TV serials and Tele films – Budgeting – the reason for Budgeting – Factors controlling budgeting – various heads of budgeting – Types of budgets – surplus budget – Zero budget – deficit budget – Budgeting for low, medium and high budget films – Documentary, Ad film and Tele-film.

UNIT – V

Distribution and evolution of Distribution system in India – Contemporary distribution methods – MG Basis Advance basis – Out-right Basis – Royalty Basis – Exhibition – Early Exhibition methods – Modern exhibition methods – classification in Exhibition centers and cinema halls Government control over the film industry – Central and State Governments – Taxation.

Reference Books:

1. Making Movies by Lee. R. Brooker and Louis Mari Hates
2. Indian Motion Picture Almanac – Edited & Compiled by B.Jha
3. Film Production Management by Bastian Cleve. (Focal Press)

MOTION CAPTURE AND STEREOSCOPIC 3D
THIRD YEAR – SIXTH SEMESTER

SUBJECT CODE - (BFT G 011)

UNIT - I

Motion Capture: Applications, Methods and systems.

UNIT - II

Motion capture formats: BVA, MNM, ASK/SDL, AOA, ASF, BRD, HTR, TRC, CSM, C3D, GMS, HDF.

UNIT - III

Structure from Motion: Obtaining 3D information from 2D images.

UNIT - IV

3D (stereoscopic 3D) film- History, Early patents and tests, Early systems of stereoscopic filmmaking (pre-1952), Introduction of Polaroid, The "golden era" (1952–1955), Revival (1960–1984) in single strip format, 3-D re-enters mainstream cinema (2003–present)

UNIT - V

The Future of Stereoscopic 3D Film Technology, How are Stereoscopic 3D films perceived by our eyes, How does stereoscopic film projection differ from conventional film presentation, Do stereoscopic 3D projection systems use one or two projectors.

How do the experiences of viewing IMAX and Real-D differ, How was the IMAX 3D conversion process accomplished on "The Polar Express", What sort of challenges does stereoscopic 3D presentation pose to faithfully re-creating a filmmaker's vision.

REFERENCE BOOKS:

1. Understanding Motion Capture (The Morgan Kaufmann Series in Computer Graphics) Alberto Menache (Author)
2. The Animator's Motion Capture Guide: Organizing, Managing, Editing (Charles River Media Game Development) Matt Liverman (Author)
3. 3-D Movies: A History and Filmography of Stereoscopic Cinema (McFarland classics) R. M. Hayes (Author)
4. 3-D Filmmakers: Conversations with Creators of Stereoscopic Motion Pictures (Scarecrow Filmmakers Series) ,Ray Zone (Author).
5. 3D Movie Making: Stereoscopic Digital Cinema from Script to Screen Bernard Mendiburu (Author)

SOUND

ELEMENTS OF MANAGEMENT AND FILM PRODUCTION

THIRD YEAR – SIXTH SEMESTER

SUBJECT CODE - (BFT M 303)

UNIT – I

Office Management – Meaning, Basics, Functions and importance. Selection of the crew and artistes – Preparation of Schedules – finalization of dates. Organization structure – Meaning, Features, Types, Tall and Flat structures. Personnel Management – Meaning, Basics, Essentials, Important factors for consideration. Communication skills – Basics of communication – Barriers of communication – Steps to overcome barriers – inter and intra personal skills. Production manager – Multi tasking, the essence of Production management – Role, scope, functions, characteristics and qualities of a production manager.

UNIT – II

Call sheet management – Shooting arrangement – Time management during shooting – Crisis management and on the spot decision making. Conflict management between cast and crew – between financiers and producers. Post production management – Co-ordination between dubbing, editing, re-recording, mixing and graphics – adoption of PERT and CPM methods.

UNIT – III

Film industry and its organization – Flow Diagram – Organizational and Financial structure of the film industry in India in comparison with Hollywood – Associations and Unions of Film Technicians and Artistes – their usefulness – Planning at various stages: Pre-production – Production – Post production – Censor and Publicity.

UNIT – IV

Finance – methods and procedure adopted for financing feature film in India – General Finance – through distributors – Hundi basis – Contract basis – NFDC – Co-operative method – Bank finance – Financing the new cinema – Sponsorship – Corporate finance – Raising finance to TV serials and Tele films – Budgeting – the reason for Budgeting – Factors controlling budgeting – various heads of budgeting – Types of budgets – surplus budget – Zero budget – deficit budget – Budgeting for low, medium and high budget films – Documentary, Ad film and Tele-film.

UNIT – V

Distribution and evolution of Distribution system in India – Contemporary distribution methods – MG Basis Advance basis – Out-right Basis – Royalty Basis – Exhibition – Early Exhibition methods – Modern exhibition methods – classification in Exhibition centers and cinema halls Government control over the film industry – Central and State Governments – Taxation.

Reference Books:

1. Making Movies by Lee. R. Brooker and Louis Mari Hates
2. Indian Motion Picture Almanac – Edited & Compiled by B.Jha
3. Film Production Management by Bastian Cleve. (Focal Press)

CREATIVE SOUND RECORDING

THIRD YEAR – SIXTH SEMSTER

SUBJECT CODE - (BFT S 011)

UNIT – I

Greatness and Power of Music – Basic technical terms – in music – Nadtham – Sthayi – Swara – Swarasthana – Sruthi – Distinctive Features of South Indian Music – Comparison of South Indian Classic – Carnatic, Folk Music and Hindusthani – Basic knowledge about the various instruments used in Carnatic, folk, Hindusthanic and Western Music – Elementary knowledge in writing musical notation.

UNIT – II

Microphone technique – sound localization – stereo microphone placement techniques – binaural recording – the stereo microphone stereosonic recording – X-Y recording – M-S Recording – use of additional microphones – multi microphone placement techniques general rules – avoiding phase cancellations – Leakage minimizing techniques – Microphone placement for maximum separation – Using the Figure of 8 microphone – Acoustic separation – Isolation Booths, Baffles and GOBOES.

UNIT – III

Use of special purpose microphones – contact microphone – Lavelier microphones – Mixing various musical instruments. The electric guitar electronics keyboard instruments – The Leslie organ cabinet – percussion instruments – The Drum set – The piano-strings, brass and woodwinds – Signal processing devices – Echo and reverberation – Definitions – Echo reverberation – Delay Decay – Room acoustics – Echo and Delay – The tape delay system. The digital delay line – The acoustic delaying – doubling – Reverberation and Decay – The reverberation plate – The spring reverberation system – Acoustic reverberation chambers – stereo reverberation – using stereo reverberation – The complete Echo – reverberation system

UNIT – IV

The modern recording studio console – The basic console – input section. Output section – Monitor section – Echo send and return signal path summary of the signal path through the console – Monitor section Recording technique – Overdubbing – The Sel-Sync process – Transferring of “Bouncing” tracks. Transferring on to adjacent tracks – “Punching in” Remote control of the record/play back mode – The console in the Sel-Sync mode using the cue system – Headphone monitoring – Selecting headphones – Track assignment – Bus/tape monitoring-preparing for the multi-track recording session – Seating plan – Microphone set up – Console preparation – Monitoring Using artificial reverberation during recording – using other signal processing devices – Recorded levels – “Slating” End of recording – The mix down session – Musical editing-splicing blocks – tracks editing – Track assignment and panning – Preparing for mix down Assistance during mix down – Recording and monitor levels – Monitor Speakers – The basic in-line recording console – input section of I/O module – output section of I/O module – The master module – The monitor module – The component parts of an in-line recording console.

UNIT - V

Simplified signal flow path through the in line console – Channel/line and reverse switches – Board cast mode – Grouping – Group select switch – Monitor pan to channel buses – Monitor pan to send buses – Monitor mix – tu – cue – Wet switch – Mute switch – Solo in place – console module detail drawings. Time code implementation – Recorded time data – The SMPTE time code – Frame rates and application – Description of the code – SMPTE-assigned address bits – Time code address bits – Frame rate errors – Drop frame code bit – Colour frame code bit – Sync word bits-plus one frame -

The complete SMPTE time code-User-assigned bits-Unassigned address bits – Bi-phase modulation – Time code generator – Time code reader-Video character generator – Jam sync-One time – Jam sync-continuous – Jam sync – copying time code – Regenerated time code – restored time code – Introduction to digital audio.

REFERENCE BOOKS:

1. Recording studio Hand book by John M. Woram.
2. Modern Recording Techniques 7th Edition by David Miles Huber.
3. Elements of sound Recording by J.C Frayne and Wolte.
4. The technique of sound studio by Alec Nisbett.
5. Principles of Digital Audio by Ken. C. Pohlmann.

SEMESTER – VI
PRACTICALS

DIRECTION

FEATURE FILM PROJECT

THIRD YEAR – SIXTH SEMESTER

SUBJECT CODE - (BFT P 014)

OBJECTIVES:

1. To give practical training to students to actually make a feature film.
2. To train the students to work in groups – during production and post production stages.

At the end of V semester, each direction student should have written a shooting script for a feature film of duration '30 to 45'. The Direction students will get these scripts filmed during VI semester utilizing the services of Cinematography, Editing, Graphics and Animation and Sound Engineering Students.

At the end of semester VI the completed feature film will be screened and evaluated for their treatment, taking, editing, acting, sound track etc. Marks will be given to students as under:

Direction	-	200
Cinematography	-	100
Editing	-	100
Sound	-	100

INTERNSHIP

THIRD YEAR – SIXTH SEMESTER

SUBJECT CODE - (BFT P 015)

OBJECTIVE

To enable students to get exposure to actual situations and day – to – day functioning of a media organization.

COURSE OUTLINE

The IIIrd year students of B.Sc Film Technology are expected to go on an internship programme for 30 days in his specialized field (viz... Direction, Cinematography, Editing, Graphics & Animation and Sound) in any media organization at the beginning of the VIth semester.

1. The tenure of the internship will be from 2nd January to 31st January.
2. The intern will be exposed to the particular area of specialization already chosen.
3. Progression of the intern will be closely monitored by the H.O.D in co-ordination with the media organization. The student has to report his/her progression every week through e-mail.
4. At the end of the internship the student has to get the completion certificate from their respective media organization.
5. The student has to submit a detailed report to the department after completion of the internship.
6. The evaluation of the internship programme will be based on the above said requirements and also a viva voce by an external examiner. (Maximum: 100 Marks)

CINEMATOGRAPHY

FEATURE FILM PROJECT

THIRD YEAR – SIXTH SEMESTER

SUBJECT CODE - (BFT P 014)

OBJECTIVES:

1. To give practical training to students to actually make a feature film.
2. To train the students to work in groups – during production and post production stages.

At the end of V semester, each direction student should have written a shooting script for a feature film of duration '30 to 45'. The Direction students will get these scripts filmed during VI semester utilizing the services of Cinematography, Editing, Graphics and Animation and Sound Engineering Students.

At the end of semester VI the completed feature film as will be screened and evaluated for their treatment, taking, editing, acting, sound track etc. Marks will be given to students as under:

Direction	-	200
Cinematography	-	100
Editing	-	100
Sound	-	100

INTERNSHIP

THIRD YEAR – SIXTH SEMESTER

SUBJECT CODE - (BFT P 015)

OBJECTIVE

To enable students to get exposure to actual situations and day – to – day functioning of a media organization.

COURSE OUTLINE

The IIIrd year students of B.Sc Film Technology are expected to go on an internship programme for 30 days in his specialized field (viz... Direction, Cinematography, Editing, Graphics & Animation and Sound) in any media organization at the beginning of the VIth semester.

1. The tenure of the internship will be from 2nd January to 31st January.
2. The intern will be exposed to the particular area of specialization already chosen.
3. Progression of the intern will be closely monitored by the H.O.D in co-ordination with the media organization. The student has to report his/her progression every week through e-mail.
4. At the end of the internship the student has to get the completion certificate from their respective media organization.
5. The student has to submit a detailed report to the department after completion of the internship.
6. The evaluation of the internship programme will be based on the above said requirements and also a viva voce by an external examiner. (Maximum: 100 Marks)

SPECIALIZATION PRACTICALS

THIRD YEAR – SIXTH SEMESTER

SUBJECT CODE - (BFT CP 11)

1. Exposure practice in day for night
2. Exposure practice in night for night
3. Exposure practice with a slow shutter angle for effect
4. Exposure practice to demonstrate the creative use of camera speed
5. Study of an Arriflex 435 camera and demonstration of its accessories
6. Working with variable shutter speeds – Ramping – with an Arriflex 435 camera
7. Study of the concept of colour lighting for effects and exposure practice in it
8. Study and practice in image manipulation techniques with lab
9. Study of image manipulation through flashing – pull processing and push processing
10. Practice in creating mood and atmosphere through lighting and composition
11. Demonstration and practice in working with modern photographic light sources
12. Demonstration of computer operated photographic light sources such as Lazer lights, Strobe and Cypher lights
13. Study of different types of practical lamps and working with practical lamps
14. Demonstration of a digital camera and working with a digital camera
15. Study and practice in shooting tests for lab
16. Study and practice in shooting tests for lens and camera
17. FILM PROJECT

REFERENCE BOOKS:

1. Light – Michael Freeman
2. Lighting for motion picture – Gerald Millerson
3. Professional Cinematography – Fredrick A. Talbot
4. The technique of Special effect Cinematography – Raymond Fielding
5. Motion picture camera technique – David W. Samuelson
6. The work of a motion picture cameraman – Freddy Young
7. American Cinematographer manual – Charles G. Clark
8. The five C's of Cinematography – Joseph V. Mascelli
9. Mascelli's cine work book – Joseph V. Mascelli
10. Digital camera work – Peter Ward

EDITING

FEATURE FILM PROJECT

THIRD YEAR – SIXTH SEMESTER

SUBJECT CODE - (BFT P 014)

OBJECTIVES:

1. To give practical training to students to actually make a feature film.
2. To train the students to work in groups – during production and post production stages.

At the end of V semester, each direction student should have written a shooting script for a feature film of duration '30 to 45'. The Direction students will get these scripts filmed during VI semester utilizing the services of Cinematography, Editing, Graphics and Animation and Sound Engineering Students.

At the end of semester VI the completed feature film as will be screened and evaluated for their treatment, taking, editing, acting, sound track etc. Marks will be given to students as under:

Direction	-	200
Cinematography	-	100
Editing	-	100
Sound	-	100

INTERNSHIP

THIRD YEAR – SIXTH SEMESTER

SUBJECT CODE - (BFT P 015)

OBJECTIVE

To enable students to get exposure to actual situations and day – to – day functioning of a media organization.

COURSE OUTLINE

The IIIrd year students of B.Sc Film Technology are expected to go on an internship programme for 30 days in his specialized field (viz... Direction, Cinematography, Editing, Graphics & Animation and Sound) in any media organization at the beginning of the VIth semester.

1. The tenure of the internship will be from 2nd January to 31st January.
2. The intern will be exposed to the particular area of specialization already chosen.
3. Progression of the intern will be closely monitored by the H.O.D in co-ordination with the media organization. The student has to report his/her progression every week through e-mail.
4. At the end of the internship the student has to get the completion certificate from their respective media organization.
5. The student has to submit a detailed report to the department after completion of the internship.
6. The evaluation of the internship programme will be based on the above said requirements and also a viva voce by an external examiner. (Maximum: 100)

SPECIALIZATION PRACTICAL
THIRD YEAR – SIXTH SEMESTER
SUBJECT CODE - (BFT EP 11)

1. BEEP SOUNDS
IN FILM PEEP SOUND VARIOUS PLACES
IN VIDEO, TWO TOPPERS
2. LEADERS
IN FILM LEADERS AND REVERSAL FILM
IN VIDEO LEADER COLOR BAR, BLANK AND SLU G
3. TITLES
IN FILM SEPARATE ARTISTES
IN VIDEO, PREPARATION IN VIEWER ITSELF
4. MUSIC TRACK
IN FILM MUSIC TRACKS PREPARATION
IN VIDEO LAYOUT OF THE TRACK
5. SPECIAL SOUND TRACKS
IN FILM SPECIAL PREPARATION
IN VIDEO, TRACKS FROM LIBRARY
6. DIALOGUE TRACK
IN FILM OPTICAL FORM AND POSITIVE
IN VIDEO LIVE TRACK AND DUBBING TRACK
7. MIXED TRACK
IN FILM OFTEN PREMIX METHOD
IN VIDEO ALL TYPE REMIX
8. POSTING IN VIDEO AND FILM AVAILABLE TRACK
9. CENSOR
IN FILM CENSOR FILM NEGATIVE TO BE GIVEN
IN VIDEO ALSO FILM TO BE GIVEN
10. FINAL MARRIED PRINT
IN FILM PRINTS ARE MADE
IN VIDEO DIFFERENT FORMATS ARE ALLOWED

GRAPHICS AND ANIMATION
GRAPHICS AND ANIMATION PROJECT
THIRD YEAR – SIXTH SEMESTER
SUBJECT CODE - (BFT GP 12)

Each student will have to submit a video film of 5 minute duration. The film should contain at least 1 minute Graphics and Animation elements. The Script has to be approved and the student has to complete the pre-production and production work within the prescribed time.

At the end of the semester, this film will be screened and evaluated. (Maximum Marks 100).

INTERNSHIP

THIRD YEAR – SIXTH SEMESTER

SUBJECT CODE - (BFT P 015)

OBJECTIVE

To enable students to get exposure to actual situations and day – to – day functioning of a media organization.

COURSE OUTLINE

The IIIrd year students of B.Sc Film Technology are expected to go on an internship programme for 30 days in his specialized field (viz... Direction, Cinematography, Editing, Graphics & Animation and Sound) in any media organization at the beginning of the VIth semester.

1. The tenure of the internship will be from 2nd January to 31st January.
2. The intern will be exposed to the particular area of specialization already chosen.
3. Progression of the intern will be closely monitored by the H.O.D in co-ordination with the media organization. The student has to report his/her progression every week through e-mail.
4. At the end of the internship the student has to get the completion certificate from their respective media organization.
5. The student has to submit a detailed report to the department after completion of the internship.
6. The evaluation of the internship programme will be based on the above said requirements and also a viva voce by an external examiner. (Maximum: 100 Marks)

SPECIALIZATION PRACTICALS - COMPOSITING-COMBUSTION

THIRD YEAR – SIXTH SEMSETER

SUBJECT CODE - (BFT GP 13)

1. New in Combustion 2008

2. The Interface

Preferences

Workspace

View ports

Toolbar

Controls

2D/3D Workspaces

Resolution and Time

Safe Zones

3. Operators

Composite Operator

Paint Operator

Text Operator

Particle Operator

Edit Operator

4. Import Footage

Import Footage

Import Image Sequences

Photoshop Files

Replace Footage

5. Selection Tools

Selection Tools

Add & Subtract

Move Scale & Rotate

Hinge

Group

6. Painting

Paint Tools

Splines & Bezeir

Shadows Blurs

Custom Brushes

7. Surface Properties

Transfer Models

Opacity

8. Color Wrapper

Color Wrapper pt. 1

Color Wrapper pt. 2

Vector Scope

9. Animation Basics

Key frames

The Timeline

Surface Properties

Onion Skinning

The Graph

Pivot Point

RAM Preview

Simple Animation pt. 1 Simple Animation pt. 2

10. Audio

Import Audio

Audio Controls

Link Audio

11. Motion Graphics

Motion Graphics Explained

Text

Drop Shadows

Text Animation

Text on a path

12. Gradients

Gradients

Gradients Animation

13. Masks

Draw Masks

Feather Masks

Paint Object Masks

14. Parenting & Null Objects

Parent Objects

Null Object Control

15. Cameras

Camera Options

Animate Cameras

16. Lights

Lighting

Shadows

Soft Shadows

Reflections

Animate Lights

17. Particle Effects

Particle Libraries

Particle Animation

Particle Deflectors

Customize Particles

Particle Properties

18. Compositing & Keying

Understand Composites

RPF Export

The Import Queue

Create a simple Composite

The Diamond Keyer

Alpha Channels

Schematic View

19. Non-Linear Editing

The Edit Operator

Slip Editing

Split Editing

Transitions

20. Time warp & Distort

Timewarp

Distort Filters

21. Tracking

Tracking

Stabilization

22. Color Correction

Color Correction Tools

Color Correction

23. Post Effects

3D Lens Flare

3D Glow

24. Output & Save

Save Workspaces

Export to Flash

Render Audio

Reference Books:

Autodesk Combustion 4 Fundamentals Courseware [Paperback]

[Autodesk](#) (Author)

Digital Compositing for Film and Video (Focal Press Visual Effects and Animation)

[Steve Wright](#) (Author)

SOUND

FEATURE FILM PROJECT

THIRD YEAR – SIXTH SEMESTER

SUBJECT CODE - (BFT P 014)

OBJECTIVES:

1. To give practical training to students to actually make a feature film.
2. To train the students to work in groups – during production and post production stages.

At the end of V semester, each direction student should have written a shooting script for a feature film of duration '30 to 45'. The Direction students will get these scripts filmed during VI semester utilizing the services of Cinematography, Editing, Graphics and Animation and Sound Engineering Students.

At the end of semester VI the completed feature film as will be screened and evaluated for their treatment, taking, editing, acting, sound track etc. Marks will be given to students as under:

Direction	-	200
Cinematography	-	100
Editing	-	100
Sound	-	100

INTERNSHIP

THIRD YEAR – SIXTH SEMESTER

SUBJECT CODE - (BFT P 015)

OBJECTIVE

To enable students to get exposure to actual situations and day – to – day functioning of a media organization.

COURSE OUTLINE

The IIIrd year students of B.Sc Film Technology are expected to go on an internship programme for 30 days in his specialized field (viz... Direction, Cinematography, Editing, Graphics & Animation and Sound) in any media organization at the beginning of the VIth semester.

1. The tenure of the internship will be from 2nd January to 31st January.
2. The intern will be exposed to the particular area of specialization already chosen.
3. Progression of the intern will be closely monitored by the H.O.D in co-ordination with the media organization. The student has to report his/her progression every week through e-mail.
4. At the end of the internship the student has to get the completion certificate from their respective media organization.
5. The student has to submit a detailed report to the department after completion of the internship.
6. The evaluation of the internship programme will be based on the above said requirements and also a viva voce by an external examiner. (Maximum: 100 Marks)

SOUND PROJECT

THIRD YEAR – SIXTH SEMESTER

SUBJECT CODE - (BFT SP 11)

In this project work, the sound student puts into practice, the knowledge he/she has gained in various theory papers.

It should be a documentary of 5 minutes duration recorded with live sound.

After getting the approval of the subject, the sound student in collaboration with Cinematography and Editing students would complete the project.

At the end of the semester, the completed sound project will be evaluated for its sound design and creativity.
