

University of Mumbai



No. UG/ 07 of 2021

CIRCULAR:-

Attention of the Principals of the Affiliated Colleges, The Head of the University Department of Theatre Arts and Directors of the recognized Institutions in Faculty of Humanities.

They are hereby informed that the recommendations made by the Ad-hoc Board of Studies in **Theatre Arts** at its meeting held on 20th November, 2019 vide item No. 1(c) and subsequently passed by the Board of Deans at its meeting held on 5th December, 2019 vide item No. 18 have been accepted by the Academic Council at its meeting held on 23rd February, 2021 vide item No. 4.6 and subsequently approved by the Management Council at its meeting held on 9th April, 2021 vide item No. 15 and that in accordance therewith, in exercise of the powers conferred upon the Management Council under Section 74(4) of the Maharashtra Public Universities Act, 2016 (Mah. Act No. VI of 2017) the Ordinance 6526 & 6527 Regulations 9272 & 9273 and the syllabus of **M.A (Hons.) (Film Making)** has been introduced and the same have been brought into force with effect from the academic year **2020-21**. (The said course might be introduced from the academic year 2021-2022 in the wake of prolonged Covid-19 pandemic situation in the country) accordingly. (The same is available on the University's website www.mu.ac.in).

MUMBAI - 400 032
1st June, 2021
To ,

(Dr. B.N. Gaikwad)
I/c. REGISTRAR

The Principals of the Affiliated Colleges, The Head of the University Department of Theatre Arts and Directors of the recognized Institutions in Faculty of Humanities. (Circular No. UG/334 of 2017-18 dated 9th January, 2018.)

A.C/4.6/23/02/2021
M.C/15/9/04/2021

No. UG/ 07 of 2021

MUMBAI-400 032

1st June, 2021

Copy forwarded with Compliments for information to:-

- 1) The Chairman, Board of Deans
- 2) The Dean Faculty of Humanities,
- 3) The Chairman, Ad-hoc Board of Studies in Theatre Arts,
- 4) The Director, Board of Examinations and Evaluation,
- 5) The Director, Board of Students Development,
- 6) The Co-ordinator, University Computerization Centre,

(Dr. B.N. Gaikwad)
I/c. REGISTRAR

Copy to :-

- 1. The Deputy Registrar, Academic Authorities Meetings and Services (AAMS),**
- 2. The Deputy Registrar, College Affiliations & Development Department (CAD),**
- 3. The Deputy Registrar, (Admissions, Enrolment, Eligibility and Migration Department (AEM),**
- 4. The Deputy Registrar, Research Administration & Promotion Cell (RAPC),**
- 5. The Deputy Registrar, Executive Authorities Section (EA),**
- 6. The Deputy Registrar, PRO, Fort, (Publication Section),**
- 7. The Deputy Registrar, (Special Cell),**
- 8. The Deputy Registrar, Fort/ Vidyanaagari Administration Department (FAD) (VAD), Record Section,**
- 9. The Director, Institute of Distance and Open Learning (IDOL Admin), Vidyanaagari,**

They are requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to in the above circular and that on separate Action Taken Report will be sent in this connection.

- 1. P.A to Hon'ble Vice-Chancellor,**
- 2. P.A Pro-Vice-Chancellor,**
- 3. P.A to Registrar,**
- 4. All Deans of all Faculties,**
- 5. P.A to Finance & Account Officers, (F.& A.O),**
- 6. P.A to Director, Board of Examinations and Evaluation,**
- 7. P.A to Director, Innovation, Incubation and Linkages,**
- 8. P.A to Director, Board of Lifelong Learning and Extension (BLLE),**
- 9. The Director, Dept. of Information and Communication Technology (DICT) (CCF & UCC), Vidyanaagari,**
- 10. The Director of Board of Student Development,**
- 11. The Director, Department of Students Welfare (DSD),**
- 12. All Deputy Registrar, Examination House,**
- 13. The Deputy Registrars, Finance & Accounts Section,**
- 14. The Assistant Registrar, Administrative sub-Campus Thane,**
- 15. The Assistant Registrar, School of Engg. & Applied Sciences, Kalyan,**
- 16. The Assistant Registrar, Ratnagiri sub-centre, Ratnagiri,**
- 17. The Assistant Registrar, Constituent Colleges Unit,**
- 18. BUCTU,**
- 19. The Receptionist,**
- 20. The Telephone Operator,**
- 21. The Secretary MUASA**
for information.

**New Ordinances 6526 & 6527 relating to
the M.A. (Hons.) (Film Making)**

1. Necessity of starting M.A. (Hons.)/Master's Degree in Film Making course:

India has witnessed the emergence of various new-age courses that are gathering momentum, as students increasingly pursue courses that fuel their passion and open up job opportunities. A recent demand for educated and qualified professionals was discovered to cater to the flourishing Film Making Industry. Even the world is looking closely at Indian Film Makers for Movies, Newsreels, Commercials, Music videos, Documentaries, etc. leading to rising employment opportunities for professionals. Further to highlight that due to the extensive presence of the Film & Entertainment industry in Mumbai, it's been considered as capital for it, making it a preferred destination for professional education in this sector. University of Mumbai by offering structured course for this Industry shall open up opportunities for multiple aspiring students to pursue their career in this rising sector.

2. Whether UGC has recommended to start the said Course:

The basis to start the course is our indigenous understanding about its requirement and not primarily as per the recommendation from UGC.

3. Whether the course have commenced from the academic year 2019-20:

M.A. (Hons.) (Film Making) course is now planned to start from next academic year 2021-22.

4. The courses started by University are Self-Financed, whether adequate number of eligible permanent Faculties are available:

M.A. (Hons.) (Film Making) course is planned to start from the academic year 2021-22 and the identification and appointment of Eligible Faculties is under progress.

5. To give details regarding duration M.A. (Hons.) (Film Making) course and is it possible to compress the Course:

The duration of the Course is for 2 years which is taken-up after considering the optimal duration needed to complete the syllabus requirement of the course.

The intake capacity of M.A. (Hons.) (Film Making) course and no. of admissions given in the current academic year (2019-20):

The course is to start from the academic year 2021-22 and hence admissions has still not started. The Intake of this course is 60 students.

6. Opportunities of Employability / Employment available after undertaking M.A. (Hons.) (Film Making) course:

The training methodology of the course has a high emphasis on the industry oriented approach. Students are to be part of live projects, internships and other extracurricular activities with the Industry during their educational journey to ensure their industry readiness. Along with the collaborations and associations with key industry practitioners, a dedicated placement cell will facilitate different forms of employment opportunities for the students. In the growth of the Film and Entertainment industry in India, Mumbai city has played a significant role in the past century. It houses many of the leading corporates, production houses and organisations of this

Industry, opening the untapped employment opportunities for learned professionals, undertaking such courses recognised by the University of Mumbai department.

M.A. (Hons.) (Film Making)



<u>O.6526</u>	Title of the Course	M.A. (Hons.) (Film Making)
<u>O.6527</u>	Eligibility for Admission	Graduate from any stream; Have successfully passed the evaluation rounds including interview.
<u>R.9272</u>	Passing Marks	40% passing marks
	Ordinances / Regulations (if any)	As attached
	No. of Years / Semesters	Two years full time/ 4 semesters
	Level	Masters
	Pattern	Semester
	Status	New
	To be implemented from Academic Year	From academic year 2020-21
<u>R.9273</u>	Intake Capacity	60

Objectives of M.A. (Hons.) (Film Making)

The MA in Film Making will help students to develop the skills to design, plan, create, implement, manage, and market films. Students will examine the scope of the films industry, learn how to manage films in a sustainable manner, and evaluate its outcomes.

Course Objective

1. To provide intensive theoretical & practical knowledge of Film Making
2. To provide an integrated perspective of management functioning along with a fair amount of exposure to real life cases / technical know how.
3. To impart understanding of the stages of Film making
4. To learn to how to manage time effectively, to manage human resources and volunteers
5. To have insight into hiring vendors, caterers, sound and light technicians, entertainment, and other resources
6. To be knowledgeable about risk-management procedures and tactics
7. To learn about the requirements for necessary contracts, permits, and licenses, and how to meet these requirements
8. To understand budgeting, pricing and accounting as they relate to Film & Media Industry

Ordinances & Regulations

General Guidelines

“Credit” (C) is the weight age assigned to a course in terms of the workload of the learner

*This has a reference to the ‘Workload’ of a learner and is an index of the number of learning hours deemed for a certain segment of learning. These learning hours may include a variety of learning activities like participating in practical training conducting surveys and content analysis, conducting seminars and presenting abstracts and presenting papers etc taking writing tests of a nature suggested in the syllabus, attending industry –relevant workshops

Assignment of Credits

- Assignment of Credits is as per University rules and regulations
- Duration: 2years=4Semesters (Full Time)

Credit requirements:

As per University rules and regulations

Examination:

There will be a semester end examination at the end of each semester. The theory examination of each semester exam course will be of 60 marks and of minimum 2 hours duration. To pass the theory paper the student is required to get 16 marks out of 40 in the theory paper and 24 out of 60 in the term work.

Continuous Internal Assessment: periodical test, power point presentation, project report on practical training & internship, seminar, open book test, case study, domain knowledge test, Active participation in routine class instructional deliveries, Overall conduct as a responsible learner, mannerism and articulation and exhibit of leadership qualities in organizing related academic activities etc. will be an integral part of each course and 60 marks will be assigned to it.

Marks	Grade Points	Grade	Performance
Less than 40	0	F	Fail
40 - 44.99	4	D	Pass
45 - 49.99	5	C	Average
50 - 54.99	6	B	Above Average
55 - 59.99	7	B+	Good
60 - 69.99	8	A	Very Good
70 - 79.99	9	A+	Excellent
80 & Above	10	O	Outstanding

Additional Examinations

As per University rules and regulations.

SEMESTER END EXAM:

As per University rules and regulations.

R – Eligibility criteria for Admissions:

Candidates for being eligible for admission to the two-year course leading to the Degree of MA in Film Making, shall be required to :

- Have passed a bachelor's course from any discipline / faculty of a recognized University in India, or the degree from any foreign University, which has been approved by UGC/Association of Indian Universities and is considered equivalent and at par with Indian Degrees.
- Have successfully passed the evaluation rounds including interview.
- Reservations as per University rules will be applicable.

Admission Procedure:

As per University rules and regulations

CARRY FORWARD OF THE MARKS IN CASE IF THE LEARNER GETS

'F' GRADE IN ONE OR MORE SUBJECTS:

1. A learner who PASSES in the Internal Examination but FAILS in the Semester End Examination of the course shall reappear for the Semester End Examination of that course. However his/her marks of the Internal Examinations shall be carried over and he/she shall be entitled for grade obtained by him/her on passing.
2. A learner who PASSES in the Semester End Examination but FAILS in the Internal Assessment of the course shall reappear for the Internal Examination of that course. However his/her marks of the Semester End Examination shall be carried over and he/she shall be entitled for grade obtained by him/her on passing.

ALLOWED TO KEEP TERMS (ATKT):

As per University rules and regulations

Evaluation of Projects (Wherever Applicable)

1. A learner who PASSES IN ALL THE COURSES BUT DOES NOT secure minimum grade of D in project as applicable has to resubmit a fresh project till he/she secures a minimum of grade D. His/her marks in the theory papers that the learner has passed will be carried forward and he/she shall be entitled for grade obtained by them on passing.
2. The evaluation of project and viva-voce examination shall be by awarding grade in the seven point scale.
3. A learner shall have to obtain minimum of grade D (or its equivalent marks) in project evaluation and viva/voce taken together to obtain 40% marks in project work.

Eligibility for the award of the degree:

A candidate shall be eligible for the award of the Degree only if he / she has undergone the prescribed course of study for a period of not less than two academic years, passed the examinations of all the Four Semesters earning 96 credits, letter grade of at least D or above.

MODE OF CONDUCT OF SEMESTER END ADDITIONAL EXAMINATION:

As per University rules and regulations

Course Structure

Subject Code	Subject Name	Total Credits	Scheme of Exams		
			Internal Assessment	End Semester Exam	Total Marks
Semester I – 24 Credits					
MFM01	Dynamics of Visual Communication	4	40	60	100
MFM02	Writing for Print and Broadcast Media	4	40	60	100
MFM03	Overview Of Entertainment & Media	4	40	60	100
MFM04	Audio and Video Production Techniques	4	40	60	100
MFM05	Film Technology - I	4	40	60	100
MFM06	Professional Industry Engagement (Practical)	4	100	0	100
Total Credits		24			
Semester II – 24 Credits					
Subject Code	Subject Name	Total Credits	Scheme of Exams		
			Internal Assessment	End Semester Exam	Total Marks
MFM07	Digital Photography	4	40	60	100
MFM08	Public Relation	4	40	60	100
MFM09	Film Technology - II	4	40	60	100
MFM10	Fundamentals of Direction	4	40	60	100
MFM11	Motion Picture & Camera Lenses	4	40	60	100
MFM12	Work Based Learning Route (Practical)	4	100	0	100
Total Credits		24			
INTERNSHIP 2 MONTHS					

Subject Code	Subject Name	Total Credits	Scheme of Exams		
			Internal Assessment	End Semester Exam	Total Marks
Semester III – 24 Credits					
MFM13	Aspects of Film Production Management	4	40	60	100
MFM14	Television Production & Programming	4	40	60	100
MFM15	Film Production, Distribution & Marketing	4	40	60	100
MFM16	Fundamentals of Film & Video Editing	4	40	60	100
MFM17	Overview of Film Producing	4	40	60	100
MFM18	Advanced Film Making (Practical)	4	100	0	100
Total Credits		24			
FINAL PROJECT PLANNING					
Subject Code	Subject Name	Total Credits	Scheme of Exams		
			Internal Assessment	End Semester Exam	Total Marks
Semester IV – 24 Credits					
MFM19	Entrepreneurship & Project Management	4	40	60	100
MFM20	Digital And Social Media Advertising	4	40	60	100
MFM21	Media - Laws & Ethics	4	40	60	100
MFM22	Concepts of Sound Recording	4	40	60	100
MFM23	Elements of Animation	4	40	60	100
MFM24	Final Project	4	100	0	100
Total Credits		24			
Total Course Credits		96			

Detailed Curriculum

SEMESTER I

DYNAMICS OF VISUAL COMMUNICATION

Subject Code - MFM 01

LEARNING OBJECTIVE

UNIT I Light and visual – Visualization process – Visual image – Principles of Colour: Psychology of colour, Colour theory and meanings – Sensual and perceptual theories – Attributes of visuals: Colour, Form, Depth and Movement.

UNIT II Visual language and culture – World culture, society and ethics, Understanding Popular Culture and Sub culture – Abstract thinking, Linear and lateral thinking – Holistic visual thinking.

UNIT III Visual media – Principles – Image and Imagination - Perspectives of visual images – Visual perception – Communication design, Graphic design and informational designs – Visual persuasion in various fields.

UNIT IV Introduction semiotics – Analysis - Aspects of signs and symbols – Sign and meanings –Description of signs – Denotations and connotations – Paradigmatic and syntagmatic aspects of signs – Signs and codes – reference systems – Audience interpretations.

UNIT V Visual perspectives and its special features: photography, motion picture, television, computer graphics, new media, World Wide Web.

REFERENCE BOOKS

1. 1. Visual Communication – Images with messages 3rd Edition, Paul Martin Lester, Thomson Wadsworth, USA 2003. 2. Palmer, Frederic: Visual Elements of Art and Design, 1989, Longman. 3. Luin Annette, Power of the images, Rutledge and Kegan Paul, London 1985. 4. Nick Lacy, Images and Representation, Macmillan, London 1998. 5. John Fiske, Understanding Popular Culture, Unwin Hyman, London 1989. 6. PradeepManda. Visual Media Communication. Authors Press, New Delhi 2001.

WRITING FOR PRINT & BROADCAST MEDIA

Subject Code - MFM 02

UNIT I

Print media : Nature and Characteristics – News story : Elements, deadline, Content – principles of news writing– inverted pyramid style – headline, lead and its types —general and specialized newspapers – vernacular newspaper and analysis.

UNIT II

Editorial policy and style – editorial freedom vs. newspaper policies and objectives – writing style and use of language – general and specialized magazines – vernacular magazines – feature writing: types, characteristics and styles – Special articles – Editorial practice

UNIT III

Radio: characteristics of the medium – broadcasting policies and codes – writing for radio: Principles and guidelines, programme formats for general and special audience – content variety and style – News production – Interviews – features – Talk shows – Radio jockeying .

UNIT IV

Television: characteristics of the medium – Television for information, education and entertainment – writing television news – language and style of presentation – pre production – programme production – post production – Television formats – Video jockeying – Live programme broadcasting.

UNIT V

New media – Internet – Nature and characteristics – contents online – users profile – multimedia support – textual and visual impact – online journalism – problems of access – uses and challenges in new media.

REFERENCE BOOKS

1. REFERENCES: 1. Radio and Tv Journalism by Srivastave, Sterling Publications, 1989.
2. Professional Broadcasting – a brief introduction by John Bittner, Prentice hall 1981.
3. Newspaper Reporting and writing by Mencher, Melvin, McGraw Hill, NewYork 2003
4. Newspaper handbook by Keeble, Richard, Routledge publications, London 2001.
5. Writing for TV, Radio & New Media 8th Edn, Belmont wadsworth Publications, 2004
6. Broadcast Newswriting, reporting and production, 4th Edn, Oxford, Focal Press 2006

OVERVIEW OF ENTERTAINMENT & MEDIA

Subject Code - MFM 03

UNIT I

Introduction to Entertainment & Media industry | Art & Leisure Entertainment - Theatre, Music, Museums, Theme Parks| Recreation as Entertainment - Sports, Travel Tourism, Shopping | Interactive Entertainment - Casino Gaming, Video Games, Mobile & Online games.

UNIT II

Communication as entertainment | Publishing| Event Planning| Differentiation of infotainment, edutainment, entertainment| Types of Media - Cinema, Music & Film , Broadcast Media – Radio & Television, Print Media - Newspapers, Magazines, Comics, Book Publishing , Social Media, Internet & Web

UNIT III

The New Media Content Providers | Understanding the current trends, requirements and challenges| Comparison across traditional media and new media with examples of online news providers, online shopping-malls and online social-networking sites| An overview of the Emerging IPTV, Technologies |Entertainment Marketing | Marketing Movies, TV & Radio| Publishing- Print to Digital| Mobile Games & Apps Marketing| Music to the Masses| Marketing Sports, Travel & Tourism

UNIT IV

Economic Perspectives & Basic Elements | Overview of Financial Analysis : Movies, Music, TV, Publishing, Games, Live Entertainment, Sports, Performing Arts & Culture activities, Amusement/theme Parks Branded Entertainment – The making: Idea, Team, Agreement |The Deal Proposition| The Players in the Industry.

UNIT V

Role of Media in the entertainment industry | Media outlets, Producers, Agencies Relationship between media, entertainment and society| Does media change perceptions | The media with reference to self-image & confidence (fair & lovely, fair & handsome) |Socio-Political impact of media |Media & Violence |Media & Crime| Social Impact of entertainment industry

REFERENCE BOOKS

1. Understanding the Media - Eoin Devereux
2. Branded Entertainment: Deal making Strategies & Techniques for Industry Professionals - Damaris Valero
3. Entertainment Industry Economics: A guide for Financial Analysis – Harold Vogel
4. The Definitive Guide to Entertainment Marketing: Bringing the Moguls, the Media, and the Magic to the World (2nd Edition) - Al Lieberman , Pat Esgate
5. An Introduction to the Entertainment Industry - Andi Stein ,Beth Bingham Evans

AUDIO AND VIDEO PRODUCTION TECHNIQUES

Subject Code - MFM 04

LEARNING OBJECTIVE

To understand how the tourism marketing takes place in context of films.

UNIT I

Sound waves – Types, Classification and quality – pitch, low and high frequency – Input transducers – Microphones – types of microphones – sensitivities of microphones – Output transducers – Loudspeaker – Mono – Stereo – panning, surround and filters – Perception of sound – wave length – Amplitude – Frequency – pitch – harmonics – equalization – reverberation time – basic set-up of recording system – analog, digital – cables and connectors.

UNIT II

Mixing console – Echo and reverberation – special effects units – equalizers and compressors – plugins – digital recording software – editing techniques – Input devices – storage – output devices – basics of broadcasting – AM, FM, mobile radio, internet radios, community radio, educational radio broadcasts – compression ratios – various sound file extensions – time code – synchronization – positioning of microphones – speech – musical instruments and mixing.

UNIT III

Introduction to digital video equipment's: digital video camera – types – format – major components – operation and functions – Lens – types – aperture – shutter – focusing methods – Focal length – depth of field – video signal – video format – video lights – types and functions – tripod – types – clapboard – usage – light meter – other useful accessories

UNIT IV

Introduction to digital video production: Digital camera – Movements – composition – shots – angles – Mise-en-scene – Colour temperature – multi camera setup – Lighting – basic and special lighting setup – atmospheric lighting – ENG – Anchoring – Compeering – Montage – News documentary

UNIT V

Single Camera Production, Multi camera production – Documentary Production – Short Film Production – Electronic Field Production – Talk shows – Interviews the EDL – Dimensions of editing – spatial – Rhythmic – graphic – temporal editing – continuity editing – Dimensions of film sound – Voice over – Dubbing – Re-recording – Titling – Adding special effects.

REFERENCE BOOKS

1. Philip Newell, Elsivier. Recording studio design, Oxford, Focal Press. 2005
2. Strutt, John Williams, Baron. The Theory of sound Rayleigh 1996.
3. Fahy, Frank Foundations of Engineering Acoustics. Academic Press 2001.
4. Video Production Techniques – Zettl – 2002.
5. Television Production – Gerald Millerson, Focal Press, London, 1999.
6. The Techniques of Television Production - Gerald Millerson, Focal Press, London, 2001.

FILM TECHNOLOGY - I

Subject Code - MFM 05

LEARNING OBJECTIVE:

To understand how to plan wedding & live films.

UNIT I

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

UNIT II

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

UNIT III

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

UNIT IV

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

UNIT V

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

REFERENCE BOOKS

1. Directing Film techniques and Aesthetics — Michael Rabiger 2. Art of Film – Ernest Lindgren 3. Film and Director - Don Livingston 4. Cinematography : Theory and Practice - Blain Brown 5. Cinematography - Kris Malkiewicz (Fireside Books) 6. Basic Photography - John Hedgecoe (Auro Books) 7. Film Script Writing - Dwight V. Swain 8. Screen – Play Writing - Eugen Vale 9. The Art of Dramatic Writing - Lajos Egri 10. How to read a Film - James Monaco

11. 5C's of Cinematography - Joseph V. Mascelli

PROFESSIONAL INDUSTRY ENGAGEMENT (PRACTICAL)

Subject Code - MFM 06

Film industry is in a constant state of evolution and the scope of work and opportunity for a Film professional and fast expanding. To make the most out of this quick growth in the Industry, student shall be encouraged and supported to build and grow strong connections with the multiple players operating in the Industry. Student will closely walk through the entire process of Film management starting from conceptualization to execution of a successful Film.

SEMESTER II

DIGITAL PHOTOGRAPHY

Subject Code - MFM 07

LEARNING OBJECTIVE

- To give brief introduction of different types of risk.
- To help students understand how to manage different types of Risk in the Films Industry.

UNIT I

Introduction to Photography: Define photography – Brief history and development of photography – camera; types, usage – Lens; types, usage – Lights; Types, usage – Filters; types, usage – Film ; types, film speed and size – Tripod ; types and usage; Light meter; usage – Flash; types, usage – Electronic Flash – Selection of Right Flash Mode – Other Useful accessories.

UNIT-II

Photo Composition: Basic techniques for better image – Aperture – usage –Shutter speed – usage – Depth of Field – Focal length – Basic Lighting – Key Light – Fill Light – Low key and high Key picture – Rule of Third – Angle of view – Picture Format.

UNIT-III

Introduction to Digital Photography : Definition of digital photography – Digital still camera – Digital SLR Camera – Types – Working with digital camera – Major components and functions – camera operation – mode – advantages – set up for digital imaging – Windows and Macintosh – Desk top computer components – Data storage and Transfer options – software for digital process (Digital Dark Room) – Image Editor – File formats – Convertors – Working with Scanner – Types – Scanning techniques – Film scanning – Photo Printers – How Printer works – Photo quality – Printing paper – types

UNIT-IV

Introduction to Digital Imaging: Define Photoshop – Photoshop work space – Palettes – Buttons – choosing colour – Brush shape – operations and usage of tools – Pencil tool – Paint Brush tool – Air Brush tool – Text tool – Paint Bucket tool – Gradient tool – smudge tool – Focal tool – toning – Eye dropper – Zoom tool – Morgue Tool – Lasso Tool – Magi Wand – Art Marks – Art Layers – Layer Mark – Create Layer – Fill tool – Trashcan – Cloning –Clone Align – Art Filter – Plug ins – Rule of Thumb – Kerning – leading digital image on various media.

UNIT-V

Introduction to Digital Studio: Photography Project – Assignments – Photo Power point presentations – Photo documentary – Photo essay – small budget studio – design – equipment's and budget – Corporate Studio – Design – Equipment's and Budget – Popular Photography websites – Creating Photography Website – Connecting images of internet use.

REFERENCE BOOKS

1. Tom and Mitchell Beazley, Digital Photography, A step by step guide and manipulating great images,
2. O.P Sharma, Practical Photography, Hind Pocket Books,
3. Richard Zakia, LeatieStroebe, The Focal encyclopedia of Photography 3rd edn. Focal Press, Baston, London (1993).
4. Peter K. Burian, Mastering Digital Photography and Imaging, First edition, Sybex Publisher, USA, 2001.
5. Ralph E Jacobson, Geoffrey G Attridge, Sidney F Ray, The Manual of Photography, 9th edn. Focal Press, 2000.
6. John Hedgecoe's Alfred A, The photographer's Handbook, Knopf Publisher, 1999.
7. Roger Hicks and Frames Schultz, Interior shots, Rotovision, Switzerland, 2002.
8. Joseph A Ippolito, Understanding Digital Photography, Thomson Delmar Learning, USA 2003

PUBLIC RELATIONS

Subject Code - MFM 08

UNIT – I

Purpose & Philosophy of PR, What PR Is, Objectives of Public Relations, The Primary Purpose Of PR, Hostility, Prejudice, Apathy, Ignorance, Emergence of Public Relations, Public Relations Today, Public Relations Advertising And Propaganda, Defining Objectives And Planning A Programme.

UNIT – II

Four Steps Public Relations Process, Defining PR Problems, Planning And Programming, Taking Action And Communicating, Evaluating The Program, Elements Of Public Relations, Human Relations, Empathy, Persuasion, Dialogue, Objectives Of Public Relations.

UNIT – III

Public Relations As A Profession, Overview, Profession, Codes Of Professional Conduct, Functions of Public Relations Department, Policy, Publicity, Product Publicity, Relations With The Government, Community Relations, Shareholders Relations, Promotion Programmes, Donations, Employee Publications, Guest Relations, Establishment Of Relations With The Public, The Need For Public Relations, Scope Of Public Relations.

UNIT – IV

Ethics And Challenges Of Public Relations, International Public Relations Association (IPRA) Code of Conduct, The European Code Of Professional Conduct, PR as a Component of Communication And Strategies, Strategic Management.

UNIT –V

Models Of Communication, Communication Models, The Advantages Of Models, Limitations of Models, Classical Communication Models, Transmission Model And Its Criticism, Report Writing, Copyright And Other Legal Issues.

REFERENCES

1. Advertising and Promotion – Geroge E- Belch & Michael. A. Belch- Tate McGraw- Hill – Sixth Edition.
2. Advertising and Promotion – Kruti shah and Alan D'souza Tata McGraw -Hill
- 3.Principles of Advertising and IMC–Tom Duncan-TataMcGraw-Hill-SecondEdition.

FILM TECHNOLOGY II

Subject Code - MFM 09

UNIT I

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

UNIT II

Introduction to sound – speed of sound and the sources of sound – Basics of sound: Frequencies of sound – harmonics – the loudness – the basic acoustics – a) the dead room b) the live room c) the reverberating d) the echo room e) room resonance. Sound and Films: The silent era – introduction of sound in films – introduction of dialogues in films – The early techniques – The evolution of modern technology – Introduction to recording sound: Live recording – Dubbing – sound effects – music songs and Background scene. Introduction to Formats: a) Mono b) Stereo c) 5.5 d) 6.1 e) 7.1 Analog and Digital: Introduction and Difference – Introduction to Audio equipments: Microphone, mix console, speakers Reverb unit, delay unit, Processors and other outboards, Amplifiers and Digital work station – Different work stations – advantages and disadvantages – Reproduction of sound from cassette, CD & Sound positive.

UNIT III

Introduction to Graphics – 2D Graphics – 3D Graphics - Introduction to 2D Animation – 3D Animation. Visual effects and special effects – Production sequence – The Script – Story Board – Break down – Task list – Schedule – Tracking – Feedback and connection and final Delivery.

UNIT IV

Pre – Shooting: Script analysis – Categorizing the genre of the film whether historical, social or fantasy – assessing the characters, their profession and backgrounds Determining the necessary artifacts such as dwellings, jewellery, costumes, Transportation systems etc. – Research based on the above – visiting Museums, Libraries, Internet, old maps and films – Channelize the findings – collection of materials – Avoiding Anachronisms: Important to discard artifacts non – pertaining to the periods and genre of the film. Assisting the Director to finalise casting. Shooting: Providing Backdrops and properties which enhance the mood of the scene to be shot – Knowledge of the lights being used for each shot beforehand – Determining the field of each shot and creatively decorate every frame. Knowledge of latest technology with regard to Graphics, Animation and special Effects – Blue/Green mat shooting – Preparation of miniatures, plaster casts, clay models, moulds etc.

UNIT V

Indian Film Industry and its organizations – FFI – South Indian Film Chamber – Associations and Unions of Film Technicians and Artistes – Batta – system – Technician Agreements – FEFSI – Registration of Title. Setting up of office – story Discussion – selection of the subject – Preparation of the shooting script – call sheets from Main Artistes – Agreements with Technicians – production design – selection of Locations – obtaining permissions – Shooting schedule – Equipment Hire – Accommodation and Transport arrangements – properties and sets – catering – wardrobes, jewellery, costumes and makeup – Arrangements to be made for the use of animals – Recording of songs – Commencement of shooting – Man management – fire fighting – coordination – shooting outside India. Post - shooting: Editing, Dubbing, Re-recording, Sound, Special effects, Mixing etc – First copy – Censorship – Release arrangements. Relationship with media – Publicity and promotion

REFERENCE BOOKS

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

FUNDAMENTALS OF FILM DIRECTION

MFMM 10

UNIT : I

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

UNIT : II

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

UNIT : III

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

UNIT : IV

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

UNIT : V

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

REFERENCE:

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

MOTION PICTURE CAMERA AND LENSES – I

MFMM 11

UNIT - I

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

UNIT - II

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

UNIT - III

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

UNIT - IV

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

UNIT - V

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

REFERENCES:

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

WORK BASED LEARNING ROUTE (PRACTICAL)

Subject Code - MFM 12

In addition to the few-days projects taken up by students on National and International Films, they shall be motivated to take-up 45 to 60 days Internships with the companies. Such relationships will ensure comprehensive understanding of various aspects of operations including Business Development, Planning, Team & Crew Management, Vendor Management, Production, Crisis Management etc. Such Internship will help student to penetrate into the Industry thereby boosting their placement opportunities.

SEMESTER III

ASPECTS OF FILM PRODUCTION MANAGEMENT

Subject Code - MFM 13

UNIT - I

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

UNIT - II

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

UNIT – III

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

UNIT - IV

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

UNIT - V

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

Reference Books:

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

TELEVISION PRODUCTION & PROGRAMMING

Subject Code - MFM 14

UNIT I

Television Production - Overview, Organisation, Equipments, The Production Team, The Production Crew, The Production Methods, Venue, The Three Stages of Production Process - Planning & Preparation, Production, Post Production

UNIT II

The Script and Production Plan, Suggestion on Script writing, Television Cameras, Camera Basics, Camera Lens, Supporting the Camera, Standard Shots, Camera Operations, Shooting Style, Selecting the Shot

UNIT III

Goals of Lighting, Why Lighting, Nature of Light, Light Sources, Light Supports, Basic Lighting Plan, Background & Sets, Make up & Costumes, Audio for Television

UNIT IV

Recording the Video, Video formats, Editing Basics, Directing Talent, Importance of People in the Scene, Broadcast Distribution, Traditional Non Broadcast Distribution

UNIT V

Television Programming Accounting, Feature Licensing, Development & Financing Process, Syndication Agreement, Costs of Production, Costs & Problems of Distribution, Timing Troubles

REFERENCE

1. Entertainment Industry Economics :A Guide for Financial Analysis (Harold Vogel)
2. Television Production(Paperback) by Jim Owens, Gerald Millerson
3. Television Production Handbook (Wadsworth Ser... (Hardcover) by Herbert Zettl

FILM PRODUCTION, DISTRIBUTION & MARKETING

Subject Code - MFM 15

UNIT 1

Studying Films - Culture, Practice & Experience, Overview of journey from Pre-production to Exhibition, Overview of Script writing, Cinematography, Editing, Sound, etc., Critical Theories and methods, Film Research & Analyses, Production Team, Designation & Functions, Production Office set up

UNIT 2

Story-boarding; Location Scouting/Recce; Scheduling Contents; Call Sheets; Scene Breakdown; Location Permits; Daily Pre-Production Report; Crew Count; Passport & Visa Documentation; Cash Allocations; Petty Cash; Deal Memos & Long Forms

UNIT 3

Production Reports; Logistics; Expense Sheets; Managing the Set; Interacting with the Director; Catering; Call Sheets and Reports; Technical Requirements; Last-minute Updates/Changes; Shooting & Crisis Management, Maintaining Records; Keeping the Crew Happy;; Pack Up |Post Production Overview; Actual Expenses Report; Telecine; Editing Schedule; Visual Effects; Animation (for Visual Effects); Dubbing; Sound Design; Colour Grading; Digital Intermediate; Reverse Telecine; Videotape Masters;; Censorship Certificate

UNIT 4

Film Distribution & Marketing Overview, Film Marketing, Monitoring the marketing according to the TG., Planning the campaign for the TG, Importance of timing in for marketing and releasing, Film Marketing Budgets - Importance of budget planning for film marketing, Budget break up, Marketing budget v/s business of a film, Budget control, Cost effective marketing, Cross promotional marketing, Growing importance of marketing of film national and internationally, Film Festivals and Film Markets

UNIT 5

Sales, Exhibition & Distribution; Funding Sources-Film Finance, Legal & Copyright Issues, , Publicity Materials (Promos, Posters, Creative Execution Press & PR); Film Producer – Distributor Partnership, Distribution Agreements - MG, Outright, Lease - Hire, Scope of agreements as per the business Distributing Direct; Film & Music Rights, Digital Cinema Distribution; Submitting to a broadcaster; Internet Distribution, Downloads and On-Demand Streaming, Computing Collections

REFERENCE: 1. The Business of Media Distribution: Monetizing Film, TV and Video Content in an Online World – Jeff Ulin 2. The Filmmakers Handbook – Steven Ascher 3. The International

Film Business: A Market Guide Beyond Hollywood – Angus Finney 4. The Complete Film Production Handbook- Honthaner, Eve Light 5. The Film Experience: An Introduction, 3rd Edi...(Paperback) by Timothy Corrigan, Patricia White

FUNDAMENTALS OF FILM AND VIDEO EDITING

MFMM 16

UNIT : I

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

UNIT : II

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

UNIT : III

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

UNIT : IV

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

UNIT : V

Study of Transitions - Study of optical effects - Study of video effects - Using of bridging shot - Cut away and cutting in action - Cutting on movement - Inter cutting- Parallel cutting and constructive editing - Montage -Creative editing -Real time and Artificial time - rhythm-pace-space - Creative editing. Basic Transition Devices Visual Effects - Standard Analog video effects Digital Video effects Non Electronic Effects and How to use them Optical effects and Mechanical effects

REFERENCE:

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

OVERVIEW OF FILM PRODUCING

BFM 17

UNIT I

Finding the Idea or Material, Study Script, Development Process, Obtaining Rights to underlying Material, Screenplay Creation & Revision, Log Line Creation

UNIT II

Creating Proposal, Proposal Examples, Creating a Pitch, Producing a Trailer, Distribution Plan, Pre-sales, Sales Agents, Deliverables, Development Wrap up, Final Checklist before Deciding to Produce a Film

UNIT III

Synergy and the Core Team, Producers - Executive Producer | Producer | Co-Producer | Line Producer | Post Production Producer | Associate Producer | Production Management - Unit Production Manager | First Assistant Director | Second Assistant Director | Production Supervisor | Production Coordinator,

UNIT IV

Production Office - Office Space | Setting Up | Travelling Production Kit, Production Assistants & Interns | Staff Scheduling & Assignment of Duties | Staff Meetings | Time Management | Office Inventories, Logs & Sign out Sheets | Files, Starting a Film Production Company |

UNIT V

Accounting - Handling Payroll | Production Accountant | Vendor Accounts , Purchase orders, Competitive Bids, Check Requests, Petty Cash, Online Purchases, Reimbursements, Invoicing, The Budget, Tracking Costs, Audit, Film Production Process | Script to Schedule

REFERENCE:

1. Indie Film Producing: The Craft of Low Budget Filmmaking
2. Producing, Financing, and Distributing Film: A Comprehensive Legal and Business Guide
3. Independent Film Producing: How to Produce a Low-Budget Feature Film

The Complete Film Production Handbook Eve Light Honthaner

ADVANCED FILM MAKING (PRACTICAL)

Subject Code - MFM 18

Student shall receive advance level of guidance and training from experienced faculty to learn the fine management areas. Individual skills and potential of students shall be studied for their further development. Counseling shall be provided to identify the future career path and selecting suitable profile of work.

SEMESTER IV

ENTREPRENEURSHIP & PROJECT MANAGEMENT

Subject Code - MFM 19

LEARNING OBJECTIVE

To expose students to the entrepreneurial cultural and industrial growth so as to prepare them to set up and manage their own company.

UNIT I Meaning of Entrepreneurship - characteristics, functions and types of entrepreneurship - Intrapreneur - Role of entrepreneurship in economic development. Factors affecting entrepreneur growth - economic –non-economic. Entrepreneurship Development programmes - need - objectives – phases - evaluation. Institutional support to entrepreneurs.

UNIT II Leadership – Meaning, Traits and Motives of an Effective Leader, Styles of Leadership. 2. Theories – Trait Theory, Behavioural Theory, Path Goal Theory. 3. Transactional v/s Transformational leaders. 4. Strategic leaders – meaning, qualities . 5. Charismatic Leaders – meaning of charisma, Qualities, characteristics, types of charismatic leaders (socialized, personalized, office-holder, personal, divine)

UNIT III Great leaders, their style, activities and skills (Ratan Tata, Narayan Murthy, Dhirubhai Ambani, Bill Gates, Mark Zuckerberg, Donald Trump) 2. Characteristics of creative leaders and organization methods to enhance creativity (Andrew Dubrein). 3. Contemporary issues in leadership – Leadership roles, team leadership, mentoring, self leadership, online leadership, finding and creating effective leader.

UNIT IV Project Management: Meaning of project - concepts - categories - project life cycle phases - characteristics of a project – project manager - role and responsibilities of project manager. - Project identification - selection - project formulation – contents of a project report - planning commission guidelines for formulating a project - specimen of a project report. - Source of finance for a project - Institutional finance supporting projects project evaluation - objectives - types - methods.

REFERENCE BOOKS

1. Entrepreneurial Development : S.S.Khanka
2. Entrepreneurial Development : C.B.Gupta& N.P. Srinivasan
3. Project Management : S.Choudhury
4. Project Management : Denis Lock
6. Niraj Kumar - Organisational Behaviour: A New Looks (Concept, Theory & Cases), Himalaya Publishing House
7. Strategic Leadership – Sahu & Bharati – Excel Books

DIGITAL AND SOCIAL MEDIA ADVERTISING

Subject Code - MFM 20

- UNIT I** Evolution of Advertising National & International level |The structure of an Ad agency and the functions and service of each department |Relationship between various participants of advertising (Client, agency, media, consumer) | Opportunities in the digital space | Internet reach and penetration in India| successful digital & social media campaigns.
- UNIT II** Strategy and Models for the New Marketing Environment-Introduction to advertising strategies: AIDA, DAGMAR, Information processing model | Introduction to Agency Commissions, media commission | Business models, Marketing Planning and Buyer Behaviour - Online marketing | Search engine marketing| Permission Marketing, Digi-marketing Planning
- UNIT III** Understanding Social Media Marketing - Social Networking (Facebook, LinkedIn, Twitter, etc.) - Social Media (Blogging, Video Sharing - Youtube, Photosharing – Instagram, Podcasts) -Email Marketing - Digital Display Marketing
- UNIT IV** Brainstorming creative ideas| Creative Techniques| Creative Execution of the Big Idea| Bringing Creativity in Ad execution| Preparing a creative Brief| Creative Execution Elements| Quantifying success |Analytics
- UNIT V** Mobile reach & penetration in India – change over years - Mobile Marketing : Messages| Sites| Apps| Advertising| Video| Games Marketing| Commerce| Cross channel Marketing

REFERENCE BOOKS

1. Principles of Advertising and IMCII – Tom Duncan-Tata McGraw-Hill-Second Edition.
2. Advertising and Promotion– an IMC Perspective – Kruti shah and Alan D'souza -Tata McGraw – Hill.
3. Mehra - Newspaper Management.
4. Rucker and Williams- Newspaper Organization and Management.

MEDIA LAW & ETHICS

Subject Code - MFM 21

UNIT I History of Media Law in India | Indian Constitution - Introduction, Fundamental Rights, Emergency Provisions, etc.

UNIT II Media Ethics| Ethics vs Law| Ethics vs Principles of Journalism | Advertising |Broadcasting Ethics| Ethical Dilemma, Issues and concerns in Mass Communication, Journalism Ethical Problems, Approaches to Ethics, Journalists & Politicians, Plagiarism, Celebrities in the Public eye, Non-celebrities caught in the Media Eye, Accepting Gifts & Trips

UNIT III Print Media Acts, The Press & Registration of Books Act, Registration of Newspapers, Press Council Act, Working Journalists and other Newspaper Employee & Miscellaneous Provisions Act, | Broadcasting – The PrasarBharati Act, The Cable Television Networks Act, Broadcasting Services Regulation Bill |Film Media – Cinematograph Act & The Censor Board| Acts related to Advertising| Standards of Practice for Advertising Agencies

UNIT IV Media Law and Women | Media Law and Children | Cyber Crimes – Types of Crimes, Information Technology Act, Penalties & Adjudication | Intellectual Property Rights – The Designs Act, Trade and Merchandise Marks Act, The Patents Act, The Copyright Act

UNIT V International and Foreign Law, Freedom of Expression, Defamation, Privacy, Access to the Press, Journalistic Privilege: Right to Protect Sources| Freedom of Information| Defamation through Spoken words or Gestures (Slander), Defamation in a written format (Libel) | Provisions of the Indian Penal Code & Criminal Code
REFERENCE: 1. Media Law and Ethics – Moore & Murray 2. Media Law and Ethics – M.Neelamalar

CONCEPTS OF SOUND RECORDING

MFMM 22

UNIT - I

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

UNIT - II

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

UNIT - III

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

UNIT - IV

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

UNIT - V

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

REFERENCE BOOKS

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

ELEMENTS OF ANIMATION

MFMM 23

UNIT - I

Animation Tools - Introduction to Animation - History of Animation - Production Pipeline - Types of Animation - Different Animation types - Animation Tools - Principles - Graph Editor - Animation types

UNIT - II

Ball Bounce Animation - Set Key Animation - Stretch & Squash Animation - Fine Tuning in Graph Editor - Obstacle Ball Bounce Animation - Set Key - Primary Animation - Stretch & Squash - Obstacle Bounce - Fine Tuning - Graph Editor

UNIT - III

Walk Cycle & Progressive Walk Animation (Cartoon Character Animation) - Understanding Walk Animation - Normal Walk - Cartoonic Walk Styles - Acting - Blocking - Primary - Secondary - Fine Tuning - Graph Editor - Previewing Animation

UNIT - IV

Run Cycle Animation & Progressive Run Animation (Cartoon Character Animation) - Normal Run - Cartoonic Run Styles - Acting - Blocking - Primary Animation - Secondary Animation - Fine Tuning - Graph Editor - Previewing Animation

UNIT - V

Jump & Dive Animation (Cartoon Character Animation), Facial Animation (Cartoon Character Animation), Car Animation (Cartoon Car Animation) - Understanding Facial Expressions - Acting - Keying - Fine Tuning - Graph Editor - Inorganic Animation

REFERENCE

1. Animation The Mechanics of Motion - Chris Webster
 2. Understanding Animation - Paul Wells
 3. Timing for Animation - Harold Whitaker, John Halas
- The Art of 3-D Computer Animation and Effects, Third Edition - Isaac Victor Kerlow

FINAL PROJECT

Subject Code - MFM 24

Each student needs to submit a project on the Topic allotted to them by their Mentor. Project Topics shall be related to the one of few types or segment of Films. Student shall be mentored to come-up with unique ideas / concept for an Film. They shall be made to undertake brain storm session to explore the various ideas generated and shall be logically driven to selecting a viable and feasible idea considering multiple constraints. Further to it a detailed report shall be prepared to highlight the various stages of delivering successful Film.

