

Yellow

SYLLABUS

Semester - 1

SGT University, Gurugram
Faculty of Mass Communication & Media Technology
B.A. (Film & Television Production) 2018-2021

SEMESTER-I
FILM & TELEVISION PRODUCTION BASICS

Unit 1: INTRODUCTION TO MOTION PICTURES

The Birth of an Image
Image Formation in eye, celluloid and sensors
Brief History of world and Indian Cinema
Celluloid versus Digital Film Making

Credit Distribution		
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4	0	0

Unit 2: GENRES, STYLES & COMPONENTS

Different Genres of films & Television Programs
TV Program Formats
Narrative & Documentary styles
Ingredients - Script, Sound, Visuals, Performers, Assembly, Selling and Exposition

Unit 3: VISUAL GRAMMAR

Film & TV Terminology
Visual Grammar, Shot and type of shot,
Camera Movements & Angles

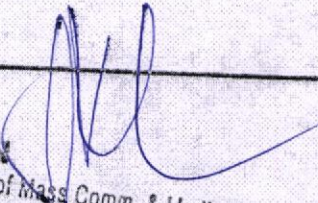
Unit 4: FILM PRODUCTION to EXHIBITION & BEYOND

Key Film Making & TV Production Departments
Personnel and Roles
Marketing, Distribution, Exhibition, Censorship
Film Festivals, Awards and Events
TV Syndication & Network Distribution

TEXT & REFERENCES:

- Fundamentals of Television Production: Donald, Ralph & Spann, Published 2000, Blackwell Publishing
- Film Production Management: Bastian Clevé, Published 2003, Focal Press
- Editing Today: Smith, Ron F. & O'Connell, L.M, Published 2003, Blackwell Publishing Television
- Production Handbook: Zettl, Herbert, Published 2005, Thomson Wadsworth.
- Bollywood: A Guidebook to Popular Hindi Cinema (Routledge Film Guidebooks) Paperback – by Tejaswini Ganti
- Art and Production: Sarkar, N.N
- TV Production: Gerald Millerson, Published 1993, Focal Press
- Monaco, James, et al. 2000. How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media. New York: Oxford University Press.
- Directing: Film Techniques and Aesthetics, Michael Rabiger

-X-


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B.A. (Film & Television Production) 2018-2021

SEMESTER-I
PHOTOGRAPHY

UNIT I: INTRODUCTION TO PHOTOGRAPHY

Meaning and Definition of Photography
History of Photography
Photography as a Medium of Mass Communication
Requirement and Utility of Photographs
Types of Photography (Based On Usage & Area)

Credit Distribution		
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UNIT II: VISUAL COMPOSITION AND LIGHTING

Visual Grammar In Photography,
Photographic Composition, Rule Of Thirds, Framing,
Principles of Composition
Camera Angles
Understanding Lighting : Artificial & Natural
Photographic Lighting Equipment & Sources
One, Two And Three Point Lighting: Key, Fill And Back Light

UNIT III: CAMERA ANATOMY & FUNCTIONS

Functioning of SLR & D-SLR cameras.
Analog & Digital Camera
Image Sensors & Sizes (CCD and CMOS)
Aperture and Its Function
Shutter and Motion
Concept of Depth-Of-Field
Co-Relation between Aperture, Shutter Speed & ISO
What is white balance? (Color Temperature)
Lenses and Types of Lenses - (Super Wide, Wide Angle, Normal, Telephoto, Long-Telephoto, Zoom Lenses)
Filters: All Types, Functions & Applications

UNIT IV: MODES OF CAMERA

Shooting Modes
Focusing Mode
Metering Mode

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B.A. (Film & Television Production) 2018-2021

UNIT-V PRACTICAL /ASSIGNMENTS

- Familiarization With Photography Equipment
- Practice on Various Cameras
- Practice - SLR Camera With Various Lenses
- Study and Practice of Composition
- Shooting Exercises In Natural and Artificial Light
- Review and Analysis of Photographs
- Photo Editing on Photoshop

TEXT & REFERENCES:

- Basic photography, focal press, 2003 private limited, 1999 ; Michael Langford
- Food shots; Hicks, Roger & Schultz, Frances
- A simple guide to 35mm photography; Corbett, Bill
- Point and shoot; Jacobs, Lou (jr.)
- Practical photography, HIND POCKET BOOKS ; Sharma, OP

-X-

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SEMESTER-I
ENGLISH COMMUNICATION

UNIT – I: PHONETICS BASICS

Received Pronunciation – Sounds: Vowels/Diphthongs, Consonants – Syllables – Word stress – Transcription of words- Weak forms – Intonation – To understand Basics of Phonetics – To learn Common mistakes: Spelling, Grammar, and Punctuation.

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UNIT – II: ENGLISH LANGUAGE

Parts of speech – Articles – Modals – Sentence types – Subject-verb, concord – Tenses – Voice – Reported speech – Clauses – Tag, questions – Punctuation – Common errors – Jumbled sentences

UNIT III: VOCABULARY

Word formation – Synonyms, Antonyms – Homonyms, Homophones – Words often confused – One word substitution – Phrasal verbs – Idiomatic expressions – Eponyms

UNIT IV (a): COMMUNICATION SKILLS

Communication, an overview – Definition & Process – Features – Importance – Forms – Barriers – Remedies – Non verbal communication – Kinesics – Paralinguistic features – Proxemics/Space distance – Haptics

UNIT IV (b): PRESENTATION SKILLS

Presentation – Types – Nuances of delivery – JAM, Impromptu, Extempore, Manuscript, Memorisation, Public Speaking, and Body Language, Group Discussion – Panel Discussion, Telephonic Skills, Interview Skills

TEXT & REFERENCES:

- Ferdinand, Nicole; Kitchin, Paul J.; Event Management; Sage Publication
- Kirk, R. Land; Catherwood, D. W.; The Complete Guide to Special Event Mgmt.; J Wiley & Sons
- Singh, G.S.; Devesh, Kishore; Event Management; Haranand Publications
- Bowdin, Glenn; Allen, Johnny; Harris, Rob; Events Management; Taylor & Francis
- Style book of the Economist.
- Raymond Murphy 'Essential English Grammar', Cambridge University Press: N Delhi. 1998. Print
- English Vocabulary in Use (Advanced), Michael McCarthy and Felicity, CUP
- Learning Spoken English by Lynn Lundquist-ASIN: B0094XNOPW
- Meenakshi Raman and Sangeeta Sharma. 'Technical Communication Principles and Practice'. Oxford University Press: New Delhi. 2012. Print.

-X-

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B.A. (Film & Television Production) 2018-2021

SEMESTER-I
READING and REVIEWING FILMS

This Course is designed for inculcating a habit / culture of watching / viewing world and Indian Cinema. The classics, the milestone films, the cinema noir et al are part of this package. In this course the students will learn to analyze and review the salient features of film-making. The screening will be compulsory; like they have in other film schools of repute. The selection of films is left to the judgement of the course teacher. The screened films will be discussed and analyzed after the screening.

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The Selection of Films for screening will broadly fall under the following categories:

1. World Cinema
2. Hollywood
3. Asian Masters
4. European cinema
5. Cult classics
6. Indie Cinema
7. Third World Cinema
8. Iranian, Turkish and Korean classics
9. Japanese Masters
10. Indian Classics and masterpieces
11. Documentaries and Non-Fiction Films

PRACTICAL

- Reviewing Films and Presentations

Text & references:

- How to read a film
- Film History: An Introduction
- Directing: Film Techniques and Aesthetics

James Monaco
 Kristin Thompson
 Michael Rabiger and Mick Hurbis-Cherrier

-X-

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B.A. (Film & Television Production) 2018-2021

SEMESTER-I
PRODUCTION EQUIPMENT

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UNIT-I: CINEMA & TECHNOLOGY

The Image
 The Sound
 The Media – Raw Stock
 Early Years of Film Making
 Celluloid versus Digital

UNIT-II: CAMERA INDUCTION

Demo of Video Camera
 Demo of Tripod
 Intro to Lighting
 Intro to Green Screen – Chroma Key

UNIT-III: SOUND INDUCTION

Demo of Microphone
 Demo of Cables
 Connecting Cables + Microphones to Camera
 Handling Camera + Microphones + Boom Rod

UNIT-III: LIGHTING & POWER SUPPLY EQUIPMENT

Why lights are used – sensitivity of medium
 Different types of lights & their uses
 Halogens
 LEDs (Kool Lights)
 Intelligent Lights
 Dos and Don'ts
 Generators & Fuel
 Mains – Power Supply / Distribution

UNIT- IV: SPECIAL FILMING GEAR

Cranes/Jibs/Sliders
 Tracks and Trolleys
 Filming in cars and Moving vehicles (Car Mounts)
 Rain Machines
 Storm Machines
 Fog Machines
 Equipment – Water Housing

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Practical exercise

- **Eight Shots exercise**
- **Action exercise**
- **Outdoor Lighting exercise**

Text & references:

- Video Production, Belvandi Vauski, Focal Press
- Broadcasting and the people: Masani Mehra: National Book Trust New Delhi
- Thompson, Kristin and David Bordwell. (2010). *Film History: An Introduction*. New York, NY: McGraw-Hill.
- Gunning, Tom. "Now You See It, Now You Don't": The Temporality of the Cinema of Attractions. In R. Abel, *Silent Film* (pp. 71-84). New Brunswick, New Jersey: Rutgers University Press.
- Jaramillo, Deborah. (2010, October 4). *History of Cinema*. Boston University, Boston, Massachusetts, United States.

-X-

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B.A. (Film & Television Production) 2018-2021

SEMESTER-I
CBCS – POOLED COURSE

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The syllabus of pooled courses will be provided
by the faculty offering the course. The 2 credits of this
course are the extra credits that a student can earn above 130 credits.

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SYLLABUS

Semester - 2

Language changed

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B.A. (Film & Television Production) 2018-2021

SEMESTER-II
SCRIPT & SCREENPLAY

UNIT-I: BIRTH & PROGRESSION OF STORY

Understanding Script
Idea, Ideation and Concept
Story. What is a Story?
Plot- How is it Different from Story?
Formal Structure of Drama
Elements of Dramatic Writing

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UNIT-II: ESSENTIALS OF SCREENPLAY WRITING

What is screenplay?
Screenplay Terminology
Character and - Its Importance in Screenplay Writing
Conflicts & Types of Conflict
Plot base Screenplay Writing
3-Act Structure
Premise, Themes and Motifs In Story/Screenplay
Audience Perspective

UNIT-III: SCREENPLAY FORMAT

Short Film Format
The Art of Adaptation along With Writing Exercises
Analyzing Films on Screenplay Perspective
Basic Software for Screenplay Writing (Celtx etc.)

PROJECT-

- Read and study screenplay in classroom.
- Write a short film screenplay based on a short story.

UNIT-IV: NONLINEAR STRUCTURES

Flashback / Flash Forward
Multi Plots
Multi Protagonist Stories.
Basics of Writing for Television (Fiction and Non Fiction)
Episodes and Elements of Drama.
Treatment for Non-fiction
Web Series

PROJECT-

- To Watch And Analyze TV Episodes (Fiction And Non Fiction)
- Pitch Project in 5 Min Duration.
- Writing the Treatment for feature film
- Writing 1-3 pages Concept / Story, 4-6 pages Synopsis / Plot moving on to detailed 15-page treatment.

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B.A. (Film & Television Production) 2018-2021

Suggested Readings:

- Lajos Egri, The Art Of Dramatic Writing
- Robert McKee, Story: Substance, Structure, Style, and the Principles of Screenwriting
- Linda Seger, Making A Good Script Great
- David Mamet, On Directing Film
- Micheal Rabiger, On Direction
- Syd Field, Screenplay: The Foundations of Screenwriting
- David Trotter, The Screenwriter's Bible

-X-

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Faculty of Mass Communication & Media Technology
B.A. (Film & Television Production) 2018-2021

SEMESTER-II
PRODUCTION SOUND

UNIT-I: INTRODUCTION TO SOUND

The Power of Sound
 Fundamentals of Film Sound
 Dimensions and Sound Perspective

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UNIT-II: AUDIO FORMATS

Selection Alteration and Combination
 Sound—Components of Sound Track and Uses
 Vocals, Sound Effects, Background Score
 Music and Silence
 Diegetic and Non Diegetic
 Transition

UNIT-III: ORIGINAL MUSIC COMPOSITIONS

Dubbing and Subtitles
 Ambient Sound
 Audio Recording/Editing Software
 Analog versus Digital Sound

UNIT-IV: RECORDING SOUND

Cables and Connectors
 Specialized Mikes and their uses
 Outdoor Sound Recording Exercise
 On Location Sound and Dubbing

Practical

- Sound Recording/Editing on given theme.

Text & References:

- Broadcast Sound Technology, By Michael Talbot-Smith
- Handbook for Sound Engineers By Glen Ballou
- This is All India Radio: P.C. Chatterjee, Publication Division, New Delhi
- News Writing: George A. Hough, Kanishka Publication, New Delhi

-X-

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B.A. (Film & Television Production) 2018-2021

SEMESTER-II
PRODUCTION PROCESS & TECHNIQUES

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UNIT I: PRODUCTION PROCESS

Stages of Production
 Pre-Production
 Idea/Scripting
 Research
 Recce
 Team
 Role of Key personals
 Budget and Scheduling
 Technicians and Equipment

UNIT-II: PRINCIPAL PHOTOGRAPHY

Production / Principal Photography Stage
 Shooting workflow
 Actor handling on set
 Unit Requirement
 Working with the Team (Direction, Cinematography, Sound)
 Shooting on Schedule

UNIT-III: POST PRODUCTION

Editing
 Sound Design and Sound Mixing
 Music and Background Score
 Final Mixing
 Color Grading

UNIT-IV: TELEVISION PRODUCTION

Television Production Process
 Studio personal and commands
 PCR/MCR functioning

Practical:

- Multi Camera Practical Exercise (Group) in Studio
- Action and Continuity Exercise (Group)

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B.A. (Film & Television Production) 2018-2021

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- Fundamentals of Television Production: Donald, Ralph & Spann, Published 2000, Blackwell Publishing
- Film Production Management: Bastian Clevé, Published 2003, Focal Press
- Editing Today: Smith, Ron F. & O'Connell, L.M, Published 2003, Blackwell Publishing Television Production Handbook: Zettl, Herbert, Published 2005, Thomson Wadsworth.
- Art and Production: Sarkar, N.N TV Production: Gerald Millerson, Published 1993, Focal Press

-X-

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B.A. (Film & Television Production) 2018-2021

SEMESTER-II
DEVELOPMENT COMMUNICATION

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UNIT-I: COMMUNICATION: BASIC CONCEPTS

Types of Communication
 Human Communication
 Effective Communication

UNIT-II: ORGANIZATION, PUBLIC AND MASS COMMUNICATION

Media for Mass Communication
 Media, Society and Development
 Digital Media and Development Communication

UNIT-III: UNDERSTANDING DEVELOPMENT

Development Issues and Goals - National and International Perspectives
 National Development Programs – Goals, Strategies, Structure and Achievements
 Contemporary National Development Programs

UNIT-IV: UNDERSTANDING GENDER DIFFERENTIALS

Gender and Development
 Gender and Advocacy
 New Challenges

UNIT-V: TRADITIONAL MEDIA

Using traditional media as development tool
 Traditional folk media - types
 Advantages of traditional folk media
 Folk media reflects social changes

PRACTICAL:

Writing and Shooting for a 60-90 sec PSA.

TEXT AND REFERENCES-

- Dreze, J.&Sen, A.(1995). India: Economic Development and Social Opportunity, Oxford University Press, Delhi.
- Jayal, N.G.&Pai, S.(2001). Democratic Governance in India: Challenges of Poverty, Development and Identity, SAGE, Delhi.
- Mahajan, G.(1998). Democracy, Difference & Social Justice, Oxford University Press, Delhi.
- Stiglitz, J. E(2002). Globalization and its Discontents, W.W. Norton & Company, USA.
- Dreze, J.&Sen, A.(2013). An Uncertain Glory: India and its Contradictions, Princeton University, USA.

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- Tankha, B. (Ed.) (1995). Communications and Democracy, Southbound, Cendit.
- Sainath, P. (1996). Everybody loves a good drought: stories from India's poorest districts, Penguin Books, Delhi.
- Traber, M. (1986). The Myth of the Information Revolution: Social and Ethical Implications of Communication Technology, Sage, London.
- Khan, A.M. (1997). Shaping Policy: Do NGOs Matter?: Lessons from India, PRIA, Delhi.
- Role of Traditional Folk Arts as Media of Mass Communication, A Study with Special Reference to Coastal Karnataka, LAP Lambert Academic Publishing (2013-05-15)
- Traditional Media and Development Communication, Kanishka Publishers Distributors (2006)

-X-

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SEMESTER-II
ENVIRONMENTAL STUDIES

Credit Distribution		
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UNIT 1: ENVIRONMENTAL AND NATURAL RESOURCES

Definition, Scope, Importance

Natural Resources – Forest Resources – Use, Exploitation, Deforestation, Construction Of Multipurpose Dams, Effect Of Forests

Water Resources – Use Of Surface And Subsurface Water, Effect Of Floods, Drought, Water Conflicts Food Resources

Food Problem, Advantages and Disadvantages of Fertilizers And Pesticides, Effect On Environment

Energy Resources – Need To Develop Renewable Energy

Land Resources – Land Degradation, Landslides, Soil Erosion, Desertification and Case Studies.

UNIT II: ECOLOGY AND BIO-DIVERSITY

Concept of Ecosystem

Structure and Function of an Ecosystem

Producers, Consumers and Decomposers

Energy Flow, Ecological Succession

Food Chain, Food Web and Ecological Pyramids

Bio Diversity: Definition, Genetic, Species And Ecosystem Diversity

Bio-Geographical Classification of India, Hotspots, Threats Related To Habitat Loss

Poaching of Wildlife, Man-Wildlife Conflicts

Conservation of Bio-Diversity

UNIT III: ENVIRONMENTAL POLLUTION

Definition – causes, pollution effects and control

Measures of Air, Water, Soil, Marine, Noise, Thermal, Nuclear hazards

Solid waste management: causes, effects and control measures of urban and industrial waste

Pollution measures, case studies

Disaster management: floods, earthquake, cyclone and landslides.

UNIT IV: SOCIAL ISSUES AND THE ENVIRONMENT

Urban Problems Related To Energy and Sustainable Development

Water Conservation, Rain Water Harvesting, Watershed Management

Problems Related To Rehabilitation – Case Studies, Wasteland Reclamation

Consumerism and Waste Products

Environment Protection Act, Air Water, Wildlife,

Forest Conservation Act

Environmental Legislation and Public Awareness.

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UNIT V: HUMAN POPULATION AND THE ENVIRONMENT


Population Growth, Variation among Nations
Population Explosion – Family Welfare Programme
Environmental and Human Health
Human Rights, Value Education, HIV/AIDS, Women And Child Welfare
Role of Information Technology – Visit To Local Polluted Site / Case Studies
Customer Orientation – QFD – CSM – TQM models – Case studies.

TEXT & REFERENCES:

- Keerthinarayana and Daniel Yesudian, 'Environmental Science and Engineering', Hi-Tech publications
- ErachBharucha, "A Text Book for Environmental Studies", Text Book of University Grants Commission,
- Peavy, H.S.D.R. Rowe and George T, "Environmental Engineering", New York: McGraw Hill,
- Metcalf and Eddy, "Wastewater Engineering: Treatment and reuse", Tata McGraw Hill,

-X-

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Semester - 3

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Faculty of Mass Communication & Media Technology
B.A. (Film & Television Production) 2018-21

SEMESTER-III
EDITING

UNIT-I: GRAMMAR & RULES OF EDITING

Types of Shots, A and B rolls, Transitions, cutaway,
 Principles of Continuity, Rhythm Pace and Emotion
 Temporal Articulation
 Use of Sound for Construction
 Time and Space on Screen
 Cinematic Time

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UNIT-II: HISTORY OF FILM EDITING

Editor as Storyteller And Understanding The Narrative Structure
 Role of an Editor - DW Griffith, Georges Méliès, Akira Kurosawa and other pioneers,
 Lev Kuleshov's Experiment
 Montage Theory (Pudovkin and Eisenstein)
 The Language of Cinema
 Women in Editing

UNIT-III

Intro to Adobe Premiere Pro Cc
 Features and Functions of Premiere Pro
 Difference between Linear and Non- linear Editing
 Non-Linear Editing (NLE) Techniques
 Timeline & Ingesting

UNIT-IV

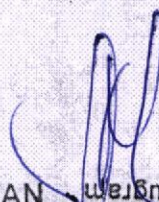
Project

- Relevant Practicals
- Montage Editing

TEXT & REFERENCES:

- The Technique Of Film Editing, KarelReisz, Gavin Miller
- In the Blink of an Eye, Walter Murch
- The Technique Of Film And Video Editing, Ken Dancyger
- The Story of Film, Mark Cousins

-X-


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B.A. (Film & Television Production) 2018-21

SEMESTER-III
CINEMATOGRAPHY

UNIT-I: CONCEPTS AND TOOLS OF LIGHTING

Characteristics of Light & Basic Lighting Principals
Light Accessories & Light Sources
Measuring Light - Light Meters - Controlling Light Intensity
Color Temperature

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UNIT-II: LIGHTING STYLES

Natural and Artificial Light
Light planning: Subject, Camera/Cameras, Surroundings, Atmosphere
Lighting on Location
Lighting and Continuity
Camera Movement (Track-trolley), Camera Movement (Lens Perspective)

UNIT-III: ANALOG AND DIGITAL IMAGE

Working of a DSLR
Camera Support System (DSLR/ENG) and Accessories
Digital Camera Image Formation
Set Lighting
Study of Colors

UNIT-IV: SHOOTING STYLES & CONSIDERATIONS

Shooting for Fiction,
Non-fiction (Documentary, News, etc.)
Studio Shoot (Single/Multi camera)
Considerations while choosing a location
Considerations while choosing colors and textures

UNIT-V

Camera Practical

- Introduction and Familiarization to Camera Equipment and Accessories.
- 3 Point Lighting Exercise
- Camera Movement Exercise
- Shooting a two min film as a group exercise.

Text and References:

- Motion Picture and Video Lighting, Brown: Blain, Focal Press, 1996
- Film and Video Terms and Concepts: Ferncase, Richard K. Boston: Focal Press, 1995
- Television Production Handbook: Zettl, Herbert Published 2005, Thomson Wadsworth
- TV Production: Gerald Millerson Published 1993, Focal Press
- Advanced Digital Photography: Katharina Grimme

-X-

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B.A. (Film & Television Production) 2018-21

SEMESTER-III
FILM STUDIES

UNIT-I: A HISTORY OF CINEMA

History of cinema

Early narrative cinema (screening of D. W. Griffith's Birth of a Nation)

Soviet cinema (screening of Sergei Eisenstein's Battleship Potemkin)

Hollywood studio system.

Indian (pre-Independence) cinema from Dadasaheb Phalke's films and Prabhat Talkies'

Sant Tukaram, along with a discussion of early Indian cinema, and the development of the studio system in India.

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UNIT-II: MAJOR FILM MOVEMENTS

German Expressionism

Soviet Montage

Italian Neo-realist Cinema

French New Wave

Independent film-making in Hollywood' (screening of Quentin Tarantino's Pulp Fiction)

UNIT-III: INDIAN POPULAR CINEMA

Star system

Hindi formula film (screening of Manmohan Desai's Amar Akbar Anthony)

Indian parallel cinema movement – Benegal, Sahni, Kaul, Nihlani

Indian-global cinema (screening of Mira Nair's Salaam Bombay)

Regional Indian cinema

Gender & Sexuality (Indian Cinema)

History & Current status of Censorship

UNIT-IV: CASE STUDY

(Amongst other films, the following could be screened)

The King's Speech

The Godfather-I and the Godfather-II

Cast Away

Memento

Seven

Gladiator

The Artist

Hugo

12's Year in Slave


Saving Private Ryan

Hurt Locker

Avatar

Battleship Potemkin-Silent Cinema-Montage

The Godfather-I-Hollywood Classic


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Faculty of Mass Communication & Media Technology
B.A. (Film & Television Production) 2018-21

The Bicycle Thief – Neo Realism
Rashomon-Asian Classic
Pather Panchali- Indian Classic
Meghe Dhaka Tara- Indian Classic
Cast Away-Hollywood Classic
(Other films could be included)

Text & References:

- Monaco, James, et al. 2000. How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media. New York: Oxford University Press.
- Directing: Film Techniques and Aesthetics, Michael Rabiger
- Story: Style, Structure, Substance, and the Principles of Screenwriting
- Cook, David A. 1981. A History of Narrative Film. New York: Norton.
- Bordwell, David, and Kristin Thompson. 1996. Film Art: An Introduction. New York: The McGraw-Hill Companies.
- Hill, John, and Pamela Church Gibson. 1998. The Oxford Guide to Film Studies. Oxford: Oxford University Press.
- Kabir, Nasreen Munni. 1996. Guru Dutt: A Life in Cinema. Delhi: Oxford University Press.
- Prasad, M. Madhava. 1998. Ideology of the Hindi Film: a Historical Construction. Delhi; New York: Oxford University Press.
- Rajadhyaksha, Ashish. Indian cinema in the time of celluloid: from Bollywood to the Emergency. Indiana University Press, 2010.
- 1. Ed. Bill Nichols; Movies and Method' 2 - Volumes; University of California.

-X-

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B.A. (Film & Television Production) 2018-21

SEMESTER-III
PRODUCTION DESIGN

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UNIT-I: INTRODUCTION TO PRODUCTION DESIGN

Role of a Production Designer
 The Design Team and Personnel.
 Finalizing the Look of the Film
 Psychological Nature of Production Design
 Translating the Narrative into Visual Ideas
 Establishing an Environment for Cinematic Storytelling

UNIT-II: PRE-PRODUCTION ACTIVITIES

Screenplay Breakdown
 Set Decoration, Props,
 Visual Theme
 Color and Texture
 Architectural Inputs, Depth, Perception
 Research for Production Design

UNIT-III: DESIGNING FOR DIFFERENT GENRES

Production Procedures
 Digital Production Design
 Matte Painting
 Scale Modeling.

UNIT-IV: MAKEUP

Basic and Corrective Make up
 Character Make up
 Aging
 Working with Hair: Styling; Using Wigs
 Special effects: Fake Blood, Prosthesis, Life Casts
 Costume Design, Texture, Color
 Role and Responsibilities of Costume Designer and Assistant Costume Designer
 Specialty Costume

UNIT- V

PRACTICAL

- Preparing a Studio or Outdoor Set - Model
- Costume and Make-Up Demonstration

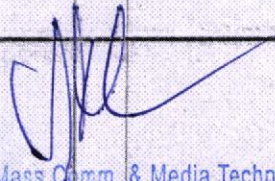
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B.A. (Film & Television Production) 2018-21

TEXT AND REFERENCES:

- Fundamentals of Television Production: Donald, Ralph & Spann, Published 2000, Blackwell Publishing
- Film Production Management: Bastian Clevé, Published 2003, Focal Press
- Editing Today: Smith, Ron F. & O'Connell, L.M, Published 2003, Blackwell Publishing Television Production Handbook: Zettl, Herbert, Published 2005, Thomson Wadsworth.
- Art and Production: Sarkar, N.N TV Production: Gerald Millerson, Published 1993, Focal Press
- TV Production: Gerald Millerson, Focal Press

-X-


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Faculty of Mass Communication & Media Technology
B.A. (Film & Television Production) 2018-21

SEMESTER-III
PRODUCTION MANAGEMENT

UNIT I: PRODUCTION PROCESS

Key Personnel and Role of Production Manager

Role of Line Producer

Scheduling & Budgeting

Time Management

Difference in Managing Fiction and Non-Fiction Production

Practical: Create various budgeting and Scheduling Charts for a Dummy Television (DSO)

Production the parameters of which will be set by the faculty teaching the course.

Credit Distribution		
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UNIT-II: PRODUCTION RESEARCH/RECCE BASED ON PROJECT REQUIREMENT

Location Management

Production Management for Location and Studio Shoots

Shooting Abroad

Cash Flow Management and Cost Reporting

Post Production Routes & Delivery for Film & Television

Practicals: Create various Production Management Modules and Excel Charts for a Dummy

Production the parameters of which will be set by the faculty teaching the course.

UNIT-III: LEGALITIES IN PRODUCTION PROCESS

Party Contracts

Copyright Issues

Child Licensing

UNIT-IV: SAFETY ISSUES

First Aid for Film & TV Production

Health & Safety

PRACTICAL:

- **Preparing Budgets and Shoot Schedules**

TEXT & REFERENCES:

- Fundamentals of Television Production: Donald, Ralph & Spann, Published 2000, Blackwell Publishing
- Film Production Management: Bastian Clevé, Published 2003, Focal Press
- Editing Today: Smith, Ron F. & O'Connell, L.M, Published 2003, Blackwell Publishing Television Production Handbook: Zettl, Herbert, Published 2005, Thomson Wadsworth.
- Art and Production: Sarkar, N.N TV Production: Gerald Millerson, Published 1993, Focal Press

-X-

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Semester - 4

SGT University, Gurugram
Faculty of Mass Communication & Media Technology
B.A. (Film & Television Production) 2018-2021

SEMESTER-IV
DIRECTION

UNIT-I: THE DIRECTOR

Cinema, Director & Directing
Direction Theory
Role of a Director
Space and Time in Cinema
Elements of Shot and Composition

Credit Distribution		
L	T	P
2	0	2

DIRECTION PRACTICAL:

- Actuality – Exercises In Observation
- 6 Shot, Silent, Static, Focusing On Composition And Exploring A Given Theme

UNIT-II: CINEMA AS DIRECTORIAL ART

General Introduction to Cinema
Understanding the Moving Images as Signs
Space and Time to Cinematic Space and Cinematic Time
Specification of Cinema in Comparison to Other Audio-Visual Media
Cinema and Other Art Forms
Visual Art Component
Literary Art Component
Performative Art Component

UNIT-III: THE JOB OF A DIRECTOR

Creative and Managerial Functions of the Director
Handling Cast and Crew
Auditions and Workshop
Responsibility to the Schedule & Budget

UNIT-IV: MISE-en-SCENE, MONTAGE & SOUND

Basic Concepts of Mise-en-scene
Montage Theory
Continuity and Narrative Cinema
Elements of Sound in Cinema

DIRECTION PRACTICAL:

- 10 Shot, Silent, Static, In One Location, Exploring Spatial Continuity And Eye-Line Matching

SGT University, Gurugram
Faculty of Mass Communication & Media Technology
B.A. (Film & Television Production) 2018-2021

UNIT-V: THE SCRIPT

Elements of Fictional Narrative: Character Action, Setting, Dialogue

Elements of Drama: Conflict, Mystery, Surprise, Suspense, Dramatic Irony

Construction of a Scene Outline, Step Outline, Treatment, Drafts

PRACTICAL EXERCISE (WITH DIALOGUE)

- 2-3 minutes continuity and Mise-en-scene exercises.

TEXT AND REFERENCES:

The Art of Creative Writing, Lajos Egri

The Art of Dramatic Writing Lajos Egri

Directing: Film Techniques and Aesthetics- Michael Rabiger and Mick Hurbis-Cherrier

How to read a film : James Monaco

Documentary Screens - Keith Beattie

Documentary Storytelling - Sheila Curran Bernard

Story - Robert Mackee

Screenplay Writing - Syd Field

Directing the Documentary - Michael Rabiger

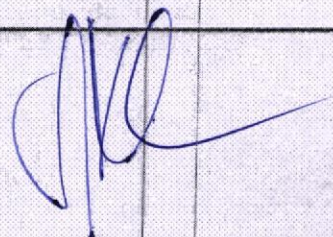
Mass Communication Principle and Concepts – Seema Hasan

The 5 C's of Cinematography Joseph - V Mascelli

In the Blink of an Eye - Walter Murch

Film History: An Introduction - Kristin Thompson

-X-



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Faculty of Mass Communication & Media Technology
B.A. (Film & Television Production) 2018-2021

SEMESTER-IV
ADVANCE CINEMATOGRAPHY

UNIT-I: VARIOUS FILM FORMATS

Film 8mm, 16mm, 35mm and 70 mm and IMAX Format

Various Digital Video Formats

- HD, HD CAM, DVC Pro HD
- Red Code
- HDV
- DV CAM, DV
- 35mm Film

Various Video Compressions CODEC

Workflow for Selecting and Converting format

Professional Digital Camera and Operations

Credit Distribution		
L	T	P
2	0	2

UNIT-II: STUDIO LIGHTING (STUDIO BASED EXERCISE)

Long Take

Long take Camera Practical

Focus pulling

Miniature Shooting (Demo)

Chroma or Green/Blue key Lighting

Advanced Lighting Tips and Techniques

UNIT-III: SPECIAL EFFECT AND COLOR CORRECTION

DCP (Digital Cinema Package)

Image Manipulation

Non-Fiction Shooting

UNIT-IV: USES OF LENS

Anamorphic Lens

Filters and Gels

UNIT-V: CAMERA PRACTICAL

- Shooting Projects.
- Exercises for Shooting in Different Light Conditions
- Exercises for Creative Camera Usage.

TEXT AND REFERENCES:

- Freeman, John. (1995). Practical Photography: How to Get the Best Picture Everytime. New York: Smithmark Publishers.

SGT University, Gurugram
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- Hicks, Roger & Schultz, Frances. (2007). Still Life and Special Effects Photography. Hove, UK: RotoVision Publishers.
- Hedgecoe, John. (1998). The art of color photography. London: Focal Press.
- Bamberg, Matthew. (2006). Digital Art Photography For Dummies. New Jersey: John Willey & Sons.
- Busch, David D. (2009). Digital Photography. USA: Course Technology PTR.
- Galer, M. (2000). Photography Foundations for Art and design. London: Focal Press.
- Sturken, M. & Cartwright, L. (2001). Practices of Looking: An Introduction to Visual Culture. London: Oxford University Press.
- Hall, S. (1997). Representation: Cultural Representations and Signifying Practices. London: Open University Press/Sage Publications.
- Barry, Ann M. (1997). Visual Intelligence: Perception, Image, and Manipulation in Visual Communication. New York: State University New York Press.
- Berger, John. (1972). Ways of Seeing. London: Penguin and BBC.
- Langford, Michael. (2008). Advanced Photography. London: Focal Press.
- Wright, Terence. (2004). The Photography Handbook. London: Routledge.
- Anchell, Steve. (2008). The Darkroom Cookbook. London: Focal Press.

-X-

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Faculty of Mass Communication & Media Technology
B.A. (Film & Television Production) 2018-2021

SEMESTER-IV
ADVANCE EDITING

UNIT-I: DIGITAL AND ANALOG EDITING

FCP and other Editing Machine
Features and Functions of FCP
Transitions
Key Framing & Filters
Genres and Editing Styles

Credit Distribution		
L	T	P
2	0	2

UNIT-II: ADVANCE TECHNIQUES OF EDITING

Non-Linear Editing Compositing
Cross Cutting, Parallel Cutting
Working on Audio
Music and Sound Editing
Editing for Discontinuity
Color Correction and Color Grading
Titling

UNIT-III: ONLINE EDITING

Video Switching
Single Camera/Multi Camera
Cues and Commands

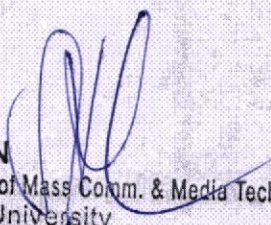
PROJECT

- Relevant Practicals

TEXT AND REFERENCES:

- The Technique Of Film Editing, Karel Reisz, Gavin Miller
- In the Blink of an Eye, Walter Murch
- The Technique Of Film And Video Editing, Ken Dancyger
- The Story of Film, Mark Cousins

-X-


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B.A. (Film & Television Production) 2018-2021

SEMESTER-IV
ACTORS & ACTING

UNIT-I: INTRODUCTION TO ACTING

History & Definition of acting – Natya Shastra and Navarasa
 Performers' relationship with Director and other crew
 Actors prepare differently for theatre and cinema - physical & mental
 Styles of acting - Masters – Stanislavsky, Method acting, Meyer Hold etc
 Imagination, concentration and observation
 Performance reconstructed and enlivened by production and post production techniques
 Movie acting in terms of acting within the restrictions camera and light
 "Text" and "Subtext" in acting
 Coordinating with co artists

Credit Distribution		
L	T	P
2	0	2

UNIT-II: PERFORMING ARTS & FILMS

Elements of acting – Action, Diction & language, Voice culture, Pitch play
 Voice modulation & variation
 Songs – Making of a song in Bollywood
 Dance – Choreography and Bollywood Dance
 Fights – Fight Masters, Safety

UNIT-III: ESSENTIALS FOR PERFORMERS

Modern concept of Actor training,
 Voice modulation and clarity,
 Speech, Dictation and Body language,
 Audition approach & practice

UNIT-IV: PERFORMING FOR CAMERA

Technical Knowledge for Actors
 Blocking
 Difference between theatre and Camera acting
 Acting consistently for different takes
 Acting scenes out of order,
 Auditions
 Acting exercises.
 Art of Dubbing

Practical: Exercises for Film & TV Acting –
 Movements
 Speech and action reaction exercises.

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B.A. (Film & Television Production) 2018-2021

Dialogue and voice exercises

Dubbing Exercises

TEXT AND REFERENCES:

- Respect for Acting: Hagen, Uta. 1973. New York: Macmillan
- Twentieth Century Actor Training: Hodge, Alison, ed. 2000. London and New York, Routledge
- Acting: the First Six Lessons: Boleslavsky, Richard. New York: Theatre Arts, 1987
- An Actor's Work: A Student's Diary, Stanislavski, Konstantin. 1938. Trans. and ed. Jean Benedetti. London: Routledge, 2008
- The Art of Film Acting: Jeremiah Comey. Focal Press 2002
- Acting (Re) Considered: Philip B Zarrilli. Routledge 2002
- Acting for Film: Cathy Hassey, Allworth Press

-X-

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B.A. (Film & Television Production) 2018-2021

SEMESTER-IV
DOCUMENTARY FILMS

UNIT-I

Current Scenario of Documentary films in India and Abroad
 History of Documentary
 Type of Documentary
 Television Documentary
 Documentary film and Social Sciences
 Social, Political and Historical issues in Documentary films

Credit Distribution		
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2	0	1

PROJECT-

- **Mandatory Screening of Documentaries**
- **Making a diary on the Film Screening**

UNIT-II

Documentary Production (Pre to Post) (Idea, Research and Scripting)
 Scripting the Documentary
 Proposal/Treatment/Synopsis Writing
 Human Interaction and Interview Techniques
 Interview Analysis
 Voice Over
 Documentary and Reality

PROJECT-

- **Mandatory Screening of Documentaries.**
- **Making a diary on the Film Screening**
- **Shooting and Editing of 2-3 min Documentary.**

UNIT-III

Modes of funding
Distribution and Exhibition of Documentary
Trailers and Promos
Ethics for Documentary Films
Censorship
Film Festivals
PSBT, FD and other Organization

PROJECT-

- **Mandatory Screening of Documentaries**
- **Making a diary on the Film Screening**

SGT University, Gurugram
Faculty of Mass Communication & Media Technology
B.A. (Film & Television Production) 2018-2021

UNIT-IV

PROJECT-

- To Pitch Proposal for a Documentary Film. As a Group Exercise Make a Documentary Film of Less Than 10 (1:6 ratio) Within Specified Time Frame Allocated by the Faculty)
- Submission of Diary.

TEXT AND REFERENCES:

- Directing the Documentary, Michael Rabiger (Focal Press 1992)
- Documentary in the Digital Age, Maxine Baker (Focal Press, 2006)
- Theorizing Video Practice, Mike Wayne (Lawrence and Wishart, 1997)
- The Technique of Documentary Film Production, W. Hugh Baddeley (Focal Press, 1963)
- Bill Nichols, Introduction to Documentary, 2nd edition, Indiana University Press, 2010.

-X-

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SYLLABUS
Semester - 5

SGT University, Gurugram
Faculty of Mass Communication & Media Technology
B.A. (Film & Television Production) 2018-2021

SEMESTER-V
ADVANCE DIRECTION

Credit Distribution		
L	T	P
2	0	3

UNIT:I ARTISTIC IDENTITY

The Job of the Director
 Identifying Themes as a Director
 Developing Story Ideas

UNIT:II UNDERSTANDING SCREENCRAFT

A Director's Screen Grammar
 Seeing with a Film-maker's Eye
 Shooting Projects

UNIT:III AESTHETICS AND AUTHORSHIP

Point of View
 Genre, Conflict, and Dialectics
 Structure, Plot, and Time
 Space, Stylized Environments, and Performances
 Form and Style

Unit:IV PRACTICAL

- In this semester students will be making one short film of minimum 7 minutes and maximum 15 minutes. This will be director's original idea that will be turned into a short FICTION FILM which shall necessarily include one picturized song built into the story. The film should make the statement about the Director's style that he will follow in his career later.

TEXT AND REFERENCES:

How to read a film : James Monaco
 Documentary Storytelling - Sheila Curran Bernard
 Story - Robert McKee
 Directing: Film Techniques and Aesthetics- Michael Rabiger
 Screenplay Writing - Syd Field
 Directing the Documentary - Michael Rabiger
 The 5 C's of Cinematography Joseph - V Mascelli

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B.A. (Film & Television Production) 2018-2021

SEMESTER-V
SOUND DUBBING & SFX

UNIT-I: AUDIO POST-PRODUCTION FOR FILM

Introduction Digital Audio Workstation (DAW's)
Defining Film Sound
The Audio Post-Production Process
ADR (Automated Dialogue Replacement)
Dubbing
Sound Effects Editing and Design
Foley Recording (Human Sound Effects Recorded in Sync with Picture)
Music Composition and Music Editing
Mixing (Also Called Re-recording)

Credit Distribution		
L	T	P
2	0	3

UNIT-II: SOUND EFFECTS IN FILM

Introduction to Sound effects
Sound Effects Use in Cinema
Editing Tips and Creative Sound Effects
Music Editing and Design

UNIT-III: SOUND MIXING

Background Music
How to Mix Dialogue as it was recorded on Set
How to add Compression and a Limiter
How to create and work with an Ambience Tracks
Mixing Optical Sound Tracks
Difference between Analog and Digital Signal
THX-DOLBY-ULTRA
STEREO-DTS-SDDS
Sound Mixer & Equalizer
Song Mixing

PRACTICAL

- NUENDO
- FL STUDIO
- Q-BASE
- Dubbing Exercise on given scene.
- Re-doing/mastering/mixing/ of a given scene.

TEXT AND REFERENCES:

- Mastering Audio, The art and the science by Bob Katz.
- The Art of Mixing
- Mixing Secrets by Mike Senior

-X-


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SGT University, Gurugram
Faculty of Mass Communication & Media Technology
B.A. (Film & Television Production) 2018-2021

SEMESTER-V
MINOR PROJECT – MUSIC VIDEO PRODUCTION

MUSIC VIDEO PRODUCTION of 3 to 5 minutes is a group project where each student's participation is mandatory at-least in one such production in any one department viz: Direction, Editing, Sound, Cinematography, story boarding etc.

Credit Distribution		
L	T	P
0	0	*6

All students must choose a song, poem, musical piece (In any language) on which they would like to base their music video. Each student will present their visualization / story concept to the faculty in-charge of production along with two other jury members will choose the best ideas in its opinion to green light for production. The responsibility of direction of the music video will be on the student whose idea is chosen. However if the chosen director declines the offer to direct the video, the faculty in-charge of production may assign the directorial responsibility to any other student who it deems fit.

Every student will be judged on two counts – (a) On the basis of his/her idea/presentation and (b) On the basis of his participation during the production process. The entire production process will broadly consist of the following heads:

1. Song selection and Music Video Team Formation
2. Generating Ideas: Imitation, Inspiration, and Originality
3. Brainstorming Approaches, Ideas, Materials and Storyline
4. Treatment and Synopsis for Music Video
5. Storyboarding
6. Casting
7. Theme, Location Scouting and Choreography
8. Budgeting and Scheduling
9. Technicians, Equipment and Facilities
10. Camera Blocking, Rehearsals, Shooting/Execution
11. Editing and Visual Effects Sound Mixing (if any) and Effects
12. Color Correction and mastering.
13. Screening.

The students are not allowed to post their Music Video Project on any social media platforms until and unless they have obtained a written permission from the Dean of the Faculty. The copyright of the Video will be vested with SGT University and each production will carry a disclaimer that the production is for academic purposes only and has no commercial intent, whatsoever.

**This is a 06 Credits Course with 06 Contact Hours/each week provided to the students to seek guidance and for teacher/supervisor to evaluate the progress of their respective projects.*

-X-

SGT University, Gurugram
Faculty of Mass Communication & Media Technology
B.A. (Film & Television Production) 2018-2021

SEMESTER-V
Marketing, Distribution & Exhibition

UNIT-I: FILM BUSINESS

Brief History of the Film industry and Film Marketing
Film Distribution and Territories
Major Distributors in Indian Film Industry
Over Seas Film Marketing and Distribution
Marketing Success and flops

Credit Distribution		
L	T	P
3	0	0

UNIT-II: ORGANISED & INDEPENDENT DISTRIBUTION

Studio Systems and Independents Distribution and Marketing
Marketing Overview and the Marketing Plan
Marketing Research
Major Strategy of Film Marketing
Marketing and Producing Partners
Domestic & Overseas (worldwide) Release

UNIT-III: POSITIONING THE FILM

Target Audience
Publicity
National and Regional Strategy for Publicity
Media Plan Development (TV, Radio, Print, Online)
Trailers and TV spots, Poster, Print / outdoor and online Publicity Strategy
Review and Features

UNIT-V: RELEASE & DISTRIBUTION

Understanding Release Dates and Release Patterns
In-theater Distribution and Box Office Settlements
Box Office Reporting
Exhibition and Promotions
Chains vs. Independents
Trailer Placement
Product Placement
Retail Partners
VOD Distribution and Marketing
DTV Options and Marketing
Music / Soundtracks / Licensing

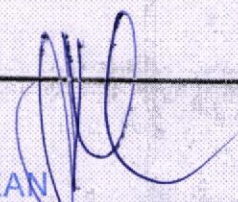
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B.A. (Film & Television Production) 2018-2021

TEXT AND REFERENCES:

- Understanding Audiences: Andy Ruddock, Sage Publications
- Bollywood: A Guidebook to Popular Hindi Cinema By Tejaswini Ganti
- From Bombay to Bollywood: The Making of a Global Media Industry, Aswin Punathambekar
- Mass Media Research: Roger Wimmer and Joseph Dominick, Thomson Wadsworth publishers
- Understanding Mass Communication: DeFleur/Dennis

-X-

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B.A. (Film & Television Production) 2018-2021

SEMESTER-V
MEDIA LAWS & ETHICS

UNIT-I CONSTITUTION OF INDIA

Fundamental Rights, Duties and Directive Principles

Freedom of speech & expression: Main features, Scope and Importance of Article 19

Interpretations of Article 19

Supreme Court Judgments related to Article 19

Election Commission

Law Relating to the Election Coverage

Credit Distribution

L	T	P
3	0	0

UNIT-II: CONTEMPT OF COURTS

ACT of 1971

Civil and Criminal Laws of Libel and Defamation

Rule of Court Reporting, Sub-Judice matter

Basic of IPC and Cr.PC

Right to information Act 2005

Indecent Representation of Women (Prohibition) Act 1986

Pressures on Media: Political, Corporate, Social, Religious, Advertisers and Lobbies, etc

UNIT-III: PRESS LAWS & ACTS

Registration of Books Act 1867

Cinematograph Act 1953

Official Secrets Act

Prasar Bharti Act

Copyright Act

IPR

IT Act

Cable Network Act

UNIT-IV: MEDIA ETHICS

Introduction to Media Ethics

History of media ethics, role of conventions

Personal and group ethics

Global media ethics

UNIT-V: NEW TECHNOLOGIES AND ETHICS

Investigative Journalism and Sting Operation (Legality and Ethics)

Cheque book Journalism/Paid News/Embedded Journalism

Media Crisis & Global Issues

Future of Media Ethics

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Text & Reference:

1. Neelamalar. Media Law and Ethics. PHI Learning. Delhi. 2010.
2. Kashyap, S C. Our Constitution. NBT. Delhi. 2005.
3. Clifford G., et al. Media Ethics Longman. New York. 2002.
4. Prasad, Kiran. Media Law and Ethics: Readings in Communication Regulation B R Publishing. Delhi. 2009.
5. Folkerts & Lacy. The Media in Your life. Pearson Education. Delhi. 2004.

-X-

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SYLLABUS
Semester - 6

SGT University, Gurugram
Faculty of Mass Communication & Media Technology
B.A. (Film & Television Production) 2018-2021

SEMESTER-VI
TELEVISION PROGRAMMING

UNIT-I: TV PROGRAM

Television Broadcasting
 Role and Importance of Programs in News Channels
 Concept and Formats
 Types of Programs
 Skills Required for Handling Programs
 Production Process

Credit Distribution		
L	T	P
2	0	3

UNIT-II: PROGRAM TYPES

Fiction and Non Fiction Program
 News based Programs
 Programs based on Current Affairs
 Group/Panel Discussion
 ENG and EFP

UNIT-III: SPECIAL PROGRAMS & SHOWS

Fiction/Drama and Television Series
 Programs on Crime
 Entertainment Programs-Film based shows,
 Cookery, Comedy and Satirical shows
 Reality Shows
 Studio based Shows
 Talk Shows- one to one, with the Audience
 Multi-cam Productions
 Outdoor Programs

PRACTICAL EXERCISE-

- Write & Produce a Multi-Camera Fiction/Non-Fiction Studio based Program.
- To create a 10 minutes single cam/indoors Sitcom on a already available script

SUGGESTED READINGS:

- Video Production, Belvandi Vauski
- Broadcasting and the people: Masani Mehra: National Book Trust New Delhi
- Indian Broadcasting: H.R.Luthra: Publication Division New Delhi
- Broadcast news writing, Reporting and Producing: Ted White: Focal Press
- Broadcast Journalism: Andrew Boyd: Focal Press

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Whole

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Faculty of Mass Communication & Media Technology
B.A. (Film & Television Production) 2018-2021

SEMESTER-VI
PROJECT WORK: FICTION FILM
(Course Credits: 12)

Credit Distribution		
L	T	P
0	0	12*

**This is a 12 Credits Course with 06 Contact Hours/each week provided to the students to seek guidance and for teacher/supervisor to evaluate the progress of their respective projects.*

GROUP EXERCISE

- It is Compulsory for Every Student to Submit a Script of minimum 30 Minutes Fiction Film.
- Preparation and Presentation of Final Project Proposal.
- Script Selection Based on Individual Pitches by the Students in Front of Faculty.
- Working Drafts of all the Scripts are to be ready by the End of 5th Semester.
- The Project to be conceived as Primarily Fiction Narrative.
- To be Shot on Location (As decided by the faculty) to be Shot Strictly within Budget.
- Duration: Up to 30 min
- Shooting Format: Digital
- Shooting ratio: 1:5

Students Have to Pitch and Show the Project Progress to the Faculty (up to 30 Minute Film).

Before going to Production Stage, Students have to Finalize:

- Casting
- Role of Crew (Work Distribution)
- Recce
- Scheduling & Budgeting
- Finalizing the Locations and Permissions.
- Production- Shifts Subject to Approval by the Faculty.
- Editing Post Production: Shifts Subject to Approval by the Faculty.
- Sound Post Production: Shifts Subject to Approval by the Faculty.

EVALUATION:

- The Project Will Be Evaluated By The Board Of Examiners Comprising One Internal And One External Examiner.

-X-

Whole

SGT University, Gurugram
Faculty of Mass Communication & Media Technology
B.A. (Film & Television Production) 2018-2021

SEMESTER-VI
INTERNSHIP
(10 credits)

Credit Distribution		
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It is a 4 to 6 weeks' faculty supervised internship program which a BA (Film and Television Production) student has to undertake compulsorily. During this tenure he/she is expected to undertake a training assignment by getting attached to an established corporate/production house / Independent Producer / Director or a practitioner of any of the film crafts. It not only acquaints the student with the real life film-television/corporate/production house work culture, but will also open avenues for related job opportunities.

Students need to submit the Internship experience letter / training report (duly signed by an authorized signatory of the organization) to the department on the completion of the internship. Without a proof of **SUCCESSFUL COMPLETION** of INTERNSHIP a degree will not be awarded to a student.

Surprise checks and visits by a faculty member or an officer of the university to the place of internship of a student will be a norm and practice. Any student not undergoing internship or misleading the university will not be awarded the degree.

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