SGT UNIVERSITY
SHREE GURU GOBIND SINGH TRICENTENARY UNIVERSITY
(UGC Approved) Gurugram, Delhi-NCR
Budhera, Gurugram-Badli Road, Gurugram (Haryana) – 122505 Ph. : 0124-2278183, 2278184, 2278185

FACULTY OF MASS COMMUNICATION AND MEDIA TECHNOLOGY

BACHELOR OF FILM AND TELEVISION PRODUCTION(BFTP)

Syllabus 2017-18

PREAMBLE:-

The B.A. in Film & Television Production course is designed to provide overall and in-depth knowledge about Film and Television Production to the students. It provides students with an opportunity to critically explore the ways in which world of communications operate in international and national contexts. While the emphasis of the course is on the Subjects of FILM & TELEVISION but the course also intends to introduce Students to practical experience and knowledge across the other related mediums. Students learn the way content is generated and used in the traditional as well as multi-platform and digitized environment of media industries. They are also trained about the new media techniques in order to understand the processes of production, distribution, marketing and consumption.

As we are committed to bring together concepts and ideas with work 'on the ground', there is significant input from the industry professionals. The course enables students to develop their own focused area of interest. Their work-related experiences can potentially lead to a broad spectrum of cultural, media-based and artistic activities from film making to television broadcasting to journalism, digital web production, E-content writing, and public relation, corporate communication to advertising.

The syllabus and curriculum provides students with the means to investigate and learn a range of working involving activities from creative production and creation to promotion, marketing and networking. The history, development and research in the media will be analyzed in various contexts. The social values and ethics are in the core of the program.

GOALS:

The primary and foremost goal of the course is to train the students in such a way so that they can acquire knowledge, skills and leadership quality to contribute in different trades and crafts of film making and television and production apart from other forms of media.

OBJECTIVES:

To provide comprehensive knowledge and skills so that student can work in the field of film, television and media as well as in academics.

DURATION OF STUDY:

The duration of B.A. (Film and Television Production) course shall be three academic years. Each year will be divided into two semesters. Thus this course will comprise six semesters spread over three years. On the completion of all the six semesters, the student will be awarded B.A. (Film and Television

Production) degree. The student shall complete all the six semesters within a maximum period of 5 years from the date of admission to the first semester.

Eligibility:

A candidate for admission to B.A. (Film and Television Production) course must have a 10+2 certificate in any subject from any recognized Education Board of the country with at least 40% marks.

Career opportunities:

- To become a creative and technically competent film & television Director / Producer.
- To create professional capability to work in electronic media as TV Panel Producer, TV Producer, Film Producer, Script Writer, Cinematographer, Editor, Sound Recordist, Floor Manager, Film critics, Screen play writer, content writer, film Distributor, Media Researcher etc.
- To improve writing and communication skills for different media.
- To give strong base for higher education.

Core Department:

Faculty of Mass Communication and Media Technology. SGT University, Gurugram, Haryana, India.

Teaching strategies:-

The teaching strategy includes both theory classes as well as practical exercises, but more emphasis is on learning of skills and enhancing knowledge. Workshops, guest lectures, group discussion, seminar and industrial visits and internships are integral part of the teaching methods.

Depending on the number of teaching days utilized in a week, approximately 504 teaching hours will be available in each semester of the three years (6-semester) of BFTP Program. Out of these, Theory and Practical teaching (Modules) will be equally balanced amounting to roughly fifty percent each. The teaching will be carried out on various modules for academic and professional training. Students will be encouraged and assigned to utilize the balance hours each day for activities like knowledge enhancement, self-learning including library, sports and other co-curricular activities

The theory training will be primarily from cognitive domain while practical training will be from cognitive, creative and effective module.

Course distribution: The BFTP Degree program will be of three years' duration. It will be divided into six equal terms of six months each. Classes will be held 5 days in a week. The sixth day will be dedicated to Continuous Assessment Process in which students will be evaluated in different subjects on the basis of

Theory and Practical undertaken during the week. However, if needed the sixth day of the week too can be utilized for teaching /training activities.

The distribution of contact hours and credits earned in **Semester-1** is displayed below:

TOPICS	CONTACT HOURS/WEEK	CREDITS
Introduction to Photography	8	6
Film Studies	8	6
English Communication	4	4
Contemporary Issues and Current affairs-I	6	4
GE-01	4	4
Total for the WEEK	**30**	**24**
Break-up of the contact Hours utilized / available in Semester-1 (15 Weeks)		
Theoretical Teaching	**195 Hrs.**/ semester based on a 15 Week semester	*13*
Practical, Projects & Assignments	**180 Hrs.**/ semester based on a 15 Week semester	*06*
Balance hours to be utilized for knowledge enhancement, self-learning including library, sports and other co-curricular activities		

Professional Training

Students will have to complete 30-45 days internship during their course which is a part of the syllabus and carries credits. Internship can be within the SGT or can also be in a place/organization outside the university like a production house / media house or under the tutelage of any producer / director of a film / television program for the above specified period. The institution will try to find INTERNSHIP for students however students are encouraged to find their own Internship opportunities in a place and domain of their choice. However, no guarantees of internship especially in a place and domain of choice of a student can be given to anyone.

Summer and Winter Training

The students are encouraged to enhance their film making/television production skills through making short films, video programs, music videos etc. during summer and winter breaks. Students are also required to enroll in English language improvement programs, skill development and personality developments programs as and when arranged by the university. They also must mandatorily participate in workshops, seminars and film appreciation courses arranged by the university.

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For course syllabus and curriculum of BFTP please move to next page.

COURSE SYLLABUS

B.A. (Film and Television Production)

Subject – INTRODUCTION TO PHOTOGRAPHY

Semester-I

A- **SYLLABUS**

S No.	TOPIC	DOMAIN	HOURS
1	**CONCEPT OF PHOTOGRAPHY** How still camera works? Different parts of camera and their function Digital image file Formats (TIFF. JPEG. GIF. PNG. RAW) **Practical** - Camera Handling exercises	Must know	12 hours
2	**CONCEPT OF DIGITAL CAMERA** Image sensors & sizes (CCD and CMOS) Exposure triangle, Concept of depth-of-field White balance & Color temperature Lenses & Filters **Practical** - Photographs with different Exposure & Lenses	Must know	30 Hours
3	**VISUAL GRAMMAR IN PHOTOGRAPHY** Visual grammar in photography, photographic composition: elements of composition, rule of thirds, framing, principles of composition, types of shots and camera angles High Dynamic Range (HDR) Photography Types of Photography (Based on Usage & Area) Photojournalism, Photo Feature, Photo Essay, Caption Writing **Practical** - Photographs depicting different Camera Angles, Exercise on framing of Photo Captions for various photographs and developing a Photo Feature	Must Know	08 Hours
4	**CAMERA LIGHTING** Understanding lighting: artificial & natural Photographic lighting equipments & sources Three-point lighting: key, fill and back light Introduction to Adobe Photoshop **Practical** – Lighting & Editing	Must know	10 Hours

	PROJECT Project File - Photo Feature (10 - 15) Practice Shooting Portraits and Try Different Lighting Techniques. Individual Focus on Three Different Candles Aligned In A Row Focusing a Moving Subject Using Electronic Focus and of Points. Understanding the Working of The Shutter, Capturing Motion Long Exposures Practice Shooting with Bounce and Reflected Light Making a Photo Feature on A Specific Topic by Using Own Photographs	Must do	24 Hours

B.CURRICULUM

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**CONCEPT OF PHOTOGRAPHY** How still camera works? Different parts of camera and their function Digital image file Formats (TIFF. JPEG. GIF. PNG. RAW) **Practical** - Camera Handling exercises	To achieve an overall idea of Photography	To make aware of basic things of photography	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	**CONCEPT OF DIGITAL CAMERA** Image sensors & sizes (CCD and CMOS) Exposure triangle, Concept of depth-of-field White balance & Color temperature Lenses & Filters	To achieve technical knowledge about photography	To make aware about camera anatomy and its functions.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus

	Practical - Photographs with different Exposure & Lenses				
3	**VISUAL GRAMMAR IN PHOTOGRAPHY** Visual grammar in photography, photographic composition: elements of composition, rule of thirds, framing, principles of composition, types of shots and camera angles High Dynamic Range (HDR) Photography Types of Photography (Based on Usage & Area) Photojournalism, Photo Feature, Photo Essay, Caption Writing **Practical** - Photographs depicting different Camera Angles, Exercise on framing of Photo Captions for various photographs and developing a Photo Feature	To know the basics of visual grammar and its usage in normal terms of photography.	Emphasis should be on to study the importance of compositions and its modes and how it can be achieved through camera.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	**CAMERA LIGHTING** Understanding lighting: artificial & natural Photographic lighting equipments & sources Three-point lighting: key, fill and back light Introduction to Adobe Photoshop **Practical** – Lighting & Editing	Imparting knowledge on visual composition and lighting.	Focus should be on Visual composition and importance of lighting in Photography.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
	PROJECT Project File - Photo Feature (10 - 15) Practice Shooting	To make students aware about Adobe Photoshop and hands on	Assignments for practical training.	Assignments	As per syllabus

	Portraits and Try Different Lighting Techniques. Individual Focus on Three Different Candles Aligned In A Row Focusing a Moving Subject Using Electronic Focus and of Points. Understanding the Working of The Shutter, Capturing Motion Long Exposures Practice Shooting with Bounce and Reflected Light Making a Photo Feature on A Specific Topic by Using Own Photographs	experience			

Suggested Readings:

- 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, O P
- James A. Folts Ronald P. Lovell Handbook of Photography, Fred C. Zwahlen, Jr. Delmal Thomsan learning
- Lee Frost Photography, Hodder Headline

-XXX-

B.A. (Film and Television Production)

Subject – FILM STUDIES

SEMESTER-I

A-Syllabus

S. No.	TOPIC	DOMAIN	HOURS
1	**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.	Must Know	18 Hours
2	**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)	Must know	12 Hours
3	**INDIAN POPULAR CINEMA** 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 **Practical:** Student Seminar, Group Discussion, PPT Presentation by Students and Visit to Film Festival(s)	Must Know	10 Hours

4	**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 The Bicycle Thief – Neo Realism Rashomon-Asian Classic Pather Pachali- Indian Classic Meghe Dhaka Tara- Indian Classic Cast Away-Hollywood Classic *(Other films could be included)*	Must watch	16 Hours

B- **Curriculum**

UNIT	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**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-	Learn about How image is formed, how cinema was born and its present status.	Make students familiar about Creative writing, types of writing etc….	Lecture, Interactive sessions, Assignments Screenings	As per syllabus

	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.				
2	**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)	Explain different types of films and what are the components of different genre of films movements and styles.	To make students aware of the various relevant cinematic components.	Lecture, PPT, Interactive sessions, Assignments, Screenings	As per syllabus
3	**INDIAN POPULAR CINEMA** Hindi formula film (screening of Manmohan Desai's Amar Akbar Anthony) Indian parallel cinema movement – Benegal, Sahni, Kaul, Nihlani Indian-global	Making students aware of the history of Indian Cinema and its contribution in socio-political and economical milieu of our country. Explain the terminology connected with	Make students well acquainted with visual grammar so that communicate with other members of the team.	Lecture, PPT, Interactive sessions, Assignments, Screenings.	As per syllabus

	cinema (screening of Mira Nair's Salaam Bombay) Regional Indian cinema Gender & Sexuality (Indian Cinema) History & Current status of Censorship **Practical:** Student Seminar, Group Discussion, PPT Presentation by Students and Visit to Film Festival(s)	film making process.			
4	**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-	As watching film is one of the most important aspects of film studies, it is important for our students to watch film on a daily basis or at least two films per week. It will help them understand the films first hand. It will be easy for the instructor to connect different concepts. Explain &	Make students familiar about various departments from A to Z.	Lecture, PPT, Interactive sessions, Assignments, seminars.	As per syllabus

	Montage The Godfather-I-Hollywood Classic The Bicycle Thief – Neo Realism Rashomon-Asian Classic Pather Pachali-Indian Classic Meghe Dhaka Tara- Indian Classic Cast Away-Hollywood Classic *(Other films could be included)*	Discuss the crew and cast of a unit and their roles and hierarchy. Marketing and distribution of films.			

Suggested Readings:

- 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-

B.A. (Film and Television Production)

Subject: ENGLISH COMMUNICATION

Semester-I

A – Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**SPEAKING SKILLS and PHONETICS** Presentation – Types Nuances of delivery Public Speaking Body Language Interview Skills Phonetics Pronunciation Syllable Word stress Intonation **Practical:** • Extempore • Group Discussion • Panel Discussion • Anchoring • Mock Interview • Transcription of words • Practice of selected words through speech	Must know	10 Hours
2	**READING COMPREHENSION AND TRANSLATION** *Free Writing*: Peter Elbow *Of Truth*: Francis Becon *It's only Game Enjoy*: Tarun Tejpal *Girls*: Mrinal Pande *What makes sGood Writing Good*: Peter Elbow *Go Kiss The World*: Subrto Bagchi *Last and Found: Benegal's Bose*: Mihir Bose **Practical:** • Comprehension of selected texts • Translating literary and non- literary text • Translating text from English to Hindi	Must know	12 Hours
3	**LANGUAGE AND VERBAL ABILITY:** Sentence Clauses and phrases Tag-questions Punctuation Common errors Articles Modals Word formation Homonyms Homophones	Must know	10 Hours

	Eponyms Words often confused One word substitution Phrasal verbs Idiomatic expressions **Practical:** • Grammar exercises on Each parts			
4	**WRITING SKILLS** Letter-Writing Composing an effective paragraph Writing a report Summarizing a Report/Article/Editorial Précis-Writing Writing Article/Editorial/Feature Writing a Review (Book/Cultural Event) **Practical:** • Exercises on Each parts	Must know		10 Hours

B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHOD OLOGY	TIME
1	**SPEAKING SKILLS and PHONETICS** Presentation – Types Nuances of delivery Public Speaking Body Language Interview Skills Phonetics Pronunciation Syllable Word stress Intonation **Practical:** • Extempore • Group Discussion • Panel Discussion • Anchoring • Mock Interview • Transcription of words • Practice of selected words through speech	To understand Basics of Phonetics	To learn Common mistakes: Spelling, Grammar, and Punctuation	Lecture, Interactive sessions, Assignments, Organizing small events of the department.	As per syllabus
2	**READING COMPREHENSION AND TRANSLATION** *Free Writing*: Peter Elbow *Of Truth*: Francis Becon *It's only Game Enjoy*: Tarun Tejpal	To Know and practice about good writing skills,	To enhance Writing Skills and prepare for Writing on given photographs or any topic.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus

	Girls: Mrinal Pande *What makes sGood Writing Good*: Peter Elbow *Go Kiss The World*: Subrto Bagchi *Last and Found: Benegal's Bose*: Mihir Bose **Practical:** • Comprehension of selected texts • Translating literary and non-literary text • Translating text from English to Hindi				
3	**LANGUAGE AND VERBAL ABILITY:** Sentence Clauses and phrases Tag-questions Punctuation Common errors Articles Modals Word formation Homonyms Homophones Eponyms Words often confused One word substitution Phrasal verbs Idiomatic expressions **Practical:** • Grammar exercises on Each parts	To enhance the knowledge of English grammar, translation for media	To cover Techniques, strategies, and Procedures in Translation	Lecture, PPT, Interactive sessions, Assignment	As per syllabus
4	**WRITING SKILLS** Letter-Writing Composing an effective paragraph Writing a report Summarizing a Report/Article/Editorial Précis-Writing Writing Article/Editorial/Feature Writing a Review (Book/Cultural Event) **Practical:** • Exercises on	To understand writing for communication media and conversational skills	To cover Writing copies, Proof reading. Translation	Lecture, PPT, Interactive sessions, Assignments, Group activities, Organizing an event	As per syllabus

	Each parts				

Suggested Readings:

- Raymond Murphy '*Essential English Grammar*', Cambridge University Press: New Delhi. 1998. Print
- Elbow, Peter. *Everyone can Write: Essays Towards A Hopeful Theory of Writing and Teaching Writing*. OUP: New York. 2000. Print.
- English Vocabulary in Use (Advanced), Michael McCarthy and Felicity, CUP
- Learning Spoken English by Lynn Lundquist-ASIN: B0094XNOPW
- Fluency in English Part I, Department of English DU. OUP. Print.
- Fluency in English Part II, Department of English DU. OUP. Print
- Arora, V N and Laxmi Chandra, Improve your Writing. OUP. Print

-XXX-

B.A. (Film and Television Production)

Subject – CONTEMPORARY ISSUES AND CURRENT AFFAIRS-I

SEMESTER-I

A-Syllabus

S. No.	TOPIC	DOMAIN	HOURS
1	**BRIEF HISTORY OF INDIA** Partition and After Nehru Era, Emergence of Non Congress Parties Economic Reforms after 1990 **Practical/ Assignment/ Exercise:** Group discussion, Seminar presentation	Must Know	18 Hours
2	**CONSTITUTION OF INDIA** Main Features of Constitution Rights and Duties of Citizens Directive Principles of State Policy Federal Structure **Practical/ Assignment/ Exercise:** Group discussion, Seminar presentation	Must know	12 Hours
3	**POLITICAL SYSTEM OF INDIA** Democracy, Parliament and Political Parties Governance, Executive and Judiciary Local Governance, Police system Political Reforms **Practical/ Assignment/ Exercise:** Group discussion, Seminar presentation	Must Know	11 Hours
4	**UNDERSTANDIG SOCIAL ISSUES** Traditional societies: Strengths and Weaknesses Social change and Policy Changes Development, Displacement and Rehabilitation Women's Empowerment New Social Movements **Practical:** Student seminar and group discussions	Must know	16 Hours

5	**NEWS AND CURRENT AFFAIRS** To write, edit, rewrite, translate news, articles, feature etc. for a news portal and a fortnightly newspaper of the Faculty, University (Students will be divided in two groups. One group will publish newspaper and other group will work for news portal. The roles of the groups will be interchangeable on monthly basis.	Must know	
	PROJECT To make a file of news, articles etc on the basis of their work To present PPT on any 4 issue Group Discussion		

B- **Curriculum**

UNIT	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**BRIEF HISTORY OF INDIA** Partition and After Nehru Era, Emergence of Non Congress Parties Economic Reforms after 1990 **Practical/ Assignment/ Exercise:** Gro up discussion, Seminar presentation			Lecture, Interactive sessions, Assignments Screenings	As per syllabus

2	**CONSTITUTION OF INDIA** Main Features of Constitution Rights and Duties of Citizens Directive Principles of State Policy Federal Structure **Practical/ Assignment/ Exercise:** Group discussion, Seminar presentation			Lecture, PPT, Interactive sessions, Assignments, Screenings	As per syllabus
3	**POLITICAL SYSTEM OF INDIA** Democracy, Parliament and Political Parties Governance, Executive and Judiciary Local Governance, Police system Political Reforms **Practical/ Assignment/ Exercise:** Group discussion, Seminar presentation			Lecture, PPT, Interactive sessions, Assignments, Screenings.	As per syllabus
4	**UNDERSTANDIG SOCIAL ISSUES** Traditional societies: Strengths and			Lecture, PPT, Interactive sessions, Assignments, seminars.	As per syllabus

	Weaknesses Social change and Policy Changes Development, Displacement and Rehabilitation Women's Empowerment New Social Movements **Practical:** Student seminar and group discussions				
5	**NEWS AND CURRENT AFFAIRS** To write, edit, rewrite, translate news, articles, feature etc. for a news portal and a fortnightly newspaper of the Faculty, University (Students will be divided in two groups. One group will publish newspaper and other group will work for news portal. The roles of the groups will be interchangeable on monthly basis.				

	PROJECT To make a file of news, articles etc on the basis of their work To present PPT on any 4 issue Group Discussion				

Suggested Readings:

1) Rajni Kothari: Caste in Indian politics
2) Bakshi P.M.: The Constitution of India, Universal Law Publishing Co. Pvt. Ltd. 2001
3) D. D. Basu: An introduction to the Constitution of India
4) Bharat Kasamvidhan D. D. Basu (Hindi)
5) Bharat Ka samvidhan Subhash kashyap (Hindi)
6) India after Gandhi-Ram Chandra Guha
7) Shyam Benegal Bharat Ek Khoj (Series)
8) Ram Chander Guha India After Gandhi: The History of the World's Largest Democracy, Perennial
9) D.B. Vohra History of Freedom Movement, Delhi Admin
10) H.R. Ghosal An Outline History of Indian People
11) A.L. Basham A Cultural History of India: The Wonder that is India: Volume-1 & 2
12) A.N. Aggarwal Indian Economy
13) Rajni Kothari Caste in Indian politics
14) Ministry of I &B Facts about India

The distribution of contact hours and credits earned in **Semester-II** is displayed below:

TOPICS	CONTACT HOURS/WEEK	CREDITS
Introduction to communication	8	6
Film & TV Production Basics	8	6
Environmental Studies	4	4
Production Sound	6	4
GE-02	4	4
Total for the WEEK	**30**	**24**
Break-up of the contact Hours utilized / available in Semester-1 (15 Weeks)		
Theoretical Teaching	**195 Hrs.**/ semester based on a 15 Week semester	*13*
Practical, Projects & Assignments	**180 Hrs.**/ semester based on a 15 Week semester	*06*
Balance hours to be utilized for knowledge enhancement, self-learning including library, sports and other co-curricular activities		

B.A. (Film and Television Production)

SUBJECT – **INTRODUCTION TO COMMUNICATION**

Semester-II

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**FUNDAMENTALS OF COMMUNICATION** Concept, Characteristics, Nature & Features of Communication Elements and Process of Communication Seven C's of Communication Barriers of Communication Types of Communication **Practical/ Assignment/ Exercise:** Group discussion, Seminar presentation	Must to know	12 Hrs
2	**INTRODUCTION TO MASS COMMUNICATION** Mass Communication- Meaning, Concept, Characteristics, Functions Tools of Mass Communication: Print, Electronic, New Media, Film, Advertising, Public Relations Traditional Media: Introduction, Importance, Reach and effects **Practical/ Assignment/ Exercise:** Group discussion, Seminar presentation	Must know	18 Hours
3	**MODELS OF COMMUNICATION** Models of Communication: Nature, Scope, Definition Aristotle Model, SMCR Model, Lasswell Model, Shannon & Weaver Model, Osgood Model, Gerbner Model, Gate keeping Model, Newcomb Model **Practical/ Assignment/ Exercise:**	Must know	20 Hours

	Group discussion, Seminar presentation		
4	**THEORIES OF COMMUNICATION** Normative Theories of Press- Authoritarian, Libertarian, Social Responsibility Theory Other Theories-Development Media theory & Democratic Participant Media Theory, Social Influence or Identification Theory Hypodermic Needle Theory/ Bullet Theory, Uses- Gratification Theory, Agenda setting theory, Two-step, Multi-step theory, Cultivation Theory **Practical/ Assignment/ Exercise:** Group discussion, Seminar presentation	Must Know	24 Hours

B - Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**FUNDAMENTALS OF COMMUNICATION** Concept, Characteristics, Nature & Features of Communication Elements and Process of Communication Seven C's of Communication Barriers of Communication Types of	Explain/Discuss how story is born and how ideas are generated especially on context of a film.	Make students well acquainted with film story and ideas.	Lecture, PPT, Interactive sessions, Assignments, Screenings	As per syllabus

	Communication **Practical/ Assignment/ Exercise:** Group discussion, Seminar presentation				
2	**INTRODUCTION TO MASS COMMUNICATION** Mass Communication- Meaning, Concept, Characteristics, Functions Tools of Mass Communication: Print, Electronic, New Media, Film, Advertising, Public Relations Traditional Media: Introduction, Importance, Reach and effects **Practical/ Assignment/ Exercise:** Group discussion, Seminar presentation	Explain/Discuss Essentials of Screenplay writing.	To magnify the various stages in Screen play writing.	Lecture, Interactive sessions, Assignments.	As per syllabus
3	**MODELS OF COMMUNICATION** Models of Communication: Nature, Scope, Definition Aristotle Model, SMCR Model, Lasswell Model, Shannon &	Explain/Discuss Screen play formats, short film format and Analyzing films on screen play perspective.	Make students well acquainted with screen play formats, short film format and Film analyzing on screen play perspective.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus

	Weaver Model, Osgood Model, Gerbner Model, Gate keeping Model, Newcomb Model **Practical/ Assignment/ Exercise:** Group discussion, Seminar presentation				
4	**THEORIES OF COMMUNICATION** Normative Theories of Press-Authoritarian, Libertarian, Social Responsibility Theory Other Theories-Development Media theory & Democratic Participant Media Theory, Social Influence or Identification Theory Hypodermic Needle Theory/ Bullet Theory, Uses- Gratification Theory, Agenda setting theory, Two-step, Multi-step theory, Cultivation Theory **Practical/ Assignment/ Exercise:** Group discussion, Seminar presentation	Learn Nonlinear structure, flashback, Multi plots, basic of writing for TV.	To magnify the various stages of Nonlinear structure, flashback, multi plots, basic of writing for TV.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus

Suggested Readings:

1) Baran, J.Stanley; *Introduction to Mass Communication: Media Literacy and Culture;* McGraw-Hill
2) Vilanilam, V. John. *Mass Communication in India - A Sociological Perspective;* Sage Publications
3) McQuail, Dennis; *Mass Communication Theory;* Sage Publications
4) Singhal, A.; Rogers, E M.; *India's Communication Revolution - From Bullock Carts to Cyber Marts;* Sage Publications
5) DeFleur, Dennis; *Understanding Mass Communication;* Houghton Mifflin Company
6) Vivian, John; *the Media of Mass Communication;* Pearson
7) Stanley, Dennis; Baran J.; *Mass Communication Theory & Practice;* Wadsworth Publishing Company
8) Dominick, Joseph R.; *the Dynamics of Mass Communication;* McGraw-Hill
9) Facets of Indian Culture by Vidya (Author), R. (Author), Rajaram (Author), Kalpana (Author),Spectrum-facets-of-Indian-culture
10) Samreshan Vidha Dayaram Vishwakarma Shreeram Prakashan Varanasi (Hindi)
11) Sampreshan Pratirooptatha Sidhanth, Dr. Shrikant Singh (Hindi)

B.A. (Film and Television Production)

Subject- **FILM & TELEVISION PRODUCTION BASICS**

Semester-II

A- Syllabus

S No.	TOPIC	DOMAIN	HOURS
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	Must know	20 Hours
2	**GENRES, STYLES & COMPONENTS** Different Genres of films & Television Programs TV Program Formats Web series Narrative & Documentary styles Ingredients - Script, Sound, Visuals, Performers	Must know	24 Hours
3	**VISUAL GRAMMAR** Film & TV Terminology Visual Grammar, Shot and type of shot, Camera Movements & Angles	Must Know	30 Hours
4	**FILM PRODUCTION to EXHIBITION & BEYOND** Key Film Making & TV Production Departments Personnel and Roles Marketing, Distribution, Exhibition, Censorship **Practical:** Film Screening, Student Seminar, Group Discussion, PPT Presentation by Students, Basic Shots and Continuity Exercises	Must know	24 Hours

B-Curriculum

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
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	Learn about How image is formed, how cinema was born and its present status.	Make students familiar about Creative writing, types of writing etc….	Lecture, Interactive sessions, Assignments Screenings	As per syllabus
2	**GENRES, STYLES & COMPONENTS** Different Genres of films & Television Programs TV Program Formats Web series Narrative & Documentary styles Ingredients - Script, Sound, Visuals, Performers	Explain different types of films and what are the components of a film	To portray the relevance various cinematic components.	Lecture, PPT, Interactive sessions, Assignments, Screenings	As per syllabus
3	**VISUAL GRAMMAR** Film & TV Terminology Visual Grammar, Shot and type of shot, Camera Movements & Angles	Explain the terminology connected with film making process.	Make students well acquainted with visual grammar so that communicate with other members of the team.	Lecture, PPT, Interactive sessions, Assignments, Screenings.	As per syllabus

4	**FILM PRODUCTION to EXHIBITION & BEYOND** Key Film Making & TV Production Departments Personnel and Roles Marketing, Distribution, Exhibition, Censorship **Practical:** Film Screening, Student Seminar, Group Discussion, PPT Presentation by Students, Basic Shots and Continuity Exercises	Explain & Discuss the crew and cast of a unit and their roles and hierarchy. Marketing and distribution of films.	Make students familiar about various departments from A to Z.	Lecture, PPT, Interactive sessions, Assignments, seminars.	As per syllabus

Suggested Readings:

- 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

B.A. (Film and Television Production)

Subject: ENVIRONMENTAL STUDIES

Semester- II

A – Syllabus

S No.	TOPIC	DOMAIN	HOURS
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	Must know	12 Hours
2	**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	Must know	8 Hours

3	**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.	Must Know	10 Hours
4	**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	Must know	10 Hours
5	**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.	Must know	16 Hours

B-Curriculum

S. No.	Topics	Learning Objectives	Teaching Guidelines	Methodology	Time
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	To learn importance of Environment and Natural resources	To cover Environmental and Natural resources, forest resources, exploitation, construction of Dams etc.	Didactic lecture on the topics, Power Point Presentation	As per syllabus

	erosion, Desertification and case studies				
2.	**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	To learn Ecology and Bio-diversity and function an Eco-system.	Make students aware about Ecology, Ecosystem, consumers and Decomposers of Energy Flow.	Didactic lecture, Power Point Presentation and discussion	As per syllabus
3.	**ENVIRONMENTAL POLLUTION** Definition – Causes, Pollution Effects and Control Measures of Air, Water, Soil, Marine, Noise, Thermal, Nuclear hazards	To know basic information about Environmental Pollution.	To cover Environmental Pollution with case studies.	Didactic lecture on the topics, Power Point Presentation and discussion	As per syllabus

	Solid waste management: Causes, Effects and Control Measures of Urban and Industrial Waste Pollution Measures, Case Studies Disaster Management: Floods, Earthquake, Cyclone and Landslides.				
4.	**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	To study social issues and the Environment.	To cover Social issues and Environment with Rain water Harvesting etc.	Didactic lecture on Environment and Rain water Harvesting etc.	As per syllabus
5.	**HUMAN POPULATION AND**	To learn Human population and	To cover World Human population and its effect	Didactic lecture, Power	As per syllabus

	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.	its impact on Environment	on Environment and water conservation.	Point Presentation and practical exercise	

Suggested Readings:

- 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-

B.A. (Film and Television Production)
Subject: PRODUCTION SOUND

Semester-II

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**INTRODUCTION TO SOUND** The Power of Sound Fundamentals of Film Sound Dimensions and Sound Perspective	Must know	8 hours
2	**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	Must know	12 Hours
3.	**ORIGINAL MUSIC COMPOSITIONS** Dubbing and Subtitles Ambient Sound Audio Recording/Editing Software Analog versus Digital Sound	Must know	14 Hours
4.	**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.	Must know	25 Hours

B-Curriculum

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**INTRODUCTION TO SOUND** The Power of Sound Fundamentals of Film Sound Dimensions and Sound Perspective	To learn sound, power of sound and fundamental of film sound	To understand sound, fundamentals of film sounds	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	**AUDIO FORMATS** Selection Alteration and Combination Sound—Components of Sound Track and Uses Vocals, Sound Effects,	To achieve knowledge of Audio	To impart knowledge of sounds EFX, components of	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus

	Background Score Music and Silence Diegetic and Non Diegetic Transition	formats, components of sounds, Sound EFX	sounds tec.		
3	**ORIGINAL MUSIC COMPOSITIONS** Dubbing and Subtitles Ambient Sound Audio Recording/Editing Software Analog versus Digital Sound	To know original music, dubbing, audio recording and digital sound.	To make students well acquainted with original music, dubbing, recording, editing and digital sound	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	**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.	To know technical knowledge of cables, outdoor sound recording exercise.	Impart knowledge with students about outdoor sound recording, on location sound recording	Lecture, PPT, Interactive sessions, Assignments, Group activities	As per syllabus

Suggested Readings:

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

The distribution of contact hours and credits earned in **Semester-III** is displayed below:

TOPICS	**CONTACT HOURS/WEEK**	**CREDITS**
Path Katha Lekhan	8	6
Digital Media	8	6
Cinematography	8	6
Editing	6	4
Total for the WEEK	**30**	**22**
Break-up of the contact Hours utilized / available in Semester-1 (15 Weeks)		
Theoretical Teaching	**195 Hrs.**/ semester based on a 15 Week semester	*13*
Practical, Projects & Assignments	**180 Hrs.**/ semester based on a 15 Week semester	*06*
Balance hours to be utilized for knowledge enhancement, self-learning including library, sports and other co-curricular activities		

B.A. (Film and Television Production)

Sub: पटकथा लेखन

Semester-III

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	कहानी का उद्भव और विकास स्क्रिप्ट को समझना आइडियासंकल्पना और शक्ति कल्पना , कहानीअर्थ का कहानी , प्लॉटकैसे अलग प्लॉट से कहानी - नाटक का औपचारिक प्रारूप नाट्य लेखन के तत्त्व कहानी का उद्भव और विकास स्क्रिप्ट को समझना आइडियासंकल्पना और शक्ति कल्पना , कहानीअर्थ का कहानी , प्लॉटकैसे अलग प्लॉट से कहानी - नाटक का औपचारिक प्रारूप नाट्य लेखन के तत्त्व	Must know	10 hours
2	पटकथा लेखन की मुख्य बातें पटकथा क्या है? पटकथा शब्दावली चरित्र और पटकथा लेखन में इसका महत्व संघर्ष और संघर्ष के प्रकार प्लॉट बेस पटकथा लेखन -3एक्ट संरचना कहानी पटकथा में परिसर, विषयभाव और वस्तु-श्रोता परिप्रेक्ष्य	Must know	10 Hours

3.	पटकथा का प्रारूप लघु □फ़ल्म प्रारूप लेखन अभ्यास के साथ अनुकूलन की कला पटकथा के परिप्रेक्ष्य में □फ़ल्मों का □वश्लेषण पटकथा लेखन बे□सक □लए के (आदि सेल्टैक्स) सॉफ्टवेयर प्रोजेक्टः • कक्षा में पटकथा पढ़ें और उसका अध्ययन करें • एक लघु कहानी के आधार पर एक छोटी □फ़ल्म की पटकथा □लखें	Must know	16 Hours
4.	नॉन□लनियर- संरचना फ्लैशबैक फॉरवर्ड फ्लैश / मल्टी प्लॉट्स बहु नायकीय कहानियाँ टेली□वजन के □लए लेखन की मूल बातें -नॉन एंड □फक्शन)□फक्शन(ए□पसोड और ड्रामा के तत्त्व नॉन □फक्शन-की मुख्य बातें वेब सीरीज	Must know	20 Hours
	<u>प्रोजेक्टः</u> • टीवी ए□पसोड)□फक्शन और नॉन-□फक् करना □वश्लेषण उनका और देखना • परियोजना □पच में अव□ध की □मनट 5 • फीचर □फ़ल्म के □लए ट्रीटमेंट □लखना • कहानी का कॉन्सेप्ट □लखना 1 ,पेज का □सनोप्सिस □लखना 5-4 ,पेज का ट्रीटमेंट □लखना		

B-Curriculum

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	कहानी का उद्भव और प्रकास स्क्रिप्ट को समझना आइडिया और शक्ति कल्पना , संकल्पना कहानीअर्थ का कहानी , प्लॉट अलग प्लॉट से कहानी - कैसे नाटक का औपचारिक प्रारूप नाट्य लेखन के तत्त्व कहानी का उद्भव और प्रकास स्क्रिप्ट को समझना आइडिया और शक्ति कल्पना , संकल्पना कहानीअर्थ का कहानी , प्लॉट अलग प्लॉट से कहानी - कैसे नाटक का औपचारिक प्रारूप नाट्य लेखन के तत्त्व	Explain/Discuss how story is born and how ideas are generated especially in context of a film.	Make students well acquainted with film story its ingredients ad what is ideas?	Lecture, PPT, Interactive sessions, Assignments, Screenings	As per syllabus
2	पटकथा लेखन की मुख्य बातें पटकथा क्या है? पटकथा शब्दावली चरित्र और पटकथा लेखन में इसका महत्व संघर्ष और संघर्ष के प्रकार प्लॉट बेस पटकथा लेखन -3एक्ट संरचना कहानी पटकथा में परिसर, प्रषयभाव और वस्तु-श्रोता परिप्रेक्ष्य	Explain/Discuss Essentials of Screenplay writing.	To magnify the various stages in Screen play writing.	Lecture, Interactive sessions, Assignments.	As per syllabus

3	पटकथा का प्रारूप लघु □फल्म प्रारूप लेखन अभ्यास के साथ अनुकूलन की कला पटकथा के परिप्रेक्ष्य में □फल्मों का □वश्लेषण पटकथा लेखन सेल्टैक्स) बे□सक □लए के (आदि सॉफ्टवेयर प्रोजेक्टः • कक्षा में पटकथा पढ़ें और उसका अध्ययन करें • एक लघु कहानी के आधार पर एक छोटी □फल्म की पटकथा □लखें	Explain/Discuss Screen play formats, short film format and Analyzing films on screen play perspective.	Make students well acquainted with screen play formats, short film format and Film analyzing on screen play perspective.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
4	नॉन□लनियर- संरचना फ्लैशबैक फ्लैश / फॉरवर्ड मल्टी प्लॉट्स बहु नायकीय कहानियाँ टेली□वजन के □लए लेखन की मूल बातें -नॉन एंड □फक्शन) □फक्शन(ए□पसोड और ड्रामा के तत्त्व नॉन □फक्शन-की मुख्य बातें वेब सीरीज	Learn Nonlinear structure, flashback, Multi plots, basic of writing for TV.	To magnify the various stages of Nonlinear structure, flashback, multi plots, basic of writing for TV.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
	<u>प्रोजेक्टः</u> • टीवी ए□पसोड)□फक्शन और नॉन-□फक् और देखना करना □वश्लेषण उनका	Explain/Discuss treatment for feature film	Assignment	Assignment	As per syllabus

	• अवधि की मिनट 5 परियोजना मिच में • फीचर फिल्म के लिए ट्रीटमेंट लिखना • कहानी का कॉन्सेप्ट लिखना 1 ,पेज का सिनोप्सिस लिखना , 5-4पेज का ट्रीटमेंट लिखना				

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 Trottier, The Screenwriter's Bible

-X-

B.A. (Film and Television Production)

Subject: DIGITAL MEDIA

Semester-III

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**INTRODUCTION TO DIGITAL MEDIA** History and development of Digital media Basics and characteristics of Digital Journalism Differences with the print and broadcast media New Trends in Digital Media **Practical:** PPT presentation and students' seminar	Must know	20 hours
2	**NEWS ON THE WEB** E-newspapers, E-magazines, Digital tools for journalist Basics of digital news publishing Web writing, Editing of digital content, SEO Useful applications **Practical:** Blogging, Writing and editing for web	Must know	10 Hours
3.	**SOCIAL MEDIA** Characteristics of social media Types of social media: Facebook, Twitter, Linked-in, WhatsApp, youtube etc. Blogging and micro blogging Characteristics of social bookmarking sites Launching your own website, youtube channel Social Media Movements, Social Media & Elections, Issues of Concern **Practical:** Group Discussions and students' seminar	Must know	20 Hours
4.	**LAWS & ETHICS** Major Cyber Laws and cyber security Ethics of Digital Media **Practical:** Group Discussions and students' seminar	Must know	48 Hours

5	**AD, PR AND MEDIA METRICS** Digital media as a tool for Ad and PR Marketing and branding Metrics, Audience Development, Statistics of Social Media Sites **Projects:** Five Audio/ Visual stories for websites. Publication of minimum10 blogs.			

B-Curriculum

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**INTRODUCTION TO DIGITAL MEDIA** History and development of Digital media Basics and characteristics of Digital Journalism Differences with the print and broadcast media New Trends in Digital Media **Practical:** PPT presentation and students' seminar			Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	**NEWS ON THE WEB** E-newspapers, E-magazines, Digital tools for journalist Basics of digital news publishing Web writing, Editing of			Lecture, PPT, Interactive sessions, Assignments	As per syllabus

	digital content, SEO Useful applications **Practical:** Blogging, Writing and editing for web				
3	**SOCIAL MEDIA** Characteristics of social media Types of social media: Facebook, Twitter, Linked-in, WhatsApp, youtube etc. Blogging and micro blogging Characteristics of social bookmarking sites Launching your own website, youtube channel Social Media Movements, Social Media & Elections, Issues of Concern **Practical:** Group Discussions and students' seminar			Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	**LAWS & ETHICS** Major Cyber Laws and cyber security Ethics of Digital Media **Practical:** Group Discussions and students' seminar			Assignments,	As per syllabus

5	**AD, PR AND MEDIA METRICS** Digital media as a tool for Ad and PR Marketing and branding Metrics, Audience Development, Statistics of Social Media Sites **Projects: F**ive Audio/ Visual stories for websites. Publication of minimum10 blogs.				

Suggested Readings:

1) Marshall,P. D.(2004). New Media Cultures, Oxford University Press.
2) Dewdney, A. &Ride, P. (2006). The New Media Handbook, Routledge, London.
3) Felix, L. Stolarx, D.(2006). Video blogging & Podcasting, Focal Press.
4) Schmidt, E. & Cohen, J. (2013). The New Digital Age, John Murray.
5) Ward, M.(2002). Journalism Online, Focal Press.
6) Thornburg, R. M. (2011).Producing Online News: Stronger Stories, CQ Press, Washington.
7) Hall, J.(2001). Online Journalism, A Critical Primer, Pluto Press, London
8) Rajadhyaksha, Ashish. Indian cinema in the time of celluloid: from Bollywood to the Emergency. Indiana University Press, 2010.

-X-

B.A. (Film and Television Production)

Subject: CINEMATOGRAPHY

Semester- III

A - Syllabus

S No.	TOPIC	DOMAIN	HOURS
1.	**CONCEPTS AND TOOLS OF LIGHTING** Characteristics of Light & Basic Lighting Principals Light Accessories & Light Sources Measuring Light - Light Meters - Controlling Light Intensity Color Temperature	Must know	8 hours
2.	**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)	Must know	9 Hours
3.	**ANALOG AND DIGITAL IMAGE** Camera Support System (DSLR/ENG) and Accessories Digital Camera Image Formation Set Lighting Study of Colors	Must Know	9 Hours
4.	**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	Must know	12 Hours
5	**Camera Practical** • Introduction and Familiarization to Camera Equipment and Accessories. • 3 Point Lighting Exercise	Must know	60 Hours

	• Camera Movement Exercise • Shooting a two min film as a group exercise.		

B-CURRICULUM

S. No.	Topics	Learning	Teaching Guidelines	Methodology	Time
1.	**CONCEPTS AND TOOLS OF LIGHTING** Characteristics of Light & Basic Lighting Principals Light Accessories & Light Sources	To learn about Basic Principals of Lighting	To cover Introduction to the Concepts and Tools of Lighting	Didactic lecture with the help of media coverage, Power Point Presentation and group discussion	As per syllabus
2.	**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) Camera Movement (Lens Perspective)	To know about Lighting Styles and Camera Movement	To cover Lighting Styles and Camera Movement	Didactic lecture on review and discussion on problem faced while writing reviews	As per syllabus
3.	**ANALOG AND DIGITAL IMAGE** Camera Support System (DSLR/ENG) and Accessories Digital Camera Image Formation	To learn about Working of a Digital Cameras and Support System	To cover Working of a Digital Cameras and Support System	Didactic lecture, Power Point Presentation. Practical work on the basis of newspaper	As per syllabus

	Set Lighting Study of Colors				
4.	**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	To learn about types of Fiction and Non-fiction based program	To cover types of Fiction and Non-fiction based program	Didactic lecture on the topic, discussion and Power Point Presentation.	As per syllabus
5.	**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.	Practices and Handling Digital Camera and Lighting	Practices and Handling Digital Camera and Lighting	**Practical**	As per syllabus

Suggested Readings:

- 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

B.A. (Film and Television Production)

Subject: EDITING

Semester-III

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**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	Must know	20 hours
2	**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	Must know	10 Hours
3.	**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	Must know	20 Hours
4.	**Project** • **Relevant Practical** • **Montage Editing and Continuity Editing**	Must know	48 Hours

B-Curriculum

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**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	To achieve knowledge of Editing, rules of editing etc.	To make students well acquainted with Editing, rules of editing.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	**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	To achieve knowledge of History of editing, film editing	To impart knowledge with students of film editing etc.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus

3	**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	Gain knowledge about NLE (non-linear editing)	Emphasis should be on NLE.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	**Project** • **Relevant Practical** • **Montage Editing and Continuity Editing**	Projects.	Projects	Assignments,	As per syllabus

Suggested Readings:

- 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

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The distribution of contact hours and credits earned in **Semester-IV** is displayed below:

TOPICS	**CONTACT HOURS/WEEK**	**CREDITS**
Story Telling & Creative Writing	8	6
Basics of Media Research	8	6
Direction	8	6
Advance TV Production	6	4
Total for the WEEK	**30**	**22**
Break-up of the contact Hours utilized / available in Semester-1 (15 Weeks)		
Theoretical Teaching	**195 Hrs.**/ semester based on a 15 Week semester	*13*
Practical, Projects & Assignments	**180 Hrs.**/ semester based on a 15 Week semester	*06*
Balance hours to be utilized for knowledge enhancement, self-learning including library, sports and other co-curricular activities		

B.A. (Film and Television Production)

Subject: STORY TELLING AND CREATIVE WRITING

Semester- IV

A – Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**WHAT IS CREATIVE WRITING?** Fiction and Non-Fiction writing, Idea generation Story, Character, Conflict and Motifs Formal Structure of Drama Story Reading in Class Room (Hindi/English) Review of Readings Poetry/Short story Writing **Project:** Write Two Short stories or Poetry.	Must know	12 hours
2	**IDEATION AND CONCEPT DEVELOPMENT** Content development (based on sound, situation and photos) Creative Analysis on Print Content Creative Analysis on Radio and Television content Creative Analysis on News Content writing (Print, Radio and TV) **Project:** 1. Group Discussion and Participation on content development. 2. Plan a booklet. Tasks include title, theme, Page design, Art, choice of software platform, and criteria for accepting manuscripts. (Group- wise) 3. Prepare a detail Report on creative content analysis	Must know	15 Hours
3	**WRITING ON DIFFERENT ISSUES:** i. Social ii. Economy iii. Legal iv. History etc.	Must know	25 Hours

	Different creative Genres and writings **Project** Generate content on the basis of observational trip and prepare a Report.		
4	**ENTERTAINMENT AND CREATIVE WRITING** Core Elements and Metaphor in Writing Film Review Book Review **Project:** Review on any film/book/program and make presentation.	Must Know	32 Hours

B-Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**WHAT IS CREATIVE WRITING?** Fiction and Non-Fiction writing, Idea generation Story, Character, Conflict and Motifs Formal Structure of Drama Story Reading in Class Room (Hindi/English) Review of Readings Poetry/Short story Writing **Project:** Write Two Short stories or Poetry.	As it has been said that those who can't read, can't write. The purpose of this unit is to familiarize the students with the importance of reading and writing.	Student or teacher, both of them should do reading and discussion sessions in class.	Lecture, PPT, Interactive sessions, Assignments, book reading sessions	As per syllabus

2	**IDEATION AND CONCEPT DEVELOPMENT** Content development (based on sound, situation and photos) Creative Analysis on Print Content Creative Analysis on Radio and Television content Creative Analysis on News Content writing (Print, Radio and TV) **Project:** Group Discussion and Participation on content development. Plan a booklet. Tasks include title, theme, Page design, Art, choice of software platform, and criteria for accepting manuscripts. (Group- wise) Prepare a detail Report on creative content analysis	The purpose of this unit is to help a student to generate a faculty of observing the environment and translating that into an idea.	Emphasis should be given on the techniques of observation	Lecture, PPT, Interactive sessions, Assignments, book reading sessions	As per syllabus
3	**WRITING ON DIFFERENT ISSUES:** v. Social vi. Economy vii. Legal viii. History etc. Different creative Genres and writings **Project** Generate content on the basis	This section of paper aims to develop a habit of writing in students.	The concerned faculty will guide each student in developing reports on given or selected topics.	Lecture, PPT, Interactive sessions, Assignments, book reading sessions	As per syllabus

	of observational trip and prepare a Report.				
4	**ENTERTAINMENT AND CREATIVE WRITING** Core Elements and Metaphor in Writing Film Review Book Review **Project:** Review on any film/book/program and make presentation.	This section of paper will help prepare a professional attitude towards the prevailing writing styles in market.	Students will be asked to write book reviews which they have studied in class and make a presentation on the films, books, documentaries etc.	Lecture, PPT, Interactive sessions, Assignments, book reading sessions	As per syllabus

Suggested Readings:

- The art of creative writing, Lajos Egri
- Bird by Bird: Some Instructions on Writing and Life (Paperback) by Anne LaMotte
- Back to Creative Writing School (Paperback) by Bridget Whelan
- Writing Fiction: A Guide to Narrative Craft (Paperback) by Janet Burro way

B.A. (Film and Television Production)

Subject: **BASICS OF MEDIA RESEARCH**

Semester- IV

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**INTRODUCTION TO MEDIA RESEARCH** Research-Concept, Role & Function , Importance of Research Steps of Research Types of Research, Areas of Media Research **Class Exercises:** Writing of Hypothesis and Research Problems	Must Know	15 hours
2	**RESEARCH METHODOLOGY** Qualitative-Quantitative Technique Content Analysis, Survey Method, Observation Methods Experimental Studies, Case Studies, Historical research **Class Exercises: 1**-Conducting Survey 2-Content analysis of two Newspapers	Must know	10 Hours
3	**SAMPLING** Need for Sampling, Sampling Methods, Representativeness of the Samples, Sampling Error Tools of data collection: Primary and Secondary data-Questionnaire, Focus Groups, Telephone, Surveys, Online Polls, Published work **Class Exercises:** Writing questionnaires	Must Know	10 Hours
4	**METHODS OF ANALYSIS AND REPORT WRITING** Data Analysis Techniques; Coding and Tabulation Working with Archives; Library Research; Working with Internet as a source Writing Citations, Bibliography **Class Exercises:** Class Presentation about report writing	Must know	20 Hours

5.	**DATA JOURNALISM** Importance of Data Journalism Skills required for data journalism Data sources, Tips for Working with Data **Class Exercises:** Data based reports writing **Research Practical** 1. Report writing: elements and importance of report writing, 2. Use of research for television, radio films and other media	Must know	30 Hours

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**INTRODUCTION TO MEDIA RESEARCH** Research-Concept, Role & Function , Importance of Research Steps of Research Types of Research, Areas of Media Research **Class Exercises:** Writing of Hypothesis and Research Problems			Lecture, PPT, Interactive sessions, Assignments	As per Syllabus
2	**RESEARCH METHODOLOGY** Qualitative-Quantitative Technique Content Analysis, Survey Method, Observation Methods Experimental Studies, Case Studies, Historical research **Class Exercises: 1-**			Lecture, PPT, Interactive sessions, Assignments	As per Syllabus

	Conducting Survey 2- Content analysis of two Newspapers				
3	**SAMPLING** Need for Sampling, Sampling Methods, Representativeness of the Samples, Sampling Error Tools of data collection: Primary and Secondary data- Questionnaire, Focus Groups, Telephone, Surveys, Online Polls, Published work **Class Exercises:** Writing questionnaires			Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus
4	**METHODS OF ANALYSIS AND REPORT WRITING** Data Analysis Techniques; Coding and Tabulation Working with Archives; Library Research; Working with Internet as a source Writing Citations, Bibliography **Class Exercises:** Class Presentation about report writing			Lecture, PPT, Interactive sessions, Assignments	As per Syllabus
5	**DATA JOURNALISM** Importance of Data Journalism Skills required for data journalism Data sources, Tips for Working with Data **Class Exercises:** Data			Undertake actual filming assignments	As per Syllabus

	based reports writing **Research Practical** 3. Report writing: elements and importance of report writing, **4.** Use of research for television, radio films and other media				

Suggested Readings:

1) Wimmer, Roger D.; Dominick, Joseph R.; *Mass Media Research*; Cengage Learning
2) Berger, Arthur Asa; *Media and Communication Research Methods*; Sage publications
3) Hawkins,Clifford; *Research: How to Plan, Speak and Write About it*; Springer Publications
4) Priest, Susanna Hornig; *Doing Media Research: An Introduction*; Sage Publication
5) SamajikAnusandhan, Dr. D. S. Beghel (Hindi)
6) Media Shodh Ritu Goshthi lakshya Publication (Hindi)
7) Anusandhan ke pravidhi aur prakriyaein Rajendra Mishra Takshila Publications (Hindi)

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B.A. (Film and Television Production)
Subject: DIRECTION

Semester- IV

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**THE DIRECTOR** Cinema, Director & Directing Direction Theory Space and Time in Cinema Elements of Shot and Composition **DIRECTION PRACTICAL:** • Actuality – Exercises In Observation • Silent, Static, Focusing On Composition And Exploring A Given Theme	Must Know	15 hours
2	**CINEMA AS DIRECTORIAL ART** General Introduction to Cinema Understanding the Moving Images as Signs, symbol and Semiotics Space and Time to Cinematic Space and Cinematic Time Visual Art Component	Must know	10 Hours
3	**THE JOB OF A DIRECTOR** Creative and Managerial Functions of the Director Handling Cast and Crew Auditions and Workshop Shot Division, Scheduling, Budgeting	Must Know	10 Hours
4	**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	Must know	20 Hours

5.	**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.	Must know	30 Hours

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**THE DIRECTOR** Cinema, Director & Directing Direction Theory Space and Time in Cinema Elements of Shot and Composition **DIRECTION PRACTICAL:** Actuality – Exercises In Observation Silent, Static, Focusing On Composition And Exploring A Given Theme	To achieve an overall idea of Direction	To make aware of basic things of Direction	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus
2	**CINEMA AS DIRECTORIAL ART** General Introduction to	To Understand cinema ARTISTICALLY	Director as an ARTIST	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus

	Cinema Understanding the Moving Images as Signs, symbol and Semiotics Space and Time to Cinematic Space and Cinematic Time Visual Art Component				
3	**THE JOB OF A DIRECTOR** Creative and Managerial Functions of the Director Handling Cast and Crew Auditions and Workshop Shot Division, Scheduling, Budgeting	To know the Job of a Film / TV Director	Emphasis should be on learning the responsibilities of the professional Director.	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus
4	**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	To know the basic concepts	Focus should be given on importance these concepts	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus

5	**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.	Student must know the basics of script and how to use them practically	Students will have to focus on practical activities as much as theoretical	Undertake actual filming assignments	As per Syllabus

Suggested Readings:

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 CinematographyJoseph - V Mascelli
In the Blink of an Eye - Walter Murch
Film History: An Introduction - Kristin Thompson

-X-

B.A. (Film and Television Production)

Subject: ADVANCE TV PRODUCTION

Semester- IV

A - Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**LIGHTING TECHNIQUES** Importance of lighting in television production Lighting equipment and their usage Use of filters and reflectors Basics of lighting techniques: three-point lighting (Studio and Outdoor) low key and High key lighting **Practical-** Shot practice by using three-point and various lighting condition	Must know	18 hours
2	**SOUND RECORDING TECHNIQUES** Importance of Sound Types of Sound and recording technique Microphones and Software Uses in Program Narration, dialogue and voice over in Program Final Sound Mixing **Practical-** Recording Outdoor Sound on given theme / Dubbing exercises / Foley exercises	Must know	12 Hours
3	**VIDEO EDITING** Video editing Aesthetics Continuity Editing Editing for Discontinuity Basic Editing – Premier Pro & FCP Basics video editing techniques Uses of cut-away and cut-ins Teasers, Promo, Ads and Montage Sequencing (Practical Exercise) **Practical-** Writing, shooting and editing 30-60 sec Teaser & Promo	Must Know	10 Hours

4	**DOCUMENTARY** Types of Documentary Analysis of National and International Documentaries Writing for Proposals for Documentary **Practical-** Writing proposal for a Documentary- 10 minute	Must know	10 Hours
5.	**PROJECT** Production of up to 10 minutes Documentary in given time period Production of up to 10 minutes Live Talk Show/ News Bulletin	Compulsory	34 Hours

B-**Curriculum**

S. No.	Topics	Learning Objectives	Teaching Guidelines	Methodology	Time
1.	**LIGHTING TECHNIQUES** Importance of lighting in television production Lighting equipment and their usage Use of filters and reflectors Basics of lighting techniques: three-point lighting (Studio and Outdoor) low key and High key lighting **Practical-** Shot practice by using three-point and various lighting condition	To learn about Studio Lighting along with its accessories	To cover Studio Lighting (Studio based exercise) Long Take Long take Camera Practical	Didactic lecture through Power Point Presentation and practical.	As per syllabus
2.	**SOUND RECORDING TECHNIQUES** Importance of Sound Types of Sound and recording technique Microphones and Software Uses in Programme	To learn sound, power of sound and fundamental of film sound To achieve knowledge of Audio	To understand sound, fundamentals of film sounds	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus

	Narration, dialogue and voice over in Programme Final Sound Mixing **Practical-** Recording Outdoor Sound on given theme / Dubbing exercises / Foley exercises	formats, components of sounds, Sound EFX	To impart knowledge of sounds EFX, components of sounds tec.		
3.	**VIDEO EDITING** Video editing Aesthetics Continuity Editing Editing for Discontinuity Basic Editing – Premier Pro & FCP Basics video editing techniques Uses of cut-away and cut-ins Teasers, Promo, Ads and Montage Sequencing (Practical Exercise) **Practical-** Writing, shooting and editing 30-60 sec Teaser & Promo	To achieve knowledge of Editing, rules of editing etc. Gain knowledge about NLE (non-linear editing)	To make students well acquainted with Editing, rules of editing.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
4.	**DOCUMENTARY** Types of Documentary Analysis of National and International Documentaries Writing for Proposals for Documentary **Practical-** Writing proposal for a Documentary- 10 minute	To understand the term documentary aesthetically To understand the stages of documentary production	To portray the documentaries and their current scenario	Lecture, Interactive sessions, Assignments Documentary Film Screening	As per Syllabus
5.	**PROJECT** Production of up to 10 minutes Documentary in given time period Production of up to 10 minutes Live Talk Show/ News Bulletin	To Understand About Indoor And Outdoor Program	To magnify the various types of Indoor	Lecture, PPT, Interactive sessions, Assignments, Group	As per Syllabus

			And Outdoor Program	activities	

Suggested Readings:

- Kenny, Robert F.; Teaching TV Production in a Digital World; Library Unlimited Publications
- Lezzi, Frank; Understanding TV Production;Prentice Hall of India
- Bettinger, Hoyland; Television Techniques; Harper and Brothers Publisher
- Tyrell, Robert; The Work of a TV Journalist; Focal Press
- Scannell, Paddy; Radio, TV & Modern Life; Blackwell Publication
- Craft, John; Leigh, Frederic A.; Godfrey, Donald G.; Electronic Media; Wordsworth Thomson Learning
- Belavadi, Vasuki; *Video Production;* Oxford University Press
- Schultz, Brad; *Broadcast News Producing*; Sage Publication
- KhabreVistar Se-Dr. Mukesh Kumar and Dr. Shyam Kashyap, RajkamalPrakashan(hindi)
- Chanelokechehre- Dr. Mukesh Kumar and Dr. Shyam Kashyap, RajkamalPrakashan(Hindi)

-X-

The distribution of contact hours and credits earned in **Semester-V** is displayed below:

TOPICS	CONTACT HOURS/WEEK	CREDITS
Sahitaya aur Cinema (Hindi)	8	6
Media Law & Ethics	6	4
Introduction to Advertising & Public Relations/ Sound, Dubbing & Effects	8	6
Advance Editing/Film Distribution & Exhibition	8	6
Total for the WEEK	**30**	**22**
Break-up of the contact Hours utilized / available in Semester-1 (15 Weeks)		
Theoretical Teaching	**195 Hrs**./ semester based on a 15 Week semester	*13*
Practical, Projects & Assignments	**180 Hrs**./ semester based on a 15 Week semester	*06*
Balance hours to be utilized for knowledge enhancement, self-learning including library, sports and other co-curricular activities		

B.A. (Film and Television Production)

Subject: साहित्य और सिनेमा

Semester- V

A – Syllabus

S No.	TOPIC	DOMAIN	HOURS
1.	भाषा फिल्म क्या है? साहित्य क्या है? फिल्म और साहित्य के बीच संबंध फिल्म अनुवाद की प्रकृति फिल्म की भाषा का साहित्य की भाषा से संबंध	Must know	10 hours
2.	स्टाइल अनुकूलन क्यों ,अनुकूलन क्या नहीं है? अनुकूलन की अपील क्या है? अनुकूलन के लिए नए और पुराने दृष्टिकोण अनुकूलन, उपयुक्तता, मौलिकता, निष्ठा अनुवाद या ट्रांसक्रिएशयन मेटाएडेप्टेशन, अंतरशाब्दिकता, मध्यम विशिष्टता	Must know	12 Hours
3.	फिल्म और अन्य विधाएँ फिल्म और नाटक के बीच का अंतर लघु कथाएँ और फिल्में उपन्यासफिल्म और उपन्यास लघु , सांस्कृतिक, सामाजिक और ऐतिहासिक अनुकूलन कॉमिक्स से फिल्म अनुकूलन तकचुनौतियाँ मुख्य - कॉमिक्स कला और फिल्म के बीच संबंध अंतर-सांस्कृतिक तत्त्व और उनके निहितार्थ अनुकलन का औदयोगिक स्वरूप	Must Know	20 Hours
4.	केस स्टडी अन्य फिल्मों के अलावा, निम्नलिखित फिल्मों की स्क्रिनिंग की जा सकती हैं- साहब, बीबी और गुलाम काई पो चे, इडियट्स 3, स्टेट्स 2 देवदास परिणता ओमकारा, मकबूल, माफ खून 7, द ब्लू अम्ब्रेला, हैदर तेरे मेरे सपने	Compulsory	70 Hours

Pandey (SK Pandey)

Kant Anand

	गाइड जुनून पंजर सरस्वतीचंद्र शतरंज की खलाड़ी लुटेरा सांवरिया फ़िल्में अन्य)भी शामिल की जा सकती हैं(प्रोजेक्ट: किसी फ़िल्म / पुस्तक / कार्यक्रम की समीक्षा और प्रस्तुति		

B-Curriculum

Srl..	Topics	Learning Objectives	Teaching Guidelines	Methodology	Time
1.	भाषा फ़िल्म क्या है? साहित्य क्या है? फ़िल्म और साहित्य के बीच संबंध फ़िल्म अनुवाद की प्रकृति फ़िल्म की भाषा का साहित्य की भाषा से संबंध	The purpose of this unit is to familiarize the student with what is language, what is literary language what how it is different form Cinematic language.	Be it language or literary language or cinematic language, the student, along with the faculty member must do lot of reading and discussion in class.	lecture on the topics, Power Point Presentation, Class discussions, reading sessions, film screenings	As per Syllabus
2.	स्टाइल अनुकूलन क्यों , अनुकूलन क्या नहीं है? अनुकूलन की अपील क्या है? अनुकूलन के लिए नए और पुराने दृष्टिकोण अनुकूलन, उपयुक्तता,	The student must know the 'style' which bring the difference among normal spoken language,	The faculty along with the students must create an environment which helps the students to migrated from one form of writing into another form of writing and	lecture on the topics, Power Point Presentation, Class Discussion and examples from day-to-day	As per Syllabus

	मौ□लकता, निष्ठा अनुवाद या ट्रांस□क्रएशयन मेटाएडेप्टेशन, अंतरशाब्दिकता, मध्यम व□शष्टता	literary language and cinematic language.	understand the nuances of it.	conversation, piece of literature and video clips from movies.	
3.	□फल्म और अन्य व□धाएँ □फल्म और नाटक के बीच का अंतर लघु कथाएँ और □फल्में उपन्यास उपन्यास लघु , □फल्म और सांस्कृतिक, सामाजिक और ऐतिहा□सक अनुकूलन कॉ□मक्स से □फल्म अनुकूलन तक मुख्य - चुनौतियाँ कॉ□मक्स कला और □फल्म के बीच संबंध अंतर-सांस्कृतिक तत्त्व और उनके निहितार्थ अनुकूलन का औद्यो□गक स्वरूप	The student must understand the difference between 'script' and 'screenplay'	One must get acquainted with different forms of writings existing along with film language.	lecture on the topics, Power Point Presentation Screenings of the films.	As per Syllabus
4.	केस स्टडी अन्य □फल्मों के अलावा, नि□न□लख□खत □फल्मों की स्क्रिनिंग की जा सकती हैं- साहब, बीबी और गुलाम काई पो चे, इ□डयट्स 3, स्टेट्स 2 देवदास परि□णता ओमकारा, मकबूल, 7 माफ खून, द ब्लू अम्ब्रेला,	The screening of following films will help develop a basic as well as advance understanding of the medium. With the screening of these films, a student will	The faculty must create and environment in the class which is conducive to generate discussion about films and its forms and style. In review session the student s must come forward with their basic understanding of the film and it should be polished and greater	The following films must be screened in the class and must be supplemented with class discussions. If faculty feels it necessary that other than the film mentioned	As per Syllabus

	हैदर तेरे मेरे सपने गाइड जुनून पंजर सरस्वतीचंद्र शतरंज की खिलाड़ी लुटेरा सांवरिया फिल्में अन्य भी शामिल की जा सकती हैं(प्रोजेक्टः किसी फिल्म / पुस्तक / कार्यक्रम की समीक्षा और प्रस्तुति	be in a better position to understand the concepts that are taught in class and if found fit, they will be in a position to use them in their own productions.	details should be brought forward during the discussion with the faculty member within the class. This is how a student can directly benefited from the exercise.	must be screened in the classroom and it will directly benefit the student, then he or she is free to do so.	

Suggested Readings:

- 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-

B.A. (Film and Television Production)

Subject: MEDIA LAWS AND ETHICS

Semester- V

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**FREEDOM OF PRESS AND CONSTITUTION OF INDIA** Role of media laws and ethics Freedom of expression and constitution of India Concepts and scope of Media freedom Debates on content code, media regulations **Practical:** Group discussion on Freedom of Speech and Expression	Must know	8 hours
2	**IMPORTANT ACTS AND JUDICIARY** Parliamentary Privileges Contempt of Courts Act 1971, Defamation and its types Right to information Act **Practical:** Study of cases related to Defamation and Contempt of Court	Must know	12 Hours
3	**MEDIA ACTS AND LAWS** Press & Registration of Books Act 1867 Working Journalists and Non-journalists Act 1955 Cinematograph Act 1952, (1 P) Official Secrets Act Copyright Act, IT Act, Cable TV Act **Practical:** Case study on cases related to various acts.	Must know	8 Hours
4	**MEDIA ETHICS** Introduction to media ethics Self Regulation for Media Language and Media Ethics New technologies and Ethics Ethics of Reporting (Investigative Journalism and Sting Operation)	Must Know	8 Hours

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	Practical: Group discussions and student's seminars		
5	**INDUSTRY BODIES** Press Council of India and need of Media council BEA, NBSA Central board of certification (Censor board) Advertizing Standards Council of India Indian film critics associations Film distributors of India Global media ethics **Practical:** Group Discussion and seminar presentations **PROJECT** To write special report on media freedom in different countries To analyze Defamation and contempt on the basis of 2-3 cases To analyze cinematography act and role of censor board Case study on cases related to Copyright Act.	Must know	06 Hours

B-Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**FREEDOM OF PRESS AND CONSTITUTION OF INDIA** Role of media laws and ethics Freedom of expression and constitution of India Concepts and scope of Media freedom	To learn about freedom of press and restrictions imposed on it	To understand the need of freedom of speech and constitution of India	Lecture, PPT, Interactive sessions, Assignments	As per syllabus

	Debates on content code, media regulations **Practical:** Group discussion on Freedom of Speech and Expression				
2	**IMPORTANT ACTS AND JUDICIARY** Parliamentary Privileges Contempt of Courts Act 1971, Defamation and its types Right to information Act **Practical:** Study of cases related to Defamation and Contempt of Court	To learn about Acts and Judiciary	Emphasis should be on major judicial act and their implementation	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
3	**MEDIA ACTS AND LAWS** Press & Registration of Books Act 1867 Working Journalists and Non-journalists Act 1955 Cinematograph Act 1952, (1 P) Official Secrets Act Copyright Act, IT Act, Cable TV Act **Practical:** Case study on cases related to various acts.	To know about Media Acts and Laws	To cover different acts like RTI and Cable Television Act (CAT) etc.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	**MEDIA ETHICS** Introduction to media ethics Self Regulation for Media Language and Media Ethics New technologies and Ethics Ethics of Reporting (Investigative Journalism and	To learn about the concept of media ethics	To cover the conceptual aspect of media ethics and also role of autonomous	Lecture, PPT, Interactive sessions, Assignments, Group activities	As per syllabus

	Sting Operation) **Practical:** Group discussions and student's seminars		bodies in		
5	**INDUSTRY BODIES** Press Council of India and need of Media council BEA, NBSA Central board of certification (Censor board) Advertizing Standards Council of India Indian film critics associations Film distributors of India Global media ethics **Practical:** Group Discussion and seminar presentations **PROJECT** To write special report on media freedom in different countries To analyze Defamation and contempt on the basis of 2-3 cases To analyze cinematography act and role of censor board Case study on cases related to Copyright Act.	To learn about new trends in media	To cover concept of investigation journalism and sting operation	Lecture, PPT, Interactive sessions, Assignments, Group activities	As per syllabus

Suggested Readings:

- Durga Das Basu, Law of the Press, Printing hall of India
- Neelamalar. Media Law and Ethics.PHI Learning. Delhi. 2010.
- Kashyap, S C. Our Constitution. NBT. Delhi. 2005.
- Clifford G., et al. Media Ethics Longman. New York. 2002.
- Prasad, Kiran. Media Law and Ethics: Readings in Communication Regulation B R Publishing. Delhi. 2009.
- PatrakaritaEvam Press Vidhi, Dr. Basantilal Babel Suvidha Law House (Hindi)
- SamacharPatraVyavsaayEvam Press Kanoon, Dr. SanjeevBhanavat Shipramathur Jaipur (Hindi)
- Bharat Mei Press Vidhi, Dr. nandkishoreTrikhaVishvavidyalayaPrakashan Varanasi (Hindi)

-X-

B.A. (Film and Television Production)

Subject: **INTRODUCTION TO ADVERTISING AND PUBLIC RELATIONS**

Semester- V

A - Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**INTRODUCTION TO ADVERTISING** Concept & Functions of Advertising, types of Advertising Evolution of Advertising in India and the world; Advertising media; Theories of Advertising –Stimulus Response Theory, Starch Model, AIDA, AIDCA, DAGMAR approach; Advertising, Publicity & Propaganda **Practical:** Student seminar and group discussions	Must know	Minor Project
2	**CREATIVE STRATEGY AND MEDIA PLANNING** USP, Appeals in advertising, Message strategy Visualizing an Ad, Ad strategies for different stages of PLC Copywriting: Idea generation, Copywriting Principles, Copy devices, Jargons Ad copywriting for different media Factors influencing media planning - media strategy, media scheduling, media mapping **Practical:** Student seminar and group discussions, Layout-Formal and informal	Must know	Minor Project
3	**NEW TRENDS IN ADVERTISING** Digital and social media advertising Mobile advertising, Consumer behavior **Practical:** Student seminar and group discussions, Ad making for different mediums	Must know	Minor Project

4	**UNDERSTANDING PUBLIC RELATIONS** Concept of Public Relations and its types Lobbying, PR viz-à-viz advertising Functions of PR department, Organizational structure, PR skills, PR tools. PR Agencies -Structure and Functions of Agency, Client- Agency-Media interface, Client Servicing **Practical:** Writing Press release & Organizing Press Conferences	Must Know	Minor Project
5	**ORGANIZATIONAL BEHAVIOR** Electronic-PR, Strategic PR, Organizational Communication Media characteristics: Media selection, Media buying, Media briefing Making of House Style Organizational crisis and role of PR **Practical:** Student seminar and group discussions	Must know	Minor Project

B-Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**INTRODUCTION TO ADVERTISING** Concept & Functions of Advertising, types of Advertising Evolution of Advertising in India and the world; Advertising media; Theories of Advertising – Stimulus Response Theory, Starch Model, AIDA, AIDCA, DAGMAR			Lecture, PPT, Interactive sessions, Assignments	As per Syllabus

	approach; Advertising, Publicity & Propaganda **Practical:** Student seminar and group discussions				
2	**CREATIVE STRATEGY AND MEDIA PLANNING** USP, Appeals in advertising, Message strategy Visualizing an Ad, Ad strategies for different stages of PLC Copywriting: Idea generation, Copywriting Principles, Copy devices, Jargons Ad copywriting for different media Factors influencing media planning - media strategy, media scheduling, media mapping **Practical:** Student seminar and group discussions, Layout-Formal and informal			Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus
3	**NEW TRENDS IN ADVERTISING** Digital and social media advertising Mobile advertising, Consumer behavior **Practical:** Student seminar			Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus

	and group discussions, Ad making for different mediums				
4	**UNDERSTANDING PUBLIC RELATIONS** Concept of Public Relations and its types Lobbying, PR viz-à-viz advertising Functions of PR department, Organizational structure, PR skills, PR tools. PR Agencies -Structure and Functions of Agency, Client- Agency-Media interface, Client Servicing **Practical:** Writing Press release & Organizing Press Conferences			Lecture, PPT, Interactive sessions, Assignments, Group activities	As per Syllabus
5	**ORGANIZATIONAL BEHAVIOR** Electronic-PR, Strategic PR, Organizational Communication Media characteristics: Media selection, Media buying, Media briefing Making of House Style Organizational crisis and role of PR **Practical:** Student seminar and group discussions			-	As per Syllabus

Suggested Readings:

1) Jethwaney, Jaishri&Jain, Shruti(2012) , Advertising Management, OUP India

2) Sachdeva, Iqbal S. (2009), Public Relations – Principles and Practices, OUP

3) Ogilvy, David. (2001). Ogilvy on Advertising, Prion.

4) Valladares, June A. (2000). The Craft of Copywriting. Sage Publications.

5) Little Field James E & Kirkpatrik C.A.: Advertising: Mass Communication in Marketing; Vakils, Feffer & Simons Pvt. Ltd., Bombay

6) White Roderick Advertising: What it is and How to do it: McGrawHill Book Company, London

7) Bulmore Jeremy Behind the scenes in Advertising; NTC Publishers, Henley

8) Douglas Torin The Complete Guide to Advertising: MacMilan, London

9) Jethwaney Jaishri Advertising: Phoenix Publishing House Pvt. Ltd., New Delhi

10) Cutlip S.M and Center A.H. Effective Public Relations, Prentice Hall

11) Kaul J.M. Public Relation in India, Noya Prakash, Calcutta Pvt. Ltd.

12) Heath Robert L Handbook of Public Relations, Sage Publications, New Delhi

13) K.R. Balan Applied Public Relations and Communications, Sultan Chand and Sons

-X-

B.A. (Film and Television Production)
Subject: SOUND, DUBBING & EFFECTS

Semester- V

A – Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**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)	Must know	15 hours
2	**SOUND EFFECTS IN FILM** Introduction to Sound effects Sound Effects Use in Cinema Editing Tips and Creative Sound Effects Music Editing and Design	Must know	8 Hours
3	**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**	Must Know	17 Hours

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

B - Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**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)	To learn about Introduction Digital Audio, Sound Effects Editing and Design	To cover Introduction Digital Audio, Sound Effects Editing and Design	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus
2	**SOUND EFFECTS IN FILM** Introduction to Sound effects Sound Effects Use in Cinema Editing Tips and Creative Sound Effects	Educating students so that they know about The Role of Sound Effects in Film	Encourage students to know about The Role of Sound Effects in Film	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus

	Music Editing and Design				
3	**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.**	To know about sound Recording Techniques To know about Surround Sound Formats To know about sound Editing	Encourage students to know about sound Recording Techniques, Surround Sound Formats and Sound Editing	Lecture, PPT, Interactive sessions, Assignments, practical in classroom	As per Syllabus

Suggested Readings:

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

-X-

B.A. (Film and Television Production)
Subject: ADVANCE EDITING

Semester- V

A - Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**DIGITAL AND ANALOG EDITING** FCP and other Editing Machine Features and Functions of FCP Transitions Key Framing & Filters Genres and Editing Styles	Must know	Minor Project
2	**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	Must know	Minor Project
3	**ONLINE EDITING** Video Switching Single Camera/Multi Camera Cues and Commands **PROJECT** • **Relevant Practical**	Must know	Minor Project

B-Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**DIGITAL AND ANALOG EDITING** FCP and other Editing Machine Features and Functions of FCP Transitions Key Framing & Filters Genres and Editing Styles	To learn about Digital and Analog Editing	To cover Digital and Analog Editing FCP and other Editing Machine	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus
2	**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	To learn about Advance Techniques of Editing	Emphasis should be on Advance Techniques of Editing Non-Linear Editing Compositing	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus
3	**ONLINE EDITING** Video Switching Single Camera/Multi Camera Cues and Commands **PROJECT** • **Relevant Practical**	To know about Online Editing Relevant Practical	Online Editing Video Switching Relevant Practical	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus

Suggested Readings:

- 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-

B.A. (FILM AND TELEVISION PRODUCTION)
Subject - FILM DISTRIBUTION & EXHIBITION

Semester-V

A - Syllabus

S. No.	TOPIC	DOMAIN	HOURS
1	**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	Must know	8 hours
2	**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	Must know	6 Hours
3	**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	Must Know	6 Hours
4	**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	Must know	10 Hours

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B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODO LOGY	TIME
1	**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	To understand the need, and scope of film marketing	To portray the various types of marketing tactics involved in film business	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus
2	**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	To understand the nature of Marketing Plan	To portray the relevance of marketing strategies in film industry	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus
3	**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	To understand the tools, of marketing plan for films	Knowing the process of cash flow	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus

4	**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	To understand the divisions of films as per their targeted viewers	To magnify the importance of trailers, promo and teasers in film promotion	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus

Suggested Readings:

- 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-

The distribution of contact hours and credits earned in **Semester-VI** is displayed below:

TOPICS	CONTACT HOURS/WEEK	CREDITS
Reading & Reviewing Films	8	6
Production Management	6	4
Graphic Design/Documentary Film Making	8	6
Projects – Fiction Film	12	6
INTERNSHIP		
Total for the WEEK	**34**	**22**
Break-up of the contact Hours utilized / available in Semester-1 (15 Weeks)		
Theoretical Teaching	**195 Hrs.**/ semester based on a 15 Week semester	*13*
Practical, Projects & Assignments	**180 Hrs.**/ semester based on a 15 Week semester	*06*
Balance hours to be utilized for knowledge enhancement, self-learning including library, sports and other co-curricular activities		

B.A. (Film and Television Production)

Subject – READING AND REVIEWING FILMS (ENGLISH LANGUAGE)

Semester - VI

A - Syllabus

S. No.	TOPIC	DOMAIN	HOURS
1	World Cinema Hollywood Asian Masters European cinema Cult classics Indie Cinema Third World Cinema Iranian, Turkish and Korean classics Japanese Masters Indian Classics and masterpieces Documentaries and Non-Fiction Films **PRACTICAL** • **Reviewing Films and Students' Seminar, Group Discussion, PPT Presentations**	Must know	12 Hours

B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODO LOGY	TIME
1	World Cinema Hollywood Asian Masters European cinema Cult classics Indie Cinema Third World Cinema Iranian, Turkish and Korean classics Japanese Masters Indian Classics and masterpieces Documentaries and Non-Fiction Films **PRACTICAL** • **Reviewing Films and Students' Seminar, Group Discussion,**	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 student must be familiar with the different formats of entertainments. A student must be aware of the existence of different kinds of Television and social media formats that are being used or popular	Lecture, Interactive sessions, Assignments, class discussion and screening of films, documentaries , different Television program formats.	As per Syllabus

	PPT Presentations	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 judgment of the course teacher. The screened films will be discussed and analyzed after the screening.	in present time.		

Suggested Readings:

- 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.

B.A. (Film and Television Production)

Subject – PRODUCTION MANAGEMENT

Semester - VI

A - Syllabus

S. No.	TOPIC	DOMAIN	HOURS
1	**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.**	Must know	12 Hours
2	**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.**	Must know	8 Hours
3	**LEGALITIES IN PRODUCTION PROCESS** Contracts IPR and Copyright Issues	Must Know	20 Hours
4	**SAFETY ISSUES** First Aid for Film & TV Production Health & Safety **PRACTICAL:** • **Preparing Budgets, Call Sheet, Shoot Schedules**	Must know	72 Hours

B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**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.**	To achieve knowledge about Production process, Production manager etc.	Make students aware about Production process, production manager etc. This is one of the most important papers in this program as it offers the students to learn Budgeting and Scheduling. These are two most important tools which directly benefit the students when they look for work in market after the completion of the course. Any student can cut down at least two years of initial struggle if he or she knows any one of these.	Lecture, PPT, Interactive sessions, Assignments	As per SYLLABUS

2	**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.**	To achieve knowledge of Production research, location management etc.	To impart knowledge with students about manage indoor and outdoor shoots	Lecture, PPT, Interactive sessions, Assignments	As per SYLLABUS
3	**LEGALITIES IN PRODUCTION PROCESS** Contracts IPR and Copyright Issues	Gain knowledge about production process, copyright etc.	Make students well acquainted with production process, copy right issues, child licensing	Lecture, PPT, Interactive sessions, Assignments,	As per SYLLABUS

4	**SAFETY ISSUES** First Aid for Film & TV Production Health & Safety **PRACTICAL:** • **Preparing Budgets, Call Sheet, Shoot Schedules**	Gain knowledge about First Aid for film and TV production etc.	Impart knowledge with students on first Aid for film and TV production etc.	Lecture, PPT, Interactive sessions, Assignments,	As per SYLLABUS

Suggested Readings:

- 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

B.A. (Film and Television Production)
Subject – GRAPHIC DESIGN

Semester - VI

A - Syllabus

S. No.	TOPIC	DOMAIN	HOURS
1	**VISUAL COMMUNICATION** Introduction to Visual Communication Communication as a process Principles of Visual and other sensory perceptions/colour Psychology and theory Visual Impact on Masses Different mediums of Visual Communication	Must know	12 Hours
2	**INTRODUCTION OF GRAPHIC DESIGN** The Process of Developing Ideas – Verbal, Visual, Combination and Thematic, Visual Thinking, Design Execution and Presentation, Typefaces **Elements of Design:** Color, Line, Point, Shape, Space, Texture, Pattern, Form, Value, Contrast **Design principles:** - Unity/Harmony, Balance, Hierarchy, Scale/Proportion, Dominance/Emphasis, Similarity and Contrast, Movement/Rhythm	Must know	8 Hours
3	**INTRODUCTION TO SOFTWARE** Introduction to Adobe Photoshop Introduction to Adobe In Design Introduction Corel Draw Introduction to 2D- Animation Formats & Resolution, Raster vs. Vector	Must Know	20 Hours
4	**COMPUTER GRAPHICS AND DISPLAY TECHNIQUES** Magazine Cover Page Design Banner Design Editing and Manipulation of Image News letter, Front cover, Logo design, Poster design, Parallel projection, Perspective projection, Shading, Morphing, Animation, Virtual reality, Video conferencing concepts **PROJECT:** Design a logo of a product, poster, banner, folder, brochure, photo collage.	Must know	72 Hours

B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODO LOGY	TIME
1	**VISUAL COMMUNICATION** Introduction to Visual Communication Communication as a process Principles of Visual and other sensory perceptions/colour Psychology and theory Visual Impact on Masses Different mediums of Visual Communication			Lecture, Interactive sessions, Assignments	As per Syllabus
2	**INTRODUCTION OF GRAPHIC DESIGN** The Process of Developing Ideas – Verbal, Visual, Combination and Thematic, Visual Thinking, Design Execution and Presentation, Typefaces **Elements of Design:** Color, Line, Point, Shape, Space, Texture, Pattern, Form, Value, Contrast			Lecture, PPT, Interactive sessions, Assignments	As per Syllabus

	Design principles: - Unity/Harmony, Balance, Hierarchy, Scale/Proportion, Dominance/Emphasis, Similarity and Contrast, Movement/Rhythm				
3	**INTRODUCTION TO SOFTWARE** Introduction to Adobe Photoshop Introduction to Adobe In Design Introduction Corel Draw Introduction to 2D-Animation Formats & Resolution, Raster vs. Vector			Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus
4	**COMPUTER GRAPHICS AND DISPLAY TECHNIQUES** Magazine Cover Page Design Banner Design Editing and Manipulation of Image News letter, Front cover, Logo design, Poster design, Parallel projection, Perspective projection, Shading, Morphing, Animation, Virtual reality, Video conferencing concepts **PROJECT:** Design a logo of a product, poster.			Lecture, PPT, Interactive sessions, Assignments, Group activities	As per Syllabus

	banner, folder, brochure, photo collage.				

Suggested Readings:

1) Gordon, B., & Gordon, M. (2002). The complete guide to digital graphic design. Watson-Guptill Publications, Inc..
2) Berger, A. A. (1989). Seeing Is Believing: An Introduction to Visual Communication. Mayfield Publishing Company, 1240 Villa Street, Mountain View, CA 94041
3) Kress, G. R., & Van Leeuwen, T. (1996). Reading images: The grammar of visual design. Psychology Press.
4) Pender, K. R. (1997). Digital Graphic Design. Butterworth-Heinemann
5) Conover, C. (2011). Designing for print. John Wiley & Sons
6) Arntson, A. E. (2011). Graphic design basics. Cengage Learning
7) Roberts, L. (2006). GOOD: an Introduction to Ethics in Graphic Design: Ethics of Graphic
8) Design (Vol. 26). Ava Publishing
9) Designing the 21st Century by Charlotte J. Fiell, Peter M. Fiell Publisher: Taschen, 2001
10) A History of Graphic Design by Philip Meggs Publisher: John Wiley & Sons; 3 edition, 1998
11) Art and Illusion: A Study in the Psychology of Pictorial Representation by Ernst Hans Josef Gombrich Publisher: Bollingen; Millennium edition, 2000
12) Push Pin Graphic: A Quarter Century of Innovative Design and Illustration by Seymour Chwast, Martin Venezky (introduction) Publisher: Chronicle Books, 2004

-X-

B.A. (FILM AND TELEVISION PRODUCTION)

Subject - - PROJECT WORK: FICTION FILM

Semester- VI

Syllabus & Curriculum

S No.	TOPIC	LEARNING OBJECTIVES & TEACHING GUIDELINES	TIME
1	Students Have to Pitch and Show the Project Progress to the Faculty (up to 12-15 Minute Film). Before going to **Production** Stage, Students have to Finalize: • Casting • Role of Crew (Work Distribution) • Reece • 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.	To be supervised by the faculty. The students must undergo the entire production process and follow the production pipe-line. The teacher must be stringent in ensuring the quality of production	PROJECT Compulsory
	EVALUATION: • The Project Will Be Evaluated By The Board Of Examiners Comprising One Internal And One External Examiner.		

B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODO LOGY	TIME
1	Students Have to Pitch and Show the Project Progress to the Faculty	To be supervised by the faculty.	As this paper targets to create a professional	Lecture, Interactive sessions,	As per Syllabus

	(up to 12 - 15 Minute Film). Before going to **Production** Stage, Students have to Finalize: • Casting • Role of Crew (Work Distribution) • Reece • 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.	The students must undergo the entire production process and follow the production pipe-line. The teacher must be stringent in ensuring the quality of production.	situation from the market and all the challenges that are to be faced, the faculty must advice every student to fullest of his ability to inspire and motivate them to explore the topics that they have come up with. Faculty must ensure that that the students are involved and report every development that they are going through. The faculty must supervise the production and post production process.	Assignments Film Screening and critical analysis	

Suggested Readings:

- 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.

B.A. (FILM AND TELEVISION PRODUCTION)

Subject – INTERNSHIP

Semester - VI

A - Syllabus

S. No.	TOPIC	DOMAIN	HOURS
1	It is a 4-6 weeks faculty supervised internship program which a BA (Films & 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 film/media production house. It not only acquaints the student with the media 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.	Must do	12 Hours

B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODO LOGY	TIME
1	It is a 4-6 weeks faculty supervised internship program which a BA (Films & 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 film/media production house. It not only acquaints the student with the media 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	During the internship, a student is put in real life situation and he/she has to directly deal with the situation that come across. In a graduation program a student is groomed for three years and the internship brings an opportunity to test the waters. Based on the past experience of other batches, we have witnessed very positive changes in the learning approach of a student, when they come back to classes and try to	The faculty must guide every student if he/she if facing some sort of difficulty during his/her internship. As he/she is an experienced faculty, the advice must positively contribute in the growth of the student.	Interactive sessions over the phone, if required guiding the student in terms of experience or references.	As per Syllabus

	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	understand everything in a new perspective.			

-X-

B.A. (Film and Television Production)

Subject – DOCUMENTARY FILM MAKING

Semester - VI

A - Syllabus

S. No.	TOPIC	DOMAIN	HOURS
1	**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 **PROJECT-** • **Mandatory Screening of Documentaries** • **Making a diary on the Film Screening**	Must know	12 Hours
2	**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.**	Must know	8 Hours
3	**Modes of funding** Distribution and Exhibition of Documentary Ethics for Documentary Films Censorship Film Festivals PSBT, FD and other Organization **PROJECT-** • **Mandatory Screening of Documentaries** • **Making a diary on the Film Screening, Evaluation and Submission of Diary**	Must Know	20 Hours
4	**UNIT-IV** **PROJECT-** • **To Pitch Proposal for a Documentary Film. As a Group Exercise Make a Documentary Film up to 10 minutes (1:6 ratio) (Within Specified Time Frame Allocated by the Faculty)**	Must know	72 Hours

B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODO LOGY	TIME
1	**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 **PROJECT-** **Mandatory Screening of Documentaries** **Making a diary on the Film Screening**	To understand the term documentary aesthetically	To portray the documentaries and their current scenario	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus
2	**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.**	To understand the stages of documentary production	To make them able to differentiate between proposal, treatment and synopsis writing for a documentary film	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus

3	**Modes of funding** Distribution and Exhibition of Documentary Ethics for Documentary Films Censorship Film Festivals PSBT, FD and other Organization **PROJECT-** • **Mandatory Screening of Documentaries** • **Making a diary on the Film Screening, Evaluation and Submission of Diary**	To understand funding and censorship procedure of documentary films	Knowing the ethics of documentary films	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus
4	**PROJECT-** **To Pitch Proposal for a Documentary Film. As a Group Exercise Make a Documentary Film up to 10 minutes (1:6 ratio) (Within Specified Time Frame Allocated by the Faculty)**	Practically able to produce any chosen assignment	Practical	Interactive sessions, Film Screening	As per Syllabus

Suggested Readings:

- 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-

SYLLABUS

Semester - I

SEMESTER-I
INTRODUCTION TO PHOTOGRAPHY

Credit Distribution			
L	T	P	C
4	0	2	6

UNIT I - CONCEPT OF PHOTOGRAPHY

How still camera works?
Different parts of camera and their function
Digital image file Formats (TIFF. JPEG. GIF. PNG. RAW)
Practical - Camera Handling exercises

UNIT II - CONCEPT OF DIGITAL CAMERA

Image sensors & sizes (CCD and CMOS)
Exposure triangle, Concept of depth-of-field
White balance & Color temperature
Lenses & Filters
Practical - Photographs with different Exposure & Lenses

UNIT III- VISUAL GRAMMAR IN PHOTOGRAPHY

Visual grammar in photography, photographic composition: elements of composition, rule of thirds, framing, principles of composition, types of shots and camera angles
High Dynamic Range (HDR) Photography
Types of Photography (Based on Usage & Area)
Photojournalism, Photo Feature, Photo Essay, Caption Writing
Practical - Photographs depicting different Camera Angles, Exercise on framing of Photo Captions for various photographs and developing a Photo Feature

UNIT IV- CAMERA LIGHTING

Understanding lighting: artificial & natural
Photographic lighting equipments & sources
Three-point lighting: key, fill and back light
Introduction to Adobe Photoshop
Practical – Lighting & Editing

PROJECT

Project File - Photo Feature (10 - 15)

Practice Shooting Portraits and Try Different Lighting Techniques.

Individual Focus on Three Different Candles Aligned In A Row

Focusing a Moving Subject Using Electronic Focus and of Points.

Understanding the Working of The Shutter, Capturing Motion

Long Exposures

Practice Shooting with Bounce and Reflected Light

Making a Photo Feature on A Specific Topic by Using Own Photographs

SUGGESTED READINGS:

1) Basic Photography, Focal Press, 2003 Private Limited, 1999 ; Michael Langford
2) Food Shots; Hicks, Roger & Schultz, Frances
3) A Simple Guide To 35mm Photography; Corbett, Bill
4) Point And Shoot; Jacobs, Lou (Jr.)
5) Practical Photography, Hind Pocket Books ; Sharma, O P
6) James A. Folts Ronald P. Lovell Handbook of Photography, Fred C. Zwahlen, Jr. Delmal Thomsan learning
7) Lee Frost Photography, Hodder Headline

-X-

SEMESTER-I
FILM STUDIES

Credit Distribution			
L	T	P	C
4	0	2	6

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.

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

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

Practical: Student Seminar, Group Discussion, PPT Presentation by Students and Visit to Film Festival(s)

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

SUGGESTED READINGS:

- 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-

SEMESTER-I
ENGLISH COMMUNICATION

Credit Distribution			
L	T	P	C
4	0	0	4

UNIT I: SPEAKING SKILLS and PHONETICS

Presentation – Types
Nuances of delivery
Public Speaking
Body Language
Interview Skills
Phonetics
Pronunciation
Syllable
Word stress
Intonation

Practical:

- Extempore
- Group Discussion
- Panel Discussion
- Anchoring
- Mock Interview
- Transcription of words
- Practice of selected words through speech

UNIT II: READING COMPREHENSION AND TRANSLATION

Free Writing: Peter Elbow
Of Truth: Francis Becon
It's only Game Enjoy: Tarun Tejpal
Girls: Mrinal Pande
What makes sGood Writing Good: Peter Elbow
Go Kiss The World: Subrto Bagchi
Last and Found: Benegal's Bose: Mihir Bose

Practical:

- Comprehension of selected texts
- Translating literary and non- literary text
- Translating text from English to Hindi

UNIT III: LANGUAGE AND VERBAL ABILITY:

Sentence
Clauses and phrases
Tag-questions
Punctuation
Common errors
Articles

Modals
Word formation
Homonyms
Homophones
Eponyms
Words often confused
One word substitution
Phrasal verbs
Idiomatic expressions

Practical:

- Grammar exercises on each part

UNIT IV: WRITING SKILLS

Letter-Writing
Composing an effective paragraph
Writing a report
Summarizing a Report/Article/Editorial
Précis-Writing
Writing Article/Editorial/Feature
Writing a Review (Book/Cultural Event)

Practical:

- Exercises on each part

SUGGESTED READINGS:

- Raymond Murphy '*Essential English Grammar*', Cambridge University Press: New Delhi. 1998. Print
- Elbow, Peter. *Everyone can Write: Essays Towards A Hopeful Theory of Writing and Teaching Writing*. OUP: New York. 2000. Print.
- English Vocabulary in Use (Advanced), Michael McCarthy and Felicity, CUP
- Learning Spoken English by Lynn Lundquist-ASIN: B0094XNOPW
- Fluency in English Part I, Department of English DU. OUP. Print.
- Fluency in English Part II, Department of English DU. OUP. Print
- Arora, V N and Laxmi Chandra, Improve your Writing. OUP. Print

SEMESTER-I
CONTEMPORARY ISSUES AND CURRENT AFFAIRS-I

SEC-01			
L	T	P	C
2	0	2	4

UNIT I : BRIEF HISTORY OF INDIA

Partition and After

Nehru Era, Emergence of Non Congress Parties

India after Globalization and Privatization

Practical/ assignment/ Exercise: Group discussion, Seminar presentation

UNIT II: CONSTITUTION OF INDIA

Main Features of Constitution

Rights and Duties of Citizens

Directive Principles

Federal Structure

Practical/ assignment/ Exercise: Group discussion, Seminar presentation

UNIT III: POLITICAL SYSTEM OF INDIA

Democracy, Parliament and Political Parties

Governance, Executive and Judiciary

Local Governance, Police system

Political Reforms

Practical/ assignment/ Exercise: Group discussion, Seminar presentation

UNIT IV: UNDERSTANDIG SOCIAL ISSUES

Traditional societies: Strengths and Weaknesses

Social change and Policy Changes

Development, Displacement and Rehabilitation

Women's Empowerment

New Social Movements

Practical: Student seminar and group discussions

UNIT V: NEWS AND CURRENT AFFAIRS

To write, edit, rewrite, translate news, articles, features etc for a news portal and a fortnightly newspaper of the Faculty/University.

[Students will be divided in two groups. One group will publish newspaper and another group will work for news portal. The roles of the group will be changeable on monthly basis.]

Practical: Students will make a file of news, articles etc on the basis of their work

SUGGESTED READINGS:

1) Rajni Kothari: Caste in Indian politics
2) Bakshi P.M.: The Constitution of India, Universal Law Publishing Co. Pvt. Ltd. 2001
3) D. D. Basu: An introduction to the Constitution of India
4) Bharat Kasamvidhan D. D. Basu (Hindi)
5) Bharat Ka samvidhan Subhash kashyap (Hindi)
6) India after Gandhi-Ram Chandra Guha
7) Shyam Benegal Bharat Ek Khoj (Series)
8) Ram Chander Guha India After Gandhi: The History of the World's Largest Democracy, Perennial
9) D.B. Vohra History of Freedom Movement, Delhi Admin
10) H.R. Ghosal An Outline History of Indian People
11) A.L. Basham A Cultural History of India: The Wonder that is India: Volume-1 & 2
12) A.N. Aggarwal Indian Economy
13) Rajni Kothari Caste in Indian politics
14) Ministry of I &B Facts about India

-X-

SYLLABUS

Semester - II

SEMESTER-II
INTRODUCTION TO COMMUNICATION

Credit Distribution			
L	T	P	C
4	0	2	6

UNIT-I -FUNDAMENTALS OF COMMUNICATION

Concept, Characteristics, Nature & Features of Communication

Elements and Process of Communication

Seven C's of Communication

Barriers of Communication

Types of Communication

Practical/ Assignment/ Exercise: Group discussion, Seminar presentation

UNIT-II -INTRODUCTION TO MASS COMMUNICATION

Mass Communication- Meaning, Concept, Characteristics, Functions

Tools of Mass Communication: Print, Electronic, New Media, Film, Advertising, Public Relations

Traditional Media: Introduction, Importance, Reach and effects

Practical/ Assignment/ Exercise: Group discussion, Seminar presentation

UNIT-III - MODELS OF COMMUNICATION

Models of Communication: Nature, Scope, Definition

Aristotle Model, SMCR Model, Lasswell Model, Shannon & Weaver Model, Osgood Model, Gerbner Model, Gate keeping Model, Newcomb Model

Practical/ Assignment/ Exercise: Group discussion, Seminar presentation

UNIT-IV - THEORIES OF COMMUNICATION

Normative Theories of Press-Authoritarian, Libertarian, Social Responsibility Theory

Other Theories-Development Media theory & Democratic Participant Media Theory, Social Influence or Identification Theory

Hypodermic Needle Theory/ Bullet Theory, Uses- Gratification Theory, Agenda setting theory, Two-step, Multi-step theory, Cultivation Theory

Practical/ Assignment/ Exercise: Group discussion, Seminar presentation

SUGGESTED READINGS:

1) Baran, J.Stanley; *Introduction to Mass Communication: Media Literacy and Culture;* McGraw-Hill
2) Vilanilam, V. John. *Mass Communication in India - A Sociological Perspective;* Sage Publications
3) McQuail, Dennis; *Mass Communication Theory;* Sage Publications
4) Singhal, A.; Rogers, E M.; *India's Communication Revolution - From Bullock Carts to Cyber Marts;* Sage Publications
5) DeFleur, Dennis; *Understanding Mass Communication;* Houghton Mifflin Company
6) Vivian, John; *the Media of Mass Communication;* Pearson
7) Stanley, Dennis; Baran J.; *Mass Communication Theory & Practice;* Wadsworth Publishing Company
8) Dominick, Joseph R.; *the Dynamics of Mass Communication;* McGraw-Hill
9) Facets of Indian Culture by Vidya (Author), R. (Author), Rajaram (Author), Kalpana (Author),Spectrum-facets-of-Indian-culture
10) Samreshan Vidha Dayaram Vishwakarma Shreeram Prakashan Varanasi (Hindi)
11) Sampreshan Pratirooptatha Sidhanth, Dr. Shrikant Singh (Hindi)

-X-

SEMESTER-II
FILM & TELEVISION PRODUCTION BASICS

Credit Distribution			
L	T	P	C
4	0	2	6

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

Unit 2: GENRES, STYLES & COMPONENTS

Different Genres of films & Television Programs

TV Program Formats

Web series

Narrative & Documentary styles

Ingredients - Script, Sound, Visuals, Performers

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

Practical: Film Screening, Student Seminar, Group Discussion, PPT Presentation by Students, Basic Shots and Continuity Exercises

SUGGESTED READINGS:

- 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-

SEMESTER-II
ENVIRONMENTAL STUDIES

Credit Distribution			
L	T	P	C
4	0	0	4

UNITI - 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

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.

SUGGESTED READINGS:

- 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-

SEMESTER-II
PRODUCTION SOUND

Credit Distribution			
L	T	P	C
2	0	2	4

UNIT-1: INTRODUCTION TO SOUND

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

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.

SUGGESTED READINGS:

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

-X-

SYLLABUS

Semester - III

SEMESTER-III

पटकथा लेखन

Credit Distribution			
L	T	P	C
4	0	2	6

खंड-I: कहानी का उद्भव और विकास

स्क्रिप्ट को समझना

आइडियाकल्पना शक्ति और संकल्पना ,

कहानीकहानी का अर्थ ,

प्लॉटकहानी से प्लॉट अलग कैसे -

नाटक का औपचारिक प्रारूप

नाट्य लेखन के तत्व

खंड I I: पटकथा लेखन की मुख्य बातें

पटकथा क्या है?

पटकथा शब्दावली

चरित्र और पटकथा लेखन में इसका महत्व

संघर्ष और संघर्ष के प्रकार

प्लॉट बेस पटकथा लेखन

-3एक्ट संरचना

कहानी पटकथा में परिसर, विषयवस्तु और भाव-

श्रोता परिप्रेक्ष्य

खंड III: पटकथा का प्रारूप

लघु फिल्म प्रारूप

लेखन अभ्यास के साथ अनुकूलन की कला

पटकथा के परिप्रेक्ष्य में फिल्मों का विश्लेषण

पटकथा लेखनके लिए बेसिक सॉफ्टवेयर (सेल्टैक्स आदि)

प्रोजेक्टः

• कक्षा में पटकथा पढ़ें और उसका अध्ययन करें

• एक लघु कहानी के आधार पर एक छोटी फिल्म की पटकथा लिखें

खंडा-IV: नॉनलिनियर- संरचना

फ्लैशबैक फ्लैश फॉरवर्ड /

मल्टी प्लॉट्स

बहु नायकीय कहानियाँ

टेलीविजन के लिए लेखन की मूल बातें -फिक्शन एंड नॉन)फिक्शन(

एपिसोड और ड्रामा के तत्त्व

नॉन फिक्शन-की मुख्य बातें

वेब सीरीज

प्रोजेक्ट:

- टीवी एपिसोड)फिक्शन और नॉन-फिक्देखना और उनका विश्लेषण करना
- मिनट की अवधि में पिच परियोजना 5
- फीचर फिल्म के लिए ट्रीटमेंट लिखना
- कहानी का कॉन्सेप्ट लिखना 1 ,पेज का सिनोप्सिस लिखना 5-4 ,पेज का ट्रीटमेंट लिखना

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 Trottier, The Screenwriter's Bible

-X-

SEMESTER-III
DIGITAL MEDIA

Credit Distribution			
L	T	P	C
4	0	2	6

UNIT I - INTRODUCTION TO DIGITAL MEDIA

History and development of Digital media

Basics and characteristics of Digital Journalism

Differences with the print and broadcast media

New Trends in Digital Media

Practical: PPT presentation and students' seminar

UNIT II-NEWS ON THE WEB

E-newspapers, E-magazines,

Digital tools for journalist

Basics of digital news publishing

Web writing, Editing of digital content, SEO

Useful applications

Practical: Blogging, Writing and editing for web.

UNIT III- SOCIAL MEDIA

Characteristics of social media

Types of social media: Facebook, Twitter, Linked-in, WhatsApp, youtube etc.

Blogging and micro blogging

Characteristics of social bookmarking sites

Launching your own website, youtube channel

Social Media Movements, Social Media & Elections, Issues of Concern

Practical: Group Discussions and students' seminar

UNIT IV – LAWS & ETHICS

Major Cyber Laws and cyber security

Ethics of Digital Media

Practical: Group Discussions and students' seminar

UNIT V – AD, PR AND MEDIA METRICS

Digital media as a tool for Ad and PR

Marketing and branding

Metrics, Audience Development, Statistics of Social Media Sites

Projects: Five Audio/ Visual stories for websites. Publication of minimum10 blogs.

SUGGESTED READINGS:

- Marshall,P. D.(2004). New Media Cultures, Oxford University Press.
- Dewdney, A. &Ride, P. (2006). The New Media Handbook, Routledge, London.
- Felix, L. Stolarx, D.(2006). Video blogging & Podcasting, Focal Press.
- Schmidt, E. & Cohen, J. (2013). The New Digital Age, John Murray.
- Ward, M.(2002). Journalism Online, Focal Press.
- Thornburg, R. M. (2011).Producing Online News: Stronger Stories, CQ Press, Washington.
- Hall, J.(2001). Online Journalism, A Critical Primer, Pluto Press, London
- Rajadhyaksha, Ashish. Indian cinema in the time of celluloid: from Bollywood to the Emergency. Indiana University Press, 2010.

-X-

SEMESTER-III
CINEMATOGRAPHY

Credit Distribution			
L	T	P	C
4	0	2	6

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

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

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.

SUGGESTED READINGS:

- 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-

SEMESTER-III
EDITING

Credit Distribution			
L	T	P	C
2	0	2	4

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

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

UNI-IV PROJECT

- **Relevant Practical**
- **Montage Editing and Continuity Editing**

SUGGESTED READINGS:

- 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-

SYLLABUS

Semester - IV

SEMESTER-IV
STORY TELLING AND CREATIVE WRITING

Credit Distribution			
L	T	P	C
4	0	2	6

UNIT I – CONCEPT OF CREATIVE WRITING

Fiction and Non-Fiction writing, Idea generation

Story, Character, Conflict and Motifs

Formal Structure of Drama

Story Reading in Class Room (Hindi/English)

Review of Readings

Poetry/Short story Writing

Project: Write Two Short stories or Poetry.

UNIT II - IDEATION AND CONCEPT DEVELOPMENT

Content development (based on sound, situation and photos)

Creative Analysis on Print Content Creative Analysis on Radio and Television content Creative Analysis on News Content writing (Print, Radio and TV)

Project:

1. Group Discussion and Participation on content development.
2. Plan a booklet. Tasks include title, theme, Page design, Art, choice of software platform, and criteria for accepting manuscripts. (Group- wise)
3. Prepare a detail Report on creative content analysis

UNIT III - WRITING ON DIFFERENT ISSUES:

i. Social
ii. Economy
iii. Legal
iv. History etc.

Different creative Genres and writings

Project

Generate content on the basis of observational trip and prepare a Report.

UNIT IV - ENTERTAINMENT AND CREATIVE WRITING

Core Elements and Metaphor in Writing

Film Review

Book Review

Project:

Review on any film/book/program and make presentation.

SUGGESTED READINGS:

- The art of creative writing, Lajos Egri
- Bird by Bird: Some Instructions on Writing and Life (Paperback) by Anne LaMotte
- Back to Creative Writing School (Paperback) by Bridget Whelan
- Writing Fiction: A Guide to Narrative Craft (Paperback) by Janet Burro way

-X-

SEMESTER-IV
BASICS OF MEDIA RESEARCH

Credit Distribution			
L	T	P	C
4	0	2	6

UNIT I-INTRODUCTION TO MEDIA RESEARCH

Research-Concept, Role & Function , Importance of Research

Steps of Research

Types of Research, Areas of Media Research

Class Exercises: Writing of Hypothesis and Research Problems

UNIT II-RESEARCH METHODOLOGY

Qualitative-Quantitative Technique

Content Analysis, Survey Method, Observation Methods

Experimental Studies, Case Studies, Historical research

Class Exercises: 1-Conducting Survey 2-Content analysis of two Newspapers

UNIT III-SAMPLING

Need for Sampling, Sampling Methods, Representativeness of the Samples, Sampling Error

Tools of data collection: Primary and Secondary data-Questionnaire, Focus Groups, Telephone, Surveys, Online Polls, Published work

Class Exercises: Writing questionnaires

UNIT IV-METHODS OF ANALYSIS AND REPORT WRITING

Data Analysis Techniques; Coding and Tabulation

Working with Archives; Library Research; Working with Internet as a source

Writing Citations, Bibliography

Class Exercises: Class Presentation about report writing

UNIT V-DATA JOURNALISM

Importance of Data Journalism

Skills required for data journalism

Data sources, Tips for Working with Data

Class Exercises: Data based reports writing

Research Practical

1. Report writing: elements and importance of report writing,

2. Use of research for television, radio films and other media

SUGGESTED READINGS:

- Wimmer, Roger D.; Dominick, Joseph R.; *Mass Media Research*; Cengage Learning
- Berger, Arthur Asa; *Media and Communication Research Methods*; Sage publications
- Hawkins,Clifford; *Research: How to Plan, Speak and Write About it*; Springer Publications
- Priest, Susanna Hornig; *Doing Media Research: An Introduction*; Sage Publication
- SamajikAnusandhan, Dr. D. S. Beghel (Hindi)
- Media Shodh Ritu Goshthi lakshya Publication (Hindi)
- Anusandhan ke pravidhi aur prakriyaein Rajendra Mishra Takshila Publications (Hindi)

-X-

SEMESTER-IV
DIRECTION

UNIT-I: THE DIRECTOR

Cinema, Director & Directing

Direction Theory

Space and Time in Cinema

Elements of Shot and Composition

Credit Distribution			
L	T	P	C
4	0	2	6

DIRECTION PRACTICAL:

- Actuality – Exercises In Observation
- 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, symbol and Semiotics

Space and Time to Cinematic Space and Cinematic Time

Visual Art Component

UNIT-III: THE JOB OF A DIRECTOR

Creative and Managerial Functions of the Director

Handling Cast and Crew

Auditions and Workshop

Shot Division, Scheduling, Budgeting

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

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.

SUGGESTED READINGS:

- 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-

SEMESTER-IV
ADVANCE TV PRODUCTION

Credit Distribution			
L	T	P	C
2	0	2	4

UNIT I - LIGHTING TECHNIQUES

Importance of lighting in television production

Lighting equipment and their usage

Use of filters and reflectors

Basics of lighting techniques: three-point lighting (Studio and Outdoor)

low key and High key lighting

Practical- Shot practice by using three-point and various lighting condition

UNIT II - SOUND RECORDING TECHNIQUES

Importance of Sound

Types of Sound and recording technique

Microphones and Software Uses in Programme

Narration, dialogue and voice over in Programme

Final Sound Mixing

Practical- Recording Outdoor Sound on given theme /

Dubbing exercises / Foley exercises

UNIT III – VIDEO EDITING

Video editing Aesthetics

Continuity Editing

Editing for Discontinuity

Basic Editing – Premier Pro & FCP

Basics video editing techniques

Uses of cut-away and cut-ins

Teasers, Promo, Ads and Montage Sequencing (Practical Exercise)

Practical- Writing, shooting and editing 30-60 sec Teaser & Promo

UNIT IV - DOCUMENTARY

Types of Documentary

Analysis of National and International Documentaries

Writing for Proposals for Documentary

Practical- Writing proposal for a Documentary- 10 minutes

UNIT V - PROJECT

Production of up to 10 minutes Documentary in given time period

Production of up to 10 minutes Live Talk Show/ News Bulletin

SUGGESTED READINGS:

- Kenny, Robert F.; Teaching TV Production in a Digital World; Library Unlimited Publications
- Lezzi, Frank; Understanding TV Production;Prentice Hall of India
- Bettinger, Hoyland; Television Techniques; Harper and Brothers Publisher
- Tyrell, Robert; The Work of a TV Journalist; Focal Press
- Scannell, Paddy; Radio, TV & Modern Life; Blackwell Publication
- Craft, John; Leigh, Frederic A.; Godfrey, Donald G.; Electronic Media; Wordsworth Thomson Learning
- Belavadi, Vasuki; *Video Production;* Oxford University Press
- Schultz, Brad; *Broadcast News Producing*; Sage Publication
- KhabreVistar Se-Dr. Mukesh Kumar and Dr. Shyam Kashyap, RajkamalPrakashan(hindi)
- Chanelokechehre- Dr. Mukesh Kumar and Dr. Shyam Kashyap, RajkamalPrakashan(Hindi)

-X-

SYLLABUS

Semester - V

SEMESTER-V
साहित्य और सिनेमा

Credit Distribution			
L	T	P	C
4	0	2	6

खंड ।भाषा :

फिल्म क्या है?

साहित्य क्या है?

फिल्म और साहित्य के बीच संबंध

फिल्म अनुवाद की प्रकृति

फिल्म की भाषा का साहित्य की भाषा से संबंध

खंड ।।: स्टाइल

अनुकूलन क्यों ,अनुकूलन क्या नहीं है? अनुकूलन की अपील क्या है?

अनुकूलन के लिए नए और पुराने दृष्टिकोण

अनुकूलन, उपयुक्तता, मौलिकता, निष्ठा

अनुवाद या ट्रांसक्रिएशयन

मेटाएडेप्टेशन, अंतरशाब्दिकता, मध्यम विशिष्टता

खंड ।।।: फिल्म और अन्य विधाएँ

फिल्म और नाटक के बीच का अंतर

लघु कथाएँ और फिल्में

उपन्यासलघु उपन्यास और फिल्म ,

सांस्कृतिक, सामाजिक और ऐतिहासिक अनुकूलन

कॉमिक्स से फिल्म अनुकूलन तकमुख्य चुनौतियाँ -

कॉमिक्स कला और फिल्म के बीच संबंध

अंतर-सांस्कृतिक तत्व और उनके निहितार्थ

अनुकूलन का औद्योगिक स्वरूप

खंड IV: केस स्टडी

अन्य फिल्मों के अलावा, निम्नलिखित फिल्मों की स्क्रिनिंग की जा सकती हैं-

साहब, बीबी और गुलाम

काई पो चे, इडियट्स 3, स्टेट्स 2

देवदास

परिणिता

ओमकारा, मकबूल, खून माफ 7, द ब्लू अम्ब्रेला, हैदर

तेरे मेरे सपने

गाइड

जुनून

पिंजर

सरस्वतीचंद्र

शतरंज की ख़िलाड़ी

लुटेरा

सांवरिया

अन्य फिल्में)भी शामिल की जा सकती हैं(

प्रोजेक्टः

किसी फिल्म / पुस्तक / कार्यक्रम की समीक्षा और प्रस्तुति

Suggested Readings:

- 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.

SEMESTER-IV
MEDIA LAWS AND ETHICS

Credit Distribution			
L	T	P	C
4	0	2	6

UNIT I - FREEDOM OF PRESS AND CONSTITUTION OF INDIA

Role of media laws and ethics

Freedom of expression and constitution of India

Concepts and scope of Media freedom

Debates on content code, media regulations

Practical: Group discussion on Freedom of Speech and Expression

UNIT II – IMPORTANT ACTS AND JUDICIARY

Parliamentary Privileges

Contempt of Courts Act 1971,

Defamation and its types

Right to information Act

Practical: Study of cases related to Defamation and Contempt of Court

UNIT III - MEDIA ACTS AND LAWS

Press & Registration of Books Act 1867

Working Journalists and Non-journalists Act 1955

Cinematograph Act 1952, (1 P)

Official Secrets Act

Copyright Act, IT Act, Cable TV Act

Practical: Case study on cases related to various acts.

UNIT IV - MEDIA ETHICS

Introduction to media ethics

Self Regulation for Media

Language and Media Ethics

New technologies and Ethics

Ethics of Reporting (Investigative Journalism and Sting Operation)

Practical: Group discussions and student's seminars

UNIT V – REGULATORY BODIES

Press Council of India and need of Media council

BEA, NBSA

Central board of certification (Censor board)

Advertizing Standards Council of India

Indian film critics associations

Film distributors of India

Global media ethics

Practical: Group Discussion and seminar presentations

PROJECT

To write special report on media freedom in different countries

To analyze Defamation and contempt on the basis of 2-3 cases

To analyze cinematography act and role of censor board

Case study on cases related to Copyright Act.

SUGGESTED READINGS:

- Durga Das Basu, Law of the Press, Printing hall of India
- Neelamalar. Media Law and Ethics.PHI Learning. Delhi. 2010.
- Kashyap, S C. Our Constitution. NBT. Delhi. 2005.
- Clifford G., et al. Media Ethics Longman. New York. 2002.
- Prasad, Kiran. Media Law and Ethics: Readings in Communication Regulation B R Publishing. Delhi. 2009.
- PatrakaritaEvam Press Vidhi, Dr. Basantilal Babel Suvidha Law House (Hindi)
- Samachar Patra Vyavsaay Evam Press Kanoon, Dr. Sanjeev Bhanavat Shipra mathur Jaipur (Hindi)
- Bharat Mei Press Vidhi, Dr. Nand kishoreTrikhaVishvavidyalaya Prakashan Varanasi (Hindi)

-X-

SEMESTER-III
INTRODUCTION TO ADVERTISING AND PUBLIC RELATIONS

Credit Distribution			
L	T	P	C
4	0	2	6

UNIT I: INTRODUCTION TO ADVERTISING

Concept & Functions of Advertising, types of Advertising

Evolution of Advertising in India and the world;

Advertising media; Theories of Advertising –Stimulus Response Theory, Starch Model, AIDA, AIDCA, DAGMAR approach;

Advertising, Publicity & Propaganda

Practical: Student seminar and group discussions

UNIT II: CREATIVE STRATEGY AND MEDIA PLANNING

USP, Appeals in advertising, Message strategy

Visualizing an Ad, Ad strategies for different stages of PLC

Copywriting: Idea generation, Copywriting Principles, Copy devices, Jargons

Ad copywriting for different media

Factors influencing media planning - media strategy, media scheduling, media mapping

Practical: Student seminar and group discussions, Layout-Formal and informal

UNIT III: NEW TRENDS IN ADVERTISING

Digital and social media advertising

Mobile advertising,

Consumer behavior

Practical: Student seminar and group discussions, Ad making for different mediums

UNIT IV: UNDERSTANDING PUBLIC RELATIONS

Concept of Public Relations and its types

Lobbying, PR viz-à-viz advertising

Functions of PR department, Organizational structure, PR skills, PR tools.

PR Agencies -Structure and Functions of Agency,

Client- Agency-Media interface, Client Servicing

Practical: Writing Press release & Organizing Press Conferences

UNIT V: ORGANIZATIONAL BEHAVIOR

Electronic-PR, Strategic PR, Organizational Communication

Media characteristics: Media selection, Media buying, Media briefing

Making of House Style

Organizational crisis and role of PR

Practical: Student seminar and group discussions

SUGGESTED READINGS:

- Jethwaney, Jaishri&Jain, Shruti(2012) , Advertising Management, OUP India
- Sachdeva, Iqbal S. (2009), Public Relations – Principles and Practices, OUP
- Ogilvy, David. (2001). Ogilvy on Advertising, Prion.
- Valladares, June A. (2000). The Craft of Copywriting. Sage Publications.
- Little Field James E & Kirkpatrik C.A.: Advertising: Mass Communication in Marketing; Vakils, Feffer & Simons Pvt. Ltd., Bombay
- White Roderick Advertising: What it is and How to do it: McGrawHill Book Company, London
- Bulmore Jeremy Behind the scenes in Advertising; NTC Publishers, Henley
- Douglas Torin The Complete Guide to Advertising: MacMilan, London
- Jethwaney Jaishri Advertising: Phoenix Publishing House Pvt. Ltd., New Delhi
- Cutlip S.M and Center A.H. Effective Public Relations, Prentice Hall
- Kaul J.M. Public Relation in India, Noya Prakash, Calcutta Pvt. Ltd.
- Heath Robert L Handbook of Public Relations, Sage Publications, New Delhi
- K.R. Balan Applied Public Relations and Communications, Sultan Chand and Sons

-X-

SEMESTER-V
SOUND, DUBBING & EFFECTS

Credit Distribution			
L	T	P	C
4	0	2	6

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)

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.**

SUGGESTED READINGS:

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

-X-

SEMESTER-V
ADVANCE EDITING

Credit Distribution			
L	T	P	C
4	0	2	6

UNIT-I: DIGITAL AND ANALOG EDITING

FCP and other Editing Machine

Features and Functions of FCP

Transitions

Key Framing & Filters

Genres and Editing Styles

UNIT-I: 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 Practical**

SUGGESTED READINGS:

- 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-

SEMESTER-V
FILM DISTRIBUTION & EXHIBITION

Credit Distribution			
L	T	P	C
4	0	2	6

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

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

SUGGESTED READINGS:

- 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-

SYLLABUS

Semester - VI

SEMESTER-VI
READING AND REVIEWING FILMS (ENGLISH LANGUAGE)

Credit Distribution			
L	T	P	C
4	0	2	6

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 judgment of the course teacher. The screened films will be discussed and analyzed after the screening.

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 Students' Seminar, Group Discussion, PPT Presentations**

SUGGESTED READINGS:

- 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.

-X-

SEMESTER-VI
PRODUCTION MANAGEMENT

Credit Distribution			
L	T	P	C
2	0	2	4

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.

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

Contracts

IPR and Copyright Issues

UNIT-IV: SAFETY ISSUES

First Aid for Film & TV Production

Health & Safety

PRACTICAL:

- **Preparing Budgets, Call Sheet, Shoot Schedules**

SUGGESTED READINGS:

- 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-

SEMESTER-VI
GRAPHIC DESIGN

Credit Distribution			
L	T	P	C
4	0	2	6

UNIT I - VISUAL COMMUNICATION

Introduction to Visual Communication

Communication as a process

Principles of Visual and other sensory perceptions/colour Psychology and theory

Visual Impact on Masses

Different mediums of Visual Communication

UNIT II - INTRODUCTION OF GRAPHIC DESIGN

The Process of Developing Ideas – Verbal, Visual, Combination and Thematic, Visual Thinking, Design Execution and Presentation, Typefaces

Elements of Design: Color, Line, Point, Shape, Space, Texture, Pattern, Form, Value, Contrast

Design principles: - Unity/Harmony, Balance, Hierarchy, Scale/Proportion, Dominance/Emphasis, Similarity and Contrast, Movement/Rhythm

UNIT III - INTRODUCTION TO SOFTWARE

Introduction to Adobe Photoshop

Introduction to Adobe In Design

Introduction Corel Draw

Introduction to 2D- Animation

Formats & Resolution, Raster vs. Vector

UNIT IV - COMPUTER GRAPHICS AND DISPLAY TECHNIQUES

Magazine Cover Page Design

Banner Design

Editing and Manipulation of Image

News letter, Front cover, Logo design, Poster design, Parallel projection, Perspective projection, Shading, Morphing, Animation, Virtual reality, Video conferencing concepts

PROJECT:

Design a logo of a product, poster, banner, folder, brochure, photo collage.

SUGGESTED READINGS:

- Gordon, B., & Gordon, M. (2002). The complete guide to digital graphic design. Watson-Guptill Publications, Inc..
- Berger, A. A. (1989). Seeing Is Believing: An Introduction to Visual Communication. Mayfield Publishing Company, 1240 Villa Street, Mountain View, CA 94041
- Kress, G. R., & Van Leeuwen, T. (1996). Reading images: The grammar of visual design. Psychology Press.
- Pender, K. R. (1997). Digital Graphic Design. Butterworth-Heinemann
- Conover, C. (2011). Designing for print. John Wiley & Sons
- Arntson, A. E. (2011). Graphic design basics. Cengage Learning
- Roberts, L. (2006). GOOD: an Introduction to Ethics in Graphic Design: Ethics of Graphic
- Design (Vol. 26). Ava Publishing
- Designing the 21st Century by Charlotte J. Fiell, Peter M. Fiell Publisher: Taschen, 2001
- A History of Graphic Design by Philip Meggs Publisher: John Wiley & Sons; 3 edition, 1998
- Art and Illusion: A Study in the Psychology of Pictorial Representation by Ernst Hans Josef Gombrich Publisher: Bollingen; Millennium edition, 2000
- Push Pin Graphic: A Quarter Century of Innovative Design and Illustration by Seymour Chwast, Martin Venezky (introduction) Publisher: Chronicle Books, 2004

-X-

SEMESTER-VI
PROJECT: FICTION FILM

This is a 06 Credits Course with provided to the students to seek guidanceand for teacher/supervisor to evaluate the progress of their respective projects.

Credit Distribution			
L	T	P	C
0	0	6	6

GROUP EXERCISE

- It is Compulsory for Every Student to Submit a Script of minimum 12-15 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 12 - 15 min.
- Shooting Format: Digital
- Shooting ratio: 1:5

Students Have to Pitch and Show the Project Progress to the Faculty (up to 12-15 Minutes Film).
Before going to **Production** Stage, Students have to Finalize:

- Casting
- Role of Crew (Work Distribution)
- Reece
- 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-

SEMESTER-VI
INTERNSHIP

It is a 4-6 weeks faculty supervised internship program which a BA (Films & 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 film/media production house. It not only acquaints the student with the media 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.

-X-

SEMESTER-VI
DOCUMENTARY FILM MAKING

Credit Distribution			
L	T	P	C
4	0	2	6

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

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
Ethics for Documentary Films
Censorship
Film Festivals
PSBT, FD and other Organization

PROJECT-

- **Mandatory Screening of Documentaries**
- **Making a diary on the Film Screening, Evaluation and Submission of Diary**

UNIT-IV

PROJECT-

- **To Pitch Proposal for a Documentary Film. As a Group Exercise Make a Documentary Film up to 10 minutes (1:6 ratio) (Within Specified Time Frame Allocated by the Faculty)**

SUGGESTED READINGS:

- 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-

Name of the Faculty : Mass Communication & Media Technology

Name of the Course : M.A. (Journalism & Mass Communication)

Session: 2019-2021

Sr. No.	Semester/ Year	Subject Code	Nomenclature	Theory/ Practical/ Theory +Practical/ Only Teaching	Core/ AECC/ SEC/ DSE/ GE	L	T	P	Credits	Theory		Theory (Internal)						Practical				Practical (Internal)					Overall Pass Marks	Whether to be offered under CBCS (Yes/No)	Scheme of Examinations (Theory + Internal + Practical + Oral/ Theory + Internal + Practical/ Theory+Practical
										Max	Pass	Attendance	Midterm	Assignment	Project/Seminar	Max	Pass	Demonstration/Presentation	Viva-voce	Max	Pass	Attendance	Lab Work	Midterm	Max	Pass			
1	1st Sem	09050101	Introduction to Mass Communication	Theory	Core	4	0	0	4	60		5	20	5	10	40	16										50	N	Theory +Internal
	1st Sem	09050102	Introduction to Mass Communication-Practical	Practical	Core	0	0	2	2									20	10	30		5	5	10	20	8	25	N	Practical +Internal
2	1st Sem	09050103	Introduction to Photography	Theory	Core	4	0	0	4	60		5	20	5	10	40	16										50	N	Theory +Internal
	1st Sem	09050104	Introduction to Photography-Practical	Practical	Core	0	0	2	2									20	10	30		5	5	10	20	8	25	N	Practical +Internal
3	1st Sem	09050105	Contemporary Issues and Current Affairs - I	Theory	Core	4	0	0	4	60		5	20	5	10	40	16										50	N	Theory +Internal
	1st Sem	09050106	Contemporary Issues and Current Affairs - I -Practical	Practical	Core	0	0	2	2									20	10	30		5	5	10	20	8	25	N	Practical +Internal
4	1st Sem	09050107	Introduction to Journalism	Theory	Core	4	0	0	4	60		5	20	5	10	40	16										50	N	Theory +Internal
	1st Sem	09050108	Introduction to Journalism-Practical	Practical	Core	0	0	2	2									20	10	30		5	5	10	20	8	25	N	Practical +Internal
5	1st Sem	09050109	Human Values & Proferssional Ethics	Theory	SEC	2	0	0	2	30		2.5	10	2.5	5	20	8										25	N	Theory +Internal
1	2nd Sem	09050201	Advertising &Public Relations	Theory	Core	4	0	0	4	60		5	20	5	10	40	16										50	N	Theory +Internal
	2nd Sem	09050202	Advertising &Public Relations-Practical	Practical	Core	0	0	2	2									20	10	30		5	5	10	20	8	25	N	Practical +Internal
2	2nd Sem	09050203	Digital Journalism	Theory	Core	4	0	0	4	60		5	20	5	10	40	16										50	N	Theory +Internal
	2nd Sem	09050204	Digital Journalism-Practical	Practical	Core	0	0	2	2									20	10	30		5	5	10	20	8	25	N	Practical +Internal
3	2nd Sem	09050205	Introduction to Television Production	Theory	Core	4	0	0	4	60		5	20	5	10	40	16										50	N	Theory +Internal
	2nd Sem	09050206	Introduction to Television Production -Practical	Practical	Core	0	0	2	2									20	10	30		5	5	10	20	8	25	N	Practical +Internal
4	2nd Sem	09050207	Film Studies	Theory	Core	4	0	0	4	60		5	20	5	10	40	16										50	N	Theory +Internal
	2nd Sem	09050208	Film Studies -Practical	Practical	Core	0	0	2	2									20	10	30		5	5	10	20	8	25	N	Practical +Internal
5	2nd Sem	09050209	Radio Production	Theory	SEC	1	0	0	1	15		1.25	5	1.25	2.5	10	4										12.5	N	Theory +Internal
	2nd Sem	09050210	Radio Production (practical)	Practical	SEC	0	0	1	1									10	5	15		2.5	2.5	5	10	4	12.5	N	Practical +Internal
1	3rd Sem	09050301	Media Research & Data Journalism-Practical	Theory	Core	4	0	0	4	60		5	20	5	10	40	16										50	N	Theory +Internal
	3rd Sem	09050302	Media Research & Data Journalism-Practical	Practical	Core	0	0	2	2									20	10	30		5	5	10	20	8	25	N	Practical +Internal
2	3rd Sem	09050303	Writing for Media	Theory	SEC	1	0	0	1	15		1.25	5	1.25	2.5	10	4										12.5	N	Theory +Internal
	3rd Sem	09050304	Writing for Media -Practical	Practical	SEC	0	0	1	1									10	5	15		2.5	2.5	5	10	4	12.5	N	Practical +Internal
3	3rd Sem	09050305	Media Law & Ethics	Theory	SEC	2	0	0	2	30		5	5	5	5	20	8										25	N	Theory +Internal
	3rd Sem	09050306	Media Law & Ethics- Practical	Practical	SEC	0	0	2	2									20	10	30		5	5	10	20	8	25	N	Practical +Internal
4	3rd Sem	09050307	Specialised Reporting & Editing	Theory	DSE	4	0	0	4	60		5	20	5	10	40	16										50	N	Theory +Internal
	3rd Sem	09050308	Specialised Reporting & Editing - Practical	Practical	DSE	0	0	2	2									20	10	30		5	5	10	20	8	25	N	Practical +Internal
5	3rd Sem	09050309	Corporate Communication & Event Management	Theory	DSE	4	0	0	4	60		5	20	5	10	40	16										50	N	Theory +Internal
	3rd Sem	09050310	Corporate Communication & Event Management - Practical	Practical	DSE	0	0	2	2									20	10	30		5	5	10	20	8	25	N	Practical +Internal
4	3rd Sem	09050311	Specialised Advance TV Production	Theory	DSE	4	0	0	4	60		5	20	5	10	40	16										50	N	Theory +Internal
	3rd Sem	09050312	Specialised Advance TV Production - Practical	Practical	DSE	0	0	2	2									20	10	30		5	5	10	20	8	25	N	Practical +Internal
5	3rd Sem	09050313	Digital Media Production	Theory	DSE	4	0	0	4	60		5	20	5	10	40	16										50	N	Theory +Internal
	3rd Sem	09050314	Digital Media Production - Practical	Practical	DSE	0	0	2	2									20	10	30		5	5	10	20	8	25	N	Practical +Internal
1	4th Sem	09050401	Media Management	Theory	Core	4	0	0	4	60		5	20	5	10	40	16										50	N	Theory +Internal
	4th Sem	09050402	Media Management-Practical	Practical	Core	0	0	2	2									20	10	30		5	5	10	20	8	25	N	Practical +Internal
2	4th Sem	09050403	Development Communication	Theory	SEC	2	0	0	2	30		2.5	10	2.5	5	20	8										25	N	Theory +Internal
	4th Sem	09050404	Development Communication-Practical	Practical	SEC	0	0	2	2									20	10	30		5	5	10	20	8	25	N	Practical +Internal
3	4th Sem	09050405	Specialization in Television Journalism	Practical	DSE	0	0	6	6									60	30	90		15	15	30	60	24	75	N	Practical +Internal
4	4th Sem	09050406	Specialization in Ad,PR &Event Management	Practical	DSE	0	0	6	6									60	30	90		15	15	30	60	24	75	N	Practical +Internal
3	4th Sem	09050407	Specialization in Print Journalism	Practical	DSE	0	0	6	6									60	30	90		15	15	30	60	24	75	N	Practical +Internal
4	4th Sem	09050408	Specialization in Digital Media Production	Practical	DSE	0	0	6	6									60	30	90		15	15	30	60	24	75	N	Practical +Internal

BFTP – 2018

BFTP – 2018

Faculty of Mass Communication and Media Technology

B.A. (Film & Television Production)

Syllabus and Curriculum

2018-2021

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

PREAMBLE:-

The B.A. in Film & Television Production course is designed to provide overall and in-depth knowledge about Film and Television Production to the students. It provides students with an opportunity to critically explore the ways in which world of communications operate in international and national contexts. While the emphasis of the course is on the Subjects of FILM & TELEVISION but the course also intends to introduce Students to practical experience and knowledge across the other related mediums. Students learn the way content is generated and used in the traditional as well as multi-platform and digitized environment of media industries. They are also trained about the new media techniques in order to understand the processes of production, distribution, marketing and consumption.

As we are committed to bring together concepts and ideas with work 'on the ground', there is significant input from the industry professionals. The course enables students to develop their own focused area of interest. Their work-related experiences can potentially lead to a broad spectrum of cultural, media-based and artistic activities from film making to television broadcasting to journalism, digital web production, E-content writing, and public relation, corporate communication to advertising.

The syllabus and curriculum provides students with the means to investigate and learn a range of working involving activities from creative production and creation to promotion, marketing and networking. The history, development and research in the media will be analyzed in various contexts. The social values and ethics are in the core of the program.

GOALS:

The primary and foremost goal of the course is to train the students in such a way so that they can acquire knowledge, skills and leadership quality to contribute in different trades and crafts of film making and television and production apart from other forms of media.

OBJECTIVES:

To provide comprehensive knowledge and skills so that student can work in the field of film, television and media as well as in academics.

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SGT University
Budhera, Gurugram

DURATION OF STUDY:

The duration of B.A. (Film and Television Production) course shall be three academic years. Each year will be divided into two semesters. Thus this course will comprise six semesters spread over three years. On the completion of all the six semesters, the student will be awarded B.A. (Film and Television Production) degree. The student shall complete all the six semesters within a maximum period of 5 years from the date of admission to the first semester.

Eligibility:

A candidate for admission to B.A. (Film and Television Production) course must have a 10+2 certificate in any subject from any recognized Education Board of the country with at least 40% marks.

Career opportunities:

- To become a creative and technically competent film & television Director / Producer.
- To create professional capability to work in electronic media as TV Panel Producer, TV Producer, Film Producer, Script Writer, Cinematographer, Editor, Sound Recordist, Floor Manager, Film critics, Screen play writer, content writer, film Distributor, Media Researcher etc.
- To improve writing and communication skills for different media.
- To give strong base for higher education.

Core Department:

Faculty of Mass Communication and Media Technology. SGT University, Gurugram, Haryana, India.

Teaching strategies:-

The teaching strategy includes both theory classes as well as practical exercises, but more emphasis is on learning of skills and enhancing knowledge. Workshops, guest lectures, group discussion, seminar and industrial visits and internships are integral part of the teaching methods.

Depending on the number of teaching days utilized in a week, approximately 504 teaching hours will be available in each semester of the three years (6-semester) of BFTP Program. Out of these, Theory and Practical teaching (Modules) will be equally balanced amounting to roughly fifty

percent each. The teaching will be carried out on various modules for academic and professional training. Students will be encouraged and assigned to utilize the balance hours each day for activities like knowledge enhancement, self-learning including library, sports and other co-curricular activities

The theory training will be primarily from cognitive domain while practical training will be from cognitive, creative and effective module.

Course distribution: The BFTP Degree program will be of three years' duration. It will be divided into six equal terms of six months each. Classes will be held 5 days in a week. The sixth day will be dedicated to Continuous Assessment Process in which students will be evaluated in different subjects on the basis of Theory and Practical undertaken during the week. However, if needed the sixth day of the week too can be utilized for teaching /training activities.

The distribution of contact hours and credits earned in Semester-1 is displayed below:

TOPICS	**CONTACT HOURS/WEEK**	**CREDITS**
Film & Television Production Basics	**04**	**04**
Photography	**06**	**04**
English Communication	**03**	**03**
Reading and Reviewing films	**06**	**03**
Production Equipment	**04**	**03**
CBCS on Wednesday- Marks not counted in result	**02**	**02**
Total for the WEEK	**25**	**19**
Break-up of the contact Hours utilized / available in Semester-1 (15 Weeks)		
Theoretical Teaching	**195 Hrs.**/ semester based on a 15 Week semester	*13*
Practical, Projects & Assignments	**180 Hrs.**/ semester based on a 15 Week semester	*06*
Balance hours to be utilized for knowledge enhancement, self-learning including library, sports and other co-curricular activities		

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SGT University
Budhera, Gurugram

Professional Training

Students will have to complete 30-45 days internship during their course which is a part of the syllabus and carries credits. Internship can be within the SGT or can also be in a place/organization outside the university like a production house / media house or under the tutelage of any producer / director of a film / television program for the above specified period. The institution will try to find INTERNSHIP for students however students are encouraged to find their own Internship opportunities in a place and domain of their choice. However, no guarantees of internship especially in a place and domain of choice of a student can be given to anyone.

Summer and Winter Training

The students are encouraged to enhance their film making/television production skills through making short films, video programs, music videos etc. during summer and winter breaks. Students are also required to enroll in English language improvement programs, skill development and personality developments programs as and when arranged by the university. They also must mandatorily participate in workshops, seminars and film appreciation courses arranged by the university.

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For course syllabus and curriculum of BFTP please move to next page.

COURSE SYLLABUS

B.A. (Film and Television Production)

Subject – Film & Television Production Basics

SEMESTER-I

A-Syllabus

S. No.	TOPIC	DOMAIN	HOURS
Unit 1:	**INTRODUCTION TO MOTION PICTURES**		
	The Birth of an Image	Nice to Know	18 Hours
	Image Formation in eye, celluloid and sensors	Must Know	
	Brief History of world and Indian Cinema	Nice to Know	
	Celluloid versus Digital Film Making	Must know	
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	Nice to know Must know Must know	12 Hours
Unit 3:	**VISUAL GRAMMAR** Film & TV Terminology Visual Grammar, Shot and type of shot, Camera Movements & Angles	Must Know	10 Hours
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	Must know	16 Hours

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

B- Curriculum

UNIT	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
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	Learn about How image is formed, how cinema was born and its present status.	Make students familiar about Creative writing, types of writing etc….	Lecture, Interactive sessions, Assignments Screenings	As per syllabus
Unit 2:	**GENRES, STYLES & COMPONENTS** Different Genres of films Narrative & Documentary styles Ingredients - Script, Sound, Visuals, Performers, Assembly, Selling and Exposition	Explain different types of films and what are the components of a film	To portray the relevance various cinematic components.	Lecture, PPT, Interactive sessions, Assignments, Screenings	As per syllabus
Unit 3:	**VISUAL GRAMMAR** Film Terminology Visual Grammar, Shot and type of shot, Camera Movements & Angles	Explain the terminology connected with film making process.	Make students well acquainted with visual grammar so that communicate with other members of the team.	Lecture, PPT, Interactive sessions, Assignments, Screenings.	As per syllabus

Unit 4:	**FILM PRODUCTION** Key Film Making Departments Personnel and Roles Marketing Distribution Exhibition Censorship	Explain & Discuss the crew and cast of a unit and their roles and hierarchy. Marketing and distribution of films.	Make students familiar about various departments from A to Z.	Lecture, PPT, Interactive sessions, Assignments, seminars.	As per syllabus

Suggested Readings:

- 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-

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

B.A. (Film and Television Production)

Subject –Photography

Semester-I

A- **SYLLABUS**

S No.	TOPIC	DOMAIN	HOURS
1	**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)	Must know	12 hours
2	**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	Must know	30 Hours
3	**Modes of Camera** Shooting Modes Focusing Mode Metering Mode	Must Know	08 Hours

4	**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	Must know	10 Hours
5.	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 af Photographs Photo Editing on Photoshop	Must know	24 Hours

B.CURRICULUM

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**Introduction to Photography** Meaning and Definition of Photography History of Photography Photography as a Medium of Mass Communication	To achieve an overall idea of Photography	To make aware of basic things of photography	Lecture, PPT, Interactive sessions, Assignments	As per syllabus

DEAN
Faculty of Mass Comm. & Media Technology
GT University
Gurugram

2	**Camera anatomy & functions** Functioning of SLR & D-SLR cameras. Analog & Digital Camera Image Sensors & Sizes (CCD and CMOS)	To achieve technical knowledge about photography	To make aware about camera anatomy and functions.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
3	**Modes of Camera** Shooting Modes Focusing Mode Metering Mode	To know the modes of camera/	Emphasis should be on to study the modes of camera.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	**Visual Composition And Lighting** Visual Grammar In Photography, Photographic Composition:, Rule Of Thirds, Framing, Composition Camera Angles Understanding Lighting : Artificial & Natural	Imparting knowledge on visual composition and lighting.	Focus should be on Visual composition and importance of lighting in Photography.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
5	Assignments: Familiarization With Photography	To make students aware about Adobe Photoshop.	Assignments for practical training.	Assignments	As per syllabus

	Equipment Practice on Various Cameras Practice - SLR Camera With Various Lenses Adobe Photoshop				

Suggested Readings:

- 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, O P

-XXX-

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

B.A. (Film and Television Production)

Subject: English Communication

Semester-I

A – Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**UNIT – I: PHONETICS BASICS** Received Pronunciation – Sounds: Vowels/Diphthongs, Consonants – Syllables – Word stress – Transcription of words- Weak forms – Intonation	Must know	10 Hours
2	**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	Must know	12 Hours
3	**UNIT III: VOCABULARY** Word formation – Synonyms, Antonyms – Homonyms, Homophones – Words often confused – One word substitution – Phrasal verbs – Idiomatic expressions - Eponyms	Must know	10 Hours
4	**UNIT IV:** ***(A) Communication*** Communication, an overview – Definition & Process – Features – Importance – Forms – Barriers – Remedies – Non verbal communication – Body language – Paralinguistic features – Proxemics/Space distance – Haptics ***(B) Telephonic skills –*** *Group Discussion – Facing interviews*	Must know	10 Hours

B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHOD OLOGY	TIME
1	**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	Lecture, Interactive sessions, Assignments, Organizing small events of the department.	As per syllabus
2	**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	To Know and practice about good writing skills,	To enhance Writing Skills and prepare for Writing on given photographs or any topic.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
3	**UNIT III: VOCABULARY** Word formation – Synonyms, Antonyms – Homonyms, Homophones – Words often confused – One word substitution – Phrasal verbs – Idiomatic expressions - Eponyms	To enhance the knowledge of English grammar, translation for media	To cover Techniques, strategies, and Procedures in Translation	Lecture, PPT, Interactive sessions, Assignment	As per syllabus
4	**UNIT IV:** ***(A) Communication*** Communication, an overview – Definition & Process – Features – Importance – Forms – Barriers – Remedies – Non verbal	To understand writing for communication media and conversational skills	To cover Writing copies, Proof reading. Translation	Lecture, PPT, Interactive sessions, Assignments, Group activities, Organizing an event	As per syllabus

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Gurugram

	communication – Body language – Paralinguistic features – Proxemics/Space distance – Haptics ***(B) Telephonic skills –*** *Group Discussion – Facing interviews*				

Suggested Readings:

- Ferdinand, Nicole; Kitchin, Paul J.; Event Management; Sage Publication
- Kirk, R. Land; Catherwood, D. W.; The Complete Guide to Special Event Management;JohnWiley and 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.

-XXX-

B.A. (Film and Television Production)

Sub: Reading & Reviewing Films

Semester-I

A-Syllabus

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

S No.	TOPIC	DOMAIN	HOURS
	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	Nice to know	84 Hours

B-Curriculum

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Film screening	*To inculcate a habit / culture of watching milestone films.*	Teacher assisted discussions	Screenings & Discussions	As per syllabus

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

B.A. (Film and Television Production)

Sub: Production Equipment

Semester-I

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**Visual Grammar** Understanding Visual Grammar Types of Shots Terminology Basics Documentation – Shot Lists, Marking, Blocking.	Must know	12 Hours
2	**Camera induction** Demo of Tripod Demo of Video Camera Intro to Lighting Intro to Green Screen & Chroma-Keying	Must know	14 Hours
3	**Sound Induction** Demo of Microphone Demo of Cables Connecting Cables + Microphones to Camera Handling Camera + Microphones + Boom Rod	Must Know	10 Hours
4	**Assignment** Eight Shots exercise Action exercise Outdoor Lighting exercise	Must know	20 Hours

B-Curriculum

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**Visual Grammar** Understanding Visual Grammar Types of Shots Terminology Basics Documentation – Shot Lists, Marking, Blocking.	To achieve an overall idea of Video shots and documents	To make aware of Basic video shots, terminology, grammar etc.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	**Camera induction** Demo of Tripod Demo of Video Camera Intro to Lighting Intro to Green Screen + Chroma	To achieve technical knowledge about Video camera, tripod, lighting, chorma.	To make aware about types of video camera, lighting, tripod etc.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
3	**Sound Induction** Demo of Microphone Demo of Cables Connecting Cables + Microphones to Camera Handling Camera + Microphones + Boom Rod	To know the microphones, uses of microphones, boom rod	Emphasis should be on sound recording, microphones etc.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

4	Assignment 8 Shots, Action & Outdoor Lighting exercise	Assignments	Focus should be on practical	Assignments	As per syllabus

Suggested Readings:

- Video Production, Belvandi Vauski, Focal Press
- Broadcasting and the people: Masani Mehra: National Book Trust New

-X-

DEAN
Faculty of Mass Comm. & Media Technology
SGT University

B.A. (Film and Television Production)

SUBJECT – Script and Screenplay

Semester-II

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**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	Must to know	12 Hrs
2	**Essentials of Screenplay Writing** Elements of Dramatic Writing Screenplay Terminology What is a Story? Character and Its Importance In Screenplay Writing Types of Conflict Plot base Screenplay Writing 3-Act Structure Premise, Themes and Motifs In Story/Screenplay Audience Perspective	Must know	18 Hours

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

3	**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.)	Must know	20 Hours
4	**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.	Must Know	24 Hours
5	• **Writing the Treatment for feature film** • Writing 1-3 pages Concept / Story, 4-6 pages Synopsis / Plot moving on to detailed 15-page treatment.	Must know	24 Hours

B - Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**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	Explain/Discuss how story is born and how ideas are generated especially on context of a film.	Make students well acquainted with film story and ideas.	Lecture, PPT, Interactive sessions, Assignments, Screenings	As per syllabus
2	**Essentials of Screenplay Writing** Elements of Dramatic Writing Screenplay Terminology What is a Story? Character and Its Importance In Screenplay Writing	Explain/Discuss Essentials of Screenplay writing.	To magnify the various stages in Screen play writing.	Lecture, Interactive sessions, Assignments.	As per syllabus
3	**Screenplay Format** Short Film Format The Art of Adaptation along With Writing Exercises Analyzing Films on Screenplay Perspective Basic Software for	Explain/Discuss Screen play formats, short film format and Analyzing films on screen play perspective.	Make students well acquainted with screen play formats, short film format and Film analyzing on screen play perspective.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus

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Faculty of Mass Comm. & Media Technology
SGT University
dhera, Gurugram

	Screenplay Writing (Celtx etc.)				
4	Nonlinear Structures Flashback Flash Forward Multi Plots Multi Protagonist Stories. Basics of Writing for Television (Fiction and Non Fiction)	Learn Nonlinear structure, flashback, Multi plots, basic of writing for TV.	To magnify the various stages of Nonlinear structure, flashback, multi plots, basic of writing for TV.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
5	• **Writing the Treatment for feature film** • Writing 1-3 pages Concept / Story, 4-6 pages Synopsis / Plot moving on to detailed 15-page treatment.	Explain/Discuss treatment for feature film	Assignment	Assignment	As per syllabus

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 Trottier, The Screenwriter's Bible

B.A. (Film and Television Production)

Subject- Production Sound

Semester-II

A- Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**Introduction to Sound** The Power of Sound Fundamentals of Film Sound Dimensions and Sound Perspective	Must know	20 Hours
2	**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	Must know	24 Hours
3	**Original Music Compositions** Dubbing and Subtitles Ambient Sound Audio Recording/Editing Software Analog vs Digital Sound	Must Know	30 Hours
4	**Cables and Connectors,** Specialized Mikes and their uses Outdoor Sound Recording Exercise On Location Sound and Dubbing	Must know	24 Hours

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

B-Curriculum

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**Introduction to Sound** The Power of Sound Fundamentals of Film Sound; Dimensions and Sound Perspective	To learn sound, power of sound and fundamental of film sound	To understand sound, fundamentals of film sounds	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	**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	To achieve knowledge of Audio formats, components of sounds, Sound EFX	To impart knowledge of sounds EFX, components of sounds tec.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
3	**Original Music** Compositions Dubbing and Subtitles Ambient Sound Audio Recording/Editing Software Analog vs Digital Sound	To know original music, dubbing, audio recording and digital sound.	To make students well acquainted with original music, dubbing, recording, editing and digital sound	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus

4	**Cables & Connectors** Specialized Mikes and their uses Outdoor Sound Recording Exercise On Location Sound and Dubbing	To know technical knowledge of cables, outdoor sound recording exercise .	Impart knowledge with students about outdoor sound recording, on location sound recording	Lecture, PPT, Interactive sessions, Assignments, Group activities	As per syllabus

Suggested Readings:

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

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

B.A. (Film and Television Production)

Subject: Production Process and Techniques

Semester-II

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**Production Process** Stages of Production Pre-Production Idea/Scripting Research Reece Team Role of Key personals Budget and Scheduling Technicians and Equipment	Must know Must know	8 hours
2	**Production Stage** Shooting workflow Actor handling on set Unit Requirement Working with the Team (Direction, Cinematography, Sound) Shooting on Schedule	Must know	12 Hours
3.	**Post Production** Editing Sound Design and Sound Mixing Music and Background Score Final Mixing Color Grading	Must know	14 Hours
4.	**Television Production Process** Studio personal and commands PCR/MCR functioning	Must know	25 Hours

5.	**Assignments:** Multi Camera Practical Exercise (Group) in Studio Action and Continuity Exercise (Group)	Must know	25 Hours

B-Curriculum

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**Production Process** Stages of Production Pre-Production Idea/Scripting Research Reece Team Role of Key personals Budget and Scheduling Technicians and Equipment	To achieve knowledge about Production process	To make students well acquainted with Production process and research	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	**Production Stage** Shooting workflow Actor handling on set Unit Requirement Working with the Team (Direction, Cinematography, Sound) Shooting on Schedule	To achieve knowledge of Production stages.	To impart knowledge with students of Production stages.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
3	**Post Production** Editing Sound Design and	Gain knowledge about Post	Emphasis should be on Production	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

	Sound Mixing Music and Background Score Final Mixing Color Grading	Production.	including sound, music, final mixing..		
4	**Television Production Process** Studio personal and commands PCR/MCR functioning	Impart knowledge about TV production process..	Make students aware about PCR/MCR, TV production etc.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
5	**Assignments:** Multi Camera Practical Exercise (Group) in Studio Action and Continuity Exercise (Group)	Assignment	Assignment	Assignments	As per syllabus

Suggested Readings:

- 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

B.A. (Film and Television Production)

Subject: Development Communication

Semester- II

A – Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	Communication: Basic Concepts Types of Communication Human Communication Effective Communication	Must know	12 Hours
2	Organization, Public and Mass Communication Media for Mass Communication Media, Society and Development Digital Media and Development Communication	Must know	8 Hours
3	Understanding Development Development Issues and Goals- National and International Perspectives National Development Programmes – Goals, Strategies, Structure and Achievements Contemporary National Development Programmes	Must Know	10 Hours
4	Understanding Gender differentials Gender and Development Gender and Advocacy New Challenges	Must know	10 Hours
5	Writing and Shooting for a 60-90 sec PSA.	Must know	16 Hours

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

B-Curriculum

S. No.	Topics	Learning Objectives	Teaching Guidelines	Methodology	Time
1.	Communication: Basic Concepts Types of Communication Human Communication Effective Communication	To learn about Basic Concepts of Communication	To cover the Basic Concepts of Communication	Didactic lecture through Power Point Presentation.	As per syllabus
2.	Organization, Public and Mass Communication Media for Mass Communication Media, Society and Development Digital Media and Development Communication	To learn about Media for Mass Communication	To cover Media for Mass Communication	Didactic lecture through Power Point Presentation.	As per syllabus
3.	Understanding Development Development Issues and Goals- National and International Perspectives National Development	To learn the concept of Understanding Development, Development Issues and Goals-	To concept of Understanding Development, Development Issues and Goals-	Didactic lecture through Power Point Presentation.	As per syllabus

	Programmes – Goals, Strategies, Structure and Achievements Contemporary National Development Programmes				
4.	Understanding Gender differentials Gender and Development Gender and Advocacy New Challenges	To learn the concept of brand positioning	To cover Understanding Gender differentials	Didactic lecture through Power Point Presentation.	As per syllabus
5.	Writing and Shooting for a 60-90 sec PSA.	To Writing and Shooting for a 60-90 sec PSA	Writing and Shooting for a 60-90 sec PSA	Assignment	As per syllabus

Suggested Readings:

- 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.

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

B.A. (Film and Television Production)

Sub: Environmental Studies

Semester-II

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
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	Must know	10 hours
2.	**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	Must know	10 Hours

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

3.	**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.	Must Know	16 Hours
4.	**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	Must know	12 Hours
5.	**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.	Must know	8 Hours

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

B-Curriculum

S. No.	Topics	Learning Objectives	Teaching Guidelines	Methodology	Time
1.	**Environmental and Natural resources** Definition, Scope, Importance Natural Resources – Forest Resources – Use, Exploitation, Deforestation, Construction Of Multipurpose Dams, Effect Of Forests	To learn importance of Environment and Natural resources	To cover Environmental and Natural resources, forest resources, exploitation, construction of Dams etc.	Didactic lecture on the topics, Power Point Presentation	As per syllabus
2.	**Ecology and Bio-diversity** Concept of Ecosystem Structure and Function of an Ecosystem Producers, Consumers and Decomposers Energy Flow,	To learn Ecology and Bio-diversity and function an Eco-system.	Make students aware about Ecology, Ecosystem, consumers and Decomposers of Energy Flow.	Didactic lecture, Power Point Presentation and discussion	As per syllabus
3.	**Environmental Pollution** Definition – causes, pollution effects and	To know basic information about Environmental	To cover Environmental Pollution with case studies.	Didactic lecture on the topics, Power Point Presentation	As per syllabus

4.	**Social Issues and the Environment** Urban Problems Related To Energy and Sustainable Development Water Conservation, Rain Water	To study social issues and the Environment .	To cover Social issues and Environment with Rain water Harvesting etc.	Didactic lecture on Environment and Rain water Harvesting etc.	As per syllabus
5.	**Human Population and the Environment** Population Growth, Variation among Nations Population Explosion – Family Welfare Programme Environmental and Human Health, case studies	To learn Human population and its impact on Environment	To cover World Human population and its effect on Environment and water conservation.	Didactic lecture, Power Point Presentation and practical exercise	As per syllabus

Suggested Readings:

- 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-

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

B.A. (Film and Television Production)

Subject: Editing

Semester-III

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**Grammar of Editing** 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	Must know	20 hours
2	**Introduction to the History of Film Editing** Introduction to the 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	Must know	10 Hours
3.	**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	Must know	20 Hours

4.	**Project** **Relevant Practicals** **Montage Editing**	Must know	48 Hours

B-Curriculum

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Grammar of Editing 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	To achieve knowledge of Editing, rules of editing etc.	To make students well acquainted with Editing, rules of editing.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	Introduction to the History of Film Editing Introduction to the Editor As Storyteller And Understanding The Narrative Structure Role of an Editor Women in Editing	To achieve knowledge of History of editing, film editing	To impart knowledge with students of film editing etc.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

3	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	Gain knowledge about NLE (non-linear editing)	Emphasis should be on NLE.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	**Project** **Relevant Practicals** **Montage Editing**	Projects.	Projects	Assignments,	As per syllabus

Suggested Readings:

- 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-

B.A. (Film and Television Production)

Subject: Cinematography

Semester- III

A - Syllabus

S No.	TOPIC	DOMAIN	HOURS
1.	Introduction to the Concepts and Tools of Lighting Characteristics of Light Basic Lighting Principals Light Accessories Light Sources Measuring Light Light Meters	Must know	8 hours
2.	Lighting Styles Natural and Artificial Light Light planning: Subject, Camera/Cameras, Surroundings, Atmosphere Lighting on Location Lighting and Continuity Camera Movement (Track-trolley)	Must know	9 Hours
3.	Analog and Digital Image Working of a DSLR Camera Support System (DSLR/ENG) and Accessories Digital Camera Image Formation	Must Know	9 Hours
4.	Shooting for Fiction Shooting for Non-fiction (Documentary, News, etc.) Studio Shoot (Single/Multi camera)	Must know	12 Hours
5	**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	Must know	60 Hours

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

B-CURRICULUM

S. No.	Topics	Learning	Teaching Guidelines	Methodology	Time
1.	Introduction to the Concepts and Tools of Lighting Characteristics of Light	To learn about Basic Principals of Lighting	To cover Introduction to the Concepts and Tools of Lighting	Didactic lecture with the help of media coverage, Power Point Presentation and	As per syllabus
2.	Lighting Styles Natural and Artificial Light Light planning: Subject, Camera/Cameras,	To know about Lighting Styles and Camera Movement	To cover Lighting Styles and Camera Movement	Didactic lecture on review and discussion on problem faced while writing reviews	As per syllabus
3.	Analog and Digital Image Working of a DSLR Camera Support System (DSLR/ENG) and Accessories Digital Camera	To learn about Working of a Digital Cameras and Support System	To cover Working of a Digital Cameras and Support System	Didactic lecture, Power Point Presentation. Practical work on the basis of newspaper	As per syllabus
4.	Shooting for Fiction Shooting for Non-fiction (Documentary, News, etc.)	To learn about types of Fiction and Non-fiction based programme	To cover types of Fiction and Non-fiction based programme	Didactic lecture on the topic, discussion and Power Point Presentation.	As per syllabus

5.	**Camera Practical** Introduction and Familiarization to Camera Equipment and Accessories. 3 Point Lighting Exercise Camera Movement Exercise	Practices and Handling Digital Camera and Lighting	Practices and Handling Digital Camera and Lighting	**Practical**	As per syllabus

Suggested Readings:

- 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-

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

B.A. (Film and Television Production)

Sub: Film Studies

Semester-III

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**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.	Must know	10 hours
2	**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)	Must know	10 Hours
3.	**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	Must know	16 Hours
4.	**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	Must know	20 Hours

	12's Year in Slave Saving Private Ryan Hurt Locker Avatar Battleship Potemkin-Silent Cinema-Montage The Godfather-I-Hollywood Classic The Bicycle Thief – Neo Realism Rashomon-Asian Classic Pather Pachali- Indian Classic Meghe Dhaka Tara- Indian Classic Cast Away-Hollywood Classic *(Other films could be included)*		

B-Curriculum

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**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.	To achieve knowledge of History of Cinema	To make students well acquainted with fundamental of films, film Genres….	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	**UNIT-II: MAJOR FILM MOVEMENTS** German Expressionism Soviet Montage Italian Neo-realist Cinema French New Wave Independent film-making in Hollywood' (screening of	To achieve knowledge about various film movements	To impart knowledge about the various film makers who	Lecture, PPT, Interactive sessions, Assignments Screenings	As per syllabus

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

	Quentin Tarantino's Pulp Fiction)	that shaped the world cinema	spearheaded the movements		
3	**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	Gain knowledge about the Hindi Cinema	Emphasis should be on film screening and understanding	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	**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	Impart knowledge with case study by screening listed films.	Focus should be case study by screening listed films	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus

Suggested Readings:

- 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.

-X-

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

B.A. (Film and Television Production)

Subject: Production Design

Semester-III

A – Syllabus

S No.	TOPIC	DOMAIN	HOURS
1.	**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	Must Know	14 Hours
2.	**UNIT-II: PRE-PRODUCTION ACTIVITIES** Screenplay Breakdown Set Decoration, Props, Visual Theme Color and Texture Architectural Inputs, Depth, Perception Research for Production Design	Must know	20 Hours
3.	**UNIT-III: DESIGNING FOR DIFFERENT GENRES** Production Procedures Digital Production Design Matte Painting Scale Modeling.	Must Know	10 Hours
4.	**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	Must know	10 Hours
5.	**UNIT- V** **PRACTICAL** • Preparing a Studio or Outdoor Set - Model	Compulsory	30 Hours

B- Curriculum

S. No.	Topics	Learning Objectives	Teaching Guidelines	Methodology	Time
1.	**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	To understand the need, scope of Production Design in Films	Demonstrate the various types of Production design and explain the process	Lecture, Interactive sessions, Assignments, Group activities	As per syllabus
2.	**UNIT-II: PRE-PRODUCTION ACTIVITIES** Screenplay Breakdown Set Decoration, Props, Visual Theme Color and Texture Architectural Inputs, Depth, Perception Research for Production Design	To understand the activities related to execution of successful production design	Teacher must show visual examples either real or virtual to explain the concepts	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
3.	**UNIT-III: DESIGNING FOR DIFFERENT GENRES** Production Procedures Digital Production Design Matte Painting Scale Modeling.	To understand the designing needs of different media and to know how it is achieved	Knowing procedures of design for various genres.	Lecture, PPT, Assignments	As per syllabus
4.	**UNIT-IV: MAKEUP** Basic and Corrective Make up. Character Make up Aging. Working with Hair: Styling; Using Wigs Special effects: Fake Blood, Prosthesis, Life	To understand the scope of production design beyond set making	Knowing about Problems and solutions of creating	Lecture, PPT, Interactive sessions, Assignmen	As per syllabus

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Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

	Casts Costume Design, Texture, Color Role and Responsibilities of Costume Designer and Assistant Costume Designer Specialty Costume		visual elements	ts, group activities.	
5.	**UNIT- V** **PRACTICAL** • Preparing a Studio or Outdoor Set - Model	To understand practical procedure of design	Research and actual execution of scale models	Working on scaled models	As per syllabus

Suggested Readings:

- 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-

Film and Television Production)

Subject: Production Management

Semester-III

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	Production Process Key Personnel and Role of Production Manager Role of Line Producer Scheduling & Budgeting **Practical": Create various budgeting and Scheduling Charts for a Dummy Television (DSO) Production the paramenters of which will be set by the faculty teaching the course.** Time Management Difference in Managing Fiction and Non-Fiction Production	Must know	10 hours
2	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 paramenters of which will be set by the faculty teaching the course.**	Must know	20 Hours

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
...gram

3.	Legalities in Production Process Party Contracts Copyright Issues Child Licensing	Must know	20 Hours
4.	Safety Issues: First Aid for Film & TV Production Health & Safety.	Must know	6 hours

B-Curriculum

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Production Process Key Personnel and Role of Production Manager Role of Line Producer Scheduling & Budgeting **Practical": Create various budgeting and Scheduling Charts for a Dummy Television (DSO) Production the paramenters of which will be set by the faculty teaching the course.**	To achieve knowledge about Production process, Production manager etc.	Make students aware about Production process, production manager etc.	Lecture, PPT, Interactive sessions, Assignments	As per SYLLABUS

2	Production Research/Recce Based on Project requirement Location Management Production Management for Location And Studio Shoots Shooting Abroad **Practicals:** Create various Production Management Modules and Excel Charts for a Dummy Production the paramenters of which will be set by the faculty teaching the course.	To achieve knowledge of Production research, location management etc.	To impart knowledge with students about manage indoor and outdoor shoots	Lecture, PPT, Interactive sessions, Assignments	As per SYLLABUS
3	Legalities in Production Process Party Contracts Copyright Issues Child Licensing	Gain knowledge about production process, copyright etc.	Make students well acquainted with production process, copy right issues, child licensing	Lecture, PPT, Interactive sessions, Assignments,	As per SYLLABUS

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

4	First Aid for Film & TV Production Health & Safety	Gain knowledge about First Aid for film and TV production etc.	Impart knowledge with students on first Aid for film and TV production etc.	Lecture, PPT, Interactive sessions, Assignments,	As per SYLLABUS

Suggested Readings:

- 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-

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Gurugram

B.A. (Film and Television Production)

Subject: Direction

Semester- IV

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**UNIT-I** Cinema, Director & Directing Direction Theory Role of a Director Space and Time in Cinema Elements of Shot and Composition **DIRECTION PRACTICAL:** • Actuality – Exercises In Observation • 6 Shot, Silent, Static, Focusing On Composition And Exploring A Given Theme	Must Know	15 hours
2	**UNIT-II** 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	Must know	10 Hours
3	**UNIT-III** Creative and Managerial Functions of the Director Handling Cast and Crew Auditions and Workshop Responsibility to the Schedule &Budget	Must Know	10 Hours
4	**UNIT-IV** 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	Must know	20 Hours

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

5.	**UNIT-V** 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.	Must know	30 Hours

S No.	TOPIC	Learning Objectives	TEACHING GUIDELINES	METHODOLOGY	TIME
1	UNIT-I Direction Theory Role of a Director Space and Time in Cinema Elements of Shot and Composition **DIRECTION PRACTICAL:** Exercises In Observation 6 Shot, Silent, Static, Focusing on Composition & Exploring A Given Theme	To achieve an overall idea of Direction	To make aware of basic things of Direction	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus
2	UNIT-II General Introduction to Cinema Understanding the Moving Images as Signs Space and Time to Cinematic Space and Cinematic Time Specification of Cinema	To Understand cinema ARTISTICALLY	Director as an ARTIST	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus

	in Comparison to Other Audio-Visual Media Cinema and Other Art Forms Visual Art Component Literary Art Component Performative Art Component				
3	UNIT-III Creative and Managerial Functions of the Director Handling Cast and Crew Auditions and Workshop Responsibility to the Schedule &Budget	To know the Job of a Film / TV Director	Emphasis should be on learning the responsibilities of the professional Director.	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus
4	**UNIT-IV** 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	To know the basic concepts	Focus should be given on importance these concepts	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus
5	**UNIT-V** 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 /Assignment**	Students will have to focus on practical activities as much as theoretical	Undertake actual filming assignments	As per Syllabus

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

	PRACTICAL EXERCISE (WITH DIALOGUE) • 2-3 minutes continuity and Mise-en-scene exercises.				

Suggested Readings:

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 CinematographyJoseph - V Mascelli
In the Blink of an Eye - Walter Murch
Film History: An Introduction - Kristin Thompson

-X-

B.A. (Film and Television Production)

Subject: Advance Cinematography

Semester- IV

A – Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	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	Must know	8 hours
2	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	Must Know	22 Hours
3	Special Effect and Color Correction DCP (Digital Cinema Package) Image Manipulation Non-Fiction Shooting	Must Know	12 Hours
4	Uses of Lens- Anamorphic Lens, Filters and Gels	Must know	12 Hours

DEAN
Faculty of Mass Comm. & Media Technology
SGT University

5	**Camera Practical** • Shooting Projects. • Exercises for Shooting in Different Light Conditions •Exercises for Creative Camera Usage.	Must know	40 Hours

B-Curriculum

S. No.	Topics	Learning Objectives	Teaching Guidelines	Methodology	Time
1.	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	To learn about Various Film Formats	To cover Various Film Formats Film 8mm, 16mm, 35mm and 70 mm and IMAX Format	lecture through Power Point Presentation	As per syllabus
2.	Studio Lighting (Studio based exercise) Long Take Long take Camera Practical	To learn about Studio Lighting	To cover Studio Lighting (Studio based exercise) Long Take Long take Camera Practical	Didactic lecture through Power Point Presentation and practical.	As per syllabus

3.	Special Effect and Color Correction DCP (Digital Cinema Package) Image Manipulation Non-Fiction Shooting	To learn about Special Effect and Color Correction	To cover Special Effect and Color Correction DCP (Digital Cinema Package)	lecture through Power Point Presentation and practical.	As per syllabus
4.	Uses of Lens Anamorphic Lens Filters and Gels	To learn about Uses of Lens	To cover Uses of Lens Anamorphic Lens Filters and Gels	Didactic lecture through Power Point Presentation and analysis of programs, discussion.	As per syllabus
5.		To Exercises for Shooting in Different Light Conditions	Shooting projects. Exercises for Shooting in Different Light Conditions Exercises for Creative Camera Usage.	Practical	As per syllabus

Suggested Readings:

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

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

- 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-

B.A. (Film and Television Production)

Subject: Advance Editing

Semester- IV

A – Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	Digital and Analog Editing FCP and other Editing Machine Features and Functions of FCP Transitions Key Framing Filters Genres and Editing Styles	Must know	12 hours
2	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	Must know	15 Hours
3	Online Editing Video Switching Single Camera/Multi Camera Cues and Commands	Must know	25 Hours
4	**Project** Relevant Practicals	Must Know	32 Hours

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

B-Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Digital and Analog Editing FCP and other Editing Machine Features and Functions of FCP; Transitions Key Framing Filters; Genres and Editing Styles	To learn about Digital and Analog Editing	To cover Digital and Analog Editing FCP and other Editing Machine	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	Advance Techniques of Editing Non-Linear Editing Compositing Cross Cutting, Parallel Cutting Working on Audio	To learn about Advance Techniques of Editing	Emphasis should be on Advance Techniques of Editing Non-Linear Editing Compositing	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
3	Online Editing Video Switching Single Camera/Multi Camera Cues and Commands	To know about Online Editing	Online Editing Video Switching	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	**Project** Relevant Practical	Relevant Practical	Relevant Practical		As per syllabus

Suggested Readings:

- 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

B.A. (Film and Television Production)

Subject: Actors & Acting

Semester- IV

A - Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**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	Must know	18 hours
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	Must know	12 Hours
3	**UNIT-III: ESSENTIALS FOR PERFORMERS** Modern concept of Actor training, Voice modulation and clarity, Speech, Dictation and Body language. Audition approach & practice	Must Know	10 Hours
4	**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	Must know	10 Hours

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SGT University
Budhera, Gurugram

5.	**Practical: Exercises for Film & TV Acting –** Movements Speech and action reaction exercises. Dialogue and voice exercises Dubbing Excercises	Compulsory	34 Hours	

B-**Curriculum**

S. No.	Topics	Learning Objectives	Teaching Guidelines	Methodology	Time
1.	**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	To learn about Basics of Acting and various schools and persons who exceled in acting	To cover Introduction to Basics of Acting and various schools and persons who exceled in acting in film	Lecture and Power Point Presentation and demonstrations with screenings.	As per Syllabus

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	"Text" and "Subtext" in acting Coordinating with co artists				
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	To learn about Pre-Production Activities	To cover Pre-Production Activities Screenplay Breakdown Set Decoration, Props, Visual Theme	Didactic lecture through PowerPoint Presentation.	As per Syllabus
3.	**UNIT-III: ESSENTIALS FOR PERFORMERS** Modern concept of Actor training, Voice modulation and clarity, Speech, Dictation and Body language. Audition approach & practice	To learn about the essential requirement for actors	To teach about the qualities a performer should have in him/her.	lecture Power Point Presentation and Discussion.	As per Syllabus
4.	**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	To learn The why actors need to have basic technical language in Films and TV	To cover Basic of technicalities of light and camera from actors' PoV	Didactic lecture and Power Point Presentation.	As per Syllabus

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Budhera, Gurugram

	Acting exercises. Art of Dubbing				
5.	**Practical: Exercises for Film & TV Acting –** Movements Speech and action reaction exercises. Dialogue and voice exercises Dubbing Excercises	To act in front of camera and microphones	A director must know to direct actors	Didactic lecture through Power Point Presentation	As per Syllabus

Suggested Readings:

- 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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B.A. (FILM AND TELEVISION PRODUCTION)

Subject – Documentary Films

Semester- IV

A - Syllabus

S. No.	TOPIC	DOMAIN	HOURS
1	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 **Project-** • **Mandatory Screening of Documentaries** • **Making a diary on the Film Screening**	Must know	10 hours
2	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.**	Must know	18 Hours

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Budhera, Gurugram

	• **Making a diary on the Film Screening** • **Shooting and Editing of 2-3 min Documentary.**		
3	**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**	Must Know	12 Hours
4	**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.	Must know	26 Hours

B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Current Scenario of Documentary films in India and Abroad History of Documentary Type of Documentary Television Documentary	To understand the term documentary aesthetically	To portray the documentaries and their current scenario	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus
2	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	To understand the stages of documentary production	To make them able to differentiate between proposal, treatment and synopsis writing for a documentary film	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus
3	Modes of funding Distribution and Exhibition of Documentary Trailers and Promos Ethics for Documentary Films Censorship Film Festivals PSBT, FD and other Organization	To understand funding and censorship procedure of documentary films	Knowing the ethics of documentary films	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus

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University
Gurugram

4	**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.	Practically able to produce any chosen assignment	Practical	Interactive sessions, Film Screening	As per Syllabus

Suggested Readings:

- 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 UniversityPress, 2010.

-X-

B.A. (Film and Television Production)

Subject: Advance Direction

Semester- V

A – Syllabus

S No.	TOPIC	DOMAIN	HOURS
1.	**UNIT:I ARTISTIC IDENTITY** The Job of the Director Identifying Themes as a Director Developing Story Ideas	Must know	10 hours
2.	**UNIT:II UNDERSTANDING SCREENCRAFT** A Director's Screen Grammar Seeing with a Film-maker's Eye Shooting Projects	Must know	12 Hours
3.	**UNIT:III** AESTHETICS AND AUTHORSHIP Point of View Genre, Conflict, and Dialectics Structure, Plot, and Time Space, Stylized Environments, and Performances Form and Style	Must Know	20 Hours
4.	**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.	Compulsory	70 Hours

B-Curriculum

Srl..	Topics	Learning Objectives	Teaching Guidelines	Methodology	Time
1.	**UNIT:I ARTISTIC IDENTITY** The Job of the Director Identifying Themes as a Director Developing Story Ideas	To learn the responsibilities of a director	Teach that director is a healthy mix of creative and technical	lecture on the topics, Power Point Presentation	As per Syllabus

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Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

2.	**UNIT:II** **UNDERSTANDING SCREENCRAFT** A Director's Screen Grammar Seeing with a Film-maker's Eye Shooting Projects	To learn about Story and Scene Narration with Actors	To cover Story and Scene Narration with Actors Acting for Camera	lecture on the topics, Power Point Presentation	As per Syllabus
3.	**UNIT:III** AESTHETICS AND AUTHORSHIP Point of View Genre, Conflict, and Dialectics Structure, Plot, and Time Space, Stylized Environments, and Performances Form and Style	To learn about how to Direct the Actor, the story and create a style of his own	How great directors create their distinct styles	lecture on the topics, Power Point Presentation Screenings	As per Syllabus
4.	**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.	To learn about Dialogue and Modulation	To cover Dialogue and Modulation Improvisation Handling Non-Actors	Practical / field work	As per Syllabus

Suggested Readings:

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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SGT University
Budhera, Gurugram

-X-

B.A. (Film and Television Production)

Subject: Sound Dubbing and EFX

Semester- V

A – Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	An Introduction to 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)	Must know	15 hours
2	The Role of Sound Effects In Film Introduction to Sound effects Sound Effects Use in Cinema Editing Tips and Creative Sound Effects Music Editing and Design	Must know	8 Hours
3	**Mixing** Optical Sound Tracks Difference between Analog And Digital Signal THX-DOLBY-ULTRA STEREO-DTS-SDDS Sound Mixer Equalizer Song Mixing	Must Know	17 Hours

4	**Recording Techniques** Professional Mixing and Mastering Techniques 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	Must know	15 Hours
5	Surround Sound Formats Surround sound Formats beyond L-C-R-S The Licensing of Surround Sound formats Creating Surround Sound LFE Channel Mapping Channel to Speaker	Must know	15 Hours
6	**PRACTICAL** **Sound Editing:** • **NUENDO** • **FL STUDIO** • **Q-BASE** • **Dubbing Exercise on given scene.** • **Re-doing/mastering/mixing/ of a given scene.**	Must know	42 Hours

B - Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	An Introduction to Audio Post-Production for Film Introduction Digital Audio Workstation (DAW's) Defining Film Sound The Audio Post-Production Process	To learn about Introduction Digital Audio, Sound Effects Editing and Design	To cover Introduction Digital Audio, Sound Effects Editing and Design	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus

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SGT University
Budhera, Gurugram

2	The Role of Sound Effects In Film Introduction to Sound effects Sound Effects Use in Cinema Editing Tips and Creative Sound Effects Music Editing and Design	Educating students so that they know about The Role of Sound Effects in Film	Encourage students to know about The Role of Sound Effects in Film	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus
3	**Mixing** Optical Sound Tracks Difference between Analog And Digital Signal THX-DOLBY-ULTRA STEREO-DTS-SDDS Sound Mixer Equalizer ; Song Mixing	To know about Political system of India	Encourage students to know about Political system of India	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus
4	**Recording Techniques** Professional Mixing and Mastering Techniques Background Music How to Mix Dialogue	To know about sound Recording Techniques	Encourage students to know about sound Recording Techniques	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus

5	Surround Sound Formats Surround sound Formats beyond L-C-R-S The Licensing of Surround Sound formats	To know about Surround Sound Formats	Encourage students to know about Surround Sound Formats	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus
6	**PRACTICAL** Sound Editing: NUENDO FL STUDIO Q-BASE Dubbing Exercise on given scene	To know about sound Editing	Encourage students to know about sound Editing	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus

Suggested Readings:

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

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-X-

B.A. (Film and Television Production)

Subject: Minor Project: Music Video Production

Semester- V

A - Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	Creative Approaches: Lyric Driven, Artist Driven Song selection and Music Video Team Formation Generating Ideas: Imitation, Inspiration, and Originality.Brainstorming Approaches, Ideas, Materials and Story line Introduction to Treatment and Synopsis for Music Video Treatment and Synopsis Writing Lip Sync-Relevance and Importance	Must know	Minor Project
2	**Introduction to Pre□Production** Song Selection Storyboarding Casting Crew for Music Video Theme, Location Scouting and Choreography Budgeting and Scheduling Technicians, Equipment and Facilities	Must know	Minor Project
3	**Production** Line up Crew and Cast Camera Blocking Rehearsal Shooting/Execution	Must know	Minor Project

4	**Post Production** Editing and Visual Effects Sound Mixing and Effects Graphic and Special Effects Color Correction Final Mixing	Must Know	Minor Project
5	**Practical** Preparing a 3-5 Minute Music Video (Group Exercise). Evaluation Based on the Project Basis.	Must know	Minor Project

B-Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Creative Approaches: Lyric Driven, Artist Driven Song selection and Music Video Team Formation Generating Ideas: Imitation, Inspiration, and Originality	To learn Creative Approaches: Lyric Driven, Artist Driven Song selection and Music Video Team For mation	To cover Creative Approaches: Lyric Driven, Artist Driven Song selection and Music Video Team For mation	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus
2	**Introduction to Pre□Production:** Song Selection Storyboarding Casting Crew for Music Video Theme,	To learn about Introduction to Pre□Production of music video	Emphasis should be on Introduction to Pre□Production of music video	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus

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	Location Scouting and Chor eography				
3	**Production** Line up Crew and Cast Camera Blocking Rehearsal Shooting/Execution	To know about Line up Crew and Cast Camera Blocking	To cover Line up Crew and Cast Camera Blocking	Lecture, PPT, Interactive sessions, Assignme nts,	As per Syllabus
4	**Post Production** Editing and Visual Effects Sound Mixing and Effects Graphic and Special Effects Color Correction Final Mixing	To learn about Editing and Visual Effects Sound Mixing and Effects	To cover Editing and Visual Effects Sound Mixing and Effects	Lecture, PPT, Interactive sessions, Assignme nts, Group activities	As per Syllabus
5	**Practical** Preparing a 3-5 Minute Music Video (Group Exercise). Evaluation Based on the Project Basis.	Preparing a 3-5 Minute Music Video (Group Exercise).	Preparing a 3-5 Minute Music Video (Group Exercise).	-	As per Syllabus

Suggested Readings:

- Video Production, BelvandiVauski
- The Mixing Senior by Mike Senior
- Home Recording Studio by Rod Gervais
- Sound Design, Mixing and Mastering by Jake Perrine

-X-

B.A. (FILM AND TELEVISION PRODUCTION)

Subject - Marketing, Distribution & Exhibition of Films

Semester-V

A - Syllabus

S. No.	TOPIC	DOMAIN	HOURS
1	Overview on 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	Must know	8 hours
2	Studio Systems and Independents Distribution and Marketing Marketing Overview and the Marketing Plan Marketing Research Major Strategy of Film Marketing Marketing and Producing Partners	Must know	6 Hours
3	National and International Box office Potential Financial and Creative Goals "Talent" use in Marketing (Talent Pedigree) Market Sizing Marketing Budgets, Understanding Cash flow and Balancing Production Portfolio	Must Know	6 Hours

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Budhera, Gurugram

4	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	Must know	10 Hours
5	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	Must know	12 Hours

B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Overview on Film Business Brief History of the Film industry and Film Marketing Film Distribution and Territories Major Distributors in Indian Film Industry	To understand the need, and scope of film marketing	To portray the various types of marketing tactics involved in film business	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus

2	Studio Systems and Independents Distribution and Marketing Marketing Overview and the Marketing Plan Marketing Research	To understand the nature of Marketing Plan	To portray the relevance of marketing strategies in film industry	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus
3	National and International Box office Potential Financial and Creative Goals. "Talent" use in Marketing (Talent Pedigree) Market Sizing	To understand the tools, of marketing plan for films	Knowing the process of cash flow	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus
4	Positioning the Film Target Audience Publicity. National and Regional Strategy for Publicity Media Plan; Review and Features	To understand the divisions of films as per their targeted viewers	To magnify the importance of trailers, promo and teasers in film promotion	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus
5	Understanding Release Dates and Release Patterns In-theater Distribution and Box Office Settlements Box Office Reporting Exhibition	To understand the patterns of release dates and retail partners	To make students aware to the functioning of Box Office	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus

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Suggested Readings:

- Understanding Audiences: Andy Ruddock, Sage Publications
- Mass Media Research: Roger Wimmer and Joseph Dominick, Thomson Wadsworth publishers
- Mass Communication Theory: Stanley Baran and Dennis Davis, Thomson Wadsworth publishers
- Understanding Mass Communication: DeFleur/Dennis

-X-

B.A. (Film and Television Production)

Subject: Media Laws and Ethics

Semester- V

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	Constitution of India: Brief Introduction Fundamental Rights, Duties and Directive Principles Freedom of expression Election Commission Law Relating to the Election Coverage	Must know	8 hours
2	Contempt of Courts Act 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	Must know	12 Hours
3	Press & Registration of Books Act 1867 Cinematograph Act 1953 Official Secrets Act Copyright Act IT Act Cable Network Act	Must know	8 Hours
4	Introduction to media ethics History of media ethics, role of conventions Personal and group ethics Global media ethics	Must Know	8 Hours

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SGT University
Budhera, Gurugram

5	New technologies and Ethics Investigative Journalism and Sting Operation (Legality and ethics) Cheque book journalism/paid news/embedded Journalism Future of media Ethics	Must know	06 Hours

B-Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Constitution of India: Brief Introduction Fundamental Rights, Duties and Directive Principles Freedom of expression Election Commission Law Relating to the Election Coverage	To learn about freedom of press and restrictions imposed on it	To understand the need of freedom of speech and constitution of India	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	Contempt of Courts Act 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	To learn about Acts and Judiciary	Emphasis should be on major judicial act and their implementation	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus

	Women (Prohibition) Act 1986 Pressures on Media: Political, Corporate, Social, Religious, Advertisers and Lobbies, etc				
3	Press & Registration of Books Act 1867 Cinematograph Act 1953 Official Secrets Act Copyright Act IT Act Cable Network Act	To know about Media Acts and Laws	To cover different acts like RTI and cable television act	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	Introduction to media ethics History of media ethics, role of conventions Personal and group ethics Global media ethics	To learn about the concept of media ethics	To cover the conceptual aspect of media ethics and also role of autonomous bodies in	Lecture, PPT, Interactive sessions, Assignments, Group activities	As per syllabus
5	New technologies and Ethics Investigative Journalism and Sting Operation (Legality and ethics) Cheque book journalism / paid news / embedded Journalism Future of media Ethics	To learn about new trends in media	To cover concept of investigation journalism and sting operation	Lecture, PPT, Interactive sessions, Assignments, Group activities	As per syllabus

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Suggested Readings:

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

-X-

B.A. (Film and Television Production)

Subject – Television Programming

Semester - VI

A - Syllabus

S. No.	TOPIC	DOMAIN	HOURS
1	**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	Must know	12 Hours
2	**PROGRAM TYPES** Fiction and Non Fiction Program News based Programs Programs based on Current Affairs Group/Panel Discussion ENG and EFP	Must know	8 Hours
3	**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	Must Know	20 Hours
4	**<u>Practical Exercise-</u>** • **To create a 10 minutes single cam/indoors Sitcom on a already available script** • **Write & Produce a Multi-Camera Fiction/Non-Fiction Studio based Program.**	Must know	72 Hours

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Budhera, Gurugram

B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**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	To understand Television program and its formats	To portray the various types of Television program and its formats	Lecture, Interactive sessions, Assignments	As per Syllabus
2	**PROGRAM TYPES** Fiction and Non Fiction Program News based Programs Programs based on Current Affairs Group/Panel Discussion ENG and EFP	To understand the News based Programs	Knowing the News based Programs Programs	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus
3	**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	To understand the Entertainment based Programs	Knowing the Entertainment based Programs	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus

	Multi-cam Productions Outdoor Programs				
4	**Practical Exercise-** **To create a 10 minutes single cam/indoors Sitcom on a already available script** **Write & Produce a Multi-Camera Fiction/Non-Fiction Studio-based Program.**	To Understand About Indoor And Outdoor Programme	To magnify the various types of Indoor And Outdoor Programme	Lecture, PPT, Interactive sessions, Assignments, Group activities	As per Syllabus

Suggested Readings:

- Video Production, Belvandi Vauski
- Broadcasting and the people: MasaniMehra: 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

-X-

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B.A. (FILM AND TELEVISION PRODUCTION)

Subject - Project work - Fiction film

Semester- VI

Syllabus & Curriculum

S No.	TOPIC	LEARNING OBJECTIVES & TEACHING GUIDELINES	TIME
1	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) • Reece • 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.	To be supervised by the faculty. The students must undergo the entire production process and follow the production pipe-line. The teacher must be stringent in ensuring the quality of production	PROJECT Compulsory

Suggested Readings:

- 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.

B.A. (FILM AND TELEVISION PRODUCTION)

Subject – Internship and Training Report

Semester- VI

Internship will be mandatorily undertaken by each of the students after the completion of 6th semester in any Production House / Media house or Under an Independent Film / Television Director / Producer for 30 to 45 Days. 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.

-X-

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SYLLABUS

Semester - 1

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SEMESTER-I
FILM & TELEVISION PRODUCTION BASICS

Credit Distribution		
L	T	P
4	0	0

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

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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SEMESTER-I
PHOTOGRAPHY

Credit Distribution		
L	T	P
2	0	2

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)

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

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 af 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

Credit Distribution		
L	T	P
3	0	0

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.

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-

SEMESTER-I
READING and REVIEWING FILMS

Credit Distribution		
L	T	P
0	0	3

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.

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	James Monaco
• Film History: An Introduction	Kristin Thompson
• Directing: Film Techniques and Aesthetics	Michael Rabiger and Mick Hurbis-Cherrier

-X-

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SEMESTER-I
PRODUCTION EQUIPMENT

Credit Distribution		
L	T	P
2	0	1

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

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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SEMESTER-I
CBCS – POOLED COURSE

Credit Distribution		
L	T	P
2	0	0

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

DEAN
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SEMESTER-II
SCRIPT & SCREENPLAY

Credit Distribution		
L	T	P
3	0	2

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

UNIT-I I: 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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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 Trottier, The Screenwriter's Bible

-X-

SEMESTER-II
PRODUCTION SOUND

Credit Distribution		
L	T	P
3	0	2

UNIT-1: INTRODUCTION TO SOUND
The Power of Sound
Fundamentals of Film Sound
Dimensions and Sound Perspective

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. Chattergee, Publication Division, New Delhi
- News Writing: George A. Hough, Kanishka Publication, New Delhi

-X-

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SEMESTER-II
PRODUCTION PROCESS & TECHNIQUES

Credit Distribution		
L	T	P
4	0	1

UNIT I: PRODUCTION PROCESS
Stages of Production
Pre-Production
Idea/Scripting
Research
Reece
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)

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-II
DEVELOPMENT COMMUNICATION

Credit Distribution		
L	T	P
4	0	0

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.

- 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		
L	T	P
4	0	0

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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SYLLABUS

Semester - 3

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SEMESTER-III
EDITING

Credit Distribution		
L	T	P
3	0	2

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

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

UNI-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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SEMESTER-III
CINEMATOGRAPHY

Credit Distribution		
L	T	P
3	0	2

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

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-

SEMESTER-III
FILM STUDIES

Credit Distribution		
L	T	P
4	0	0

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.

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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The Bicycle Thief – Neo Realism
Rashomon-Asian Classic
Pather Pachali- 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-

SEMESTER-III
PRODUCTION DESIGN

Credit Distribution		
L	T	P
2	0	2

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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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-

SEMESTER-III
PRODUCTION MANAGEMENT

Credit Distribution		
L	T	P
4	0	0

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.

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 paramenters 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-

DEAN
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SYLLABUS

Semester - 4

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SEMESTER-IV
DIRECTION

Credit Distribution		
L	T	P
2	0	2

UNIT-I: THE DIRECTOR

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

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

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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-

SEMESTER-IV
ADVANCE CINEMATOGRAPHY

Credit Distribution		
L	T	P
2	0	2

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

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. NewYork: Smithmark Publishers.

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Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

- 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-

SEMESTER-IV
ADVANCE EDITING

Credit Distribution		
L	T	P
2	0	2

UNIT-I: DIGITAL AND ANALOG EDITING
FCP and other Editing Machine
Features and Functions of FCP
Transitions
Key Framing & Filters
Genres and Editing Styles

UNIT-I: 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, 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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Gurugram

SEMESTER-IV
ACTORS & ACTING

Credit Distribution		
L	T	P
2	0	2

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

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.

Dialogue and voice exercises
Dubbing Excercises

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:JeremiahComey. Focal Press 2002
- Acting (Re) Considered:Philips B Zarrilli. Routeledge 2002
- Acting for Film: Cathy Hassey, Allworth Press

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-X-

SEMESTER-IV
DOCUMENTARY FILMS

Credit Distribution		
L	T	P
2	0	1

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

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**

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

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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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SGT University
Budhera, Gurugram

-X-

SEMESTER-V
SOUND DUBBING & SFX

Credit Distribution		
L	T	P
2	0	3

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)

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 Kartz.
- The Art of Mixing
- Mixing Secrets by Mike Senior

-X-

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-

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

SEMESTER-V
Marketing, Distribution & Exhibition

Credit Distribution		
L	T	P
3	0	0

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

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

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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SEMESTER-V
MEDIA LAWS & ETHICS

Credit Distribution		
L	T	P
3	0	0

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

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

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

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SEMESTER-VI
TELEVISION PROGRAMMING

Credit Distribution		
L	T	P
2	0	3

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

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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-X-

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)
- Reece
- 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-

SEMESTER-VI
INTERNSHIP
(10 credits)

Credit Distribution		
L	T	P
0	0	10

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 practioner 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.

-X-

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

BFTP-2017

BFTP
2017

ORDINANCE

FOR

B.A (Film and Television Production)

FACULTY OF MASS COMMUNICATION & MEDIA TECHNOLOGY

(THIS ORDINANCE HAS BEEN APPROVED IN THE MEETING OF BOARD OF MANAGEMENT HELD ON _____)

APPLICABLE W.E.F. ACADEMIC SESSION 2017-18

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

ORDINANCE FOR B.A (Film and Television Production)

SHORT TITLE AND COMMENCEMENT

This Ordinance shall be called the Ordinance for the B.A (Film and Television Production) BFTP Program of SGT University, Gurugram, Haryana.

This Ordinance shall come into force with effect from academic session 2017-18.

1. **Name of Program**: B.A. Film and Television Production (BFTP)

2. **Name of Faculty**: Mass Communication & Media Technology

3. **Program Duration**: Total duration of the Program shall be of 3 years and each year will comprise of two semesters. In addition, each semester shall normally have teaching for the 90 working days.

4. **Admission**: Admission to the above course shall be made on the terms & conditions as prescribed in Chapter 2 of the 1st Ordinance of SGT University, Gurgaon as amended from time to time. Selection for admission to the Program shall be made by the Faculty of Mass Communication and Media Technology. The selection of the candidate shall be strictly on merit basis subject to fulfillment of eligibility criteria. Candidates are required to fill the prescribed application form and submit the application form in the admission cell - Faculty of Mass Communication and Media Technology. The Faculty will verify the eligibility and forward the form to the admission cell for further processing. If the candidate is selected, he/she is required to deposit the fee along with application form and with required documents to the Office of Registrar.

   ***4a. Admission schedule and receipt of fees**: The admission schedule along with last date for the receipt of admission forms and fees shall be fixed by the Vice-Chancellor every academic year.*

   ***4b. Eligibility for Admission**: A candidate for admission to B.A. (Film and Television Production) course must have passed Senior Secondary Examination (10+2) of the Board of School Education, Bhiwani, Haryana or an examination recognized equivalent to thereof with minimum 40% marks (35% in case of SC students of Haryana State only).*

   ***4c. Selection of candidates for admission**: The candidates shall be selected for admission to the above course on the basis of their academic merit to be determined by the marks obtained in the qualifying examination as decided by the University from time to time.*

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

***4d. Syllabus**: Syllabus for the course will be as recommended by Board of Studies and approved by the Academic Council from time to time.*

***4e. Medium of Instruction and Examination**: The medium of the instruction and the examination shall be English and Hindi or any other language notified by the University.*

***4f. Scheme of Examinations**: The Scheme of Examinations shall be as approved by Board of Studies/Academic Council of the University from time to time.*

5. **Curriculum**: The 3 years curriculum has been divided into 6 semesters and shall include lectures, tutorials, practical, and projects along with the industrial visits and educational tours etc. The curriculum will also include other curricular, co-curricular and extra-curricular activities as may be prescribed by the University from time to time.

6. **Choice Based Credit System**: The University has adapted Choice Based Credit System (CBCS) which provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective/minor or skill based courses. The choice based credit system provides a "flexible" approach in which the students can take courses of their choice, learn at their own pace, undergo additional courses and acquire more than the required credits, and adopt an interdisciplinary approach to learning. Following are the types of courses and structure for the program:

7. **Core Course**: A course, which should compulsorily be studied by a candidate as a core requirement is termed as a core course.

8. **Elective Course:** Generally a course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the candidate's proficiency/skill is called an Elective Course.

   ***8a. Discipline Specific Elective (DSE) Course**: Elective courses may be offered by the main discipline/subject of study is referred to as Discipline Specific Elective. The University/Institute may also offer discipline related Elective courses of interdisciplinary nature (to be offered by main discipline/subject of study).*

   ***8b. Dissertation/Project**: An elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work. A candidate studies such a course on his own with an*

advisory support by a teacher/faculty member is called dissertation/project.

*8c. **Generic Elective (GE) Course**: An elective course chosen generally from an unrelated discipline/subject, with an intention to seek exposure is called a Generic Elective.*

P.S.: A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and vice versa and such electives may also be referred to as Generic Elective.

9. Ability Enhancement Courses (AEC): The Ability Enhancement (AE) Courses may be of two kinds: Ability Enhancement Compulsory Courses (AECC) and Skill Enhancement Courses (SEC). "AECC" courses are the courses based upon the content that leads to Knowledge enhancement; i. Environmental Science and ii. English/MIL Communication. These are mandatory for all disciplines. SEC courses are value-based and/or skill-based and are aimed at providing hands-on-training, competencies, skills, etc.

*9a. **Ability Enhancement Compulsory Courses (AECC)**: Environmental Science, English Communication/MIL Communication.*

*9b. **Skill Enhancement Courses (SEC)**: These courses may be chosen from a pool of courses designed to provide value-based and/or skill-based knowledge.*

10. Introducing Research Component in Under-Graduate Courses. Project work/Dissertation is considered as a special course involving application of knowledge in solving / analysing /exploring a real life situation / difficult problem. A Project/Dissertation work would be of 6 credits or more. A Project/Dissertation work may be given in lieu of a discipline specific elective paper.

11. Mode: The program is offered on 'Full Time' mode of study only.

12. Attendance Requirement: Every student is required to attend all the lectures, tutorials, practical and other prescribed curricular and co-curricular activities offered by the Faculty of Mass Communication & Media Technology. The attendance may be condoned up-to 25% on medical grounds or for other genuine reasons beyond the control of students.

*12a. **Attendance Requirements to Appear in Examination**:*
The student should fulfill the following criteria to be eligible for appearing in the end term examination:

i. *He/She should bear a good moral character.*
ii. *He/She should be on the rolls of the University during the Semester.*

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Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

iii. *He/She should have not less than 75% of the attendance during the respective semester. Twenty Five (25%) of attendance relaxation shall account for illness and contingencies of serious and unavoidable nature.*

iv. *Dean of the Faculty of his/her own or on the recommendation of the HoD shall have the power to give relaxation upto 5% on genuine grounds over the minimum 75% attendance.*

v. *Further, the Vice Chancellor of his own or on the recommendation of the Dean shall have the power to give further relaxation upto 5% on genuine grounds over and above the relaxation given by the Dean.*

vi. *He/She should not be a defaulter in payment of tuition fee or any other dues of the University and no disciplinary action is pending against the student.*

***12b. Exemption from Attendance/Shortage of attendance to be condoned**:*

The shortage of lecture to the maximum limit as under can be condoned by the competent authority:

Sr. No	***Exemptable No. of Lectures***	***Ground of Exemption***	***Competent Authority***
1.	*All period of the day of donation*	*Voluntarily blood donation to the Blood Bank.*	*Dean of the Faculty*
2.	*All periods of the day of Examination*	*For appearing in the supplementary examinations (Theory/Practical/Viva-Voce)*	*-do-*
3.	*10 days attendance during a semester*	*For participation in University or Inter-Collegiate Sports Tournaments/Youth Festivals, NCC/NSS Camps/University Educational Excursions/Mountaineering Courses*	*-do-*
4.	*15 days attendance during a semester*	*For participation in Inter-University Sports Tournaments/Youth Festivals*	*-do*

Provided:

i. *That he/she has obtained prior approval of the Dean, Faculty of Mass Communication & Media Technology;*

ii. *That credit may be given only for the days on which lectures were delivered or tutorials or practical work done during the period of participation in the aforesaid events.*

13. Attendance Shortage Warning:

Attendance shortage warning will be displayed on the Faculty's Notice Board by 10th day of every month.

14. Detained Students:

A student, who does not fulfill the criteria prescribed in Clauses 12 and 13 above, will not be eligible for appearing in the End Term Semester Examination in that particular paper and will be deemed as Detained in that paper. Such student will repeat the course/paper along with the regular students of the subsequent batch to fulfill the prescribed conditions to appear in the "End Term" examination of the course/paper.

15. Submission of Examination Forms and Payment of Fees:

The Dean, Faculty of Mass Communication & Media Technology shall submit the examination admission forms of those students who satisfy the eligibility criteria to appear in the examinations to the Controller of Examinations as per schedule of examination circulated by him from time to time.

16. Setting of Question Papers:

i. The Head of the Department/Dean of the Faculty shall supply the panel of internal and external examiners, duly approved by the Board of Studies, to the Controller of Examinations. The paper(s) will be set by examiner(s) nominated by the Vice-Chancellor from the panel of examiners.
ii. An examiner shall be allowed to set not more than two papers in a semester examination.
iii. The examiner(s) will set the question papers as per criteria laid down in the Scheme of Examinations as approved by the Board of Studies/Academic Council of the University.

17. Evaluation Process – Theory, Practical and Viva Voce:

*17a. **Evaluation of Answer Books**: The answer books may be evaluated either by paper setter or any other internal or external examiner to be nominated by the Controller of Examiners with the approval of the Vice-Chancellor from the panel of examiners. In Case, such examiner does not evaluate the answer book in time, the Controller of Examinations may get the answer book(s) evaluated from any other expert in the subject with the approval of the Vice-Chancellor.*

*17b. **Re-evaluation of Answer Books**:*

(a) Re-evaluation will be permitted only for the theory/external examinations conducted by this University.
(b) No re-evaluation will be allowed for examination in Practical/Viva-Voce/Training Report/Project Report/Sessional/thesis or dissertation, etc. or any other paper wherein there is a join evaluation by two examiners.

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Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

(c) *The candidate must apply for re-evaluation in theory paper only on the prescribed from in an examination taken by him/her within the 10 days of the declaration of the result along with a copy of Detail-Mark Certificate or the downloaded result and prescribe fee. No re-evaluation form will be accepted thereafter under any circumstances.*

(d) *The University will not be responsible for postal delay in the receipt of the form from the Candidate, if sent be post.*

(e) *Award of Re-Evaluation Marks/Score:*

(a) *When increase/Decrease is up to 15% of the Maximum Marks of the Paper concerned*	*Higher grade/marks will be awarded to the candidate*
(b) *When Increase/Decrease is more than 15% of the Maximum Marks of the paper concerned*	*Answer Book will be sent to the second Re-Evaluator and average of two highest scores will be given.*

(f) *The final result of re-evaluation favorable or against will be binding upon the candidate and it will supersede the original score/result.*

17c. Practical Examinations:

(a) *Practical examinations shall be conducted by a Board of Examiners consisting of one internal and one external examiner to be nominated by the Vice-Chancellor from the panel of examiners.*

(b) *The candidate who fails to obtain pass marks in practical examination shall be allowed to re-appear before Board of Examiners as laid down under (i) above as per schedule specified for Supplementary Examinations.*

(c) *Project Report/Dissertation will be evaluated jointly by the internal and external examiners.*

17d. Viva-Voce:

(a) *Comprehensive Viva-Voce for Project/dissertation shall be conducted by a Board of Examiners consisting of one internal and one external examiner to be nominated by the Vice-Chancellor from the panel of examiners.*

(b) *The Viva voce shall be conducted at the time of practical examinations.*

(c) *The marks obtained by the student for the viva-voce shall be taken into account when he/she appears in any future examination under re-appear clause.*

(d) *A candidate who fails to obtain pass marks in viva-voce shall be allowed to re-appear in supplementary examinations before the Board of Examiners as laid down under (i) above.*

No student will be allowed to appear in the end semester examination if he/she does not satisfy the overall average attendance requirements. Further, the attendance shall be counted from the date of admission in the University or start of academic session whichever is later.

18. Program Structure: The University is following Choice based Credit System which provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective/minor or skill based courses. One credit is equivalent to one hour of teaching (lecture or tutorial) or 2 hours of practical work (Practical) per week.

Details of Courses under B.A (Film and Television Production)

Course	*Credits	
	Theory+ Practical	Theory + Tutorials
I. Core Course		
14 Papers Theory	Total Credits = 49	
14 Papers Practical	Total Credits = 25	
II. Discipline Specific Elective Course		
3 Papers Theory	Total Credits = 09	
2 Papers Practical	Total Credits = 02	
1 Minor Project	Total Credits = 06	
1 Major Project	Total Credits = 12	
III. Ability Enhancement Courses		
IIIa. Ability Enhancement Compulsory	2 X4=8	
(2 Papers of 4 credits each)		
Environmental Science		
English Communication		
IIIb. Skill Enhancement Course	2 X 4=8	
(Skill Based) (2 Papers of 4 credits each)		

DEAN
Faculty of Mass Comm. & Media Techn
SGT University
Budhera, Gurugram

IV. **Generic Electives**

5 Papers of Theory — Total Credits = 18

1 Paper of Practical — Total Credits = 01

V. Internship — Total Credits = 12

Grand Total credits for entire course = 150

Course Structure (B.A. Film and Television Production)

Core Courses (CC)

Srl.	Course Type	Pre Requisite	Course Name
1	CORE	None	Creative Writing
2	CORE	None	Photography
3	CORE	Creative Writing	Script and Screenplay
4	CORE	None	Production Sound
5	CORE	None	Editing
6	CORE	Photography	Cinematography
7	CORE	None	Film Studies
8	CORE	Script and Screenplay	Direction
9	CORE	Cinematography	Advance Cinematography
10	CORE	Editing	Advance Editing
11	CORE	Direction	Directing Actors
12	CORE	Production Sound	Sound dubbing and EFX

13	CORE	Direction	Production Management
14	CORE	Direction	Television Programming

Ability Enhanced Compulsory Courses (AECC)

1	AECC	None	English Communication
2	AECC	None	Environmental Studies

Skill Enhancement Course (SEC)

1	Internship	N/a	Internship 30 to 45 days (Post Sem V)
2	SEC	None	Media laws and Ethics
3	SEC	None	Marketing, Distribution & Exhibition of Films

Discipline Specific Elective (DSE)

1	DSE	None	Production Equipment
2	DSE	None	Production Process and Techniques
3	DSE	None	Production Designing
4	DSE	Directing Actors	Minor Project: Music Video Production
5	DSE	Directing Actors	Project work - Fiction film

General Electives: As Applicable

1	GE	None	Basics of Radio
2	GE	None	Reading and Reviewing films
3	GE	None	Development communication

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

4	GE	None	Media Research Basics
5	GE	None	Non Fiction Cinema

COURSE DISTRIBUTION (MATRIX) SEMESTER-WISE

	CORE	GE	DSE	AECC	SEC
Sem 1	2	2	1	1	
Sem 2	2	1	1	1	
Sem 3	3	1			1
Sem 4	3	1	1		
Sem 5	2		1		1
Sem 6*	2		1		
	14	5	5	2	2

** Semester 6 will also have a 30/45 days internship.*
*** Course Scheme & Syllabus is annexed with this Ordinance*

19. University Examinations:

***19a. End Semester Examinations**: The Examination for the 1st, 3rd and 5th semesters shall ordinarily be held in the month of December and for the 2nd, 4th and 6th semesters in the month of May/June or on such dates as may be fixed by the Controller of Examinations with the approval of the Vice-Chancellor.*

***19b. Supplementary/Re-Appear Examinations**: Supplementary examinations for the 1st, 3rd and 5th semesters will be held along with the regular semester examinations of 1st, 3rd and 5th semesters and those of 2nd, 4th and 6th semesters will be held along with regular semester examinations of 2nd, 4th and 6th semesters or on such dates as may be fixed by the Controller of Examinations with the approval of the Vice-Chancellor. However, the supplementary examination of 6th semester may be held in the month of December along with odd semester examinations. A candidate on the rolls of Department/Faculty or an ex-student shall submit his/her application for admission to an examination on the*

prescribed form with the requisite certificate duly countersigned by the HoD/Dean of the Faculty.

20. Examination & Assessment System: Two parameters will be assigned to evaluate student's performance in the entire semester. First, continuous Assessment System (CAS) which includes attendance and internal examination/tests and second End Semester Examination

All subjects with Theory as well as Practical components will have 100 maximum marks. 40% (percent) of the Maximum Marks are allotted to Internal Assessment and 60% to External Assessment.

The subjects with only 'Theory' components will also be of 100 maximum marks, however the distribution of marks for Internal as well as external examination will be on equal basis *i.e.* 50 marks for internal and 50 marks for external examination.

The distribution of marks for Internal as well as External Examination is described below:

20a. Subjects with Theory & Practical Components:

Internal Assessment Marks *(40% of 100 Max Marks i.e. 40 Marks)*
Theory : 60% of 40 marks i.e. 24 marks
Practical : 40% of 40 marks i.e. 16 marks

Distribution of 24 marks for Internal Assessment – (Theory), will be as per the table below:

Distribution of 24 marks (Theory)		
1	*Attendance*	***05 marks*** *(Less than 75% = 0; 75-80% = 1 mark; 81-85 = 2 marks, 86-90% = 3 marks; 91-95% = 4 marks; 95-100% = 5 marks)*
2.	*Assignments / /Quiz/Seminar*	***07 marks***
3.	*Continuous Assessment (Theory) Class Test*	***12 marks***
	Total Internal Marks (Theory)	***24 Marks***

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

The Internal Assessment will be a continuous process and assessment test dates will be decided by the Dean/HoD.

Distribution of 16 marks for Internal Assessment – (Practical), will be as per the table below:

Distribution of 16 marks (Practical)		
1	*Attendance*	***05 marks*** *(Less than 75% = 0; 75-80% = 1 mark; 81-85 = 2 marks, 86-90% = 3 marks; 91-95% = 4 marks; 95-100% = 5 marks)*
2.	*Participation (In Group exercises)/Presentation for approval of Project*	***04 marks***
3.	*Continuous Assessment (Practical) Progress report / Personal Diary*	***07 marks***
	Total Internal Marks (Practical)	***16 Marks***

The different components of Continuous Internal Evaluation for evaluating students according to the nature of courses as given below:

Sr. No	*Components of Continuous Internal Evaluation*
1	*Assignment*
2	*Snap Test*
3	*Project*
4	*Presentation/ Class Participation*
5	*Practical Lab Continuous Assessment*
6	*Quiz, Multiple Choice Questions*
7	*Case Study*
8	*Field Survey/Field Report*

20b. Subjects with only Theory Component:

Internal Assessment (50% of Max Marks 100 i.e. 50 Marks):

Distribution of 50 marks		
1	*Attendance*	*05 marks* *(Less than 75% = 0; 75-80% = 1 mark; 81-85 = 2 marks, 86-90% = 3 marks; 91-95% = 4 marks; 95-100% = 5 marks)*
2	*Continuous Assessment (Theory)*	*45 marks*
	Total Internal Marks	*15*

In case of ex-students, those appearing for re-appear/improvement examination in any semester, their previous internal assessment marks will be counted.

The concerned teacher shall preserve records on the basis of which the internal assessment marks have been awarded and shall make the same available to the Controller of Examinations whenever required.

The Head of the Department/Dean of the Faculty shall ensure:

That the internal assessment marks are displayed on the Notice Board for information of the students at least seven (07) days before the commencement of the examinations of each semester.

That the internal assessment marks are submitted to the controller of examinations at least seven (07) days before the commencement of the examinations of each semester.

The ratio between the maximum marks of theory and practical parts of a course in the External Examination will be:

Practical - 40%
Theory - 60%

Each student must pass Internal & External evaluation as well as theory and practical components separately. The pass percentage for each of these will be 40% of the maximum marks.

21. **Criteria for Promotion to Higher Semester**: The student shall be promoted to 2nd, 4th and 6th semester automatically without any condition of passing minimum number of papers. For promotion from 2nd to 3rd Semester, the student shall have to clear at least 50% papers of 1st and 2nd Semesters taken together. For promotion from 4th to 5th Semester, the student shall have to clear at least 50% papers of 3rd and 4th semesters taken together.

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

22. Pass Percentage: The minimum percentage of marks to pass the examination in each semester will be:

A candidate needs to obtain 40% each in Theory/Practical/Viva/Projects separately. Internal assessment will be added only if the candidate has obtained the minimum pass marks in Theory/Practical/Viva/Projects.

40% in the aggregate in each semester examination.

23. Improvement Examination: The student may be permitted to improve his/her result subject to the following conditions:

i. The student will be permitted to appear in improvement examination as an ex-student with regular batched for the purpose of improvement.

ii. The student will be permitted to improve his/her CGPA only in those papers in which he/she has obtained CGPA less than 'First Division' in aggregate.

iii. Only one chance for each semester will be given. The chance must be availed of within a period of two years after passing of the final examination.

iv. If the status/nature of the student's result does not improve, his/her improvement result will be declared "PRS" (Previous Result Stands).

v. The candidate shall be allowed to appear in the improvement examination (s) along with regular candidates as and when the course is offered. No separate examination will be held for improvement of result. In case of change of syllabi, the student shall have to appear for improvement in accordance with the changed syllabi of the concerned course applicable to the regular students of that exam.

24. Credit Based Grading System:

Key Definitions:

Programme: An educational programme leading to award of a Degree, Diploma or Certificate.

Course: Usually referred to as 'paper', it is a component of a programme. All courses need not carry the same weight.

Credit: A unit by which the course work is measured. One credit is equivalent to one hour of teaching (lecture or tutorial) or two hours for practical work/field work per week.

Credit Point: It is the product of grade point and number of credits for a course i.e. Credit Point = No. of credits in a course X "grade value" of the grade obtained in the course.

Grade Point: There are two types of GPAs as given hereunder:

Average (GPA):

a). Semester Grade Point Average (SGPA)

b). Cumulative Grade Point Average (CGPA)

Every student earns a distinct SGPA and a distinct CGPA at the end of each specified semester.

Semester Grade SGPA is a measure for performance of student in a Semester. It is the Point Average ratio for sum of the product of number or credits with the grade points (SGPA): scored by the student in all the courses taken by him/her and the sum of the number of credits of all the courses undergone by the student i.e. SGPA (Si) = $\sum$ (CixGi) /$\sum$Ci

Cumulative Grade Point Average CGPA is a measure of performance up to any specified semester beginning from the first Semester. It is also calculated in the same (CGPA) manner as SGPA taking into account all the courses undergone by a student over all the semesters of programme i.e. CGPA = $\sum$ (Cix Si) /$\sum$Ci

Grade Point: It is a numerical weight allotted to each letter grade on a 10-point scale.

Letter Grades: It is an index of the performance of a student in a said course. The Grades are denoted by letters O, A+, A, B+, B, C, P, F and Ab.

25. Grading Method

The grading method for evaluating student's performance involves award of grade according to the range of total marks in the course. The range of marks between any two grades is framed in such a manner that the effect of individual marking/checking techniques on the overall grading is minimal. The grades will be awarded based on marks out of 100 as under:

Score	Grade	Grade Point
81% and above	O	10

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

76% and above but less than 80%	A+	9
71% and above but less than 75%	A	8
66% and above but less than 70%	B+	7
61% and above but less than 65%	B	6
56% and above but less than 60%	C+	5
51% and above but less than 55%	C	4
40% and above but less than 50%	D	3
Below 40%	F	0

Calculation of SGPA & CGPA

SGPA is calculated by dividing the sum of 'Credit Points' in a Semester divided by the sum of 'Course Credits' in that Semester.

CGPA is calculated by dividing the sum of 'Credit Points' by the sum of 'Course Credits' of the current semester + all pervious semesters.

Hypothetical Example for Computation of SGPA and CGPA:

Let us assume that Mr. X has registered for four courses in the 1st Semester and his performance in these courses in this semester is given in the Table below:

Course/Paper Code	Course Credit	Grade Awarded to the Student	Grade Value	Credit Points
Course/Paper I	4	A+	9	36
Course/Paper II	4	A	8	32
Course/Paper III	4	B	6	24
Course/Paper IV	4	B+	7	28
Total	16		30	120

Calculation of SGPA:

'Credits' of the courses registered by Mr. X in 1st Semester = 16

'Credits Points' of Mr. X in 1st Semester = 120

examinations as early as possible. Each successful student/ the student placed in reappear shall receive a copy of the Detailed Marks Card of each semester examination.

The student whose result is declared late without any fault on his/her part may attend classes for the next higher semester provisionally at his/her own risk and responsibility, subject to his/her passing the concerned semester examination. In case, the student fails to pass the concerned semester examination, his/her attendance/internal assessment in the next higher semester in which he/she was allowed to attend classes provisionally will stand cancelled.

27. **Classification of Performance**: Performance of the successful students after the 6th i.e. last semester examinations on basis of final CGPA obtained by him/her in the 1st to 6th semester examinations shall be classified as under:

CGPA (with equivalent* % marks)	**Classification of Performance**
CGPA of 8.25 (equivalent to 75% marks) or more in first attempt	First Division with Distinction
CGPA of 8.25 (equivalent 75%) or more marks in second or subsequent attempt	First Division
CGPA of 6.75 (equivalent to 60% marks) or more but less than 8.25 (equivalent to 75% marks)	First Division
CGPA of 5.75 (equivalent to 50% marks) or more but less than 6.75 (equivalent to 60% marks)	Second Division
CGPA above Pass Grade (equivalent to 40% marks) but less than 5.75 (equivalent to 50% marks)	Third Division
CGPA less than Pass grade (equivalent to 40% marks)	Fail

*Formula for conversion from CGPA to % marks shall be: (CGPA -0.75) x 10 =% of marks

Other Provisions:

i. Provisions of Chapter 5 (Conduct of Examinations) of 1st Ordinance of the University will be applicable in case of matters which are not covered by this Subject Ordinance.

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

SGPA of 1st Semester (120/16) = 7.5

Calculation of CGPA:

'Credits' of the courses registered by Mr. X upto 1st Semester = 16

'Credits Points' of Mr. X in 1st Semester = 120

CGPA of 1st Semester (120/16) = 7.5

Let us, now assume that the Mr. X has performed in 2nd Semester as under:

Course/Paper Code	Course Credit	Grade Awarded to the Student	Grade Value	Credit Points
Course/Paper V	4	C+	5	20
Course/Paper VI	4	C	4	16
Course/Paper VII	4	A+	9	36
Course/Paper VIII	4	B+	7	28
Total	16		25	100

Calculation of SGPA of 2nd Semester:

'Credits' of the courses registered by Mr. X in 2nd Semester = 16

'Credits Points' of Mr. X in 2nd Semester = 100

SGPA of 2nd Semester (100/16) = 6.25

Calculation of CGPA upto 2nd Semester:

'Credits' of the courses registered by Mr. X in 1st & 2nd Semesters (16+16) = 32

'Credit Points' of Mr. X in 1st & 2nd Semester (120+100) = 220

CGPA upto 2nd Semester (220/32) = 6.87

26. Declaration of Results: After the semester examinations are over, the Controller of Examinations shall publish the results of those students who had appeared in the

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

ii. Each student shall study "Environmental Studies" it will be a qualifying compulsory paper. Its marks will not be taken into consideration while determining the Division/Grade.

iii. Paper for this course will be set and evaluated by the internal examiner to be appointed by the Controller of Examination with the approval of the Vice-Chancellor. It will be taken up for study by the student in the semester as prescribed in the Scheme of Examinations.

iv. Nothing in the Ordinance shall debar the University from amending the Ordinance and the same shall be applicable to all the students whether old or new.

v. Any other provision not contained in the Ordinance shall be governed by the rules and regulations framed by the University from time to time.

In case of any dispute, the Vice-Chancellor will be competent authority to interpret the rules and his interpretation shall be final.

28. Program qualifying criteria: For qualifying the Program every student is required to earn minimum 150 credits (must pass Core Courses (CC) and Ability Enhanced Compulsory Courses). A student can earn more credits by choosing programs from the pooled quota of all other faculties. If any student fails to earn minimum credits for the program then he/she will get a chance to complete his/her Program in two more years than the actual duration of degree.

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DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

Faculty of Mass Communication and Media Technology

B.A. (Film & Television Production)

Syllabus and Curriculum

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PREAMBLE:-

The BA Film & Television Production course is designed to provide overall and in-depth knowledge about Film and Television Production to the students. It provides students with an opportunity to critically explore the ways in which world of communications operate in international and national contexts. While the emphasis of the course is on the Subjects of FILM & TELEVISION but the course also intends to introduce Students to practical experience and knowledge across the other related mediums. Students learn the way content is generated and used in the multi-platform and digitized environment of media industries. They also trained about the new media techniques in order to understand the processes of production, distribution, marketing and consumption.

As we are committed to bring together concepts and ideas with work 'on the ground', there is significant input from the industry professionals. The course enables students to develop their own focused area of interest. Their work-related experiences can potentially lead to a broad spectrum of cultural, media-based and artistic activities from film making to television broadcasting to journalism, digital web production, E-content writing, and public relation, corporate communication to advertising.

The syllabus and curriculum provides students with the means to investigate and learn a range of working involving activities from creative production and creation to promotion, marketing and networking. The history, development and research in the media will be analyzed in various contexts. The social values and ethics are in the core of the program.

GOALS:

The primary and foremost goal of the course is to train the students in such a way so that they can acquire knowledge, skills and leadership quality to contribute in different trades and crafts of film making and television and production apart from other forms of media.

OBJECTIVES:

Provide comprehensive knowledge and skills so that student can work in the field of film, television and media as well as in to academics.

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

DURATION OF STUDY:

The duration of B.A. (Film and Television Production) course shall be three academic year. Each year shall be divided into two semesters. Thus this course shall comprise six semesters spread over three years. On the completion of all the six semesters, the student will be awarded B.A. (Film and Television Production) degree. The student shall complete all the six semesters within a maximum period of 5 years from the date of admission to the first semester.

Eligibility:

A candidate for admission to B.A. (Film and Television Production) course must have a 10+2 certificate in any subject from any recognized Education Board of the country.

Career opportunities:

- To become a creative and technically competent Film & Television Director / Producer.
- To create professional capability to work in electronic media as TV anchor, TV reporter, Panel Producer, TV Producer, Film Producer, Floor Manager, Film critics , Screen play writer, content writer, film Distributor, Media Researcher etc.
- To improve writing and communication skills for different media.
- To give strong base for higher education.

Core Department:

The Faculty of Mass Communication and Media Technology. SGT University, Gurugram, Haryana, India.

Teaching strategies:-

The teaching strategy includes both theory classes as well as practical exercises, but more emphasis is on learning of skills and enhancing knowledge. Workshops, guest lectures, group discussion, seminar and industrial visits and internships are integral part of the teaching methods.

It is assumed that there will be approximately **450 teaching hours** in each semester (*one year will have two semester*) of the three years of BFTP Program. Out of these, Theory and Practical

teaching (Modules) will be equally balanced amounting to roughly fifty percent each. The teaching will be carried out on various modules for academic and professional training.

The theory training will be primarily from cognitive domain while practical training will be from cognitive, creative and effective module.

Course distribution: The BFTP Degree program will be of three years duration. It will be divided into six equal terms of six months each. Classes will be held 5 days in a week. The sixth day will be dedicated to Continous Assesment Process in which students will be evaluated in different subjects on the basis of Theory and Practical undertaken during the week.
The distribution of contact hours and credits earned is a semester is displayed below that is based on the course scheme of semester-I.

TOPIC (Subject wise)	**CONTACT HOURS**	**CREDITS**
The topics covered in first Semester will include		
Theoretical Teaching	*300 Hours*	*20*
Practical, Projects & Assignments	*120 Hours*	*08*
Knowledge enhancement self learning including library, sports and co-curricular activities	*30 hours*	*0*
TOTAL HOURS	**450 hours**	**28**

Professional Training

Students will have to complete 30-45 days internship during their course. (part of the curriculum). Internship will be imparted to all the students in any production house / media house or under the tutelage of any producer / director of a film / television program for the above specified period. This training program will be organized by the institution.

Summer and Winter Placement

Summer and winter placement/training will be arranged as an optional placement though students teacher participation. Students opting for English language and skill will be imparted for 30 days for personality developments of students.

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Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

COURSE SYLLABUS

B.A. (Film and Television Production)

Subject – Creative Writing

SEMESTER-I

A- SYLLABUS

S. No.	TOPIC	DOMAIN	HOURS
1	**What is Creative Writing?** Fiction and Non Fiction writing Idea generation Story Character Conflict and Motifs Formal Structure of Drama Story Reading in Class Room (Hindi/English) Review of Readings	Must know Must know Must know Must know	46 Hours
2	**Ideation and Concept development** Content development (based on sound, situation and photos) Creative Analysis on Print Content Creative Analysis on Radio and Television content Creative Analysis on News Content writing (Print, Radio and TV)	Nice to know Must know Must know	24 Hours
3	**Writing on different issues**: Social, Economic, Legal, Gender, etc. Different creative Genres and writing	Must Know Nice to Know Must to know	10 Hours

4	**Entertainment and Creative writing** Core Elements and Metaphor in Writing Film Review Book Review	Nice to know Must know Must know	10 Hours

B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES(At the end of the training program the student will be eligible to)	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**What is Creative Writing?** Fiction and Non Fiction writing Idea generation Story	Learn about Creative writing, Fiction and Non-fiction	Make students familiar about Creative writing, types of writing etc….	Lecture, Interactive sessions, Assignments	As per syllabus
2	**Ideation and Concept development** Content development (based on sound, situation and photos)	Explain/Discuss about the Ideation, concept development, content development	To portray the relevance of Ideation, concept development, content development in film	Lecture, PPT, Interactive sessions, Assignments	As per syllabus

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

3	**Writing on different issues**: Social, Economic, Legal, Gender, etc. Different creative Genres and writing	Explain/Discuss the writing on different issues like social, legal, economic etc.	Make students well acquainted with writing on different issues including legal, sex, Gender etc.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	**Entertainment and Creative writing** Core Elements and Metaphor in Writing Film Review Book Review	Explain/Discuss the Core elements and Metaphor in writing..	to magnify the various core elements and metaphor in writing.	Lecture, PPT, Interactive sessions, Assignments, Group activities	As per syllabus

Suggested Readings:

- The art of creative writing, Lajos Egri
- Bird by Bird: Some Instructions on Writing and Life (Paperback) by Anne Lamott
- Back to Creative Writing School (Paperback) by Bridget Whelan
- Writing Fiction: A Guide to Narrative Craft (Paperback) by Janet Burroway

B.A. (Film and Television Production)

Subject –Photography

Semester-I

A- **SYLLABUS**

S No.	TOPIC	DOMAIN	HOURS
1	**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)	Nice to know Must know	12 hours
2	**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	Must know Must know	30 Hours
3	**Modes of Camera** Shooting Modes Focusing Mode Metering Mode	Must Know	12 Hours

DEAN
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Hera, Gurugram

4	**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	Nice to know Must know	15 Hours
5.	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 af Photographs Photo Editing on Photoshop	Must know Must know Nice to know	21 Hours

B.CURRICULUM

S No.	TOPIC	Learning Objectives (At the end of the session the student should be able to)	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**Introduction to Photography** Meaning and Definition of Photography	To achieve an overall idea of Photography	To make aware of basic things of photography	Lecture, PPT, Interactive sessions, Assignments	As per syllabus

	History of Photography Photography as a Medium of Mass Communication				
2	**Camera anatomy & functions** Functioning of SLR & D-SLR cameras. Analog & Digital Camera Image Sensors & Sizes (CCD and CMOS)	To achieve technical knowledge about photography	To make aware about camera anatomy and functions.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
3	**Modes of Camera** Shooting Modes Focusing Mode Metering Mode	To know the modes of camera/	Emphasis should be on to study the modes of camera.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	**Visual Composition And Lighting** Visual Grammar In Photography, Photographic Composition:, Rule Of Thirds, Framing, Principles Of Composition Camera Angles Understanding	Imparting knowledge on visual composition and lighting.	Focus should be on Visual composition and importance of lighting in Photography.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus

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	Lighting : Artificial & Natural				
5	Assignments: Familiarization With Photography Equipment Practice on Various Cameras Practice - SLR Camera With Various Lenses Adobe Photoshop	To make students aware about Adobe Photoshop.	Assignments for practical training.	Assignments	As per syllabus

Suggested Readings:

- 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, O P

B.A. (Film and Television Production)

Subject: English Communication

Semester-I

A – Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**UNIT – I: PHONETICS BASICS** Received Pronunciation – Sounds: Vowels/Diphthongs, Consonants – Syllables – Word stress – Transcription of words- Weak forms – Intonation	Must to know	12 Hours
2	**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	Must know Nice to know	8 Hours
3	**UNIT III: VOCABULARY** Word formation – Synonyms, Antonyms – Homonyms, Homophones – Words often confused – One word substitution – Phrasal verbs – Idiomatic expressions - Eponyms	Must know Nice to Know	15 Hours
4	**UNIT IV:** ***(A) Communication*** Communication, an overview – Definition & Process – Features – Importance – Forms – Barriers – Remedies – Non verbal communication – Body language – Paralinguistic features – Proxemics/Space distance – Haptics ***(B) Telephonic skills –*** *Group Discussion – Facing interviews*	Must know	13 Hours

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B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**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	Lecture, Interactive sessions, Assignments, Organizing small events of the department.	As per syllabus
2	**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	To Know and practice about good writing skills,	To enhance Writing Skills and prepare for Writing on given photographs or any topic.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
3	**UNIT III: VOCABULARY** Word formation – Synonyms, Antonyms – Homonyms, Homophones – Words often confused – One word substitution – Phrasal verbs – Idiomatic expressions - Eponyms	To enhance the knowledge of English grammar, translation for media	To cover Techniques, strategies, and Procedures in Translation	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus

4	**UNIT IV:** ***(A) Communication*** Communication, an overview – Definition & Process – Features – Importance – Forms – Barriers – Remedies – Non verbal communication – Body language – Paralinguistic features – Proxemics/Space distance – Haptics ***(B) Telephonic skills –*** *Group Discussion – Facing interviews*	To understand writing for communication media and conversational skills	To cover Writing copies, Proof reading. Translation	Lecture, PPT, Interactive sessions, Assignments, Group activities, Organizing an event	As per syllabus

Suggested Readings:

- Ferdinand, Nicole; Kitchin, Paul J.; Event Management; Sage Publication
- Kirk, R. Land; Catherwood, D. W.; The Complete Guide to Special Event Management;JohnWiley and 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.

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B.A. (Film and Television Production)

Subject: Basics of Radio

Semester-I

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1.	**Introduction to Radio** Development of Radio All India Radio: Establishment, Mission, Expansion, National Network Regional Radio Stations Community Radio Station	Must know	10 hours
2.	**Broadcast Technology** Overview of Broadcast Technology Concept of Medium Wave [MW] and Short Wave [SW] Transmission AM and FM Techniques Analogue and Digital Technology Podcast	Must know	15 Hours
3.	**Radio Programme formats:** An Overview of Programme Formats In Fiction & Non-Fiction Radio News Phone-in Programme Interview and Skills for Interviewing Group and Panel Discussion	Must Know	15 Hours
4.	**Reporting and writing for radio news & programme** Writing For Radio-Play, Feature, Documentary, & Entertainment News Writing Structuring and Editing Radio-Copy Compiling radio news programs	Must know	20 Hours

5.	**Sound, recording and editing** Broadcast Studio – Acoustics And Reverberation Time [RT] Recording, Dubbing And Broadcast Studios Transmission Room, Control Room Digital Sound and Its Advantages Digital Recording – Equipment Used In Studio Microphones – Types, Characteristics, Handling and Placement Computer Based Recording, Editing and Mixing	Must know	30 Hours

B- Curriculum

S. No.	Topics	Learning Objectives (At the end of the session the student should be able to)	Teaching Guidelines	Method ology	Time
1.	**Introduction to Radio** Development of Radio All India Radio: Establishment, Mission, Expansion, *National Network* *Regional Radio Stations* *Community Radio Station*	-To learn the history of Radio, expansion, network and community radio	To cover the expansion of Radio and community radio in India.	Didactic lecture on the topics, Power Point Presentation and discussion	As per syllabus
2.	**Broadcast Technology** Overview of Broadcast Technology Concept of Medium Wave [MW] and Short Wave [SW] Transmission AM and FM Techniques	To learn the concept of MW and SW and FM	To cover overview of Broadcasting Technology	Didactic lecture, Power Point Presentation and discussion.	As per syllabus

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	Analogue and Digital Technology, Podcast				
3.	**Radio Programme formats:** An Overview of Programme Formats In Fiction & Non-Fiction Radio News Phone-in Programme	To learn Radio Programme formats	To cover various types of Radio programmes formats.	Didactic lecture , To focus on practical work	As per syllabus
4.	**Reporting and writing for radio news & programme** Writing For Radio-Play, Feature, Documentary, & Entertainment News Writing Structuring and Editing Radio-Copy Compiling radio news programs	To learn reporting and writing for radio news & programme	To cover reporting and writing for Radio.	Didactic lecture on the topic,.	As per syllabus
5.	**Sound, recording and editing** Broadcast Studio – Acoustics And Reverberation Time [RT] Recording, Dubbing And Broadcast Studios Transmission Room, Control Room Digital Sound and Its Advantages	To learn everything about Digital sound and uses of microphones	To cover functions of digital sound and uses if microphones.	Lecture, discussion with the help of practical.	As per syllabus

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	Digital Recording – Equipment Used In Studio Microphones – Types, Characteristics, Handling and Placement Computer Based Recording, Editing and Mixing				

Suggested Readings:

- The Radio Handbook, By Carrel Fleming, Rout Ledge (London & New York 2002)
- O'donnell Lewis B., Philip Benoit and Carl.Hausman Modern. Radio Production 2nd ed. Belmont ca: Wadsworth, 1990.
- Wat Kinson, John. The Art of Digital Audio. Newton, ma: focal press 1994.
- Nisbett, alex. The use of microphones, 3rd ed. Newton, ma: focal press 1989.

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B.A. (Film and Television Production)

Sub: Production Equipment

Semester-I

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**Visual Grammar** Understanding Visual Grammar Types of Shots Terminology Basics Documentation – Shot Lists, Marking, Blocking.	Nice to know Must know	16 Hours
2	**Camera induction** Demo of Tripod Demo of Video Camera Intro to Lighting Intro to Green Screen + Chroma	Must know Must know	14 Hours
3	**Sound Induction** Demo of Microphone Demo of Cables Connecting Cables + Microphones to Camera Handling Camera + Microphones + Boom Rod	Must Know	10 Hours
4	**Assignment** Eight Shots exercise Action exercise Outdoor Lighting exercise	Must know	20 Hours

B-Curriculum

S No.	TOPIC	Learning Objectives (At the end of the session the student should be able to)	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**Visual Grammar** Understanding Visual Grammar Types of Shots Terminology Basics Documentation – Shot Lists, Marking, Blocking.	To achieve an overall idea of Video shots and documents	To make aware of Basic video shots, terminology, grammer etc.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	**Camera induction** Demo of Tripod Demo of Video Camera Intro to Lighting Intro to Green Screen + Chroma	To achieve technical knowledge about Video camera, tripod, lighting, chorma.	To make aware about types of video camera, lighting, tripod etc.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
3	**Sound Induction** Demo of Microphone Demo of Cables Connecting Cables + Microphones to	To know the microphones, uses of microphones, boom rod	Emphasis should be on sound recording, microphones etc.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus

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	Camera Handling Camera + Microphones + Boom Rod				
4	Assignment Eight Shots exercise Action exercise Outdoor Lighting exercise	Assignments	Focus should be on practical	Assignments,	As per syllabus

Suggested Readings:

- Video Production, Belvandi Vauski, Focal Press
- Broadcasting and the people: Masani Mehra: National Book Trust New

B.A. (Film and Television Production)

SUBJECT: Reading and Reviewing Films

Semester-I

A- SYLLABUS

S No.	TOPIC	DOMAIN	HOURS
1.	**How to review a film** Elements to look out for Looking for context Socio cultural relevance	Must know	6 hours
2.	**Why film** A History of Film Overview of World Cinema Indian Cinema	Must know	6 Hours
3.	**Elements of Film** Story, Script and Direction Camera Sound/Music	Must Know	6 Hours
4.	**Directions & Genres** Epic/Musical/Horror & Adventure Etc. Different Directors and their style of film making TV + Film Formal analysis of films	Must know	6 Hours
5.	**Film as a product** Role of Film Music Film and Market	Must know	6 hours

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B- **CURRICULUM**

S. No.	Topics	Learning Objectives (At the end of the session the student should be able to)	Teaching Guidelines	Methodology	Time
1.	**How to review a film** Elements to look out for	To learn about films	To cover film, and socio-cultural relevance	Didactic lecture with the help of media coverage, Power Point Presentation	As per syllabus
2.	**Why film** A History of Film Overview of World Cinema	To know the History and Growth of Indian cinema	To cover History and growth of India cinema.	Didactic lecture on review and discussion on History & growth of	As per syllabus
3.	**Elements of Film** Story, Script and Direction Camera Sound/Music Editing	To learn about story, editing, direction and sound/music in Film	To cover films and discuss the students perception about different fields of films	Didactic lecture, Power Point Presentation. Practical work on film.	As per syllabus
4.	**Directions & Genres** Epic/Musical/Horror & Adventure Etc. Different Directors and their style of film making TV + Film Formal analysis of films	To learn more about films while watching different Genres	To cover different Genres of films and discuss	Didactic lecture on the topic, discussion and Power Point Presentation.	As per syllabus

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5.	**Film as a product** Role of Film Music Film and Market	To learn the trends of Gender and sexuality in films	To cover sexuality and Gender portrait in films	Didactic lecture on the topic, discussion and Power Point Presentation.	As per syllabus

Suggested Readings:

- How to read a film, James Monaco
- Film History: An Introduction, Kristin Thompson
- Directing: Film Techniques and Aesthetics, Michael Rabiger and Mick Hurbis-Cherrier

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B.A. (Film and Television Production)

SUBJECT – Script and Screenplay

Semester-II

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**Essentials of Screenplay Writing** Elements of Dramatic Writing Screenplay Terminology What is a Story? Character and Its Importance In Screenplay Writing Types of Conflict Plot base Screenplay Writing 3-Act Structure Premise, Themes and Motifs In Story/Screenplay Audience Perspective	Must know Nice to know Must to know	25 Hours
2	**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.)	Nice to know Must know Must know	20 Hours

3	**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.	Must Know nice to Know Must to know	18 Hours
4	• **Writing the Treatment for feature film** • Writing 1-3 pages Concept / Story, 4-6 pages Synopsis / Plot moving on to detailed 15-page treatment.	Must know Must know	42 Hours

B - Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**Essentials of Screenplay Writing** Elements of Dramatic Writing Screenplay Terminology What is a Story? Character and Its Importance In Screenplay Writing	Explain/Discuss Essentials of Screenplay writing.	To magnify the various stages in Screen play writing.	Lecture, Interactive sessions, Assignments.	As per syllabus

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Budhera, Gurugram

2	**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.)	Explain/Discuss Screen play formats, short film format and Analyzing films on screen play perspective.	Make students well acquainted with screen play formats, shor film format and Film analyzing on screen play perspective.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
3	Nonlinear Structures Flashback Flash Forward Multi Plots Multi Protagonist Stories. Basics of Writing for Television (Fiction and Non Fiction)	Learn Nonlinear structure, flashback, Multi plots, basic of writing for TV.	To magnify the various stages of Nonlinear structure, flashback, multi plots, basic of writing for TV.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	• **Writing the Treatment for feature film** • Writing 1-3 pages Concept / Story, 4-6 pages Synopsis / Plot	Explain/Discuss treatment for feature film	Assignment	Assignment	As per syllabus

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	moving on to detailed 15-page treatment.				

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 Trottier, The Screenwriter's Bible

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B.A. (Film and Television Production)

Subject- Production Sound

Semester-II

A- Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**Introduction to Sound**	Must know	
	The Power of Sound		12 Hours
	Fundamentals of Film Sound		
	Dimensions and Sound Perspective	Must know	
2	**Audio Formats**	Must know	
	Selection Alteration and Combination		
	Sound—Components of Sound Track and Uses		
	Vocals, Sound Effects, Background Score		23 Hours
	Music and Silence	Must know	
	Diegetic and Non Diegetic		
	Transition		
3	**Original Music Compositions**	Must Know	
	Dubbing and Subtitles		28 Hours
	Ambient Sound	May Know	
	Audio Recording/Editing Software		
	Analog vs Digital Sound	Nice to know	
4	**Cables and Connectors.**	Nice to know	
	Specialized Mikes and their uses		
	Outdoor Sound Recording Exercise		42 Hours
	On Location Sound and Dubbing	Must know	

B-Curriculum

S No.	TOPIC	Learning Objectives (At the end of the session the student should be able to)	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**Introduction to Sound** The Power of Sound Fundamentals of Film Sound; Dimensions and Sound Perspective	To learn sound, power of sound and fundamental of film sound	To understand sound, fundamentals of film sounds	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	**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	To achieve knowledge of Audio formats, components of sounds, Sound EFX	To impart knowledge of sounds EFX, components of sounds tec.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
3	**Original Music** Compositions Dubbing and Subtitles Ambient Sound Audio Recording/Editing Software	To know original music, dubbing, audio recording and digital sound.	To make students well acquainted with original music, dubbing, recording,	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus

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	Analog vs Digital Sound		editing and digital sound		
4	**Cables & Connectors** Specialized Mikes and their uses Outdoor Sound Recording Exercise On Location Sound and Dubbing	To know technical knowledge of cables, outdoor sound recording exercise .	Impart knowledge with students about outdoor sound recording, on location sound recording	Lecture, PPT, Interactive sessions, Assignments, Group activities	As per syllabus

Suggested Readings:

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

B.A. (Film and Television Production)

Subject: Production Process and Techniques

Semester-II

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**Production Process** Stages of Production Pre-Production Idea/Scripting Research Reece Team Role of Key personals Budget and Scheduling Technicians and Equipment	Must know Must know	8 hours
2	**Production Stage** Shooting workflow Actor handling on set Unit Requirement Working with the Team (Direction, Cinematography, Sound) Shooting on Schedule	Must know Nice to know May know	8 Hours
3.	**Post Production** Editing Sound Design and Sound Mixing Music and Background Score Final Mixing Color Grading	Must know Nice to know May know	9 Hours

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Budhera, Gurugram

4.	**Television Production Process** Studio personal and commands PCR/MCR functioning	Must know Nice to know	25 Hours
5.	**Assignments:** Multi Camera Practical Exercise (Group) in Studio Action and Continuity Exercise (Group)	Must know	25 Hours

B-Curriculum

S No.	TOPIC	Learning Objectives (At the end of the session the student should be able to)	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**Production Process** Stages of Production Pre-Production Idea/Scripting Research Reece Team Role of Key personals Budget and Scheduling Technicians and Equipment	To achieve knowledge about Production process	To make students well acquainted with Production process and research	Lecture, PPT, Interactive sessions, Assignments	As per syllabus

2	**Production Stage** Shooting workflow Actor handling on set Unit Requirement Working with the Team (Direction, Cinematography, Sound) Shooting on Schedule	To achieve knowledge of Production stages.	To impart knowledge with students of Production stages.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
3	**Post Production** Editing Sound Design and Sound Mixing Music and Background Score Final Mixing Color Grading	Gain knowledge about Post Production .	Emphasis should be on Production including sound, music, final mixing..	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	**Television Production Process** Studio personal and commands PCR/MCR functioning	Impart knowledge about TV production process..	Make students aware about PCR/MCR, TV production etc.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
5	**Assignments:** Multi Camera Practical Exercise (Group) in Studio Action and Continuity Exercise (Group)	Assignment	Assignment	Assignments	As per syllabus

Suggested Readings:

- Fundamentals of Television Production: Donald, Ralph & Spann, Published 2000, Blackwell Publishing

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- 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

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B.A. (Film and Television Production)

Subject: Development Communication

Semester- II

A – Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	Communication: Basic Concepts Types of Communication Human Communication Effective Communication	Must know	12 Hours
2	Organization, Public and Mass Communication Media for Mass Communication Media, Society and Development Digital Media and Development Communication	Must know	8 Hours
3	Understanding Development Development Issues and Goals- National and International Perspectives National Development Programmes – Goals, Strategies, Structure and Achievements Contemporary National Development Programmes	Must Know	10 Hours
4	Understanding Gender differentials Gender and Development Gender and Advocacy New Challenges	Must know	10 Hours
5	Writing and Shooting for a 60-90 sec PSA.	Must know	20 Hours

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SGT University
Gurugram

B-Curriculum

S. No.	Topics	Learning Objectives (At the end of the session the student should be able to)	Teaching Guidelines	Methodology	Time
1.	Communication: Basic Concepts Types of Communication Human Communication Effective Communication	To learn about Basic Concepts of Communication	To cover the Basic Concepts of Communication	Didactic lecture through Power Point Presentation.	As per syllabus
2.	Organization, Public and Mass Communication Media for Mass Communication Media, Society and Development Digital Media and Development Communication	To learn about Media for Mass Communication	To cover Media for Mass Communication	Didactic lecture through Power Point Presentation.	As per syllabus
3.	Understanding Development Development Issues and Goals-	To learn the concept of Understanding Development,	To concept of Understanding Development, Development Issues	Didactic lecture through Power Point	As per syllabus

	National and International Perspectives National Development Programmes – Goals, Strategies, Structure and Achievements Contemporary National Development Programmes	Development Issues and Goals-	and Goals-	Presentation.	
4.	Understanding Gender differentials Gender and Development Gender and Advocacy New Challenges	To learn the concept of brand positioning	To cover Understanding Gender differentials	Didactic lecture through Power Point Presentation.	As per syllabus
5.	Writing and Shooting for a 60-90 sec PSA.	To Writing and Shooting for a 60-90 sec PSA	Writing and Shooting for a 60-90 sec PSA	Assignment	As per syllabus

Suggested Readings:

- 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.

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- 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.

B.A. (Film and Television Production)

Sub: Environmental Studies

Semester-II

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
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	Must know Must know	10 hours
2.	**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	Must know Nice to know	10 Hours

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Budhera, Gurugram

3.	**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.	Must Know Must know	16 Hours
4.	**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	Must know Must know	12 Hours
5.	**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.	Must know Nice to know	12 Hours

A- Curriculum

S. No.	Topics	Learning Objectives (At the end of the session the student should be able to)	Teaching Guidelines	Methodology	Time
1.	**Environmental and Natural resources** Definition, Scope, Importance Natural Resources – Forest Resources – Use, Exploitation, Deforestation, Construction Of Multipurpose Dams, Effect Of Forests	To learn importance of Environment and Natural resources	To cover Environmental and Natural resources, forest resources, exploitation, construction of Dams etc.	Didactic lecture on the topics, Power Point Presentation	As per syllabus
2.	**Ecology and Bio-diversity** Concept of Ecosystem Structure and Function of an Ecosystem Producers, Consumers and Decomposers Energy Flow,	To learn Ecology and Bio-diversity and function an Eco-system.	Make students aware about Ecology, Ecosystem, consumers and Decomposers of Energy Flow.	Didactic lecture, Power Point Presentation and discussion	As per syllabus

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Budhera, Gurugram

3.	**Environmental Pollution** Definition – causes, pollution effects and	To know basic information about Environmental	To cover Environmental Pollution with case studies.	Didactic lecture on the topics, Power Point Presentation	As per syllabus
4.	**Social Issues and the Environment** Urban Problems Related To Energy and Sustainable Development Water Conservation, Rain Water	To study social issues and the Environment .	To cover Social issues and Environment with Rain water Harvesting etc.	Didactic lecture on Environment and Rain water Harvesting etc.	As per syllabus
5.	**Human Population and the Environment** Population Growth, Variation among Nations Population Explosion – Family Welfare Programme Environmental and Human Health, case studies	To learn Human population and its impact on Environment	To cover World Human population and its effect on Environment and water conservation.	Didactic lecture, Power Point Presentation and practical exercise	As per syllabus

Suggested Readings:

- 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,

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Budhera, Gurugram

B.A. (Film and Television Production)

Subject: Editing

Semester-III

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**Grammar of Editing** 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	Must know	15 hours
2	**Introduction to the History of Film Editing** Introduction to the 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	Must know Nice to know	10 Hours
3.	**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	Must know Nice to know	30 Hours

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SGT University
Budhera, Gurugram

4.	**Project** **Relevant Practicals** **Montage Editing**	Must know Nice to know	50 Hours

B-Curriculum

S No.	TOPIC	Learning Objectives (At the end of the session the student should be able to)	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Grammar of Editing 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	To achieve knowledge of Editing, rules of editing etc.	To make students well acquainted with Editing, rules of editing.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus

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Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

2	Introduction to the History of Film Editing Introduction to the Editor As Storyteller And Understanding The Narrative Structure Role of an Editor Women in Editing	To achieve knowledge of History of editing, film editing	To impart knowledge with students of film editing etc.	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
3	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	Gain knowledge about NLE (non-linear editing)	Emphasis should be on NLE.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	**Project** **Relevant Practicals** **Montage Editing**	Projects.	Projects	Assignments,	As per syllabus

Suggested Readings:

- 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

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Budhera, Gurugram

B.A. (Film and Television Production)

Subject: Cinematography

Semester- III

A - Syllabus

S No.	TOPIC	DOMAIN	HOURS
1.	Introduction to the Concepts and Tools of Lighting Characteristics of Light Basic Lighting Principals Light Accessories Light Sources Measuring Light Light Meters	Must know	8 hours
2.	Lighting Styles Natural and Artificial Light Light planning: Subject, Camera/Cameras, Surroundings, Atmosphere Lighting on Location Lighting and Continuity Camera Movement (Track-trolley)	Must know	9 Hours
3.	Analog and Digital Image Working of a DSLR Camera Support System (DSLR/ENG) and Accessories Digital Camera Image Formation	Must Know	8 Hours
4.	Shooting for Fiction Shooting for Non-fiction (Documentary, News, etc.) Studio Shoot (Single/Multi camera)	Must know	30 Hours
5	**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	Must know	50 Hours

B-CURRICULUM

S. No.	Topics	Learning Objectives (At the end of the session the student should be able to)	Teaching Guidelines	Methodology	Time
1.	Introduction to the Concepts and Tools of Lighting Characteristics of Light	To learn about Basic Principals of Lighting	To cover Introduction to the Concepts and Tools of Lighting	Didactic lecture with the help of media coverage, Power Point Presentation and	As per syllabus
2.	Lighting Styles Natural and Artificial Light Light planning: Subject, Camera/Cameras,	To know about Lighting Styles and Camera Movement	To cover Lighting Styles and Camera Movement	Didactic lecture on review and discussion on problem faced while writing reviews	As per syllabus
3.	Analog and Digital Image Working of a DSLR Camera Support System (DSLR/ENG) and Accessories Digital Camera	To learn about Working of a Digital Cameras and Support System	To cover Working of a Digital Cameras and Support System	Didactic lecture, Power Point Presentation. Practical work on the basis of newspaper	As per syllabus
4.	Shooting for Fiction Shooting for Non-fiction (Documentary, News, etc.)	To learn about types of Fiction and Non-fiction based programme	To cover types of Fiction and Non-fiction based programme	Didactic lecture on the topic, discussion and Power Point Presentation.	As per syllabus

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SGT University
Budhera, Gurugram

5.	**Camera Practical** Introduction and Familiarization to Camera Equipment and Accessories. 3 Point Lighting Exercise Camera Movement Exercise	Practices and Handling Digital Camera and Lighting	Practices and Handling Digital Camera and Lighting	**Practical**	As per syllabus

Suggested Readings:

- 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

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B.A. (Film and Television Production)

Sub: Film Studies

Semester-III

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**Fundamental of Film Narrative** Dramatic Arc Introduction to Film Genres Documentary Films Indian Cinema (Hindi and other regional Cinema)	Must know	10 hours
2	**Introduction to Cinema** Aesthetics of Editing Power of Sound and Music Colors/Tone/Style in Film Use of Visual Grammar in Story Telling	Must know Nice to know May know	10 Hours
3.	German Expressionism Soviet Montage Italian Neo-realist Cinema French New Wave Indian 'New Wave'	Must know Nice to know May know	22 Hours
4.	**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	Must know Nice to know	40 Hours

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	Hugo 12's Year in Slave Saving Private Ryan Hurt Locker Avatar Battleship Potemkin-Silent Cinema-Montage The Godfather-I-Hollywood Classic The Bicycle Thief – Neo Realism Rashomon-Asian Classic Pather Pachali- Indian Classic Meghe Dhaka Tara- Indian Classic Cast Away-Hollywood Classic (Other films could be included)	May know Nice to know	
5.	**Indian Film Industry**-Censorship process Gender and Sexuality Globalization and Bollywood Consolidation of Regional Cinema	Must know Nice to know	8 Hours

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B-Curriculum

S No.	TOPIC	Learning Objectives (At the end of the session the student should be able to)	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**Fundamental of Film Narrative** Dramatic Arc Introduction to Film Genres Documentary Films Indian Cinema (Hindi and other regional Cinema)	To achieve knowledge of fundamental of films	To make students well acquainted with fundamental of films, film Genres….	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	**Introduction to Cinema** Aesthetics of Editing Power of Sound and Music Colors/Tone/Style in Film Use of Visual Grammar in Story Telling	To achieve knowledge of aesthetics of editing, power of sound etc.	To impart knowledge with power of sounds, aesthetics of editing	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
3	German Expressionism Soviet Montage Italian Neo-realist Cinema French New Wave Indian 'New Wave'	Gain knowledge on film appreciation	Emphasis should be on film screening and understanding	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus

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Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

4	**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	Impart knowledge with case study by screening listed films.	Focus should be case study by screening listed films	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
5	**Indian Film Industry-** Censorship process Gender and Sexuality Globalization and Bollywood Consolidation of Regional Cinema	To make students aware film censor board, gender and sexuality…	Teach students about Indian censor board and consolidation of regional cinema.	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus

Suggested Readings:

- 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.

B.A. (Film and Television Production)

Subject: Media Research Basics

Semester-III

A – Syllabus

S No.	TOPIC	DOMAIN	HOURS
1.	**Introduction to Media Research** Definition, Importance and Need of Media Research, Elements of Research, Types of Research: Basic and Applied, Selection and Formulation of Research Problems Hypothesis	Must know	8 hours
2.	**Research Methodology** Research Designs, Survey Method: Concept, Utility, Planning, Organizing and Conducting Surveys, Public opinion surveys, Readership and Audience Surveys, Content Analysis, Sampling: Meaning, Types And Importance, Random Sampling Exit Polls, Psychology	Must know Nice to know	18 Hours
3.	**Data Collection** Data: Definition, Concept and Meaning, Sources of Data: Primary and Secondary Source, Tools of Data Collection: Questionnaire, Schedule, Interview, Etc.	Must Know	8 Hours
4.	**Defining the Research Problem** What is a Research Problem Selecting the Problem Necessity of Defining the Problem	Must know	8 Hours

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	Technique Involved in Defining a Problem Conclusion		
5.	**Research Practical** Present a research on a TV show/series or a film and prepare a 1000 word document.	Compulsory	18 Hours

B- Curriculum

S. No.	Topics	Learning Objectives (At the end of the session the student should be able to)	Teaching Guidelines	Methodology	Time
1.	**Introduction to Media Research** Definition, Importance and Need of Media Research, Elements of Research, Types of Research: Basic and Applied	To understand the need, scope of media research	To portray the various types of research and their importance in journalism	Lecture, Interactive sessions, Assignments, Group activities	As per syllabus
2.	**Research Methodology** Research Designs, Survey Method: Concept, Utility, Planning, Organizing and Conducting Surveys. Public opinion surveys, Readership.	To understand the research methodologies	To portray the importance of research methodology and research process	Lecture, PPT, Interactive sessions, Assignments	As per syllabus

3.	**Data Collection** Data: Definition, Concept and Meaning, Sources of Data: Primary and Secondary Source	To understand the process of data collection in research	Knowing concept of data and its types	Lecture, PPT, Interactive sessions, Assignments, group activities	As per syllabus
4.	**Defining the Research Problem** What is a Research Problem Selecting the Problem Necessity of Defining the Problem Technique	To understand about Research Problem Selecting the Problem Necessity of Defining the Problem	Knowing about Research Problem Selecting the Problem Necessity of Defining the Problem	Lecture, PPT, Interactive sessions, Assignments, group activities.	As per syllabus
5.	**Research Practical** Present a research on a TV show/series or a film and prepare a 1000 word document.	To understand practical procedure of research	Research for different media	PPT, Interactive sessions, Assignments, group activities.	As per syllabus

Suggested Readings:

- Wimmer, Roger D.; Dominick, Joseph R.; *Mass Media Research*; Cengage Learning
- Berger, Arthur Asa; *Media and Communication Research Methods*; Sage publications
- Hawkins, Clifford; *Research: How to Plan, Speak and Write About it*; Springer Publications
- Brennen, Bonnie S.; *Qualitative Research for Media Studies*; Routledge
- Priest, Susanna Hornig; *Doing Media Research: An Introduction*; Sage Publication
- Cauvery, R.; Nayak, U. K. Sudha; Girja, M.; *Research Methodology*; S. Chand & Company.
- Cooper, Donald R.; Schindler, Pamela S.; *Business Research Methods*; Tata McGraw Hill

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B.A. (Film and Television Production)

Subject: Media Laws and Ethics

Semester- III

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	Constitution of India: Brief Introduction Fundamental Rights, Duties and Directive Principles Freedom of expression Election Commission Law Relating to the Election Coverage	Must know	12 hours
2	Contempt of Courts Act 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	Must know	12 Hours
3	Press & Registration of Books Act 1867 Cinematograph Act 1953 Official Secrets Act Copyright Act IT Act Cable Network Act	Must know	16 Hours
4	Introduction to media ethics History of media ethics, role of conventions Personal and group ethics Global media ethics	Must Know	10 Hours

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Bilaspur, Gurugram

5	New technologies and Ethics Investigative Journalism and Sting Operation (Legality and ethics) Cheque book journalism/paid news/embedded Journalism Future of media Ethics	Must know	10 Hours

B-Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Constitution of India: Brief Introduction Fundamental Rights, Duties and Directive Principles Freedom of expression Election Commission Law Relating to the Election Coverage	To learn about freedom of press and restrictions imposed on it	To understand the need of freedom of speech and constitution of India	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	Contempt of Courts Act 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:	To learn about Acts and Judiciary	Emphasis should be on major judicial act and their implementation	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus

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Budhera, Gurugram

	Political, Corporate, Social, Religious, Advertisers and Lobbies, etc				
3	Press & Registration of Books Act 1867 Cinematograph Act 1953 Official Secrets Act Copyright Act IT Act Cable Network Act	To know about Media Acts and Laws	To cover different acts like RTI and cable television act	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	Introduction to media ethics History of media ethics, role of conventions Personal and group ethics Global media ethics	To learn about the concept of media ethics	To cover the conceptual aspect of media ethics and also role of autonomous bodies in achieving this	Lecture, PPT, Interactive sessions, Assignments, Group activities	As per syllabus
5	New technologies and Ethics Investigative Journalism and Sting Operation (Legality and ethics) Cheque book journalism/paid news/embedded Journalism Future of media Ethics	To learn about new trends in media	To cover concept of investigation journalism and sting operation	Lecture, PPT, Interactive sessions, Assignments, Group activities	As per syllabus

Suggested Readings:

- Neelamalar. Media Law and Ethics.PHI Learning. Delhi. 2010.
- Kashyap, S C. Our Constitution. NBT. Delhi. 2005.

- Clifford G., et al. Media Ethics Longman. New York. 2002.
- Prasad, Kiran. Media Law and Ethics: Readings in Communication Regulation B R Publishing. Delhi. 2009.
- Folkerts & Lacy. The Media in Your life. Pearson Education. Delhi. 2004

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B.A. (Film and Television Production)

Subject: Direction

Semester- IV

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	**UNIT-I** Direction Theory Role of a Director Space and Time in Cinema Elements of Shot and Composition **DIRECTION PRACTICAL:** • Actuality – Exercises In Observation • 6 Shot, Silent, Static, Focusing On Composition And Exploring A Given Theme	Must Know Nice to know	15 hours
2	**UNIT-II** 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	Must know	10 Hours
3	**UNIT-III** Creative and Managerial Functions of the Director Handling Cast and Crew Auditions and Workshop Responsibility to the Schedule &Budget	Must Know	10 Hours
4	**UNIT-IV** Basic Concepts of Mise-en-scene Montage Theory Continuity and Narrative Cinema	Must know	20 Hours

	Elements of Sound in Cinema **DIRECTION PRACTICAL:** • 10 Shot, Silent, Static, In One Location, Exploring Spatial Continuity And Eye-Line Matching		
5.	**UNIT-V** 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.	Must know Nice to know	50 Hours

S No.	TOPIC	TOPIC	Learning Objectives (At the end of the session the student should be able to)	TEACHING GUIDELINES	METHODOLOGY	TIME
1	**UNIT-I** Direction Theory Role of a Director Space and Time in Cinema Elements of Shot and Composition **DIRECTION PRACTICAL:**	**Cinema, Director & Directing**	To achieve an overall idea of Direction	To make aware of basic things of Direction	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus

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	Actuality – Exercises In Observation 6 Shot, Silent, Static, Focusing On Composition And Exploring A Given Theme					
2	**UNIT-II** 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	**Cinema as Directorial Art**	To Understand cinema ARTISTICALLY	Director as an ARTIST	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus
3	**UNIT-III** Creative and Managerial Functions of the Director	**The Job of a Director**	To know the Job of a Film / TV Director	Emphasis should be on learning the	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus

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	Handling Cast and Crew Auditions and Workshop Responsibility to the Schedule &Budget			responsibilities of the professional Director.		
4	**UNIT-IV** 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	**Mise-en-scene, Montage & Sound**	To know the basic concepts	Focus should be given on importance these concepts	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus
5	**UNIT-V** Elements of Fictional Narrative: Character Action, Setting, Dialogue Elements of Drama: Conflict, Mystery, Surprise, Suspense, Dramatic Irony	**The Script**	**Practical /Assignment**	Students will have to focus on practical activities as much as theoretical	Undertake actual filming assignments	As per Syllabus

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SGT University
Budhera, Gurugram

	Construction of a Scene Outline, Step Outline, Treatment, Drafts **PRACTICAL EXERCISE (WITH DIALOGUE)** • 2-3 minutes continuity and Mise-en-scene exercises.					

Suggested Readings:

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

B.A. (Film and Television Production)

Subject: Advance Cinematography

Semester- IV

A – Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	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	Must know	9 hours
2	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	Must Know	22 Hours
3	Special Effect and Color Correction DCP (Digital Cinema Package) Image Manipulation Non-Fiction Shooting	Must Know	12 Hours
4	Uses of Lens Anamorphic Lens	Must know	12 Hours

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	Filters and Gels		
5	**Camera Practical** • Shooting Projects. • Exercises for Shooting in Different Light Conditions •Exercises for Creative Camera Usage.	Must know	50 Hours

B-Curriculum

S. No.	Topics	Learning Objectives (At the end of the session the student should be able to)	Teaching Guidelines	Methodology	Time
1.	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	To learn about Various Film Formats	To cover Various Film Formats Film 8mm, 16mm, 35mm and 70 mm and IMAX Format	Didactic lecture through Power Point Presentation	As per syllabus

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SGT University
Budhera, Gurugram

2.	Studio Lighting (Studio based exercise) Long Take Long take Camera Practical	To learn about Studio Lighting	To cover Studio Lighting (Studio based exercise) Long Take Long take Camera Practical	Didactic lecture through Power Point Presentation and practical.	As per syllabus
3.	Special Effect and Color Correction DCP (Digital Cinema Package) Image Manipulation Non-Fiction Shooting	To learn about Special Effect and Color Correction	To cover Special Effect and Color Correction DCP (Digital Cinema Package)	Didactic lecture through Power Point Presentation and practical.	As per syllabus
4.	Uses of Lens Anamorphic Lens Filters and Gels	To learn about Uses of Lens	To cover Uses of Lens Anamorphic Lens Filters and Gels	Didactic lecture through Power Point Presentation and analysis of programs, discussion.	As per syllabus
5.		To Exercises for Shooting in Different Light Conditions	Shooting projects. Exercises for Shooting in Different Light Conditions Exercises for Creative Camera Usage.	Practical	As per syllabus

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Suggested Readings:

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

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B.A. (Film and Television Production)

Subject: Advance Editing

Semester- IV

A – Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	Digital and Analog Editing FCP and other Editing Machine Features and Functions of FCP Transitions Key Framing Filters Genres and Editing Styles	Must know	10 hours
2	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	Must know	15 Hours
3	Online Editing Video Switching Single Camera/Multi Camera Cues and Commands	Must know	25 Hours
4	**Project** Relevant Practicals	Must Know	55 Hours

B-Curriculum

S	TOPIC	LEARNING	TEACHING	METHODOL	TIME

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No.		OBJECTIVES	GUIDELINES	OGY	
1	Digital and Analog Editing FCP and other Editing Machine Features and Functions of FCP; Transitions Key Framing Filters; Genres and Editing Styles	To learn about Digital and Analog Editing	To cover Digital and Analog Editing FCP and other Editing Machine	Lecture, PPT, Interactive sessions, Assignments	As per syllabus
2	Advance Techniques of Editing Non-Linear Editing Compositing Cross Cutting, Parallel Cutting Working on Audio	To learn about Advance Techniques of Editing	Emphasis should be on Advance Techniques of Editing Non-Linear Editing Compositing	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
3	Online Editing Video Switching Single Camera/Multi Camera Cues and Commands	To know about Online Editing	Online Editing Video Switching	Lecture, PPT, Interactive sessions, Assignments,	As per syllabus
4	**Project** Relevant Practical	Relevant Practical	Relevant Practical		As per syllabus

Suggested Readings:

- 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

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Budhera, Gurugram

B.A. (Film and Television Production)

Subject: Production Designing

Semester- IV

A - Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	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	Must know	8 hours
2	Pre-Production Activities Screenplay Breakdown Set Decoration, Props, Visual Theme Color and Texture Architectural Inputs, Depth, Perception Research for Production Design	Must know Must know	10 Hours
3	Designing for Different Genres Production Procedures Digital Production Design Matte Painting Scale Modeling.	Must Know	8 Hours
4	The Requirement of Make-up in Films and TV Basic and Corrective Make up Character Make up Aging Working with Hair: Styling; Using Wigs Special effects: Fake Blood, Prosthesis, Life Casts	Must know	10 Hours

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	Costume Design, Texture, Color Role and Responsibilities of Costume Designer and Assistant Costume Designer Specialty Costume.	Must know	
5.	**Practical** Preparing a Studio or Outdoor Set Costume and Make-Up Demonstration	Compulsary	24 Hours

B-**Curriculum**

S. No.	**Topics**	**Learning Objectives (At the end of the session the student should be able to)**	**Teaching Guidelines**	**Methodology**	**Time**
1.	Introduction to Production Design Role of a Production Designer The Design Team and Personnel. Finalizing the Look of the Film	To learn about Introduction to Production Design	To cover Introduction to Production Design Role of a Production Designer in film	Didactic lecture and Power Point Presentation.	As per Syllabus
2.	Pre-Production Activities Screenplay Breakdown Set Decoration,	To learn about Pre-Production Activities	To cover Pre-Production Activities Screenplay Breakdown	Didactic lecture through PowerPoint Presentation.	As per Syllabus

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	Props, Visual Theme		Set Decoration, Props, Visual Theme		
3.	Designing for Different Genres Production Procedures Digital Production	To learn about Designing for Different Genres	To cover Designing for Different Genres Production Procedures	Didactic lecture Power Point Presentation and Discussion.	As per Syllabus
4.	The Requirement of Make-up in Films and TV Basic and Corrective Make up Character Make up Aging Working with Hair	To learn The Requirement of Make-up in Films and TV	To cover Basic and Corrective Make up Character Make up	Didactic lecture and Power Point Presentation.	As per Syllabus
5.	**Practical** Preparing a Studio or Outdoor Set Costume and Make- Up Demonstration	To learn about how to Preparing a Studio or Outdoor Set. Costume and Make-Up Demonstration	To cover Preparing a Studio or Outdoor Set. Costume and Make-Up Demonstration	Didactic lecture through Power Point Presentation	As per Syllabus

Suggested Readings:

- Fundamentals of Television Production: Donald, Ralph & Spann, Published 2000, Blackwell Publishing

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- 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

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B.A. (FILM AND TELEVISION PRODUCTION)

Subject – Non Fiction Cinema

Semester- IV

A - Syllabus

S. No.	TOPIC	DOMAIN	HOURS
1	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 **Project-** • **Mandatory Screening of Documentaries** • **Making a diary on the Film Screening**	Must know Nice to know	10 hours
2	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**	Must know Nice to know	18 Hours

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	Documentaries. • **Making a diary on the Film Screening** • **Shooting and Editing of 2-3 min Documentary.**		
3	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**	Must Know	12 Hours
4	**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.**	Must know	20 Hours

B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Current Scenario of Documentary films in India and Abroad History of Documentary Type of Documentary Television Documentary	To understand the term documentary aesthetically	To portray the documentaries and their current scenario	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus
2	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	To understand the stages of documentary production	To make them able to differentiate between proposal, treatment and synopsis writing for a documentary film	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus
3	Modes of funding Distribution and Exhibition of Documentary Trailers and Promos Ethics for Documentary Films Censorship Film Festivals PSBT, FD and other	To understand funding and censorship procedure of documentary films	Knowing the ethics of documentary films	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus

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	Organization				
4	**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.**	Practically able to produce any chosen assignment	Practical	Interactive sessions, Film Screening	As per Syllabus

Suggested Readings:

- 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 UniversityPress, 2010.

B.A. (Film and Television Production)

Subject: Directing Actors

Semester- V

A – Syllabus

S No.	TOPIC	DOMAIN	HOURS
1.	Concept of Acting in India (Theatre and films) Western styles of Acting (Theatre and films) Difference between acting on Stage and for the Camera Director and Actor relationship	Must know	8 hours
2.	Story and Scene Narration with Actors Acting for Camera Knowledge of Camera Frames and Movement Lights and its Impact	Must know	12 Hours
3.	Direct the Actor for Consistently Different Takes Direct the actors' Scenes out of Order Different Exercises to Direct Actors	Must Know	15 Hours
4.	Direct Group or Mob Dialogue and Modulation Improvisation Handling Non-Actors Workshops and Auditions	Must know	25 Hours
5.	Practical- Directing Mime Exercises Dialogue and Voice Exercises (Based on a scene) Camera Blocking and Movement Exercise.	Must know	60 Hours

B-Curriculum

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Budhera, Gurugram

S. No.	Topics	Learning Objectives (At the end of the session the student should be able to)	Teaching Guidelines	Methodology	Time
1.	Concept of Acting in India (Theatre and films) Western styles of Acting (Theatre and films) Difference between acting on Stage and for the Camera Director	To learn about Concept of Acting in India	To cover Concept of Acting in India (Theatre and films) Western styles of Acting (Theatre and films)	Didactic lecture on the topics, Power Point Presentation	As per Syllabus
2.	Story and Scene Narration with Actors Acting for Camera Knowledge of Camera Frames and Movement	To learn about Story and Scene Narration with Actors	To cover Story and Scene Narration with Actors Acting for Camera	Didactic lecture, power point presentation	As per Syllabus

3.	Direct the Actor for Consistently Different Takes Direct the actors' Scenes out of Order of scenes	To learn about Direct the Actor for Consistently Different Takes	To cover Direct the Actor for Consistently Different Takes Direct the actors' Scenes out of Order	Didactic lecture on the topics, Power Point Presentation	As per Syllabus
4.	Direct Group or Mob Dialogue and Modulation Improvisation Handling Non-Actors Workshops and Auditions	To learn about Dialogue and Modulation	To cover Dialogue and Modulation Improvisation Handling Non-Actors	Didactic lecture on the topics, Power Point Presentation	As per Syllabus
5.	Practical- Directing Mime Exercises Dialogue and Voice Exercises (Based on a scene) Camera Blocking and Movement Exercise. Conducting Acting Workshop/Auditions	Directing Mime Exercises Dialogue and Voice Exercises (Based on a scene	Directing Mime Exercises Dialogue and Voice Exercises (Based on a scene) Camera Blocking and Movement Exercise. Conducting Acting Workshop/Auditions	practical exercise	As per Syllabus

Suggested Readings:

- Acting: the First Six Lessons: Boleslavsky, Richard. New York: Theatre Arts, 1987
- Respect for Acting:Hagen, Uta. 1973. New York: Macmillan

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- Twentieth Century Actor Training:Hodge, Alison, ed. 2000. London and New York, Routledge
- An Actor's Work: A Student's Diary, Stanislavski, Konstantin. 1938. Trans. and ed. Jean Benedetti. London: Routledge, 2008
- The Art of Film Acting:JeremiahComey. Focal Press 2002
- Acting (Re) Considered:Philips B Zarrilli. Routeledge 2002
- Acting for Film: Cathy Hassey, Allworth Press

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B.A. (Film and Television Production)

Subject: Sound Dubbing and EFX

Semester- V

A – Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	An Introduction to 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)	Must know Nice to know	15 hours
2	The Role of Sound Effects In Film Introduction to Sound effects Sound Effects Use in Cinema Editing Tips and Creative Sound Effects Music Editing and Design	Must know	8 Hours
3	**Mixing** Optical Sound Tracks Difference between Analog And Digital Signal THX-DOLBY-ULTRA STEREO-DTS-SDDS Sound Mixer Equalizer Song Mixing	Must Know	17 Hours

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Budhera, Gurugram

4	**Recording Techniques** Professional Mixing and Mastering Techniques 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	Must know	15 Hours
5	Surround Sound Formats Surround sound Formats beyond L-C-R-S The Licensing of Surround Sound formats Creating Surround Sound LFE Channel Mapping Channel to Speaker	Must know	15 Hours
6	**PRACTICAL** **Sound Editing:** • **NUENDO** • **FL STUDIO** • **Q-BASE** • **Dubbing Exercise on given scene.** • **Re-doing/mastering/mixing/ of a given scene.**	Must know	50 Hours

B - Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	An Introduction to Audio Post-Production for Film Introduction Digital Audio Workstation (DAW's) Defining Film Sound	To learn about Introduction Digital Audio, Sound Effects Editing and Design	To cover Introduction Digital Audio, Sound Effects Editing and Design	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus

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	The Audio Post-Production Process				
2	The Role of Sound Effects In Film Introduction to Sound effects Sound Effects Use in Cinema Editing Tips and Creative Sound Effects Music Editing and Design	Educating students so that they know about The Role of Sound Effects in Film	Encourage students to know about The Role of Sound Effects in Film	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus
3	**Mixing** Optical Sound Tracks Difference between Analog And Digital Signal THX-DOLBY-ULTRA STEREO-DTS-SDDS Sound Mixer Equalizer ; Song Mixing	To know about Political system of India	Encourage students to know about Political system of India	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus
4	**Recording Techniques** Professional Mixing	To know about sound Recording	Encourage students to know about	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus

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	and Mastering Techniques Background Music How to Mix Dialogue	Techniques	sound Recording Techniques		
5	Surround Sound Formats Surround sound Formats beyond L-C-R-S The Licensing of Surround Sound formats	To know about Surround Sound Formats	Encourage students to know about Surround Sound Formats	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus
6	**PRACTICAL** Sound Editing: NUENDO FL STUDIO Q-BASE Dubbing Exercise on given scene	To know about sound Editing	Encourage students to know about sound Editing	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus

Suggested Readings:

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

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B.A. (Film and Television Production)

Subject: Minor Project: Music Video Production

Semester- V

A - Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	Creative Approaches: Lyric Driven, Artist Driven Song selection and Music Video Team Formation Generating Ideas: Imitation, Inspiration, and Originality Brainstorming Approaches, Ideas, Materials and Storyline Introduction to Treatment and Synopsis for Music Video Treatment and Synopsis Writing Lip Sync-Relevance and Importance	Must know	Minor Project
2	**Introduction to Pre□Production** Song Selection Storyboarding Casting Crew for Music Video Theme, Location Scouting and Choreography Budgeting and Scheduling Technicians, Equipment and Facilities	Must know	Minor Project
3	**Production** Line up Crew and Cast Camera Blocking Rehearsal Shooting/Execution	Must know	Minor Project
4	**Post Production** Editing and Visual Effects Sound Mixing and Effects Graphic and Special Effects	Must Know	Minor Project

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	Color Correction Final Mixing		
5	**Practical** Preparing a 3-5 Minute Music Video (Group Exercise). Evaluation Based on the Project Basis.	Must know	Minor Project

B-Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Creative Approaches: Lyric Driven, Artist Driven Song selection and Music Video Team Formation Generating Ideas: Imitation, Inspiration, and Originality	To learn Creative Approaches: Lyric Driven, Artist Driven Song selection and Music Video Team Formation	To cover Creative Approaches: Lyric Driven, Artist Driven Song selection and Music Video Team Formation	Lecture, PPT, Interactive sessions, Assignments	As per Syll abus
2	**Introduction to Pre□Production:** Song Selection Storyboarding Casting Crew for Music Video Theme, Location Scouting and Choreography	To learn about Introduction to Pre□Production of music video	Emphasis should be on Introduction to Pre□Production of music video	Lecture, PPT, Interactive sessions, Assignments,	As per Syll abus

3	**Production** Line up Crew and Cast Camera Blocking Rehearsal Shooting/Execution	To know about Line up Crew and Cast Camera Blocking	To cover Line up Crew and Cast Camera Blocking	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus
4	**Post Production** Editing and Visual Effects Sound Mixing and Effects Graphic and Special Effects Color Correction Final Mixing	To learn about Editing and Visual Effects Sound Mixing and Effects	To cover Editing and Visual Effects Sound Mixing and Effects	Lecture, PPT, Interactive sessions, Assignments, Group activities	As per Syllabus
5	**Practical** Preparing a 3-5 Minute Music Video (Group Exercise). Evaluation Based on the Project Basis.	Preparing a 3-5 Minute Music Video (Group Exercise).	Preparing a 3-5 Minute Music Video (Group Exercise).	-	As per Syllabus

Suggested Readings:

- Video Production, BelvandiVauski
- The Mixing Senior by Mike Senior
- Home Recording Studio by Rod Gervais
- Sound Design, Mixing and Mastering by Jake Perrine

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B.A. (FILM AND TELEVISION PRODUCTION)

Subject - Marketing, Distribution & Exhibition of Films

Semester-V

A - Syllabus

S. No.	TOPIC	DOMAIN	HOURS
1	Overview on 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	Must know	8 hours
2	Studio Systems and Independents Distribution and Marketing Marketing Overview and the Marketing Plan Marketing Research Major Strategy of Film Marketing Marketing and Producing Partners	Must know	6 Hours
3	National and International Box office Potential Financial and Creative Goals "Talent" use in Marketing (Talent Pedigree) Market Sizing Marketing Budgets, Understanding Cash flow and Balancing Production Portfolio	Must Know	6 Hours

4	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	Must know	10 Hours
5	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	Must know	10 Hours
6	**Practical:** • Case Studies and Presentation	Must know	20 Hours

Curriculum

S No.	TOPIC	LEARNING OBJECTIVE	TEACHING GUIDELINE	METHODOLOGY	TIME

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		S	S		
1	Overview on Film Business Brief History of the Film industry and Film Marketing Film Distribution and Territories Major Distributors in Indian Film Industry	To understand the need, and scope of film marketing	To portray the various types of marketing tactics involved in film business	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus
2	Studio Systems and Independents Distribution and Marketing Marketing Overview and the Marketing Plan Marketing Research	To understand the nature of Marketing Plan	To portray the relevance of marketing strategies in film industry	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus
3	National and International Box office Potential Financial and Creative Goals "Talent" use in Marketing (Talent Pedigree) Market Sizing	To understand the tools, of marketing plan for films	Knowing the process of cash flow	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus

4	Positioning the Film Target Audience Publicity National and Regional Strategy for Publicity Media Plan; Review and Features	To understand the divisions of films as per their targeted viewers	To magnify the importance of trailers, promo and teasers in film promotion	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus
5	Understanding Release Dates and Release Patterns In-theater Distribution and Box Office Settlements Box Office Reporting Exhibition	To understand the patterns of release dates and retail partners	To make students aware to the functioning of Box Office	Lecture, Interactive sessions, Assignments Film Screening	As per Syllabus
	Practical: • Case Studies and Presentation	To understand the changing media scene, reach and limitations of traditional media	Practical analysis	Interactive sessions, Assignments Film Screening	As per Syllabus

Suggested Readings:

- Understanding Audiences: Andy Ruddock, Sage Publications
- Mass Media Research: Roger Wimmer and Joseph Dominick, Thomson Wadsworth publishers
- Mass Communication Theory: Stanley Baran and Dennis Davis, Thomson Wadsworth publishers
- Understanding Mass Communication: DeFleur/Dennis

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B.A. (Film and Television Production)

Subject: Production Management

Semester-VI

A-Syllabus

S No.	TOPIC	DOMAIN	HOURS
1	Production Process Key Personnel and Role of Production Manager Role of Line Producer Scheduling & Budgeting **Practical": Create various budgeting and Scheduling Charts for a Dummy Television (DSO) Production the paramenters of which will be set by the faculty teaching the course.** Time Management Difference in Managing Fiction and Non-Fiction Production	Must know	40 hours
2	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 paramenters of which will be set by the faculty teaching the course.**	Must know Nice to know	60 Hours

3.	Legalities in Production Process Party Contracts Copyright Issues Child Licensing	Must know Nice to know	15 Hours
4.	First Aid for Film & TV Production Health & Safety	Must know	5 hours

B-Curriculum

S No.	TOPIC	Learning Objectives (At the end of the session the student should be able to)	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Production Process Key Personnel and Role of Production Manager Role of Line Producer Scheduling & Budgeting **Practical": Create various budgeting and Scheduling Charts for a Dummy Television (DSO) Production**	To achieve knowledge about Production process, Production manager etc.	Make students aware about Production process, production manager etc.	Lecture, PPT, Interactive sessions, Assignments	As per SYLLABUS

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Budhera, Gurugram

	the paramenters of which will be set by the faculty teaching the course.				
2	Production Research/Recce Based on Project requirement Location Management Production Management for Location And Studio Shoots Shooting Abroad **Practicals: Create various Production Management Modules and Excel Charts for a Dummy Production the paramenters of which will be set by the faculty teaching the course.**	To achieve knowledge of Production research, location management etc.	To impart knowledge with students about manage indoor and outdoor shoots	Lecture, PPT, Interactive sessions, Assignments	As per SYLLABUS
3	Legalities in	Gain	Make students	Lecture, PPT,	As per

	Production Process Party Contracts Copyright Issues Child Licensing	knowledge about production process, copyright etc.	well acquainted with production process, copy right issues, child licensing	Interactive sessions, Assignments,	SYLLABUS
4	First Aid for Film & TV Production Health & Safety	Gain knowledge about First Aid for film and TV production etc.	Impart knowledge with students on first Aid for film and TV production etc.	Lecture, PPT, Interactive sessions, Assignments,	As per SYLLABUS

Suggested Readings:

- 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

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Budhera, Gurugram

B.A. (Film and Television Production)

Subject – Television Programming

Semester - VI

A - Syllabus

S. No.	TOPIC	DOMAIN	HOURS
1	Television Broadcasting Fiction and Non Fiction Program Role and Importance of Programs in News Channels Concept and Formats Types of Programs Skills Required for Handling Programs Production Process	Must know Nice to know	10 Hours
2	News based Programs Programs based on Current Affairs Group/Panel Discussion	Must know	8 Hours
3	Programs on Crime Entertainment Programs-Film based shows, Cookery shows, Comedy and Satirical shows **Practical Exercise-** **To create a 10 minutes single cam/indoors Sitcom on a already available script**	Must Know	34 Hours
4	Studio based Shows Talk Shows- one to one, with the Audience Outdoor Programs ENG and EFP	Nice to know Must know	8 Hours

5	Fiction Shows for Television Script and Production **Practical Exercise-** **Produce a Multi-Camera Fiction/Non-Fiction Studio based Program.**	Nice to know	60 Hours

B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	Television Broadcasting Fiction and Non Fiction Program Role and Importance of Programs in News Channels Concept and Formats Types of Programs Skills Required for Handling Programs Production Process	To understand Television programme and its formats	To portray the various types of Television programme and its formats	Lecture, Interactive sessions, Assignments	As per Syllabus
2	News based Programs Programs based on Current Affairs Group/Panel Discussion	To understand the News based Programs	Knowing the News based Programs Programs	Lecture, PPT, Interactive sessions, Assignments	As per Syllabus

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Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

3	Programs on Crime Entertainment Programs-Film based shows, Cookery shows, Comedy and Satirical shows **Practical Exercise- To create a 10 minutes single cam/indoors Sitcom on a already available script**	To understand the Entertainment based Programs	Knowing the Entertainment based Programs	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus
4	Studio based Shows Talk Shows- one to one, with the Audience Outdoor Programs ENG and EFP	To Understand About Indoor And Outdoor Programme	To magnify the various types of Indoor And Outdoor Programme	Lecture, PPT, Interactive sessions, Assignments, Group activities	As per Syllabus
5	Fiction Shows for Television Script and Production **Practical Exercise- Produce a Multi-Camera Fiction/Non-Fiction Studio**	To understand Fiction Shows for Television	To have an overview of the regional, national and international press councils	Lecture, PPT, Interactive sessions, Assignments,	As per Syllabus

Suggested Readings:

- Video Production, Belvandi Vauski
- Broadcasting and the people: MasaniMehra: 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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SGT University
Budhera, Gurugram

B.A. (FILM AND TELEVISION PRODUCTION)

Subject - Project work - Fiction film

Semester- VI

A - Syllabus

S. No.	TOPIC	DOMAIN	HOURS
1	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) • Reece • 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.	Must know Nice to know	PROJECT

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Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

B- Curriculum

S No.	TOPIC	LEARNING OBJECTIVES	TEACHING GUIDELINES	METHODOLOGY	TIME
1	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) • Reece • Scheduling & Budgeting • Finalizing the Locations and Permissions. • Production- Shifts Subject to Approval by the Faculty. • Editing Post Production:	To understand the need of film making	To portray the various stages of film production	Interactive sessions, Assignments	PROJECT

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Budhera, Gurugram

	Shifts Subject to Approval by the Faculty. • Sound Post Production: Shifts Subject to Approval by the Faculty.				

Suggested Readings:

- 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.

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B.A. (FILM AND TELEVISION PRODUCTION)
Subject – Internship and Training Report
Semester- VI

Internship will be undertaken by the students after the completion of 6th semester in any Production House / Media house or Under an Independent Film / Television Director / Producer for 30 to 45 Days. Students need to submit the Internship experience letter to the department on the completion of the course.

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Budhera, Gurugram

B.A. (Film & Television Production)

Scheme of Examination

SEMESTER - 1

Paper Code	Nomenclature	Theory		Practical		Total	Credits		
		External	Internal	External	Internal				
10030101	Creative Writing	36	24	-	-	60	4	2017	
10030101	Creative Writing	-	-	24	16	40	1	2017	Practical
10030102	Photography	36	24	-	-	60	4	2017	Elective
10030102	Photography	-	-	24	16	40	1	2017	Elective/Practical
10030103	English Communication	60	40	-	-	100	4	2017	
10030104	Basics of Radio	36	24	-	-	60	4	2017	
10030104	Basics of Radio	-	-	24	16	40	1	2017	Practical
10030105	Production Equipment	36	24	-	-	60	2	2017	
10030105	Production Equipment	-	-	24	16	40	1	2017	Practical
10030106	Reading and Reviewing films	60	40	-	-	100	2	2017	
	Total Credits						24		

SEMESTER - 2

Paper Code	Nomenclature	Theory		Practical		Total	Credits		
		External	Internal	External	Internal				
10030201	Script and Screenplay	36	24	-	-	60	3	2017	
10030201	Script and Screenplay	-	-	24	16	40	2	2017	Practical
10030202	Production Sound	36	24	-	-	60	3	2017	
10030202	Production Sound	-	-	24	16	40	2	2017	Practical
10030203	Production Process and Techniques	36	24	-	-	60	3	2017	
10030203	Production Process and Techniques	-	-	24	16	40	1	2017	Practical
10030204	Development communication	60	40	-	-	100	4	2017	
10030205	Environmental Studies	60	40	-	-	100	4	2017	
	Total Credits						22		

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Ecole Nationale Supérieure d'Arts et Métiers (Angers)
DEAM

SEMESTER - 3

er Code	Nomenclature	Theory		Practical		Total	Credits		
		External	Internal	External	Internal				
10030301	Editing	36	24	-	-	60	3	2017	
10030301	Editing	-	-	24	16	40	2	2017	Practical
10030302	Cinematography	36	24	-	-	60	3	2017	
10030302	Cinematography	-	-	24	16	40	2	2017	Practical
10030303	Film Studies	36	24	-	-	60	4	2017	Elective
10030303	Film Studies	-	-	24	16	40	1	2017	Elective/Practical
10030304	Media Research Basics	60	40	-	-	100	4	2017	
10030305	Media laws and Ethics	60	40	-	-	100	4	2017	
	Total Credits						**23**		

SEMESTER -4

Paper Code	Nomenclature	Theory		Practical		Total	Credits		
		External	Internal	External	Internal				
10030401	Direction	36	24	-	-	60	3	2017	
10030401	Direction	-	-	24	16	40	2	2017	Practical
10030402	Advance Cinematography	36	24	-	-	60	3	2017	
10030402	Advance Cinematography	-	-	24	16	40	2	2017	Practical
10030403	Advance Editing	36	24	-	-	60	3	2017	
10030403	Advance Editing	-	-	24	16	40	2	2017	Practical
10030404	Production Designing	60	40	-	-	100	4	2017	
10030405	Non Fiction Cinema	60	40	-	-	100	4	2017	
	Total Credits						**23**		

SEMESTER - 5

Paper Code	Nomenclature	Theory		Practical		Total	Credits		
		External	Internal	External	Internal				
10030501	Directing Actors	36	24	-	-	60	4	2017	
10030501	Directing Actors	-	-	24	16	40	2	2017	Practical
10030502	Sound dubbing and EFX	36	24	-	-	60	4	2017	
10030502	Sound dubbing and EFX	-	-	24	16	40	2	2017	Practical
10030503	Minor Project: Music Video Production	-	-	50	50	100	6	2017	Practical
10030504	Marketing, Distribution & Exhibition	60	40	-	-	100	4	2017	
	Total Credits						22		

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SEMESTER - 6									
Paper Code	Nomenclature	Theory		Practical		Total	Credits		
		External	Internal	External	Internal				
10030601	Production Management	36	24	-	-	60	4	2017	
10030601	Production Management	-	-	24	16	40	2	2017	Practical
10030602	Television Programming	36	24	-	-	60	4	2017	
10030602	Television Programming	-	-	24	16	40	2	2017	Practical
10030603	Project work - Fiction film	-	-	50	50	100	12	2017	Practical
10030604	Internship 30 to 45 days	-	-	100	-	100	12	2017	Practical
	Total Credits						36		

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Faculty of Mass Communication & Media Technology

B.A. Film and Television Production 2017-2020

Distribution of CREDITS, CONTACT Hrs. & EXAMINATION MARKS Semester wise

SEMESTER - 1

S.No.	Course Type	Course Code	Course Name	Contact Hours			Total Credits	Total Hrs	INTERNAL (40)		EXTERNAL (60)		Total Marks
				L	T	P			Theory	Practical	Theory	Practical	Total Marks
1	CORE		Creative Writing	4	0	2	5	6	24	16	36	24	100
2	CORE		Photography	4	0	2	5	6	24	16	36	24	100
3	AECC		English Communication	4	0	0	4	4	40	0	60	0	100
4	GE		Basics of Radio	4	0	2	5	6	24	16	36	24	100
5	DSE		Production Equipment	2	0	2	3	4	24	16	36	24	100
6	GE		Reading and Reviewing films	2	0	0	2	2	40	0	60	0	100
			Total Credits				**24**	**28**					**600**

SEMESTER - 2

S.No.	Course Type	Course Code	Course Name	Contact Hours			Total Credits	Total Hours	INTERNAL (40)		EXTERNAL (60)		Total Marks
				L	T	P			Theory	Practical	Theory	Practical	Total Marks
1	CORE		Script and Screenplay	3	0	4	5	7	24	16	36	24	100
2	CORE		Production Sound	3	0	4	5	7	24	16	36	24	100
3	DSE		Production Process and Techniques	3	0	2	4	5	24	16	36	24	100
4	GE		Development communication	4	0	0	4	4	40	0	60	0	100
5	AECC		Environmental Studies	4	0	0	4	4	40	0	60	0	100
			Total Credits				**22**	**27**					**500**

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SEMESTER - 3

S.No.	Course Type	Course Code	Course Name	Contact Hours			Total Credits	Total Hours	INTERNAL (40)		EXTERNAL (60)		Total Marks
				L	T	P			Theory	Practical	Theory	Practical	Total Marks
1	CORE		Editing	3	0	4	5	7	24	16	36	24	100
2	CORE		Cinematography	3	0	4	5	7	24	16	36	24	100
3	CORE		Film Studies	4	0	2	5	6	24	16	36	24	100
4	GE		Media Research Basics	4	0	0	4	4	40	0	60	0	100
5	SEC		Media laws and Ethics	4	0	0	4	4	40	0	60	0	100
			Total Credits				**23**	**28**					**500**

SEMESTER - 4

S.No.	Course Type	Course Code	Course Name	Contact Hours			Total Credits	Total Hours	INTERNAL (40)		EXTERNAL (60)		Total Marks
				L	T	P			Theory	Practical	Theory	Practical	Total Marks
1	CORE		Direction	3	0	4	5	7	24	16	36	24	100
2	CORE		Advance Cinematography	3	0	4	5	7	24	16	36	24	100
3	CORE		Advance Editing	3	0	4	5	7	24	16	36	24	100
4	DSE		Production Designing	4	0	0	4	4	40	0	60	0	100
5	GE		Non Fiction Cinema	4	0	0	4	4	40	0	60	0	100
													500
			Total Credits				**23**	**29**					

SEMESTER - 5

S.No.	Course Type	Course Code	Course Name	Contact Hours			Total Credits	Total Hours	INTERNAL (40)		EXTERNAL (60)		Total Marks
				L	T	P			Theory	Practical	Theory	Practical	Total Marks
1	CORE		Directing Actors	4	0	4	6	8	24	16	36	24	100
2	CORE		Sound dubbing and EFX	4	0	4	6	8	24	16	36	24	100
3	DSE		Minor Project: Music Video Production	0	0	0	6	0	0	50	0	50	100
4	SEC		Marketing, Distribution & Exhibition	4	0	0	4	4	40	0	60	0	100
			Total Credits				22	20					**400**

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SEMESTER - 6													
S.No.	Course Type	Course Code	Course Name	Contact Hours			Total Credits	Total Hours	INTERNAL (40)		EXTERNAL (60)		Total Marks
				L	T	P			Theory	Practical	Theory	Practical	Total Marks
1	CORE		Production Management	4	0	4	6	8	24	16	36	24	100
2	CORE		Television Programming	4	0	4	6	8	24	16	36	24	100
3	DSE		Project work - Fiction film	0	0	0	12	0	0	50	0	50	100
4	Internship		Internship 30 to 45 days	0	0	0	12	0	0	0	0	100	100
			Total Credits				**36**	**16**					**400**
			Total Credits in the Course				**150**						
			Total Max Marks				**2900**						
			Available Teaching Hours/week				**30**						
			Mon to Friday 5 days	*6 periods of 1 Hr. each*			*30*	*Hrs/Week*					
			Saturday	*Assessment*			*0*	*Hrs*					

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Pooled Courses for Other Faculty/Department

Courses Offered by Faculty of Mass Communication for University's Common Pool *

S.No.	Offering Faculty's Course Type	Course Type for Recipients	Course Name	offered in Semester	Contact Hours			Total Credits	Total Hrs
					L	T	P		
1	CORE	GE	Photography	1	4	0	0	4	4
2	CORE	GE	Film Studies	3	4	0	0	4	4

** Minimum 20 students required to start a course*

*** Maximum 60 Students admissable per course. The admissions to the course will be closed once maximum threshhold level of 60 students is reached.*

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SYLLABUS

Semester - 1

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SEMESTER-I
CREATIVE WRITING

L	T	P
4	0	2

UNIT-I

What is Creative Writing?
Fiction and Non Fiction writing
Idea generation
Story
Character
Conflict and Motifs
Formal Structure of Drama
Story Reading in Class Room (Hindi/English)
Review of Readings

UNIT-II

Ideation and Concept development
Content development (based on sound, situation and photos)
Creative Analysis on Print Content
Creative Analysis on Radio and Television content
Creative Analysis on News Content writing (Print, Radio and TV)

Project:

- **Group Discussion and Participation on content development.**
- **Make detail comparison report on creative content analysis.**
- **Poetry/Short story Writing**

UNIT-III

Writing on different issues: Social, Economic, Legal, Gender, etc.
Different creative Genres and writing

Project:

- **Generating topics on the basis of observational trip and prepare a report.**

UNIT-IV

Entertainment and Creative writing
Core Elements and Metaphor in Writing
Film Review
Book Review
Project:

Review a book/program and make a presentation.

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TEXT & REFERENCES:

- The art of creative writing, Lajos Egri
- Bird by Bird: Some Instructions on Writing and Life (Paperback) by Anne Lamott
- Back to Creative Writing School (Paperback) by Bridget Whelan
- Writing Fiction: A Guide to Narrative Craft (Paperback) by Janet Burroway
- Recommended book: Creative writing: A Beginner's Manual by Anjana Neira Dev
- and Others, Published by Pearson, Delhi, 2009.

-X-

SEMESTER-I
PHOTOGRAPHY

L	T	P
4	0	2

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)

UNIT II: 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 III: MODES OF CAMERA

Shooting Modes
Focusing Mode
Metering Mode

UNIT IV: 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

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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 af 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

L	T	P
2	0	2

Communication Skills in English

UNIT – I: PHONETICS BASICS

Received Pronunciation – Sounds: Vowels/Diphthongs, Consonants – Syllables – Word stress – Transcription of words- Weak forms – Intonation

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

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

***(B) Telephonic skills** – Group Discussion – Facing interviews*

TEXT & REFERENCES:

- Communication Skills in English - Sanjay Kumar & Pushp Lata New Delhi, Oxford University Press 2012
- Communication Skills Meenakshi Raman & Sangeeta Sharma New Delhi, OUP, 2011
- A Remedial English Grammar for Foreign Students' F.T. Wood New Delhi, Macmillan, 1965
- Towards Academic English Mark Cholij New Delhi, CUP, 2007

WEB RESOURCES

Phonetics –

Available at http://alturl.com/5ts8a

Available at http://alturl.com/vdj22

English Language

Available at http://alturl.com/rmyic

Available at http://alturl.com/5berq

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Vocabulary
Available at http://alturl.com/tjwbe
Available at http://alturl.com/8pahp

Communication
Available at http://alturl.com/vs5n6
Available at http://alturl.com/5ciin

-X-

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SEMESTER-I
BASICS of RADIO

L	T	P
4	0	2

UNIT-I: INTRODUCTION TO RADIO
Development of Radio
All India Radio: Establishment, Mission, Expansion, National Network
Regional Radio Stations
Community Radio Station

UNIT- II: BROADCAST TECHNOLOGY
Overview of Broadcast Technology
Concept of Medium Wave [MW] and Short Wave [SW] Transmission
AM and FM Techniques
Analogue and Digital Technology
Podcast

UNIT- III: RADIO PROGRAMME FORMATS:
An Overview of Programme Formats In Fiction & Non-Fiction
Radio News
Phone-in Programme
Interview and Skills for Interviewing
Group and Panel Discussion
Radio ads and Jingle
Vox- pop

UNIT- IV: REPORTING AND WRITING FOR RADIO NEWS & PROGRAMME
Writing For Radio-Play, Feature, Documentary, & Entertainment
News Writing
Structuring and Editing Radio-Copy
Compiling radio news programs

UNIT- V: SOUND, RECORDING AND EDITING
Broadcast Studio – Acoustics And Reverberation Time [RT]
Recording, Dubbing And Broadcast Studios
Transmission Room, Control Room
Digital Sound and Its Advantages
Digital Recording – Equipment Used In Studio
Microphones – Types, Characteristics, Handling and Placement
Computer Based Recording, Editing and Mixing

PRACTICALS
- Interview
- Radio news

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- Panel Discussion
- Radio Ads And Jingle
- Music based program
- Phone-in Programme
- Outside broadcast (ob)
- Vox-pop

TEXT & REFERENCES:

- The Radio Handbook, By Carrel Fleming, Rout Ledge (London & New York 2002)
- O'donnell Lewis B., Philip Benoit and Carl.Hausman Modern. Radio Production 2nd ed. Belmont ca: Wadsworth, 1990.
- WatKinson, John. The Art of Digital Audio. Newton, ma: focal press 1994.
- Nisbett, alex. The use of microphones, 3rd ed. Newton, ma: focal press 1989.

-X-

SEMESTER-I
PRODUCTION EQUIPMENT

L	T	P
4	0	2

UNIT-I: Visual Grammar
Understanding Visual Grammar
Types of Shots
Terminology
Basics Documentation – Shot Lists, Marking, Blocking.

UNIT-II:CAMERA INDUCTION
Demo of Tripod
Demo of Video Camera
Intro to Lighting
Intro to Green Screen + Chroma

UNIT-III:SOUND INDUCTION
Demo of Microphone
Demo of Cables
Connecting Cables + Microphones to Camera
Handling Camera + Microphones + Boom Rod

UNIT- IV
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

-X-

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SEMESTER-I
READING and REVIEWING FILMS

L	T	P
2	0	0

UNIT-I:
How to review a film
Elements to look out for
Looking for context
Socio cultural relevance

UNIT- II:
Why film
A History of Film
Overview of World Cinema
Indian Cinema
Current Trends

UNIT- III:
Elements of Film
Story, Script and Direction
Camera
Sound/Music
Editing

UNIT- IV:
Directions & Genres
Epic/Musical/Horror & Adventure Etc.
Different Directors and their style of film making
TV + Film
Formal analysis of films

UNIT- V:
Film as a product
Role of Film Music
Film and Market

PRACTICAL

- **Reviewing Films and Presentations**

Text & references:

• How to read a film	James Monaco
• Film History: An Introduction	Kristin Thompson
• Directing: Film Techniques and Aesthetics	Michael Rabiger and Mick Hurbis-Cherrier

-X-

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SYLLABUS

Semester - 2

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SEMESTER-II
SCRIPT & SCREENPLAY

L	T	P
3	0	4

UNIT-I

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

UNIT-II

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-III

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.**

UNIT-IV

PROJECT

- 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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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 Trottier, The Screenwriter's Bible

-X-

SEMESTER-II
PRODUCTION SOUND

L	T	P
3	0	4

UNIT-1
Introduction to Sound
The Power of Sound
Fundamentals of Film Sound
Dimensions and Sound Perspective

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 vs Digital Sound

UNIT-IV
Cables and Connectors,
Specialized Mikes and their uses
Outdoor Sound Recording Exercise
On Location Sound and Dubbing

UNIT-V

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. Chattergee, Publication Division, New Delhi
- News Writing: George A. Hough, Kanishka Publication, New Delhi

-X-

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SEMESTER-II
PRODUCTION PROCESS & TECHNIQUES

L	T	P
3	0	4

UNIT I
Production Process
Stages of Production
Pre-Production
Idea/Scripting
Research
Reece
Team
Role of Key personals
Budget and Scheduling
Technicians and Equipment

UNIT-II
Production 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 Process
Studio personal and commands
PCR/MCR functioning

UNIT-V
Practical:

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

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-II
DEVELOPMENT COMMUNICATION

L	T	P
3	0	4

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 Programmes – Goals, Strategies, Structure and Achievements
Contemporary National Development Programmes

UNIT-IV
Understanding Gender differentials
Gender and Development
Gender and Advocacy
New Challenges

UNIT-V
Using Traditional Media as Development tool
Traditional Folk Media - Types
Advantages of Traditional Folk Media
Folk Media Reflects Social Changes
Traditional Folk Media as Development Media

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.
- 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

L	T	P
4	0	0

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.

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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SYLLABUS

Semester - 3

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SEMESTER-III
EDITING

L	T	P
3	0	4

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

UNIT-II

Introduction to the 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

UNI-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

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-X-

SEMESTER-III
CINEMATOGRAPHY

L	T	P
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UNIT-I
Introduction to the Concepts and Tools of Lighting
Characteristics of Light & Basic Lighting Principals
Light Accessories & Light Sources
Measuring Light - Light Meters - Controlling Light Intensity
Color Temperature

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 for Fiction, Non-fiction (Documentary, News, etc.)
Studio Shoot (Single/Multi camera)

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-

SEMESTER-III
FILM STUDIES

L	T	P
4	0	2

UNIT-I

Fundamental of Film Narrative

Dramatic Arc
Introduction to Film Genres
Documentary Films
Indian Cinema (Hindi and other regional Cinema)

UNIT-II

Introduction to Cinema

Aesthetics of Editing
Power of Sound and Music
Colors/Tone/Style in Film
Use of Visual Grammar in Story Telling

UNIT-III

German Expressionism

Soviet Montage
Italian Neo-realist Cinema
French New Wave
Indian 'New Wave'

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
The Bicycle Thief – Neo Realism
Rashomon-Asian Classic
Pather Pachali- Indian Classic
Meghe Dhaka Tara- Indian Classic
Cast Away-Hollywood Classic

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(Other films could be included)

UNIT-V

Indian Film Industry-Censorship process
Gender and Sexuality
Globalization and Bollywood
Consolidation of Regional Cinema

Practical

- **Reviewing Films and Presentations**

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.

-X-

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SEMESTER-III
MEDIA RESEARCH BASICS

L	T	P
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UNIT I: INTRODUCTION TO MEDIA RESEARCH
Definition,
Importance and Need of Media Research,
Elements of Research,
Types of Research: Basic and Applied,
Selection and Formulation of Research Problems
Hypothesis

UNIT II: RESEARCH METHODOLOGY
Research Designs,
Survey Method: Concept, Utility, Planning, Organizing and Conducting Surveys, Public opinion surveys,
Readership and Audience Surveys,
Content Analysis,
Sampling: Meaning, Types And Importance, Random Sampling
Exit Polls, Psephology

UNIT III: DATA COLLECTION
Data: Definition, Concept and Meaning,
Sources of Data: Primary and Secondary Source,
Tools of Data Collection: Questionnaire, Schedule, Interview, Etc.
Use of Technology in Data Collection/Research

UNIT IV: DEFINING THE RESEARCH PROBLEM
What is a Research Problem
Selecting the Problem
Necessity of Defining the Problem
Technique Involved in Defining a Problem
Conclusion

UNIT V:
RESEARCH PRACTICAL

- **Present a research on a TV show/series or a film and prepare a 1000 word document.**

SUGGESTED READINGS

- Wimmer, Roger D.; Dominick, Joseph R.; *Mass Media Research*; Cengage Learning
- Berger, Arthur Asa; *Media and Communication Research Methods*; Sage publications
- Hawkins, Clifford; *Research: How to Plan, Speak and Write About it*; Springer Publications
- Brennen, Bonnie S.; *Qualitative Research for Media Studies*; Routledge
- Priest, Susanna Hornig; *Doing Media Research: An Introduction*; Sage Publication
- Cauvery, R.; Nayak, U. K. Sudha; Girja, M.; *Research Methodology*; S. Chand & Company.
- Cooper, Donald R.; Schindler, Pamela S.; *Business Research Methods*; Tata McGraw Hill

-X-

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SEMESTER-III
MEDIA LAWS & ETHICS

L	T	P
4	0	0

UNIT-1

Constitution of India: Brief Introduction

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

UNIT-2

Contempt of Courts Act 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-3

Press & Registration of Books Act 1867

Prasar Bharti Act
Cinematograph Act 1953
Official Secrets Act
Copyright Act
IPR
IT Act
Cable Network Act

UNIT-4

Introduction to Media Ethics

History of media ethics, role of conventions
Personal and group ethics
Global media ethics

UNIT-5

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

Practical-
Case Studies and Presentations

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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Semester - 4

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SEMESTER-IV
DIRECTION

L	T	P
3	0	4

UNIT-I

Cinema, Director & Directing

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

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

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DIRECTION PRACTICAL:

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

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.

SUGGESTED READING

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 CinematographyJoseph - V Mascelli
In the Blink of an Eye - Walter Murch
Film History: An Introduction - Kristin Thompson

-X-

SEMESTER-IV
ADVANCE CINEMATOGRAPHY

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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

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

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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. NewYork: Smithmark Publishers.
- 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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SEMESTER-IV
ADVANCE EDITING

L	T	P
3	0	4

UNIT-I
Digital and Analog Editing
FCP and other Editing Machine
Features and Functions of FCP
Transitions
Key Framing & Filters
Genres and Editing Styles

UNIT-I
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

UNIT-IV

PROJECT

- **Relevant Practicals**

TEXT AND 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

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- The Story of Film, Mark Cousins

-X-

SEMESTER-IV
PRODUCTION DESIGNING

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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

The Requirement of Make-up in Films and TV

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
- Costume and Make-Up Demonstration

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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SEMESTER-IV
NON FICTION CINEMA

L	T	P
4	0	0

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

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**

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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SEMESTER-V
DIRECTING ACTORS

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UNIT-I

Concept of Acting in India (Theatre and films)

Western styles of Acting (Theatre and films)

Difference between acting on Stage and for the Camera

Director and Actor relationship

Character and observation

Preparing Character Sketches –their importance & relevance

UNIT-II

Story and Scene Narration with Actors

Acting for Camera

Knowledge of Camera Frames and Movement

Lights and its Impact

Blocking

UNIT-III

Direct the Actor for Consistently Different Takes

Direct the actors' Scenes out of Order

Different Exercises to Direct Actors

Art of Dubbing

UNIT-IV

Direct Group or Mob

Dialogue and Modulation

Improvisation

Handling Non-Actors

Workshops and Auditions

UNIT-V

PRACTICAL

- **Directing Mime Exercises**
- **Dialogue and Voice Exercises (Based on a scene)**
- **Camera Blocking and Movement Exercise.**
- **Conducting Acting Workshop/Auditions**

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TEXT AND REFERENCES:

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

-X-

SEMESTER-V
SOUND DUBBING & EFX

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UNIT-I

An Introduction to 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)

UNIT-II

The Role of 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

Mixing

Optical Sound Tracks
Difference between Analog And Digital Signal
THX-DOLBY-ULTRA
STEREO-DTS-SDDS
Sound Mixer
Equalizer
Song Mixing

UNIT-IV

Recording Techniques

Professional Mixing and Mastering Techniques
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

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UNIT-V

Surround Sound Formats
Surround sound Formats beyond L-C-R-S
The Licensing of Surround Sound formats
Creating Surround Sound
LFE Channel
Mapping Channel to Speaker

PRACTICAL

SOUND EDITING:

- **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 Kartz.
- The Art of Mixing
- Mixing Secrets by Mike Senior

-X-

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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.

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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.

-X-

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SEMESTER-V
Marketing, Distribution & Exhibition

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UNIT-I
Overview on 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

UNIT-II
Studio Systems and Independents Distribution and Marketing
Marketing Overview and the Marketing Plan
Marketing Research
Major Strategy of Film Marketing
Marketing and Producing Partners

UNIT-III
National and International Box office Potential
Financial and Creative Goals
"Talent" use in Marketing (Talent Pedigree)
Market Sizing
Marketing Budgets, Understanding Cash flow and Balancing Production Portfolio

UNIT-IV
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
Understanding Release Dates and Release Patterns
In-theater Distribution and Box Office Settlements
Box Office Reporting

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Exhibition and Promotions
Chains vs. Independents
Trailer Placement
Product Placement
Retail Partners
VOD Distribution and Marketing
DTV Options and Marketing
Music / Soundtracks / Licensing

PRACTICAL:

- Case Studies and Presentation

TEXT AND REFERENCES:

- Understanding Audiences: Andy Ruddock, Sage Publications
- Mass Media Research: Roger Wimmer and Joseph Dominick, Thomson Wadsworth publishers
- Mass Communication Theory: Stanley Baran and Dennis Davis, Thomson Wadsworth publishers
- Understanding Mass Communication: DeFleur/Dennis

-X-

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Semester - 6

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SEMESTER-VI
PRODUCTION MANAGEMENT

L	T	P
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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 paramenters of which will be set by the faculty teaching the course.

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 paramenters 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
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

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- 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-

SEMESTER-VI
TELEVISION PROGRAMMING

L	T	P
4	0	4

UNIT-I
Television Broadcasting
Fiction and Non Fiction Program
Role and Importance of Programs in News Channels
Concept and Formats
Types of Programs
Skills Required for Handling Programs
Production Process

UNIT-II
News based Programs
Programs based on Current Affairs
Group/Panel Discussion

UNIT-III
Programs on Crime
Entertainment Programs-Film based shows, Cookery shows, Comedy and Satirical shows

Practical Exercise-

To create a 10 minutes single cam/indoors Sitcom on a already available script

UNIT-IV
Studio based Shows
Talk Shows- one to one, with the Audience
Outdoor Programs
ENG and EFP

UNIT-V
Fiction Shows for Television
Script and Production

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PRACTICAL EXERCISE-

- **Produce a Multi-Camera Fiction/Non-Fiction Studio based Program.**

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

-X-

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SEMESTER-VI
PROJECT WORK : FICTION FILM
(12 credits)

L	T	P
0	0	0

GROUP EXERCISE

- It is Compulsory for Every Student to Submit a Script Of up to 30 Minute.
- 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)
- Reece
- 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-

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SEMESTER-VI
INTERNSHIP
(12 credits)

L	T	P
0	0	0

It is a 6-8 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. It not only acquaints the student with the corporate/production house work culture, but will also open avenues for related job opportunities.

In this evaluation component students are required to select topics of their choice and make a presentation in front of a panel of faculty members. They will be evaluated on the basis of relevance of the topic, contents, presentation skills and questions handling.

-X-

BAFTP 2018

ORDINANCE

FOR

B.A (Film and Television Production)

FACULTY OF MASS COMMUNICATION & MEDIA TECHNOLOGY

(THIS ORDINANCE HAS BEEN APPROVED IN THE MEETING OF BOARD OF MANAGEMENT HELD ON _____)

APPLICABLE W.E.F. ACADEMIC SESSION 2018-21

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ORDINANCE FOR B.A (Film and Television Production)

SHORT TITLE AND COMMENCEMENT

This Ordinance shall be called the Ordinance for the B.A (Film and Television Production) BFTP Program of SGT University, Gurugram, Haryana.

This Ordinance shall come into force with effect from academic session 2018

1. **Name of Program**: B.A. Film and Television Production (BFTP)

2. **Name of Faculty**: Mass Communication & Media Technology

3. **Program Duration**: Total duration of the Program shall be of 3 years and each year will comprise of two semesters. In addition, each semester shall normally have teaching for approximately 90 working days.

4. **Admission**: Admission to the above course shall be made on the terms & conditions as prescribed in Chapter 2 of the 1st Ordinance of SGT University, Gurugram as amended from time to time. Selection for admission to the Program shall be made by the Faculty of Mass Communication and Media Technology. The selection of the candidate shall be strictly on merit basis subject to fulfillment of eligibility criteria. Candidates are required to fill the prescribed application form and submit the application form in the admission cell - Faculty of Mass Communication and Media Technology. The Faculty will verify the eligibility and forward the form to the admission cell for further processing. If the candidate is selected, he/she is required to deposit the fee along with application form and with required documents to the Office of Registrar.

***4a. Admission schedule and receipt of fees**: The admission schedule along with last date for the receipt of admission forms and fees shall be fixed by the Vice-Chancellor every academic year.*

***4b. Eligibility for Admission**: A candidate for admission to B.A. (Film and Television Production) course must have passed Senior Secondary Examination (10+2) of the Board of School Education, Bhiwani, Haryana or an examination recognized equivalent to thereof with minimum 40% marks (35% in case of SC students of Haryana State only).*

***4c. Selection of candidates for admission**: The candidates shall be selected for admission to the above course on the basis of their academic merit to be determined by the marks obtained in the qualifying examination as decided by the University from time to time.*

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Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

***4d. Syllabus**: Syllabus for the course will be as recommended by Board of Studies and approved by the Academic Council from time to time.*

***4e. Medium of Instruction and Examination**: The medium of the instruction and the examination shall be English only.*

***4f. Scheme of Examinations**: The Scheme of Examinations shall be as approved by Board of Studies/Academic Council of the University from time to time.*

5. **Curriculum**: The 3 years curriculum has been divided into 6 semesters and shall include lectures, tutorials, practical, and projects along with the industrial visits and educational tours etc. The curriculum will also include other curricular, co-curricular and extra-curricular activities as may be prescribed by the University from time to time.

6. **Choice Based Credit System**: The University has adapted Choice Based Credit System (CBCS) which provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective/minor or skill based courses. The choice based credit system provides a "flexible" approach in which the students can take courses of their choice, learn at their own pace, undergo additional courses and acquire more than the required credits, and adopt an interdisciplinary approach to learning. Following are the types of courses and structure for the program:

7. **Core Course**: A course, which should compulsorily be studied by a candidate as a core requirement is termed as a core course.

8. **Elective Course:** Generally a course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the candidate's proficiency/skill is called an Elective Course.

***8a. Discipline Specific Elective (DSE) Course**: Elective courses may be offered by the main discipline/subject of study is referred to as Discipline Specific Elective. The University/Institute may also offer discipline related Elective courses of interdisciplinary nature (to be offered by main discipline/subject of study).*

***8b. Dissertation/Project**: An elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work. A candidate studies such a course on his own with an*

advisory support by a teacher/faculty member is called dissertation/project.

***8c. Generic Elective (GE) Course**: An elective course chosen generally from an unrelated discipline/subject, with an intention to seek exposure is called a Generic Elective.*

P.S.: A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and vice versa and such electives may also be referred to as Generic Elective.

9. Ability Enhancement Courses (AEC): The Ability Enhancement (AE) Courses may be of two kinds: Ability Enhancement Compulsory Courses (AECC) and Skill Enhancement Courses (SEC). "AECC" courses are the courses based upon the content that leads to Knowledge enhancement; i. Environmental Science and ii. English/MIL Communication. These are mandatory for all disciplines. SEC courses are value-based and/or skill-based and are aimed at providing hands-on-training, competencies, skills, etc.

***9a. Ability Enhancement Compulsory Courses (AECC)**: Environmental Science, English Communication/MIL Communication.*

***9b. Skill Enhancement Courses (SEC)**: These courses may be chosen from a pool of courses designed to provide value-based and/or skill-based knowledge.*

10. Introducing Research Component in Under-Graduate Courses. Project work/Dissertation is considered as a special course involving application of knowledge in solving / analysing /exploring a real life situation / difficult problem. A Project / Dissertation work would be of 6 credits or more. A Project/Dissertation work may be given in lieu of a discipline specific elective paper.

11. Mode: The program is offered on 'Full Time' mode of study only.

12. Attendance Requirement: Every student is required to attend all the lectures, tutorials, practical and other prescribed curricular and co-curricular activities offered by the Faculty of Mass Communication & Media Technology. The attendance may be condoned up-to 25% on medical grounds or for other genuine reasons beyond the control of students.

***12a. Attendance Requirements to Appear in Examination**:*
The student should fulfill the following criteria to be eligible for appearing in the end term examination:

i. *He/She should bear a good moral character.*
ii. *He/She should be on the rolls of the University during the Semester.*

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Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

iii. *He/She should have not less than 75% of the attendance during the respective semester. Twenty Five (25%) of attendance relaxation shall account for illness and contingencies of serious and unavoidable nature.*

iv. *Dean of the Faculty of his/her own or on the recommendation of the HoD shall have the power to give relaxation up to 5% on genuine grounds over the minimum 75% attendance.*

v. *Further, the Vice Chancellor of his own or on the recommendation of the Dean shall have the power to give further relaxation up to 5% on genuine grounds over and above the relaxation given by the Dean.*

vi. *He/She should not be a defaulter in payment of tuition fee or any other dues of the University and no disciplinary action is pending against the student.*

***12b. Exemption from Attendance/Shortage of attendance to be condoned**:*

The shortage of lecture to the maximum limit as under can be condoned by the competent authority:

Sr. No	***Exemptable No. of Lectures***	***Ground of Exemption***	***Competent Authority***
1.	*All period of the day of donation*	*Voluntarily blood donation to the Blood Bank.*	*Dean of the Faculty*
2.	*All periods of the day of Examination*	*For appearing in the supplementary examinations (Theory/Practical/Viva-Voce)*	*-do-*
3.	*10 days attendance during a semester*	*For participation in University or Inter-Collegiate Sports Tournaments/Youth Festivals, NCC/NSS Camps/University Educational Excursions/Mountaineering Courses*	*-do-*
4.	*15 days attendance during a semester*	*For participation in Inter-University Sports Tournaments/Youth Festivals*	*-do*

Provided:

i. *That he/she has obtained prior approval of the Dean, Faculty of Mass Communication & Media Technology;*

ii. *That credit may be given only for the days on which lectures were delivered or tutorials or practical work done during the period of participation in the aforesaid events.*

13. Attendance Shortage Warning:

Attendance shortage warning will be displayed on the Faculty's Notice Board by 10th day of every month.

14. Detained Students:

A student, who does not fulfill the criteria prescribed in Clauses 12 and 13 above, will not be eligible for appearing in the End Term Semester Examination in that particular paper and will be deemed as Detained in that paper. Such student will repeat the course/paper along with the regular students of the subsequent batch to fulfill the prescribed conditions to appear in the "End Term" examination of the course/paper.

15. Submission of Examination Forms and Payment of Fees:

The Dean, Faculty of Mass Communication & Media Technology shall submit the examination admission forms of those students who satisfy the eligibility criteria to appear in the examinations to the Controller of Examinations as per schedule of examination circulated by him from time to time.

16. Setting of Question Papers:

i. The Head of the Department/Dean of the Faculty shall supply the panel of internal and external examiners, duly approved by the Board of Studies, to the Controller of Examinations. The paper(s) will be set by examiner(s) nominated by the Vice-Chancellor from the panel of examiners.
ii. An examiner shall be allowed to set not more than two papers in a semester examination.
iii. The examiner(s) will set the question papers as per criteria laid down in the Scheme of Examinations as approved by the Board of Studies/Academic Council of the University.

17. Evaluation Process – Theory, Practical and Viva Voce:

17a. Evaluation of Answer Books*: The answer books may be evaluated either by paper setter or any other internal or external examiner to be nominated by the Controller of Examiners with the approval of the Vice-Chancellor from the panel of examiners. In Case, such examiner does not evaluate the answer book in time, the Controller of Examinations may get the answer book(s) evaluated from any other expert in the subject with the approval of the Vice-Chancellor.*

17b. Re-evaluation of Answer Books*:*

(a) Re-evaluation will be permitted only for the theory/external examinations conducted by this University.
(b) No re-evaluation will be allowed for examination in Practical/Viva-Voce/Training Report/Project Report/Sessional/thesis or dissertation, etc. or any other paper wherein there is a joint evaluation by two examiners.

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Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

(c) *The candidate must apply for re-evaluation in theory paper only on the prescribed from in an examination taken by him/her within the 10 days of the declaration of the result along with a copy of Detail-Mark Certificate or the downloaded result and prescribe fee. No re-evaluation form will be accepted thereafter under any circumstances.*

(d) *The University will not be responsible for postal delay in the receipt of the form from the Candidate, if sent be post.*

(e) *Award of Re-Evaluation Marks/Score:*

(a) *When increase/Decrease is up to 15% of the Maximum Marks of the Paper concerned*	*Higher grade/marks will be awarded to the candidate*
(b) *When Increase/Decrease is more than 15% of the Maximum Marks of the paper concerned*	*Answer Book will be sent to the second Re-Evaluator and average of two highest scores will be given.*

(f) *The final result of re-evaluation favorable or against will be binding upon the candidate and it will supersede the original score/result.*

17c. Practical Examinations:

(a) *Practical examinations shall be conducted by a Board of Examiners consisting of one internal and one external examiner to be nominated by the Vice-Chancellor from the panel of examiners.*

(b) *The candidate who fails to obtain pass marks in practical examination shall be allowed to re-appear before Board of Examiners as laid down under (a) above as per schedule specified for Supplementary Examinations.*

(c) *Project Report/Dissertation will be evaluated jointly by the internal and external examiners.*

17d. Viva-Voce:

(a) *Comprehensive Viva-Voce for Project/dissertation shall be conducted by a Board of Examiners consisting of one internal and one external examiner to be nominated by the Vice-Chancellor from the panel of examiners.*

(b) *The Viva voce shall be conducted at the time of practical examinations.*

(c) *The marks obtained by the student for the viva-voce shall be taken into account when he/she appears in any future examination under re-appear clause.*

(d) *A candidate who fails to obtain pass marks in viva-voce shall be allowed to re-appear in supplementary examinations before the Board of Examiners as laid down under (a) above.*

No student will be allowed to appear in the end semester examination if he/she does not satisfy the overall average attendance requirements. Further, the attendance

shall be counted from the date of admission in the University or start of academic session whichever is later.

18. **Program Structure**: The University is following Choice based Credit System which provides an opportunity for the students to choose courses from the prescribed courses comprising core, elective/minor or skill based courses. One credit is equivalent to one hour of teaching (lecture or tutorial) or 2 hours of practical work (Practical) per week.

Details of Courses under B.A (Film and Television Production)

Course	*Credits	
	Theory+ Practical	Theory + Tutorials
I. **Core Course**		
14 Papers Theory	Total Credits = 38	
14 Papers Practical	Total Credits = 37	
II. **Discipline Specific Elective Course**		
3 Papers Theory	Total Credits = 08	
5 Papers Practical	Total Credits = 13	
III. **Ability Enhancement Courses**		
III a. Ability Enhancement Compulsory		
(2 Papers)	Total Credits = 07	
a) Environmental Science b) English Communication		
III b. Skill Enhancement Course		
(2 Papers)	Total Credits = 07	

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Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

IV. **Generic Electives**

2 Papers of Theory — Total Credits = 07

1 Paper of Practical — Total Credits = 03

V. Internship — Total Credits = 10

Grand Total credits for entire course = 130

Course Structure (B.A. Film and Television Production)

Core Courses (CC)

Srl.	Course Type	Sem	Pre-requisite	Paper
1	CORE - 1	1	NONE	Film & Television Production Basics
2	CORE - 2	1	NONE	Photography
3	CORE - 3	2	NONE	Script and Screenplay
4	CORE - 4	2	NONE	Production Sound
5	CORE - 5	3	NONE	Editing
6	CORE - 6	3	NONE	Cinematography
7	CORE - 7	3	NONE	Film Studies
8	CORE - 8	3	NONE	Production Management
9	CORE - 9	4	All of the Above	Direction
10	CORE - 10	4	All of the Above	Advance Cinematography
11	CORE - 11	4	All of the Above	Advance Editing
12	CORE - 12	5	All of the Above	Advance Direction
13	CORE - 13	5	All of the Above	Sound dubbing and EFX
14	CORE - 14	6	All of the Above	Television Programming
15	CORE - 15	6	All of the Above	Major Project work - Fiction film

Ability Enhanced Compulsory Courses (AECC)

Srl.	Course Type	Sem	Pre-requisite	Paper
1	AECC	1	None	English Communication
2	AECC	2	None	Environmental Studies

Skill Enhancement Course (SEC)

Srl.	Course Type	Sem	Pre-requisite	Paper
1	SEC	5	None	Marketing, Distribution & Exhibition
2	SEC	3	None	Production Design

Discipline Specific Elective (DSE)

Srl.	Course Type	Sem	Pre-requisite	Paper
1	DSE	1	None	Reading and Reviewing films
2	DSE	1	Core-1	Production Equipment
3	DSE	2	Core-1 & 2	Production Process and Techniques
4	DSE	4	None	Actors & Acting
5	DSE	5	Core 1 to 9	Minor Project: Music Video Production

General Electives: As Applicable

Srl.	Course Type	Sem	Pre-requisite	Paper
1	GE	2	None	Development communication
2	GE	4	None	Documentary Films
3	GE	5	None	Media laws and Ethics

COURSE DISTRIBUTION (MATRIX) SEMESTER-WISE

	CORE	GE	DSE	AECC	SEC
Sem 1	2	0	2	1	0
Sem 2	2	1	1	1	0
Sem 3	4	0	0	0	1
Sem 4	3	1	1	0	0
Sem 5	2	1	1	0	1
Sem 6	2	0	0	0	0
TOTAL	**15**	**3**	**5**	**2**	**2**

** Semester 6 will also have a 30/45 days internship.*
*** Course Scheme & Syllabus is annexed with this Ordinance*

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Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

19. University Examinations:

19a. End Semester Examinations*: The Examination for the 1st, 3rd and 5th semesters shall ordinarily be held in the month of December and for the 2nd, 4th and 6th semesters in the month of May/June or on such dates as may be fixed by the Controller of Examinations with the approval of the Vice-Chancellor.*

19b. Supplementary/Re-Appear Examinations*: Supplementary examinations for the 1st, 3rd and 5th semesters will be held along with the regular semester examinations of 1st, 3rd and 5th semesters and those of 2nd, 4th and 6th semesters will be held along with regular semester examinations of 2nd, 4th and 6th semesters or on such dates as may be fixed by the Controller of Examinations with the approval of the Vice-Chancellor. However, the supplementary examination of 6th semester may be held in the month of December along with odd semester examinations. A candidate on the rolls of Department/Faculty or an ex-student shall submit his/her application for admission to an examination on the prescribed form with the requisite certificate duly countersigned by the HoD/Dean of the Faculty.*

20. Examination & Assessment System: Two parameters will be assigned to evaluate student's performance in the entire semester. First, **Continuous Assessment System** (CAS) which includes attendance and internal examination/tests and second **End Semester Examination**

Barring CBCS Pooled/Basket courses, all subjects with Theory as well as Practical components will have 100 maximum marks. 40% (percent) of the Maximum Marks are allotted to Internal Assessment and 60% to External Assessment. In the CBCS pooled/basket courses, the maximum marks will be 50 out of which 40 marks will be for external exams and 10 marks for internal exams.

The subjects with only 'Theory' components will also be of 100 maximum marks, however the distribution of marks for Internal as well as external examination will be on equal basis *i.e.* 50 marks for internal and 50 marks for external examination.

The distribution of marks for Internal as well as External Examination is described below:

20a. Subjects with Theory & Practical Components:

Internal Assessment Marks *(40% of 100 Max Marks i.e. 40 Marks)*
Theory : 60% of 40 marks i.e. 24 marks
Practical : 40% of 40 marks i.e. 16 marks

Distribution of 24 marks for Internal Assessment – (Theory), will be as per the table below:

Distribution of 24 marks (Theory)		
1	*Attendance*	***05 marks*** *(Less than 75% = 0; 75-80% = 1 mark; 81-85 = 2 marks, 86-90% = 3 marks; 91-95% = 4 marks; 95-100% = 5 marks)*
2.	*Assignments / /Quiz/Seminar*	***07 marks***
3.	*Continuous Assessment (Theory) Class Test*	***12 marks***
	Total Internal Marks (Theory)	***24 Marks***

The Internal Assessment will be a continuous process and assessment test dates will be decided by the Dean/HoD.

Distribution of 16 marks for Internal Assessment – (Practical), will be as per the table below:

Distribution of 16 marks (Practical)		
1	*Attendance*	***05 marks*** *(Less than 75% = 0; 75-80% = 1 mark; 81-85 = 2 marks, 86-90% = 3 marks; 91-95% = 4 marks; 95-100% = 5 marks)*
2.	*Participation (In Group exercises)/Presentation for approval of Project*	***04 marks***
3.	*Continuous Assessment (Practical), Lab Work, Progress report / Personal Diary*	***07 marks***
	Total Internal Marks (Practical)	***16 Marks***

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

20b. Subjects with only Theory or only Practical Component:

Internal Assessment (40% of Max Marks 100 i.e. 40 Marks):

Distribution of 40 marks		
1	*Attendance*	*05 marks* *(Less than 75% = 0; 75-80% = 1 mark; 81-85 = 2 marks, 86-90% = 3 marks; 91-95% = 4 marks; 95-100% = 5 marks)*
2	*Continuous Assessment (Theory)*	*35 marks*
	Total Internal Marks	*40*

The different components of Continuous Internal Evaluation for evaluating students according to the nature of courses are given below:

Sr.	***Components of Continuous Internal Evaluation***
1	*Assignment*
2	*Snap Test*
3	*Project*
4	*Presentation/ Class Participation*
5	*Practical Lab Continuous Assessment*
6	*Quiz, Multiple Choice Questions*
7	*Case Study*
8	*Field Survey/Field Report*

In case of ex-students, those appearing for re-appear/improvement examination in any semester, their previous internal assessment marks will be counted.

The Head of the Department/Dean of the Faculty shall ensure:

That the internal assessment marks are displayed on the Notice Board for information of the students at least seven (07) days before the commencement of the examinations of each semester.

That the internal assessment marks are submitted to the controller of examinations at least seven (07) days before the commencement of the examinations of each semester.

The ratio between the maximum marks of theory and practical parts of a course in the External Examination will be:

Practical - 40% & Theory - 60%

Each student must pass Internal & External evaluation as well as theory and practical components separately. The pass percentage for each of these will be 40% of the maximum marks.

21. **Criteria for Promotion to Higher Semester**: The student shall be promoted to 2nd, 4th and 6th semester automatically without any condition of passing minimum number of papers. For promotion from 2nd to 3rd Semester, the student shall have to clear at least 50% papers of 1st and 2nd Semesters taken together. For promotion from 4th to 5th Semester, the student shall have to clear at least 50% papers of 3rd and 4th semesters taken together. In case the total number of papers needed to be passed is an ODD number *(*e.g. 5 in semester 1 & 4 in semester 2 which totals up to 9 and 50% of this will be 4.5)* then the higher number of 50% division will be chosen. In the example above* this will be 5. Hence a candidate will need to clear total 5 papers in semester 1 and 2 to be promoted to semester 3.

22. Pass Percentage: The minimum percentage of marks to pass the examination in each semester will be as follows:

    A candidate needs to obtain 40% each in Theory/Practical/Viva/Projects separately. Internal assessment will be added only if the candidate has obtained the minimum pass marks in Theory/Practical/Viva/Projects.

    40% in the aggregate in each semester examination.

23. **Improvement Examination**: The student may be permitted to improve his/her result subject to the following conditions:

    i. The student will be permitted to appear in improvement examination as an ex-student with regular batches for the purpose of improvement.

    ii. The student will be permitted to improve his/her CGPA only in those papers in which he/she has obtained CGPA less than 'First Division' in aggregate.

    iii. Only one chance for each semester will be given. The chance must be availed of within a period of two years after passing of the final examination.

    iv. If the status/nature of the student's result does not improve, his/her improvement result will be declared "PRS" (Previous Result Stands).

    v. The candidate shall be allowed to appear in the improvement examination (s) along with regular candidates as and when the

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

course is offered. No separate examination will be held for improvement of result. In case of change of syllabi, the student shall have to appear for improvement in accordance with the changed syllabi of the concerned course applicable to the regular students of that exam.

24. Credit Based Grading System:

Key Definitions:

Programme: An educational programme leading to award of a Degree, Diploma or Certificate.

Course: Usually referred to as 'paper', it is a component of a programme. All courses need not carry the same weight.

Credit: A unit by which the course work is measured. One credit is equivalent to one hour of teaching (lecture or tutorial) or two hours for practical work/field work per week.

Credit Point: It is the product of grade point and number of credits for a course i.e. Credit Point = No. of credits in a course X "grade value" of the grade obtained in the course.

Grade Point: There are two types of GPAs as given hereunder:

Average (GPA):

a). Semester Grade Point Average (SGPA)

b). Cumulative Grade Point Average (CGPA)

Every student earns a distinct SGPA and a distinct CGPA at the end of each specified semester.

Semester Grade SGPA is a measure for performance of student in a Semester. It is the Point Average ratio for sum of the product of number or credits with the grade points (SGPA): scored by the student in all the courses taken by him/her and the sum of the number of credits of all the courses undergone by the student i.e. SGPA (Si) = $\sum$ (CixGi) /$\sum$Ci

Cumulative Grade Point Average CGPA is a measure of performance up to any specified semester beginning from the first Semester. It is also calculated in the same (CGPA) manner as SGPA taking into account all the courses undergone by a student over all the semesters of programme i.e. CGPA = $\sum$ (Cix Si) /$\sum$Ci

Grade Point: It is a numerical weight allotted to each letter grade on a 10-point scale.

Letter Grades: It is an index of the performance of a student in a said course. The Grades are denoted by letters O, A+, A, B+, B, C, P, F and Ab.

25. Grading Method

The grading method for evaluating student's performance involves award of grade according to the range of total marks in the course. The range of marks between any two grades is framed in such a manner that the effect of individual marking/checking techniques on the overall grading is minimal. The grades will be awarded based on marks out of 100 as under:

Range of Percentage of Marks	Letter Grade	Grade Point	Range of Grade Points	Classification
90 & above	O (Outstanding)	10	9-10	Outstanding
80 & above but less than 90	A+ (Excellent)	9	8 < 9	Excellent
70 & above but less than 80	A (Very Good)	8	7 < 8	1st Div. with Distinction
60 & above but less than 70	B+ (Good)	7	6 < 7	1st Division
50 & above but less than 60	B (Above Average)	6	5 < 6	2nd Division
Above 40 but less than 50	C (Pass-Average)	5	Above 4 < 5	3rd Division
40	P (Pass)	4	4	Pass

Formula for Computation SGPA & CGPA

i. This SGPA is the ratio of sum of the product of the number of credits with the grade points scored by a student in all the courses taken by a student and the sum of the number of credits of all the courses undergone by a student, i.e.

$$SGPA\ (Si) = \sum (Ci \times Gi) / \sum Ci$$

Where Ci is the number of credits of the ith course and Gi is the grade point scored by the student in the ith course. Further, G is calculated as given below:

G = (Marks obtained in paper/Total Marks of paper) x 10

ii. The CGPA is also calculated in the same manner taking into account all the courses undergone by a student over all the semesters of a programme, i.e.

$$CGPA = \sum (Ci \times Si) / \sum Ci$$

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

Where Si is the SGPA of the ith semester and Ci is the total number of credits in that semester.

iii. The SGPA and CGPA shall be rounded up to 2 decimal points and reported in the transcripts. Result-cum-Detailed Marks Card/Transcript: Based on the above recommendations on Letter grades, grade points and SGPA and CGPA, the DMC/Transcript for each semester and a consolidated transcript indication the performance in all semesters may be issued.

1. Illustration of Computation of SGPA and CGPA and Format for Transcripts

Course	Credit	Grade Letter	Grade Point	Credit points (Credit x Grade)
Course 1	3	A	8	3 x 8 = 24
Course 2	4	B+	7	4 x 7 = 28
Course 3	3	B	6	3 x 6 = 18
Course 4	3	O	10	3 x 10 = 30
Course 5	3	C	5	3 x 5 = 15
Course 6	4	B	6	4 x 6 = 24
	20			139

Thus, SGPA = 139/20 = 6.95

Similarly, suppose the SGPA for 2nd , 3rd and 4th semester are 7.85, 5.6 and 6.0 with credits 22, 24 and 22, respectively, then for a two-year PG programme, the CGPA will be computed as followed:

CGPA = (20 x 6.95 + 22 x 7.85 + 24 x 5.6 + 22 x 6.0)/88 =6.57

2.

Course	Credit	Grade Letter	Grade Point Block	Range of Grade Points (Actual Grade Value as per marks obtd.)	Earned Credit Points (Credit x Actual Grade Value)
Course 1	3	O	10	9.2	3 x 9.2=27.6
Course 2	3	A+	9	8.2	3 x 8.2 = 24.6
Course 3	4	A	8	7	4 x 7 =28
Course 4	3	B+	7	6.7	3 x 6.7 = 20.1
Course 5	3	B	6	5.6	3 x 5.6=16.8
Course 6	4	C	5	4.7	4 x 4.7-18.8
	20				135.9

Thus, SGPA = 135.9/20 = 6.79

Similarly, suppose SGPA for 2nd, 3rd and 4th Semester are 7.85, 5.6 and 6.0 with credits 22, 24 and 22 respectively than for a two year programme, the CGPA will be computed as follows

CGPA = 20 x 6.79 + 22 x 7.85 + 24 x 5.6 + 22 x 6.0/88 = 6.53

Formula for calculation percentage of marks
CGPA x 10 e.g. 6.53 x 10 = 65.3

26. Declaration of Results: After the semester examinations are over, the Controller of Examinations shall publish the results of those students who had appeared in the examinations as early as possible. Each successful student/ the student placed in reappear shall receive a copy of the Detailed Marks Card of each semester examination.

The student whose result is declared late without any fault on his/her part may attend classes for the next higher semester provisionally at his/her own risk and responsibility, subject to his/her passing the concerned semester examination. In case, the student fails to pass the concerned semester examination, his/her attendance/internal assessment in the next higher semester in which he/she was allowed to attend classes provisionally will stand cancelled.

Other Provisions:

i. Provisions of Chapter 5 (Conduct of Examinations) of 1st Ordinance of the University will be applicable in case of matters which are not covered by this Subject Ordinance.

ii. Each student shall study "Environmental Studies" it will be a qualifying compulsory paper. Its marks will not be taken into consideration while determining the Division/Grade.

iii. Paper for this course will be set and evaluated by the internal examiner to be appointed by the Controller of Examination with the approval of the Vice-Chancellor. It will be taken up for study by the student in the semester as prescribed in the Scheme of Examinations.

iv. Nothing in the Ordinance shall debar the University from amending the Ordinance and the same shall be applicable to all the students whether old or new.

v. Any other provision not contained in the Ordinance shall be governed by the rules and regulations framed by the University from time to time.

In case of any dispute, the Vice-Chancellor will be competent authority to interpret the rules and his interpretation shall be final.

DEAN
Faculty of Mass Comm. & Media Technology
SGT University
Budhera, Gurugram

27. **Program qualifying criteria**: For qualifying the Program every student is required to earn minimum 130 credits (must pass Core Courses (CC) and Ability Enhanced Compulsory Courses). A student can earn more credits by choosing programs from the pooled quota of all other faculties (CBCS Courses). If any student fails to earn minimum credits for the program, then he/she will get a chance to complete his/her Program in two more years than the actual duration of degree. In addition, each student of the existing BFTP, BJMC and MJMC programs or any programs that may come into existence at a later date must complete his/her internship to be eligible for the award of a degree. The student who joins an internship program will be required to produce and submit to the university a certificate of successful INTERNSHIP COMPLETION from the organization where he/she has undertaken the internship which will be of minimum 30 days.

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