

As Per NEP 2020

University of Mumbai



Title of the program

**A-P.G. Diploma in Mass Communication-Film,
Television & New Media**

**B-MA (Mass Communication-Film, Television & New Media)
(Two Year)**

2023-24

**C-MA (Mass Communication-Film, Television & New Media)
(One Year) -2027-28**

Syllabus for

Semester –I and II

PG GR dated 16th May, 2023 for Credit Structure of PG

Preamble

1) Introduction :

MA (Mass Communication-Film, Television & New Media) Semester - I & II revised Syllabus to be sanctioned & implemented from 2023-24.

MA (Mass Communication-Film, Television & New Media) is a 2 year long postgraduate course. It is generally studied by the candidates who want to know about the history of Indian art of Filmmaking, Sound, Cinematography, Post Production and VFX, New Media Theory and Practices and World Cinema. Most importantly, MA MC-FTNM candidates will be trained to critically analyse a cinematic piece through different aspects.

2) Aims and Objectives :

- i) PO1: To prepare students in the production aspects of Film Television & New Media, as required by the present media environment all across the globe.
- ii) PO2: To empower the students in the production managerial aspects of the media business with due emphasis on latest production techniques, along with marketing and branding management of various media products and associated services.
- iii) PO3: To develop creative temperament and mind set needed in the content production segment of the media industry.
- iv) PO4: To inculcate competencies thereby enabling to undertake professional work.
- v) PO5. To provide an active industry interface by way of co learning.
- vi) PO6: To take the students through the entire pipeline of the production process with regards to the content creation for various media pads, providing the students an insight in to the correlation that exists between content creation and associated commercial aspects of media business.

3) Learning Outcomes :

- i) PSO 1 : Experiential learning will help the learner to apply skills of various arts and crafts that will increase their employability for working in the field of Film, Television and New Media.

- ii) PSO 2 : Learners will be exposed to various equipment that are used for Film, Television and New Media.
- iii) PSO 3 : Learners will be exposed to the latest soft wares used for Film, Television and New Media.
- iv) PSO 4 : Learners will be exposed to various theories and their application as used for Film, Television and New Media Content.
- v) PSO 5 : Learners will be educated about various key result areas of various professional positions in the field of Film, Television and New Media.
- vi) PSO 6 : Learners will be able to develop the portfolio during the execution of their practical course projects.
- vii) PSO 7 : Learners will get an overview of content development processes for various platforms.
- viii) PSO 8 : Learners will be trained as skilled professionals in various roles in Film & Media industry like editors, production managers, directors, graphic artists, sound recordists, script writers, cinematographers, Gaffers.

4) Any other Points :

- i) **Internal assessment (Total Marks 50):** It can be classroom presentation, classroom test, subject concerned assignments, etc.
- ii) **Question Paper Patterns :**

Total Marks 50 : 1) Question No. 1 is compulsory (10 marks.)

2) Attempt any five more questions from Question 02 to Question 10. Each question carries 08 marks. The English version of the paper shall be the correct version.

1)- A :

OR

1)- B :

2)

3)

4)

5)

6)

7)

8)

9)

10) Write short notes on **ANY TWO**.

5) Credit Structure of the Program (Table as per Parishisht 1 with sign of HOD and Dean)

R_____ **Credit Structure**



Post Graduate Programs in University

Parishisht 1

Year (2 Yr PG)	Level	Sem. (2 Yr)	Major		RM	OJT / FP	RP	Cum. Cr.	Degree
			Mandatory*	Electives Any one					
I	6.0	Sem I	Course 1: Film Theory & Appreciation (Credits 4) Course 2: Sound Design & SFX (Credits 4) Course 3: Writing for Media (Credits 4) Course 4: Story Boarding (Credits 2)	Credits 4 Course 1: Photography & Cinematography OR Course 2: Production Design	Research Methodology and Media Landscape (4)			22	PG Diploma (after 3 Year Degree)
		Sem II	Course 1: Direction (Credits 4) Course 2: Post production & Editing (Credits 4) Course 3: Behavioral Science and Film Making (Credits 4) Course 4:	Credits 4 Course 1: Script & Screenplay Writing OR Course 2: Electronic Media Criticism		Practical Film making: Non-Fiction(4)		22	

			Art Direction (Credits 2)						
Cum. Cr. For PGDiploma			28	8	4	4	-	44	
Exit option: PG Diploma (44 Credits) after Three Year UG Degree									
II	6.5	Sem III	Course 1: Laws Related to Films, TV & OTT (Credits 4) Course 2: Character Animation. (Credits 4) Course 3: Visual Communicati on (Credits 4) Course 4:Media Economics (Credits 2)	Credits 4 Course 1 : Digital Cinematograp hy OR Course 2: TV Production			Pract ical Film Maki ng: Fictio n (4)	22	PG Degree After 3- Yr UG
		Sem IV	Course 1: Marketing & Publicity Design for Films & OTT (Credits 4) Course 2: Perspectives in Media Business: Credits 4 Course 3: Visual Effects (Credits 4)	Credits 4 Course 1: Ad Film Making & Digital Native Media OR Course 2: New Media and Extended Reality			Final Proje ct (6)	22	
		Cum. Cr. for 1 Yr PGDegree		26	8			10	
Cum. Cr. for 2 Yr PGDegree		54	16	4	4	10	88		

Note : * The number of courses can vary for totaling 14 Credits for Major Mandatory Courses in a semester as illustrated.

Semester- I

Syllabus

MA (Mass Communication-Film, Television & New Media)

(Semester- I & II)

Semester I

MAJOR (Mandatory Courses)

Course 01 : Film Theory & Appreciation

(4 Credits)

Objectives:

- To learn the history of cinema.
- To understand the basics of various movements in cinema.
- To learn about world cinema and their prominent masters.
- To understand the studio system.
- To learn Indian cinema in association with world cinema.

Unit I – Understanding Cinema:

1. The process of film making, structure of a film
2. Understanding Film genres

Unit II – Familiarizing with World films and filmic movements

- 1: Apparatus theory in brief
- 2: Auteur theory in brief
- 3: Feminist film theory in brief
- 4: Formalist film theory in brief
- 5: Realism Movement in brief
- 6: Neo Realism movement [Italian]
- 7: New Wave[French, British] & Expressionism [German] (Indian New Wave)

Unit III – World Cinema Study of iconic Film Directors and their styles

- 1: Study of Satyajit Ray, Charlie Chaplin, V Shantaram, Ingmar Bergman, George Lucas, Fredrico Fellini, Steven Spielberg, Majid Majidi, Akira Kurosava, Raj Kapoor, Guru Dutt, Mrinal Sen, Shyam Benewgal, Govind Nihalani, Adoor Gopalakrishnan etc.
- 2: Important elements of storytelling of cinema masters, how the plot has been developed, how the characterization has been done, the ups and downs.

Unit IV – Indian Films

1: The early era of Indian Cinema, Silent, Advent of sound, Neo Realism, Commercial cinema etc.

2: The important films made by the directors in all languages. 3: The documentaries movement in India in brief.

Reference Books:

1: Understanding Movies: Louis iannetti

2: Film Studies: An Introduction: Ed Sikov

3: Understanding the Film: An Introduction to Film Appreciation: Jan Bone and Ron Johnson

Course 02 : Sound Design & SFX

(4 Credits)

Objectives:

- Understand the fundamental concepts and principles of sound design and SFX in various mediums.
- Gain knowledge of the historical development and evolution of sound design.
- Learn about the different elements of sound design and their role in enhancing storytelling.
- Understand the technical aspects of sound and acoustics, including sound waves, psychoacoustics, and signal flow.
- Familiarize yourself with various effects and signal processors used in sound design and their application.
- Develop skills in recording and editing sound effects, including field recording and Foley techniques.
- Gain proficiency in using digital audio technology, including understanding digital audio formats.
- Acquire knowledge of acoustics principles and their practical application in control room design and studio construction.
- Apply the concepts and techniques learned through a case study analysis of film sound design, including analysing creative choices and the integration of sound elements.

By the end of the syllabus, students should have a comprehensive understanding of sound design and SFX principles, techniques, and tools. They should be able to apply this knowledge to various mediums such as film, television, games, and multimedia projects.

Unit I: Introduction to Sound Design and SFX

1. Understanding the role and importance of sound design in various mediums
2. History and evolution of sound design

3. Elements of sound design: sound effects, ambience, Foley, music, and dialogue
4. Sync Sound vs. ADR
5. Introduction to sound design software and tools
6. Basic principles of sound effects creation.

Unit II: Principles of Sound.

1. Nature of sound waves: frequency, amplitude, wavelength, and phase
2. Psychoacoustics: perception of sound, masking, spatial hearing
3. Introduction to the physics of sound
4. Sound propagation, reflection Refraction & Diffraction
5. Audio signal flow and signal chain

Unit III: Effects and Signal Processors.

1. Equalisers: types and their application,
2. Compressors & Limiters theory and application,
3. Effects processors - Reverberation and Delay devices and their plug in counterparts.
4. Noise Gates and its Application.

Unit IV: Recording and Editing Sound Effects

1. Microphone types, polar patterns, and microphone placement
2. Field recording: capturing sounds in real-world environments
3. Foley techniques: creating and recording Foley sound effects
4. Editing and processing sound effects for optimal impact
5. Introduction to sound libraries and their utilization

Unit V: Digital Audio Technology

1. Digital Audio Analog to Digital to Analog conversion.
2. Sampling & Quantization,
3. Sampling rate & Bit Depths.
4. Errors in Digital Audio. Error Detection and Correction Process.
5. Digital Audio Formats.
6. Compressed Vs. Uncompressed Audio.
7. Introduction to popular DAW software (e.g., Pro Tools, Logic Pro)

Unit VI: Acoustics

1. Room Acoustics,
2. Room Modes & RT 60,
3. Absorption Coefficients,
4. Acoustical Control Devices,
5. Diffusers and Absorbers
6. Control Room Design Principles
7. Sound isolation, Studio Construction Techniques

Unit VII: Case Study Film Sound Design

1. Analysing the sound design of a critically acclaimed film
2. Examining the creative choices made in capturing and enhancing sound effects
3. Discussing the integration of dialogue, music, and ambience in the overall sound mix.
4. Exploring the role of sound design in storytelling and creating immersive cinematic experiences.

Reference Books :

1. Sound for Digital Video By Tomlinson Holman.
2. Producing for TV and Video: A Real world Approach by Cathrine Kellison.
3. Sound for picture: an inside look at audio production for film and television By JeffForlenza, Terri Stone.
4. Audio in Media By Stanley R. Alten.
5. Master Handbook of Acoustics By F. Alton Everest.
6. Modern Recording Techniques By David Miles Huber.
7. Mastering Audio By Bob Katz.
8. Mixing Audio By Roeyl zhaki.
9. Practical Recording Techniques By Jenny Bartlett.
10. Critical Listening Skills for Audio Professionals By F. Alton Everest.
11. The Audible Past By Jonathan Sterne.

Course 03 : Writing for Media

(4 Credits)

Objectives:

- To understand the structure of screenplay
- To understand the intricacies of screenwriting
- To learn the build characters and write meaningful dialogues To learn indetail writing for internet

Unit I

1. Breaking Down the Elements of a Story, Unpacking Your Idea.

Unit II

2. Finding the Story - How to Format a Script, How to Write a Short Outline

Unit III

1. The Forma to factory : Beginnings, Middle and End. Set - up, Conflict and Resolution. Structure - Basic Dramatic Structure, Joseph Campbell's Hero's Journey.

Unit IV

1. Arc of Characterization :Character Building, Constructing Dynamic Dialogue,

Unit V

1. Writing Software - Scrivener - Using templates of Scrivener for Novel, Non Fiction, Screenplay, Short Film and Influencer Internet Media Content.

Unit VI

1. Surviving Writer's Block, Putting It Together: Structuring Your First Draft.
2. Internet Media - Writing Short form content for the Internet, fiction and non - fiction.
3. Examples of popular You Tube Channels, Comparison to Broadcast Channels

Unit VII

1. Writing for New Media & Internet: How internet writing is different from conventional writing

Unit VIII

1. Writing for social media - YouTube, Facebook, Instagram, Copywriting – 101, Writing for SEO & SMO.

Unit IX

1. What is copywriting ? The art and science of writing copy

Unit X

1. PASTOR method - A framework for compelling proposals.

Reference Books :

1. Story By Robert McKee
2. Save the Cat By Blake Snyder
3. The Science of Storytelling By Will Storr
4. Made to Stick by Dan and Chip Heath
5. Influence by Robert Cialdini
6. Thinking, Fast and Slow by Daniel Kahneman
7. Finding the Right Message by Jennifer Havice
8. The Tools of Screenwriting By David Howard, Edward Mabley.
9. The Art of Dramatic Writing By Lajos Egri

Course 04 : Story Boarding

(2 Credits)

Objectives:

- To understand the need for storyboarding
- To understand various storyboarding techniques

- To understand various story boarding techniques on various platforms.

Unit I

1. Intro to Storyboarding/Visual Story telling & Storyboards: Origins of Story boards and aspect ratio.

Unit II

1. Fundamentals of Shots: Terminology of Shoots, Camera Framing, Camera Angles and Movements.

Unit III

1. Storyboarding Techniques: Concept what the story is about-Drawing the components of the storyboard, Indicating motion in the storyboard, Increased reality perspective and lighting.

Unit IV

1. Composition, Perspective & Lighting: Compositional Elements, line shape contrast, creating meaning within image, Creation of depth through lens choice and linear, atmospheric and size perspective, High Key Lighting, Low key Lighting, 3 point Lighting, Tonal quality of lighting.

Unit V

1. Continuity: Basic Rules of continuity, 180 – Degree rule, screen direction, Cutaways & Cut ins.

Unit VI

1. Story Boards for Animations & Special Effects Films: Structure of animation films, Special effects breakdown, creating the environment.

Unit VII

1. Story Boarding for Commercials and New Media: Structure of commercials, elements of brand building to be implemented, special colour scheme for brands and products

Reference Books:.

1. "The Storyboard Artist: A Guide to Freelancing in Film, TV, and Advertising" by Giuseppe Cristiano
2. "The Art of Pixar: 25th Anniversary: The Complete Color Scripts and Select Art from 25 Years of Animation" by Amid Amidi
3. "The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media" by Bruce Block
4. "Framed Ink: Drawing and Composition for Visual Storytellers" by Marcos Mateu-Mestre
5. "The Animator's Survival Kit: A Manual of Methods, Principles, and

Formulas for Classical, Computer, Games, Stop Motion, and Internet Animators" by Richard Williams

6. "Storyboarding Essentials: SCAD Creative Essentials" by David Harland Rousseau
7. "Setting the Scene: The Art & Evolution of Animation Layout" by Fraser MacLean
8. "Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation" by Francis Glebas
9. "Drawn to Life: 20 Golden Years of Disney Master Classes Volume 1: The Walt Stanchfield Lectures" by Walt Stanchfield
10. "Shot by Shot: A Practical Guide to Filmmaking" by John Cantine

Electives: Any One

Course 1: Photography & Cinematography

(4 Credits)

Objectives:

- Develop a comprehensive understanding of the principles and techniques of both photography and cinematography.
- Gain practical skills in using cameras, including exposure control, composition, and camera movement.
- Learn to effectively capture and manipulate light to create visually compelling images and scenes.
- Master technical skills related to exposure, focus, depth of field, and image processing.
- Explore various genres of photography and cinematography and develop a personal style and vision.
- Understand the importance of composition and visual storytelling in conveying emotions and narratives.
- Acquire proficiency in post-processing techniques using software tools like Adobe Lightroom and Premiere Pro.
- Explore advanced cinematography techniques such as slow motion, time-lapse, and hyper-lapse.
- Analyse and critically evaluate notable films and cinematographic projects, examining their visual choices and storytelling impact.
- Develop the ability to effectively communicate and present ideas related to photography and cinematography.

Unit I: Introduction to Photography

1. Overview of the course and its objectives
2. History of photography: pioneers and major developments
3. Understanding the basic components of a camera and their functions

4. Introduction to exposure: aperture, shutter speed, and ISO
5. Composition techniques and framing
6. Understanding light and its impact on photography
7. Hands-on practice: capturing still images

Unit II: Mastering Technical Skills

1. Advanced exposure techniques: using manual mode and exposure compensation
2. White balance and colour temperature
3. Depth of field and focusing techniques
4. Understanding different lenses and their applications
5. Image formats and file types
6. Introduction to post-processing software (e.g., Adobe Lightroom)
7. Hands-on practice: technical exercises and photo editing

Unit III: Composition and Visual Storytelling

1. Advanced composition techniques: rule of thirds, leading lines, and symmetry
2. Exploring different perspectives and angles
3. Visual storytelling: conveying emotions, narratives, and messages through images
4. Exploring different genres of photography (e.g., portrait, landscape, documentary)
5. Hands-on practice: photo essay project

Unit IV: Introduction to Cinematography

1. Basics of cinematography: frame rate, aspect ratio, and resolution
2. Understanding camera movement techniques: tracking, panning, and tilting
3. Exploring different shot types and their purposes (e.g., wide, medium, close-up)
4. Lighting techniques for film: natural, artificial, and three-point lighting
5. Basics of storytelling in film: plot structure and visual language
6. Introduction to film editing software (e.g., Adobe Premiere Pro)
7. Hands-on practice: shooting and editing short films

Unit V: Advanced Cinematography and case study

1. Advanced camera techniques: slow motion, time-lapse, and hyper-lapse
2. In-depth examination of a notable film or cinematographic project
3. Exploring the visual and storytelling choices made by the cinematographer
4. Analyzing specific scenes or sequences in terms of camera techniques, lighting, and composition
5. Discussing the impact of these choices on the overall narrative and audience experience
6. Engaging in critical discussions and presentation

Reference Books:

1. "The Photographer's Eye: Composition and Design for Better Digital Photos" by Michael Freeman
2. "Understanding Exposure: How to Shoot Great Photographs with Any Camera" by Bryan Peterson.
3. "Light Science and Magic: An Introduction to Photographic Lighting" by Fil Hunter, Steven Biver, and Paul Fuqua
4. "The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age" by Steven Ascher and Edward Pincus
5. "Cinematography: Theory and Practice: Image Making for Cinematographers and Directors" by Blain Brown
6. "The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media" by Bruce Block
7. "Adobe Photoshop Lightroom Classic CC Classroom in a Book" by Joh Evans and Katrin Straub
8. "Adobe Premiere Pro CC Classroom in a Book" by Maxim Jago the Film Maker's Guide to Production Design by Vincent LoBrutto

OR

Course 2: Production Design for Film and Television

(4 Credits)

Objectives:

- Examine the role of the Production Designer, Art Director and Art Department
- Learn the basics of the creative process of production design from reading and breaking down of a script, through the development of a design concept.
- Develop the basic graphics skills necessary to express a design concept through drawing ground plans, storyboards and other pre-visualization methods.
- Gain an understanding of location versus studio work and Film versus Television design.

Unit I

1. Introduction: Introduction to Production Design and Script Breakdown; How to read and analyse a film script for production design

Unit II

2. Visual Elements of a Film: the setting of the film; the props and sets required for filming; camera angles and special effects; the costumes.

Unit III

3. Colors in Storytelling: Color Palettes and Presentation Board” and “Designing; Visual Research; Sequence Analysing; Storyboarding; Sketching and Painting

Unit IV

4. ”Drafting a ground plan to express your design ideas: Scene Design while working on Ground Plan; Reflecting the style and tone; Working in the “Real”world; Costuming in Film; budgeting.

Unit V

5. Production Design for Film Vs TV: aesthetic of the story; sense of the time period, the plot location, and character actions and feelings; establishing the set.

6. Reference Books:

1. What Art Direction Does: An Introduction to Motion Picture Production Design B. WardPreston.
2. The Film Maker’s Guide to Production Design by Vincent Lo BruttoThe Art Direction Handbook for Film by Michael Rizzo.
3. Designs on Film: A Century of Hollywood Art Direction Cathy Whitlock and the Art Directors Guild.

Research Methodology & Media Landscape (RM)

(4 Credits)

Unit I

1. Nature of Scientific Inquiry-Scientific Methods-Induction Deduction-Hypothesis and Theory and their Interpretation; Nature and Scope of Social Research-Need for Multi-Disciplinary Inter-Disciplinary Approach in Media.

Unit II

1. Planning of Research-Selection of a problem for Research Sample design-Census and Sample Surveys-Sampling techniques-Sample size.

Unit III

1. Research Design-Important Aspects of Research Design.

Unit IV

1. Methods of Data Collection-Sources of data-Use of secondary data-Methods of collecting primary data-Observation-Interviews Questionnaires and

Schedules.

Unit V

1. Processing and Analysis of Data : Processing Operations – Types of Analysis- Presentation and Interpretation of Data Editing, Classification and Tabulation- Interpretation.

Unit VI

1. Content Analysis: Definition, uses, Limitation & scope, Steps, Content Analysis & Films.

Unit VII

1. Research in Film making: primary and secondary research in non-fiction. Research for fiction films. Research in writing and characterisation. Research in pre-production.

Reference Books:

1. Sriwastava, S. C. : Foundation of Social Research and Economics Techniques, Himalaya Publishing House, 1990.
2. Chou, Ya-Lun : Statistical Analysis with Business and Economics Applications, 2nd Eds., New York, Hold Rinchart and Wrintston, 1974.
3. Clover, Vernon t and Balsely, Howerd L : Business Research Methods, Colombus O. Grid, Inc, 1974.
4. Emary C. Willima : Business Research Methods, Illinois : Richard D. Irwin Inc. Homewood, 1976.
5. Sharma H.D. and Mukherji S. P. : Research Methods in Economics and Business, New York : The Macmillan Company, 1992.

Semester- II

MAJOR (Mandatory Courses)

Course 1: Direction

(4 Credits)

Objectives:

- To understand the need for direction in films.
- To understand the role played by a director.
- To understand the Qualities of a director.
- To learn how to think creativity and manage a creative team.
- To learn to direct shots/ scenes/sequences in various settings.

Unit I – Stills to Motion Picture

1: Impact of a still picture, analyzing a picture, Leonardo Da Vinci & the Renaissance
2: Composition Framing, The rule of thirds, Perspectives
3: Film Language (Shot, Scene, Camera Movements), the film production pipeline
4: Direction - What it means to be a Director, Managing a creative team, Understanding of roles & responsibilities of the crew, How to build the film narrative.

Unit II – Story & its Development

1. Director's Development Strategies
2. Point of View, Subtext, Genre, and Archetypes, Time, Structure, and Plot, Space
3. Styles and Dramatic Structures: Style, Narrative, Dramatic, and Poetic Visual Styles, The Variety of Dramatic Structures.

Unit III – Sound of Music

1: Association of sound and its contribution to films. Sound design concepts
2: The background score, Foley
3: Contribution of Sound recordist & mixing engineer, Location sound, sync sound, Sound design, Sound editing.

Unit IV – Let there be light

- 1: Lighting techniques
- 2: Lenses & Filters- brief introduction
3. Film Genres and Visual Patterns/ semiotics in world cinema.
4. Basic concepts of Mise en scene and montage

PRACTICALS

Direction Practical

10 shot, silent, static, in one location, exploring spatial continuity and eye line matching, Mise en scene, Analysing Sound design, Camerawork and Editing Techniques

Reference Books:

- 1: The Filmmakers Handbook - By Steve Ascher
- 2: Shot by Shot - By Steven Katz
- 3: Making Movies - By Sudney Lumet.
- 4: On Directing Film - By David Mamet
- 5: Rebel without a Crew - By Robert Rodriguez
- 6: Notes of a film director By Sergei Eisenstein.

Course 2: Post Production and Editing

(4 credits)

Objectives

- This course is designed to provide MA students with comprehensive knowledge and practical skills in post-production and editing, with a specific focus on audio and video editing using Adobe Premiere Pro. The course aims to equip students with the necessary technical expertise and creative tools to excel in the field of post-production.
- By the end of the course, students will be able to confidently import and organize media, apply advanced editing techniques, enhance sequences through sound design and colour grading, optimize workflow efficiency, and produce professional-quality edited projects. Through hands-on practice and a final project submission, students will have the opportunity to showcase their creative abilities and storytelling prowess, setting them on a path towards success as filmmakers, video editors, or multimedia professionals in the dynamic field of film editing.
- Understanding the art and history of film editing, including its evolution and significance in the filmmaking process.
- Proficiency in using Adobe Premiere Pro editing software to import, organize, and manipulate footage for editing projects.
- Application of continuity editing techniques, shot duration, and pacing to create compelling and seamless visual narratives.
- Ability to analyse and apply different editing styles and narrative structures to enhance storytelling in various film genres.
- Familiarity with advanced editing techniques, such as visual effects and colour grading techniques.

Unit I: Introduction to Post Production

1. Introduction to post-production and its importance
2. Overview of different stages of post-production

3. Understanding the role of an editor in the post-production process
4. Introduction to Adobe Premiere Pro and its interface
5. Setting up a project and basic project management.

Unit II: Video Editing Fundamentals

1. Importing and organizing media files in Premiere Pro
2. Understanding different video formats and codecs
3. Basic editing techniques: cutting, trimming, and rearranging clips
4. Working with transitions and effects
5. Utilizing key frames for motion and effects
6. Introduction to color correction and grading
7. Audio editing basics: adjusting levels, adding music, and sound effects
8. Applying text and titles
9. Exporting and delivering final edited projects
10. Practical exercises and projects

Unit III: Advanced Video Editing Techniques

1. Advanced timeline editing techniques: multi-camera editing, nested sequences, and subclips.
2. Advanced color correction and grading techniques
3. Advanced audio editing and mixing
4. Working with visual effects and compositing
5. Creating and animating graphics and titles
6. Advanced transitions and effects
7. Time remapping and speed adjustments
8. Collaborative editing and project sharing
9. Advanced export settings and formats
10. Practical exercises and projects

Unit IV : Audio Editing and Mixing

1. Introduction to audio post-production
2. Audio file formats and sample rates
3. Cleaning and enhancing audio: noise reduction, EQ, and compression
4. Advanced audio editing techniques: syncing, mixing, and automation
5. Working with audio effects and plugins
6. Surround sound mixing and 3D audio
7. Sound design principles and techniques
8. Audio mastering and finalizing
9. Practical exercises and projects

Unit V: Specialized Techniques and Projects

1. Advanced motion graphics and visual effects in Premiere Pro
2. Advanced project management and organization techniques
3. Documentary editing techniques

4. Narrative storytelling and dramatic editing techniques
5. Editing for different platforms and formats: broadcast, web, and mobile
6. Client management and feedback incorporation
7. Final project: a comprehensive edited piece showcasing the students' skills

Reference Books:

1. "In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch - This book offers valuable insights from renowned film editor Walter Murch, providing an in- depth exploration of the art and craft of film editing.
2. "The Technique of Film Editing" by Karel Reisz and Gavin Millar - Considered a classic in the field, this book covers the fundamental techniques of film editing, including continuity editing, cutting rhythms, and narrative structure.
3. "Adobe Premiere Pro Classroom in a Book" by Maxim Jago - This official Adobe guide offers step-by-step tutorials and exercises to help students learn the ins and outs of Adobe Premiere Pro, providing a comprehensive understanding of the software's features and capabilities.
4. "Editing Techniques with Final Cut Pro X" by Michael Wohl - Although specifically focused on Final Cut Pro X, this book delves into various editing techniques and concepts that can be applied to any non-linear editing software, including Premiere Pro.
5. "Film Editing: Great Cuts Every Filmmaker and Movie Lover Must Know" by Gael Chandler - This book explores the art of film editing through the analysis of iconic film scenes, offering practical insights and techniques that can enhance students' editing skills.

Course 3: Behavioural Sciences and Film Making

(4 Credits)

Objectives:

- After successful completion of this course, the student should have: an understanding of basic psychological principles related to human behaviour across major fields of psychology;
- An awareness of the impact of popular film on society;
- The ability to critically evaluate the accuracy of portrayal of psychological topics in film;
- An appreciation for techniques used in film to illustrate psychological concepts.

Unit I: Introduction to Psychology

1. Definition, History, and Applications

Unit II: Developmental Psychology

1. Biological and Genetic Influences; Family and Parent Influences; Peer Relations and Peer Influence; Development of Antisocial Behaviour;

Unit III: Motivation and Perception

1. Instincts, Needs – types of needs – Physiologi-cal; social and Psychological needs; Maslow's theory of Hi-erarchy of needs, Role of intrinsic and extrinsicmotivation in learning. Perceptual Organization & Grouping. Visual & Auditory Perception.

Unit IV Social Psychology

1. The self, social perception, social cognition and information processing, attitudes and persuasion, prejudice, stereotyping and discrimination, social influence and group behavior

Unit V : Personality & Personality Disorders

1. Stereotyping and Prejudice. Resilience, Depression,Suicide. Dissociative Disorders, Obsessive-Compulsive Disorder; Hoarding. Memory and Amnesia. Portrayal of Mental Illness and Its Treatment.

NOTE: Some of the movies you will be required to view may contain instances of violence, sexual content, and/or foul language as would be consistent with an R rating.

Reference Books:

1. Bleach, A. C. (2010). Postfeminist cliques? Class, postfeminism, and the Molly Ringwald- John Hughes films. *Cinema Journal*:
2. *The Journal of the Society for Cinema and Media Studies*, 49 (3), 24-44.
3. Bischoff, R. J., & Reiter, A. D. (1999). The role of gender in the presentation of mentalhealth professionals in the movies:
4. Implications for clinical practice. *Psychotherapy: Theory, Research, Practice, and Training*,36, 180-189.
5. Cannon, B. J. (2009). Bereavement in Ordinary People. *Psinema*, 6, <http://www.psinema.org/dergi6/dergi.htm>.
6. Cannon, B. J. (2008). Motivations for suicide in the movies: External and internalforces. *Psinema*, 5, <http://www.psinema.org/dergi5/dergi.htm>.
7. Cannon, B. J. (2007). Leadership in the movies: Applying a trait-based

- model. *The Pennsylvania Psychologist Quarterly*, 67 (11), 10, 12.
8. Carr, D. (2006). Moral education at the movies: On the cinematic treatment of morally significant story and narrative. *Journal of Moral Education*, 35, 319-333.
 9. Cox, M., Garrett, E., & Graham, J. A. (2004-2005). Death in Disney films: Implications for children's understanding of death. *Omega*, 50, 267-280.
 10. Lampropoulos, G. K., Kazantzis, N., & Deane, F. (2004). Psychologists' use of motion pictures in clinical practice.
 11. *Professional Psychology: Research and Practice*, 35, 535-541.
 12. Lawson, A. & Fouts, G. (2004). Mental illness in Disney animated films. *Canadian Journal of Psychiatry*, 49, 310-314.
 13. Renner, K. (2006). Repeat viewings revisited: Emotions, memory, and "Memento." *Film Studies*, 8, 106-115.
 14. Robinson, T., Callister, M., Magoffin, D., & Moore, J. (2007). The portrayal of older characters in Disney animated films. *Journal of Aging Studies*, 21, 203-213.
 15. Szasz, T. (2000). Curing the Therapeutic State: Thomas Szasz on the medicalization of American life. REASON
 16. Online .<http://www.reason.com/0007/fe.js.curing.html>
 17. Tompkins, J. (2010). What's the deal with soundtrack albums? Metal music and the customized aesthetics of contemporary horror.
 18. *Cinema Journal: The Journal of the Society for Cinema and Media Studies*, 49 (1), 65-81.
 19. Wahl, O., Wood, A., Zaveri, P., Drapalski, A., & Mann, B. (2003). Mental illness depiction in children's films. *Journal of Community Psychology*, 31, 553-560.
 20. Waterman, A. S. (1982). Identity development from adolescence to adulthood: An extension of theory and a review of research.
 21. *Developmental Psychology*, 18, 341-358.
 22. Wedding, D., & Niemiec, R. M. (2003). The clinical use of films in psychotherapy. *Journal of Clinical Psychology*, 59, 207-215.

Suggested Films:

Breakfast Club, The Magnificent Seven, Thirteen, 12 Angry Men, River's Edge, Beautiful People, To Die For, The Shawshank Redemption, A Beautiful Mind, Fatal Attraction, American Splendor, The Caine Mutiny, Primal Fear, Inception, The Hours, Me, Myself, and Irene, The Aviator, Good Will Hunting, Taare Zameen Par, Karthik calling Karthik, *Manichithrathazhu*, *Queen*, *Khandaan*,

Course 4: ART DIRECTION**(2 Credits)****Objectives:**

- Introduction to Art Direction examines the role of the art director in motion pictures, television and new media. Students will learn what art direction contributes to the storytelling process and how to identify these contributions when watching a movie, television, playing a video game or streaming internet content. Students will work on projects that give them hands on experience solving practical problems using design skills they learn in class.
- This course examines the visual history and development of art direction and production design.
- This course focuses on the Art Department: the staff, their responsibilities and relationships both intra-departmentally and with the other crafts and departments.
- Students will see how design elements enhance story theme, character, plot, tone, location, period, cinematography, editing, and visual effects.
- Students will learn budgeting and scheduling.
- Students will design a final presentation using script breakdowns, research boards, conceptual illustrations, working drawings, and models.

Unit I

1. General introduction to Art Direction. The Art Department: The Responsibilities, the Relationships, the Office and Page Set-up. Title Blocks and drawing in scale are discussed. Historical Film Clips

Unit II

1. The Physical Design - Part 1: Scouting, Interiors and Exteriors. How to photograph. How to measure. Other details of importance. Students view the space they are measuring through different camera lenses from wide to long.

Unit III

1. The Design Process - : Landing the visual concept; finding the visual arcs within the story; identifying thematic elements; recognizing emotional tones; Beginning the design process. Script breakdowns. Logistics, nomenclature, naming conventions. Research. Who is designing? Storyboarding, Animatics, Concept Illustrating, Computer Modeling, Hand Drafting, White Models. Digital tools & Workflow. Budgeting & Scheduling. Research. Film clips will be shown.

Unit IV

1. The Design Process: Designing for the lens: Lenses 101, Camera Angles, Lens ratios, Focallengths.
2. Visual History of the Art Department digitally Captured by Filmmakers. Film clips will be shown.

Unit V

1. The Physical Design - : Set Dressing. Vendors, studio facilities, backings, industry service listings, technical advisors, mechanical effects, specialty props, weapons, vehicles, and animatronics and hand props.

Projects

- Visual Diaries: students will maintain a visual diary of at least one page a week of inspirational visual material - photos, sketches, colors, textures, etc.
- Final Project: each student will present their design for a built set

and a location scene from a selected movie. This includes:

- A script breakdown into a set list, identifying locations and builds. Research/Concept Boards
- 1/4" ground plan of a set to be built and location. 1/4" Elevations of all walls of built set. Color, Texture and Finish Boards.
- Set Dressing Board: furniture, fixtures, fabrics, carpets, drapery, etc.

Reference Books:

1. "The Art Direction Handbook for Film" Second Edition By Michael Rizzo
2. "Production Design for the Screen: Visual Storytelling in Film and Television"

By Jane Barnwell.

3. "What An Art Director Does: An Introduction to Motion Picture Production Design" By Ward Preston
4. "Film Architecture from Metropolis to Blade Runner" Edited by Dietrich Neumann
5. "The Film Maker's Guide to Production Design" By Vincent LoBrutto
6. "Designs on Film, A Century of Hollywood Art Direction" By Cathy Whitlock and The Art Directors Guild.

Electives (Any one)

Course 1: Script & Screenplay Writing

(4 Credits)

Objectives:

Students completing the course will be able to:

- Identify and implement script formats for various kinds of media, programs, and uses.
- Analyse and assess works according to principles of classical story and character design.
- Develop a pitch, outline, and screenplay according to the standard collaborative process.

Unit I: Developing a story

1. The Principles of Dramatic Writing - Introduction to Screenwriting, The Basics: Character, Story, Structure
2. Three Act Structure: Putting It All Together, Dan Harmon's Story Circle, Syd Field, Michael Hauge, Robert McKee.

Unit II: The Elements of a Script/Developing an Outline

1. Scenes – Form Function
2. Structure & meaning
3. Characters and Characterization, Themes, Motifs, Moods
4. Approaches to Genre - Types of Genre - Drama & Comedy & Love Stories, Horror & Thriller, Mythical & Fantasy & Science Fiction, Biographical, Investigative, Disaster & Personal Drama.
5. The Screenwriters Tool kit - Screenplay Layout, Web Series Layout,
6. Grammar of Screenplay Layout, Software - Final Draft, Celtx , Causality, writing action, writing dialogue, Subtext.
7. The Mechanics of a screenplay

Unit III: Visual Storytelling & Setting

1. Storyboarding – drawing basics
2. Understanding Camera Angles, Lensing & Staging the Camera.
3. Storyboard Session: Students introduce their own Characters, Props and Captions, Script., etc.
 - a. Develop characters and location visually, create one character sketch and thumbnails, and write shooting script, create shot lists from selected movie, draw human figure; static and action.

Unit IV

1. Exploring Characters - Your Lead Character, Secondary Characters, Describing Characters, From Character to Plot

Reference Books:

1. “The Writer’s Journey – Mythic Structure For Writers”
2. “On Film-making: An Introduction to the Craft of the Director”
3. William C Martell, The Secrets of Action Screenwriting
4. David Trottier, The Screenwriter's Bible.
5. J. T. Clark, The Bare, Bones Book of Screenwriting: The Definitive Beginner's Guide to Story, Format and Business.
6. Paul Joseph Gulino, Screenwriting: The Sequence Approach, Continuum, 2004.
7. William Packard, The Art of Screenwriting: An A to Z Guide to Writing a Successful Screenplay.
8. Sergio Paez, Professional Storyboarding: Rules of Thumb.
9. How not to write a screenplay : 101 common mistakes most screenwriters make by Denny Martin Flinn.
10. Screenplay : The Foundations of Screenwriting By Syd Field.
11. Writing Screenplays that Sell By Michael Hauge
12. Screen Adaptation : A Script writing Hand book by Kenneth Portnoy.

OR

Course 2: ELECTRONIC MEDIA CRITICISM

(4 Credits)

Objectives:

- To understand the theories involved in the making of electronic media content
- To understand and learn how to critique various forms of media
- To gain a deeper understanding of the content producers and audience perception of content

- To gain an understanding of how the audience receives media content

Unit I

Media concepts and keywords in Journalism media and communication
What is Criticism The Essence of Criticism Critical Functions.

Unit II

Criticism and the Communication Process Knowledge Processing Tonal
and Talent Ingredients Stage-Molding Ingredients

Unit III

Business Gratifications Audience Gratifications Reality Programming Depiction
Analysis Structural Analysis Probing Ethics and Values Aesthetics.

Unit IV

Art, The Logic of Aesthetic Form Composite Criticism

Reference Books :

1. Bob Franklin, Martin Hamer, Mark Hanna, Marie Kinsey, John Richardson,
2. Key Concepts in Journalism Studies, SAGE
3. Key Concepts series John Hartley, Communication,
4. Cultural and Media Studies – The Key Concepts, Routledge
Peter B Orlik,
5. Electronic Media Criticism: Applied Perspectives, Lea's
Communication

OJT/EP

Practical Film Making(Non Fiction)

(4 credits)

Objectives:

- To understand the production pipeline of film making process for multiple locations in shortfilms.
- To introduce the Fiction Short film making and In-depth Multiple Characters Single Location Short Film.
- To gain exposure on various cameras and software used for production of Character multiplelocation, Non-Fiction film making.
- To understand the guerilla film making process. Making a documentary film as part of the project work.
- The students will be exposed to Semi-professional cameras & software and will work on projects ranging from 10-15mins. The students will be

exposed to the entire process of filmmaking and the production workflow in Non-Fiction Film production. Students to produce Non-Fiction Film individually as a part of their curriculum. These films will be judged by an external examiner. There will be no written examination for this course.

Table :
Letter Grades and Grade Points :

Semester GPA / Program CGPA Semester / Program	% Of Marks	Alpha – Sign / Letter Grade Result
9.00-10.00	90.0-100	O (Outstanding)
8.00-<9.00	80.0-<90.0	A+(Excellent)
7.00-<8.00	70.0-<80.0	A (Very Good)
6.00-<7.00	60.0-<70.0	B+(Good)
5.50-<6.00	55.0-<60.0	B (Above Average)
5.00-<5.50	50.0-<55.0	C (Average)
4.00-<5.00	40.0-<50.0	P (Pass)
Below 4.00	Below 40	F (Fail)
AB (Absent)	-	Absent



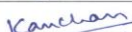
Sign of HOD

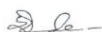
Prof. (Dr.) Sunder Rajdeep

Dept. of Communication & Journalism.

Team for Creation of Syllabus :

Team for Creation of Syllabus

Name	College Name	Sign
Dr Amee Vora	Deviprasad Goenka Management College of Media Studies	
Prof Kanchan Luthra	Deviprasad Goenka Management College of Media Studies	
Prof Shalu Balan	Deviprasad Goenka Management College of Media Studies	
Prof Chandroday Ghosh	Deviprasad Goenka Management College of Media Studies	
Prof Rajesh Bhatia	Deviprasad Goenka Management College of Media Studies	
Prof Aravindan Arumugam	Deviprasad Goenka Management College of Media Studies	
Prof. Prasoon Prabhakar	Deviprasad Goenka Management College of Media Studies	



Sign of HOD

Name of the Head Dr. Sunder Rajdeep
Name of the Department: Department of
Communication & Journalism

Sign of Dean _____

Name of the Dean _____
Name of the Faculty _____



Sign of HOD

Prof. (Dr.) Sunder Rajdeep
Dept. of Communication &
Journalism.

Sign of Dean,

Name of the Dean
Faculty of
Interdisciplinary.

Justification for MA (Mass Communication-Film, Television & New Media)

1.	Necessity for starting the course :	Skill based and employment generated course. More jobs are available.
2.	Whether the UGC has recommended the course:	Yes
3.	Whether all the courses have commenced from the academic year 2023-24	Yes
4.	The courses started by the University are self-financed, whether adequate number of eligible permanent faculties are available?:	Yes
5.	To give details regarding the duration of the Course and is it possible to compress the course?:	P.G. Diploma in Mass Communication-Film, Television & New Media MA (Mass Communication-Film, Television & New Media)
6.	The intake capacity of each course and no. of admissions given in the current academic year : 2023-24	60
7.	Opportunities of Employability / Employment available after undertaking these courses:	Entire Media Industry is open for the career. However, Self employed, entrepreneur and encouragement of students their own startups.



Sign of HOD

Prof. (Dr.) Sunder Rajdeep
Dept. of Communication &
Journalism.

Sign of Dean,

Name of the Dean
Faculty of
Interdisciplinary.
