

University of Mumbai



No. AAMS_UGS/ICC/2024-25/132

CIRCULAR:-

Attention of all the Principals of the Affiliated Colleges, Directors of the Recognized Institutions and the Head University Departments is invited to this office Circular No. AAMS_UGS/ICC/2023-24/23 dated 08th September, 2023 relating to the NEP UG & PG Syllabus.

They are hereby informed that the recommendations made by the Ad-hoc Board of Studies in Mass Media at its meeting held on 07th August, 2024 and subsequently passed by the Board of Deans at its meeting held on 03rd September, 2024 vide item No. 5.8 (N) has been accepted by the Hon'ble Vice Chancellor as per the power confirmed upon him under Section 12(7) of the Maharashtra Public Universities Act, 2016 and that in accordance therewith syllabus for **M.A. (Mass Communication-Film, Television and New Media) Sem – III & IV** is introduced as per appendix (NEP 2020) with effect from the academic year 2024-25.

(The said circular is available on the University's website www.mu.ac.in).

MUMBAI – 400 032
21st September, 2024


(Dr. Prasad Karande)
REGISTRAR

To,

The Principals of the Affiliated Colleges, Directors of the Recognized Institutions and the Head, University Departments.

BOD 5.8(N)/03/09/2024

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 Mass Media**,
- 4) The Director, Board of Examinations and Evaluation,
- 5) The Director, Department of Students Development,
- 6) The Director, Department of Information & Communication Technology,
- 7) The Director, Centre for Distance and Online Education (CDOE), Vidyanaagari,
- 8) The Deputy Registrar, Admissions, Enrolment, Eligibility & Migration Department (AEM).

Copy forwarded for information and necessary action to :-	
1	The Deputy Registrar, (Admissions, Enrolment, Eligibility and Migration Dept)(AEM), dr@eligi.mu.ac.in
2	The Deputy Registrar, Result unit, Vidyanagari drresults@exam.mu.ac.in
3	The Deputy Registrar, Marks and Certificate Unit,. Vidyanagari dr.verification@mu.ac.in
4	The Deputy Registrar, Appointment Unit, Vidyanagari dr.appointment@exam.mu.ac.in
5	The Deputy Registrar, CAP Unit, Vidyanagari cap.exam@mu.ac.in
6	The Deputy Registrar, College Affiliations & Development Department (CAD), deputyregistrar.uni@gmail.com
7	The Deputy Registrar, PRO, Fort, (Publication Section), Pro@mu.ac.in
8	The Deputy Registrar, Executive Authorities Section (EA) eau120@fort.mu.ac.in He is requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to the above circular.
9	The Deputy Registrar, Research Administration & Promotion Cell (RAPC), rapc@mu.ac.in
10	The Deputy Registrar, Academic Appointments & Quality Assurance (AAQA) dy.registrar.tau.fort.mu.ac.in ar.tau@fort.mu.ac.in
11	The Deputy Registrar, College Teachers Approval Unit (CTA), concolsection@gmail.com
12	The Deputy Registrars, Finance & Accounts Section, fort draccounts@fort.mu.ac.in
13	The Deputy Registrar, Election Section, Fort drelection@election.mu.ac.in
14	The Assistant Registrar, Administrative Sub-Campus Thane, thanesubcampus@mu.ac.in
15	The Assistant Registrar, School of Engg. & Applied Sciences, Kalyan, ar.seask@mu.ac.in
16	The Assistant Registrar, Ratnagiri Sub-centre, Ratnagiri, ratnagirisubcentre@gmail.com
17	The Director, Centre for Distance and Online Education (CDOE), Vidyanagari, director@idol.mu.ac.in
18	Director, Innovation, Incubation and Linkages, Dr. Sachin Laddha pinkumanno@gmail.com
19	Director, Department of Lifelong Learning and Extension (DLLE), Dlleuniversityofmumbai@gmail.com

Copy for information :-

1	P.A to Hon'ble Vice-Chancellor, vice-chancellor@mu.ac.in
2	P.A to Pro-Vice-Chancellor pvc@fort.mu.ac.in
3	P.A to Registrar, registrar@fort.mu.ac.in
4	P.A to all Deans of all Faculties
5	P.A to Finance & Account Officers, (F & A.O), camu@accounts.mu.ac.in

To,

1	The Chairman, Board of Deans pvc@fort.mu.ac.in
2	Faculty of Humanities, Dean 1. Prof.Anil Singh Dranilsingh129@gmail.com Associate Dean 2. Dr.Suchitra Naik Naiksuchitra27@gmail.com 3.Prof.Manisha Karne mkarne@economics.mu.ac.in
	Faculty of Commerce & Management, Dean 1. Dr.Kavita Laghate kavitalaghate@jbims.mu.ac.in Associate Dean 2. Dr.Ravikant Balkrishna Sangurde Ravikant.s.@somaiya.edu 3. Prin.Kishori Bhagat kishoribhagat@rediffmail.com

	Faculty of Science & Technology Dean 1. Prof. Shivram Garje ssgarje@chem.mu.ac.in Associate Dean 2. Dr. Madhav R. Rajwade Madhavr64@gmail.com 3. Prin. Deven Shah sir.deven@gmail.com
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3	Chairman, Board of Studies,
4	The Director, Board of Examinations and Evaluation, dboee@exam.mu.ac.in
5	The Director, Board of Students Development, dsd@mu.ac.in@gmail.com DSW directr@dsw.mu.ac.in
6	The Director, Department of Information & Communication Technology, director.dict@mu.ac.in

**BOD– 03/09/2024
12(7) of M.P.U.A.2016
Item No. – 5.8 (N)**

As Per NEP 2020

University of Mumbai



Title of the program

M.A. (Mass Communication- Film, Television and Media)

Syllabus for

Semester – Sem.- III & IV

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

(With effect from the academic year 2024-25)

University of Mumbai



(As per NEP 2020)

Sr. No.	Heading	Particulars
1	Title of program O: _____ B	M.A.(Mass Communication- Film, Television and Media)
2	Scheme of Examination R: _____	NEP 50% Internal 50% External, Semester End Examination Individual Passing in Internal and External Examination
3	<u>Standards of Passing</u> R: _____	40%
4	<u>Credit Structure</u> R. HMP-10B	Attached herewith
5	<u>Semesters</u>	Sem. III
6	Program Academic Level	6.5
7	Pattern	Semester
8	Status	New
9	To be implemented from Academic Year	2024-25

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Preamble

1) Introduction

MA in Mass Communication-Film, Television and New Media (MA MC-FTNM) (Choice based) Semester – III & IV revised Syllabus to be sanctioned & implemented from 2023-24.

MA in 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

PO1: To prepare students in the production aspects of Film Television & New Media, as required by the present media environment all across the globe.

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.

PO3: To develop creative temperament and mind set needed in the content production segment of the media industry.

PO4: To inculcate competencies thereby enabling to undertake professional work.

PO5. To provide an active industry interface by way of co- learning.

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

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 Production.

PSO 2. Learners will be exposed to various equipment that are used for Film, Television and New Media Production.

PSO 3. Learners will be exposed to the latest soft wares used for Film, Television and New Media Production.

PSO 4. Learners will be exposed to various theories and their application as used for Film, Television and New Media Content Production.

PSO 5. Learners will be educated about various key result areas of various professional positions in the field of Film, Television and New Media Production.

PSO 6. Learners will be able to develop the portfolio during the execution of their practical course projects.

PSO 7. Learners will get an overview of content development processes for various platforms.

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) Examination Pattern:

A) For 4 Credits Subject

i) Internal assessment (Total Marks 50): It can be classroom Presentation, classroom test, subject concerned assignments, Etc.

ii) External Question Paper Pattern:

Total Marks 50:

1) Question No. 1 is compulsory (10 marks.)

2) Attempt **ANY FIVE** more questions from Question number 02 to Question number 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.

B) For 2 Credits Subject

Internal assessment (Total Marks 25):

It can be classroom Presentation, classroom test, subject concerned assignments, etc.

ii) External Question Paper Pattern:

Total Marks 25:

1) Question No. 1 is compulsory (10 marks.)

2) Attempt **ANY THREE** questions from Question Number 02 to Question number 6. Each

Question carries 05 marks. The English version of the paper shall be the

Correct version.

1) - A :

OR

1) - B :

2)

3)

4)

5)

6) Write short notes on ANY TWO.

5) Credit Structure of the Program (Table as sign of HOD and Dean)

R. HMP-10B

Year (2 Yr PG)	Level	Sem (2 Yr)	Major		RM	OJT / FP	RP	Cum .Cr.	Degree
			Mandatory*	Electives Any one					
II	6.5	Sem III	Course 1: Law Related to Films, TV & OTT (Credits 4) Course 2: Character Animation (Credits 4) Course 3: Visual Communication (Credits 4) Course 4: Media Economics (Credits 2)	Credits 4 Course 1: Digital Cinematography OR Course 2: TV Production			Practical Film Making -Fiction (Credits 4)	22	PG Degree(after 3 Years UG) OR PG Degree (after 4 Years UG)
		Sem IV	Course 1:Marketing & Publicity 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			Credits 6 Final Project	22	
		Cum. Cr. For 1 Year PG Degree		24	8			10	
Cum. Cr. For 2 Year PG Degree			50	16	4	4	10	88	

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

Semester III

Major Subjects (MANDATORY)

Laws Related to Films, TV & OTT

4 Credits

Course Objectives:

- To create a solid understanding of all major applicable Laws relating to Films, Media and growing digital platforms to films students.
- To develop skills and proficiency in reading and executing film contracts and works assigned in media.
- To create ability to work with relevant industry law awareness to prevent legal infringements.
- To protect and safeguard the Intellectual Property created and assigned to work.
- To safeguard the interests of the students when they enter the professional field.

UNIT 1:

- Intellectual Property Rights: How are IPRs relevant to Films, Media and Journalism.
- Introduction to Copyrights, Trademarks and Patents.
- The Copyright Act of 1957: Registrations, Duration and Procedures.

UNIT 2:

- The Indian Constitution with provisions of Freedom of Speech and Expression, Freedom of Press with exceptions - Article 19
- Provisions of The Indian Contract Act, The Constitution of India and Indian Penal Code 1860 IPC (Defamation) application in Media.

UNIT 3:

- Role of the Ministry of Information and Broadcasting (MIB).
- The Press Council Act, 1978 and its Roles in enforcing professional standards of newspaper, news agency, editor and journalists.
- Objectives of The Prasar Bharati (Broadcasting Corporation of India) Act, 1990

UNIT 4:

- The Cinematograph Act 1952 and the Role of Central Board of Film Certification (CBFC), the Board and its functions.
- Obscenity, Privacy and Defamation in Indian Laws.

UNIT 5:

- Essentials of a Film and Media Contract and how to read different types of contracts.
- The Information Technology (Amendment) Act, 2008 and Application of OTT Laws.

Reference Books:

1. Durga Das basu (Acharya, Dr.), Law of the Press, fourth edition 2002, publisher- Wadhawa and Company Nagpur, Administrative office, DD-13, Kakajiextn; Opp. Neharu Place, New Delhi- 110019. RatanlalRanchhoddasand DhirajlalKeshavlalThakore (Advocate),
2. The Indian Penal code, Reprint edition 1994, publisher- Wadhawa and Company, Law Book publisher, Dhatoli, Nagpur- 440012. Kagzi , M.C. Jain,
3. The Constitutional of India Vol.1 & 2, New Delhi: India Law House, 2001. Pylee , M.V.;
4. Constitutional Amendments in India, Delhi : Universal Law,2003. Basu, Durga Das,
5. Constitutional Law of India, New Delhi: Prentice-Hall of India Pvt. Ltd. 1991. Sharma, S.R. (ed.),
6. Encyclopedia of Constitutional Law Vol. 1 to 5:
7. An Introduction to Constitutional Law , New Delhi: Anmol Publications, 2003. <http://presscouncil.nic.in> 36
8. Bare Acts: The Indian Penal Code, The Cinematograph Act 1952, The Information Technology (Amendment) Act, 2008 and The Prasar Bharati (Broadcasting Corporation of India) Act, 1990.
9. Law Relating To Intellectual Property, 2011: Dr. B.L. Wadehra, Universal Law Publishing

Character Animation

4 Credits

Course Outcome:

1. Solid understanding of animation principles applied to both 2D and 3D character animation.
2. Proficiency in using Adobe Animate and Autodesk Maya software for character animation.
3. Strong skills in creating dynamic character movements, facial expressions, and realistic performances.
4. Ability to effectively convey storytelling through character animation, including interactions and emotions.
5. Development of a portfolio showcasing high-quality character animations suitable for professional applications.

UNIT 1:

Introduction to Character Animation (5 sessions)

- Introduction to character animation and its significance
- Overview of different animation techniques and styles
- Understanding the principles of animation (squash and stretch, timing, anticipation, etc.)
- Introduction to Adobe Animate and Autodesk Maya interfaces and tools
- Setting up projects and basic project management

UNIT 2:

2D Animation Fundamentals

- Introduction to 2D animation principles
- Traditional animation techniques: keyframes, in-betweening, and onion skinning
- Using Adobe Animate for 2D animation
- Creating character rigs for 2D animation in Adobe Animate
- Animating with motion paths and tweening
- Working with 2D animation curves and timing in Adobe Animate
- Lip syncing and facial expressions in 2D animation using Adobe Animate
- Introduction to character walk cycles and basic character poses in Adobe Animate
- Applying secondary motion and weight in 2D animation using Adobe Animate
- Practical exercises and projects in Adobe Animate

UNIT 3:

3D Animation Fundamentals

- Introduction to 3D animation principles
- Understanding the 12 principles of animation in a 3D context
- Modeling characters for animation in Autodesk Maya
- Rigging and skinning characters for 3D animation in Autodesk Maya
- Animation controls and rigs: IK, FK, and blendshapes in Autodesk Maya
- Character posing and keyframing in 3D animation using Autodesk Maya
- Polishing and refining animations using the Graph Editor in Autodesk Maya
- Introduction to character locomotion: walk cycles, runs, and jumps in Autodesk Maya
- Expressions and character emotions in 3D animation using Autodesk Maya
- Advanced animation techniques: overlapping action, squash and stretch, etc., in Autodesk Maya
- Introduction to physics-based animation in Autodesk Maya
- Practical exercises and projects in Autodesk Maya

UNIT 4:

Advanced Animation Techniques

- Advanced character acting and performance animation
- Understanding weight, balance, and body mechanics in animation
- Advanced lip syncing and facial animation
- Advanced character posing and storytelling through animation
- Non-human character animation: animals, creatures, and objects
- Character interaction and dialogue animation
- Creating believable and expressive character animations
- Implementing camera animation and shot composition in storytelling
- Animation for visual effects and compositing purposes
- Practical exercises and projects using both Adobe Animate and Autodesk Maya

UNIT 5:

Specialized Techniques and Projects

- Integration of Adobe Animate and Autodesk Maya for character animation
- Character animation for games: game engines and mechanics
- Introduction to motion capture and integrating motion capture data in Autodesk Maya
- Portfolio development and presentation
- Final project: a comprehensive character animation using both Adobe Animate and Autodesk Maya

Reference Books:

1. "The Animator's Survival Kit" by Richard Williams
2. "Character Animation Crash Course!" by Eric Goldberg
3. "The Illusion of Life: Disney Animation" by Frank Thomas and Ollie Johnston
4. "Timing for Animation" by Harold Whitaker and John Halas
5. "Maya Character Creation: Modeling and Animation Controls" by Chris Maraffi
6. "Introducing Autodesk Maya 2022: 3D for Beginners" by Dariush Derakhshani
7. "Mastering Autodesk Maya 2022: A Professional's Guide to the Leading 3D Application" by Todd Palamar
8. "Animating with Stop Motion Pro" by Mark Sawicki
9. "The Animator's Sketchbook: How to See, Interpret & Draw Like a Master Animator" by Tony White
10. "Creating Characters with Personality: For Film, TV, Animation, Video Games, and Graphic Novels" by Tom Bancroft

VISUAL COMMUNICATION

4 Credits

UNIT 1:

- Definition and Need for Visual communication.
- Essential principals of Visual communication
- Communication: Meaning, Importance and Process, Objectives of Communication, Types of Communication, Barriers to Communication.
- Understanding Communication: SMCR-Model.
- Visual communication Platforms such as TV, mobile, Digital installations, etc.

UNIT 2:

- Communication as an expression, skill and process.
- Message, Meaning, Connotation, Denotation Culture/Codes.
- Levels of communication: Technical, Semantic, and Pragmatic.
- The semiotic landscape: language and visual communication, narrative representation.

UNIT 3:

Fundamentals of Design:

- Definition, Approaches to Design, Centrality of Design,
- Elements of Visual Design. Principles of Visual Design.
- Design and Designers (Need, role, process, methodologies etc.)
- Principles of Visual and Sensory Perceptions –
 - Gestalt Theory,
 - Color psychology and theory (some aspects)
 - Optical / Visual Illusions.

UNIT 4:

- Design and concept development process - research, a source of concept, the process of developing ideas-verbal, visual, combination & thematic, visual thinking, associative techniques, materials, tools, design execution, and presentation.
- Case studies of Visual Communication in mass media:
 - Advertising - public relations and propaganda - public opinion.
 - Newspapers and magazine - Public opinion, structure and propaganda.
 - Motion picture - status, problems and prospects of films as medium of entertainment.

Reference Books:

1. Bo Bergstrom, (2008), Essentials of Visual Communication, Laurence King Publishing, London.
2. K S Seetharaman, Mc Graw Hill (1991) Communication and Culture - A world View
3. Lester, E (2000) Visual Communications: Images with Messages.
4. Philip Hayward, (1998), Picture this: Media Representations of Visual Arts and artists. University of Luton Press.
5. Rick Williams, (2007), Visual Communication: Integrating Media, Art and Science, Routledge Communication Series.
6. Susan B. Barnes, (2011), An Introduction to Visual Communication: From Cave Art to Second Life.
7. Thomson Learning Schildgen, T (1998). Pocket Guide to colour with digital applications.

Media Economics

2 Credits

Objectives:

1. To understand the Media Economics
2. To understand why media is different
3. To understand of business of media and its contribution to economy.

UNIT 1:

- Introduction to Economics & its Concepts
- Introduction to Media Economics
- Key Economic characteristics of Media
- Macro & Micro Economics.

UNIT 2:

- Understanding Media Market
- Evaluating media market.

UNIT 3:

Film & Television Industry

UNIT 4:

- New Media concepts
- Digital Media Industry
- Emerging trends in digital ecosystem.

Reference Books:

1. Media Economics – Understanding Markets, industries and Concepts by Allan Albarran WileyBlackwell; 2 edition.
2. Indian Media Business, 4thEdition :Vanita Kohli, Sage Publication
3. FICCI Report

Electives (Any One)**Digital Cinematography****4 Credits****Objective of the Syllabus:**

The objective of the syllabus is to provide a comprehensive understanding of digital cinematography and mobile phone filmmaking techniques. By the end of the course, participants should be able to:

- Gain a historical perspective on the evolution of cinematography and understand its transition into the digital era.
- Understand the basics of digital cinematography, including the functioning of digital imaging sensors and their impact on image quality.
- Familiarize themselves with various camera systems, equipment, and accessories used in digital cinematography.
- Explore the possibilities and limitations of mobile phone filmmaking, including the advantages and disadvantages of using mobile phones as a filmmaking tool.
- Develop an understanding of exposure, image control, and lighting techniques in digital cinematography, and apply them effectively.
- Acquire composition and framing skills for both traditional cinematography and mobile phone filmmaking.

- Learn different camera movement techniques and understand how they contribute to storytelling.
- Understand the fundamentals of lighting for film and digital sensors, and learn techniques to effectively light scenes for mobile phone filmmaking.
- Develop an understanding of cinematography considerations specific to different genres and apply appropriate techniques for each genre.
- Gain proficiency in mobile phone editing apps and software, and learn basic editing techniques for mobile phone filmmaking.
- Acquire skills in colour grading, adding sound effects, and music to mobile phone films, and learn the process of exporting and sharing films created on mobile phones.
- Analyse and discuss notable examples of cinematography in films to deepen understanding and critical analysis skills.

UNIT 1: Introduction to Digital Cinematography

- History and evolution of cinematography
- Basics of digital cinematography
- Understanding the digital imaging sensor
- Image resolution, aspect ratios, and frame rates
- Colour spaces and bit depth
- Introduction to camera types and formats

UNIT 2: Camera Systems and Equipment

- Different types of digital cameras and their features
- Camera support systems and accessories
- Lenses and lens selection
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UNIT 3: Mobile Phone Filmmaking and Composition

- Overview of mobile phone filmmaking
- Advantages and limitations of using mobile phones for filmmaking
- Mobile phone camera features and settings
- Essential mobile phone filmmaking accessories
- Composition and framing techniques for mobile phone filmmaking

UNIT 4: Exposure, Image Control, and Lighting

- Understanding exposure: aperture, shutter speed, and ISO
- Dynamic range and its importance in digital cinematography
- Techniques for controlling exposure and contrast
- Lighting fundamentals for film and digital sensors
- Using natural light and available light sources
- Portable lighting solutions for mobile phone filmmaking

UNIT 5: Cinematography Techniques and Post-Production

- Principles of visual composition in cinematography
- Camera movement and stabilization techniques

- Cinematography considerations for different genres
- Editing and post-production techniques for mobile phone filmmaking
- Case studies and practical projects, analysing and discussing notable cinematography in films

Reference Books:

1. Cinematography: Theory and Practice by Blaine Brown
2. Painting with Light by John Alton
3. Film Lighting by Kris Mankiewicz
4. The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition by Gustavo Mercado
5. Masters of Light: Conversations with Contemporary Cinematographers by Dennis Schaefer and Larry Salvato
6. Behind the Lens: Dispatches from the Cinematographic Trenches by Jay Holben
7. Cinematography: Theory and Practice: For Cinematographers and Directors (4th Edition)

OR

TELEVISION PRODUCTION

(4 Credits)

UNIT I: Exploring the Essence of Television Drama

- Delving into the Fabric of Television Culture: Understanding the societal impact, cultural nuances, and audience engagement in Indian television.
- Deciphering Space & Time Dynamics: Analysing the spatial and temporal dimensions in television storytelling and production.
- Diverse Spectrum of Shows and Genres: Investigating various television formats, genres, telecast patterns, and audience preferences prevalent in Indian television.
- Anatomy of TV Programs: Deconstructing the structure, content, and narrative strategies employed in Indian General Entertainment Channels (GECs).

UNIT II: Crafting Compelling Narratives for Television

- Fundamentals of Television Writing: Exploring the essential elements of storytelling, character development, and plot construction specific to television.
- Mastering the IV Act Structure: Understanding the framework for organizing plot progression and character arcs in television dramas.
- Characterization and Storytelling Techniques: Building intricate family trees, character biographies, and incorporating humour into television scripts.

UNIT III: Navigating Niche Television Content

- Specialized Content Channels: Examining the emergence of niche content channels and their role in catering to diverse audience interests.
- Genre Exploration: Analysing the different genres prevalent in Indian television, including comedy, drama, mythological, and their impact on popular discourse.
- Tracing the Evolution of Indian Television: A concise overview of the historical development and milestones in the Indian television industry.

UNIT IV: Technical Proficiency in Television Production

- Mis-en-Scene Exercise: Actor blocking, Staging, Visual Composition etc.
- Multi-cam set up: Methods of capturing reality show and Non-fiction shows.
- Role of Directors and Creative Teams: Understanding the responsibilities and collaboration dynamics of directors, writers, producers, and other creative personnel in television production.
- Embracing Reality Television: Exploring the production processes and narrative strategies unique to non-fiction reality TV shows.
- Comparative Analysis: Contrasting the production techniques, storytelling approaches, and audience reception of television shows with web series and films in the Indian context.

Reference Books:

- "Television Production Handbook" by Herbert Zettl
- "Reality TV: Remaking Television Culture" by Susan Murray and Laurie Ouellette
- "Television Writing from the Front Porch" by Brad Schwart

Research Project

4 Credits

Practical Film Making: Fiction Film

Course Objective: Practical Film Making (Fiction)

Dive deep into the realm of advanced practical fiction film making, focusing on honing your skills in cinematic storytelling and technical proficiency. This course goes beyond the basics, exploring long shots, creative camera angles, lighting techniques, and intricate sound design. Participants will work on a comprehensive short fiction film project that will showcase their mastery.

This advanced course is designed to equip participants with an in-depth understanding and proficiency in the art of practical fiction film making. The primary focus is on mastering cinematic storytelling techniques and technical skills. By the end of the course, participants will be able to:

1. Master Cinematic Techniques: Understand the nuanced impact of long shots, creative camera angles, and camera movements on storytelling, and effectively integrate them into their film making.
2. Elevate Visual Storytelling: Skilfully employ advanced lighting techniques to enhance narrative symbolism, depth, and emotional resonance, creating visually captivating scenes.
3. Craft Cinematic Soundscapes: Implement sophisticated sound recording and sound design techniques to create intricate soundscapes that contribute to the emotional and narrative impact of the film.
4. Excel in Complex Editing: Grasp and apply editing techniques, including non-linear narrative structures and complex editing methods, to create engaging and impactful sequences.
5. Develop Directorial Vision: Cultivate a unique directorial style and effectively collaborate with actors to achieve nuanced performances that align with the director's vision.

6. Produce a Comprehensive Fiction Film: Conceptualize, script, shoot, and edit a comprehensive short fiction film that incorporates all techniques learned throughout the course.
7. Critically Analyse Case Studies: Analyse and deconstruct case studies of renowned films to gain insights into the application of advanced techniques in practical film making.
8. Refine Collaboration Skills: Collaborate effectively within a creative team, incorporating feedback and peer evaluations to enhance the quality of the final film project.
9. Demonstrate Technical Proficiency: Showcase technical mastery in aspects such as lighting, sound design, editing, and camera work through the execution of the final film project.
10. Present and Screen the Final Film: Present and screen the completed fiction film to peers and instructors, demonstrating the culmination of acquired skills and creativity.

Upon completing this course, participants will possess the expertise and confidence to create fictional films that showcase their mastery of cinematic storytelling techniques and technical excellence.

Unit 1: Mastering Cinematic Techniques

- In-depth exploration of long shots and their narrative impact
- Creative camera angles: high-angle, low-angle, Dutch angle
- Advanced camera movements: dolly, , Steadicam, Long shot
- **Case Study:** Analysing the emotionally charged long shot in "Children of Men" Or Something similar.

Unit 2: Advanced Lighting and Visual Storytelling

- Lighting techniques for dramatic effect: chiaroscuro, high key, low key
- Enhancing visual storytelling through lighting symbolism
- Creating visual contrast and depth using lighting setups
- **Case Study:** Deconstructing lighting setups in "Blade Runner 2049" and few more.

Unit 3: Cinematic Soundscapes and Music

- sound recording techniques: capturing ambience, room tone
- Layered sound design: creating depth with Foley, ambient sounds
- Music composition and integration for heightened emotional impact
- **Case Study:** Exploring soundscapes in building tension in "No Country for Old Men" Amerros Perros and few more.

Unit 4: Narrative Complexity and Editing Mastery

- Multi-layered storytelling: nonlinear narrative structures
- Editing for pacing and tension: jump cuts, match cuts, cross-cutting
- Enhancing emotion through editing techniques
- **Case Study:** Analysing complex editing in "Pulp Fiction" and few more.

Unit 5: The Art of Directorial Vision

- Developing a unique directorial style and vision
- Collaborating with actors: directing nuanced performances
- Elevating the director's role in the film making process

- **Case Study:** Examining directorial vision in "Pan's Labyrinth" and few more.

Semester IV

Major Subjects (MANDATORY)

Marketing & Publicity Design for Films & OTT

4 Credits

Objectives:

- To introduce the concept to film marketing and publicity design.
- To educate about the importance of marketing in today's world.
- To interpret the challenges faced in Marketing
- To help understand the various tools needed for marketing and publicity design.
- To learn about the marketing plan and market research.
- To help get insight into marketing in various segments like OTT, Music and mobile.

Unit-I: Introduction to Marketing:

Importance of marketing, definition of marketing, scope of marketing, functions, of marketing, marketing and its relation to the business functions, difference between sales and marketing. Key

marketing terms, and concepts-need, want, demand, exchange, marketing myopia and marketing orientations, distinction between selling and marketing. Marketing Mix, 4Ps, 7Ps, 4Cs.

Marketing Challenges – Entertainment industry and its challenges, New channels and challenges, Digital disruption, technology trends, changing content.

Unit –II: Marketing Environment:

Company's Micro and Macro Environment and the changes happening, Challenges due to environment changes. Analyzing the environment- Porter's 5 forces, PESTLE, etc. Dealing with competition. Identification and analysis of competitors. Responding to the Marketing environment,

Marketing Research, Definition, Marketing Research Process, Marketing Intelligence System, Components of Intelligence System, Data Mining and Warehousing.

Unit –III: Consumer Behavior:

Introduction and importance, Model of consumer behavior, characteristics affecting consumer behavior. Buyer decision behavior- consumer. Psychology of consumer. Buyer decision process. Adoption process.

Unit -IV: Segmentation, Targeting & Positioning:

Segmentation-Bases and process of segmentation, requirements for effective segmentation, niche marketing, segmenting consumer markets, segmenting business markets.

Targeting- Evaluating market segments, selecting target market segments.

Positioning-Positioning maps, differentiation and positioning strategy, communicating and delivering the chosen position.

Unit-V: Marketing Planning Process:

Marketing analysis: Goal setting-Mission, vision, corporate objectives; marketing audit, SWOT analysis. Marketing strategy: marketing objectives and strategies, expected outcomes. Marketing control: Marketing budgets, planning and implementation, Marketing Plan-Nature, process and contents of a marketing plan.

Unit-VII: Introduction IIMC:

Advertising, Publicity and Promotion: Introduction & Familiarization, Definition of Promotion & Promotion Mix, Tools of Promotion Mix, IMC Planning Process, Creative Strategy, Media Strategy.

Unit-VIII: Entertainment Marketing

Marketing Movies: The "Big Six" Studios, High Concept Films, Production and Distribution. OTT; Marketing Methods – Screenings, Previews, Trailers, Trailer Distribution, Advertising, Movie Tie-ins, Television Promotions, Self Branding, Social Media marketing, Festival and awards, Public Relations and Publicity. Independent Films and Marketing.

Marketing Music: Introduction to the industry, Distribution and its changing faces, Marketing the Music – Personalities, cross promotion, television; Market Segments.

Reference Books:

1. The Definitive Guide to Entertainment Marketing, by Al Lieberman and Patricia Esgate, Pearson (2017)
2. Principles of Marketing by Philip Kotler
3. Competing For The Future By C.K. Prahalad & Gary Hamel.
4. Kotler on Marketing: How to Create, Win, and Dominate Markets By Philip Kotler.
5. How to Win Friends and Influence People By Dale Carnegie.
6. Market Research: A Guide to Planning, Methodology and Evaluation By Paul Hague.
7. Art of War By Sun Tzu.
8. Strategic Management By Gregory Dess, Lumpkin & Taylor.
9. How Winners Sell: Proven Strategies to Outsell Your Competition and Win the Big Sale By Dave Stein.
10. Selling the Invisible: A Field Guide to Modern Marketing By Harry Beckwith.
11. Marketing Services: Competing Through Quality By Parasuraman & Leonard L. Berry.
12. Marketing Management (12th Edition) (Marketing Management) By Philip Kotler.
13. Consumer Behavior: Building Marketing Strategy, 9/e, (with DDB Needham Data Disk) By Hawkins, Best, & Coney.
14. Crossing the Chasm: Marketing and Selling High-Tech Products to Mainstream Customers By Geoffrey A. Moore.

Perspective in Media Business

4 Credits

Objectives:

To educate about Media and entertainment business.

To understand the television business and challenges faced by it.

To understand the radio business and challenges faced by it.

To understand animation and gaming business.

Unit- I:

Indian Media Industry Overview: State of the Media: FICCI/II report overview. The changing Dynamics, Media Costs and Budgets, International Media Exposure in India.

Unit- II:

Challenges facing Television and Radio: The all new web media, Television Distribution : Issues and Challenges, Content Repackaging, Piracy Issues In real and web virtual domains, Challenges associated with IPTV & DTH.

Unit- III:

Animation, Gaming and VFX industries growth and opportunities: Animation Industry Growth and Challenges , VFX for Cinema : Impact of Hollywood , Gaming Industry Challenges and Conflicts ; Multiplication of Gaming platforms, Evolution of Gaming technology from 8 bit to console gaming, Gaming as additional revenue stream for monetizing a franchise., Case Studies of Films

Unit- IV:

International Issues Facing the Media Industry : Case Studies: Piracy Issues and Introduction to IPR, Adapting international content to Indian television : KBC Big Boss Case Study, Pricing Challenges, Unconventional Media Opportunities in India, Definitions and terms in unconventional media, Pod Casting, I media and digital media.

Unit- V :

Evolving Technology: Changes in technology (and reverse); digital revolution Content dictating form, Technologies related to film Distribution & Exhibition an overview, Editing and its importance to business of cinema. Understanding formats: 35mm / 16mm / HD / Super 16 /, Stock & Processing, Crewing & Technology an overview, Post Production Techniques & Systems, VFX and Sound an overview, technological requirements, Cost management as per the scale of the film. 37

Unit- VI :

Television Entertainment: Emergence new genres of programs viz; lifestyle, reality shows, game shows, etc, Success of niche channels with specialized content like shopping, travel & leisure, nature. quick news, etc, Adoption of International formats of reality shows, remakes of films and old mythological serials, Concept of TRP, reach, and viewership.

Reference books:

- Producing and Directing the Short Film & Video by David K. Irving & Peter W. Rea.
- All You Need to Know About the Movie and TV Business: Fifth Edition, by Scott Trost (Author), Gail Resnik(Author).
- Film Technology in Post Production, Second Edition Dominic Case.

Reference Books:

- Movie Magic Screenwriter User's Manual for Windows, Macintosh y Kevin Hindley (1, 2, 4)
- Script Breakdown & Scheduling Software; Tutorial Manual (for IBM Compatibles).
- Movie Magic; by Screenplay Systems (Whole manual) FINAL DRAFT VERSION 8.
- UPGRADE TUTORIAL MANUAL.
- Digital Storytelling - Carolyn Handler Miller (Chapters 10)
- Inspired 3D short film production By Jeremy Cantor, Pepe Valencia, Bill Kroyer,
- Michael Ford, Kyle Clark
- Character Animation & Film Production By Chris Neuhahn, Josh Book.

Course Objectives:

- Understand the historical development and fundamental principles of visual effects in film, television, and digital media.
- Gain proficiency in industry-standard VFX software, compositing, matte painting, and CGI integration techniques.
- Learn advanced techniques such as special effects, motion tracking, and match moving to enhance visual storytelling.
- Study case studies and implement diverse VFX projects to develop a comprehensive portfolio demonstrating technical proficiency.
- Critically evaluate VFX solutions in various contexts and present projects effectively to showcase creative and technical skills.

Unit 1: Introduction to Visual Effects

Chapter 1: Overview and Evolution of Visual Effects

- Overview of visual effects (VFX) and its significance in film, television, and digital media.
- History and evolution of VFX in the entertainment industry.
- Differentiating practical effects, computer-generated imagery (CGI), and digital compositing.

Chapter 2: Principles and Concepts of Visual Effects

- Fundamental principles of visual effects: light, color, and perspective.
- Interaction between live-action footage and digital elements.
- Key terminology and concepts in VFX: chroma keying, matte painting, rotoscoping.

Unit 2: Tools and Techniques in Visual Effects

Chapter 3: VFX Software and Tools

- Overview of industry-standard VFX software and tools (e.g., Adobe After Effects, Autodesk Maya, Nuke).
- Basic features and functionalities of VFX software.
- Role of plugins and third-party tools in enhancing VFX workflows.

Chapter 4: Compositing and Matte Techniques

- Compositing process and its role in integrating VFX elements into live-action footage.
- Techniques for green screen (chroma key) compositing and matte extraction.
- Introduction to layer-based and node-based compositing workflows.

Unit 3: Advanced VFX Techniques and Applications

Chapter 5: Digital Matte Painting

- Techniques for creating realistic environments and backgrounds.
- Understanding perspective, lighting, and texture in matte painting.
- Using photo manipulation and digital painting tools for matte paintings.

Chapter 6: CGI, 3D Integration, and Special Effects

- Introduction to CGI and its applications in VFX.
- Techniques for integrating 3D models, animations, and simulations into live-action footage.
- Workflow for rendering CGI elements and matching them to the live-action environment.
- Introduction to special effects (FX) and simulation techniques.

Unit 4: Motion Tracking, Match Moving, and Portfolio Development

Chapter 7: Motion Tracking and Match Moving

- Techniques for integrating VFX elements into moving shots.
- Overview of camera tracking, object tracking, and planar tracking.
- Utilizing tracking data to match movement and perspective of VFX elements to live-action footage.

Chapter 8: Advanced VFX Techniques and Portfolio Development

- Exploring advanced VFX techniques: motion graphics, compositing with depth passes, advanced matte painting.
- Principles of photorealistic rendering and compositing.
- Case studies and examples of advanced VFX work in film and television.
- Building a portfolio showcasing techniques and skills learned throughout the course.

Reference Books:

- "The Art and Science of Digital Compositing" by Ron Brinkmann
- "Digital Lighting and Rendering" by Jeremy Birn
- "The VES Handbook of Visual Effects" edited by Jeffrey A. Okun
- "The Visual Effects Producer" by Charles Finance and Susan Zwerman

"Introduction to 3D Game Programming with DirectX 12" by Frank Luna

Elective (Any one)

Ad Filmmaking and Digital Native Media

4 Credits

Course Objectives:

- Understand the evolution and key players in advertising.
- Develop skills in crafting effective and engaging ad content.
- Learn to create and analyze different types of ad films.
- Master budgeting, scheduling, and media planning for ad campaigns.
- Navigate and create strategies for digital media platforms

UNIT 1:

- Historical overview of advertising: From traditional to digital.
- Key players in the advertising industry: Agencies, clients, media, and regulators.
- Crafting effective advertising messages: USPs, slogans, and taglines.
- Narrative techniques: Story arcs, characters, and emotional appeal.
- Copywriting techniques: Writing persuasive and engaging ad copy.

- Scriptwriting for ad film of different duration (30sec. - 50sec. & 3 Minute).
- Visual storytelling in advertising: Composition, framing, and aesthetics.
- Understanding audience psychology: Persuasion techniques and audience segmentation.

UNIT 2:

- Types of ad films: TV commercials, online videos, cinema ads, branded content, etc.
- Targeting and tailoring ad films for specific audiences and platforms.
- Case studies of successful ad films across different types and platforms.
- Ethical considerations in ad film production and distribution.
- Future trends and innovations in ad filmmaking.

UNIT 3:

- Budgeting for ad films: Cost estimation, allocation, and management.
- Scheduling and timeline management for ad film production.
- Media planning: Target audience analysis, media selection, and buying.
- Promoting ad films through public relations and marketing strategies.
- Case studies of successful advertising campaigns with effective budgeting and promotion.

UNIT 4:

- Key learnings of applied creativity in advertising.
- Step 1: Write a creative brief.
- Step 2: Creative conception or ideation.
- Step 3: Storyboards/script development
- Step 4: Production planning and budgeting.
- Step 5: Shooting and production process.
- Step 6: Post-production editing and refinement.

UNIT 5:

Digital Native Media

- Major digital media platforms (e.g., social media, streaming services, online publishing)
- Business models and revenue streams in digital media
- Platform-specific content strategies (e.g., social media, blogging, podcasting, video)
- Case studies of successful digital media campaigns and project

Final Assignment: Advertising Campaign Project Ad film

- A. Make two ad films of different duration i.e. 30-50 SEC. AND 3 MINUTE.
- B. Create a Podcast, Video, Vlogging for digital native media

Deliverables:

- Creative brief outlining the campaign objectives, target audience, key messages, and creative direction.
- Creative concepts for ad films, including scripts/storyboards and visual references.
- Budgeting and production plans detailing the estimated costs and timeline for producing the ad films.

- Media strategy outlining how the campaign will be promoted across different channels, including TV, digital, and social media.
- Presentation of the advertising campaign, including rationale for creative decisions and strategic choices.
- Ad film video and Final video for Digital Native Media.

Reference Books:

- "Ogilvy on Advertising" by David Ogilvy
- "The Copywriter's Handbook: A Step-by-Step Guide to Writing Copy that Sells" by Robert Bly
- "Creative Advertising: Ideas and Techniques from the World's Best Campaigns" by Mario Pricken
- "Digital Marketing for Dummies" by Ryan Deiss and Russ Henneberry
- "The New Rules of Marketing and PR" by David Meerman Scot

OR

New Media & Extended Reality

4 credits

Course Outcome:

- Comprehensive understanding of new media technologies and their societal impact.
- Proficiency in web design, including HTML, CSS, and responsive design.
- Solid foundation in gaming concepts, including game mechanics and design principles.
- Understanding of artificial intelligence and its applications.
- Introduction to augmented reality and virtual reality, with hands-on experience in developing AR/VR content.

UNIT 1:

Introduction to New Media and Extended Reality

- Understanding the evolution of media and the emergence of new media forms.
- Exploring the differences between old and new media and their impact on society.
- Examining the benefits and challenges of new media in various domains.
- Introduction to extended reality (XR) and its components: augmented reality (AR), virtual reality (VR), and mixed reality (MR).

UNIT 2:

Fundamentals of Web Design)

- Introduction to web design principles, including user experience (UX) and user interface (UI) design.
- Understanding HTML, CSS, and JavaScript as the building blocks of web design.
- Creating responsive and visually appealing web layouts using modern design techniques.

- Incorporating multimedia elements, such as images, videos, and animations, into web pages.

UNIT 3:

Full Page Portfolio Website

- Continuation from Unit 2, focusing on building a comprehensive portfolio website.
- Implementing advanced web design features, such as interactive elements and dynamic content.
- Incorporating content management systems (CMS) for easy website maintenance and updates.
- Emphasizing the importance of usability, accessibility, and search engine optimization (SEO) in web design.

UNIT 4:

Introduction to AR and VR

- Understanding the concepts and applications of augmented reality (AR) and virtual reality (VR).
- Exploring how AR and VR technologies are integral parts of extended reality (XR).
- Hands-on training in creating AR-based projects using software platforms like Lens Studio, Core AR, Meta Spark AR, or similar tools.
- Developing interactive AR and VR experiences, considering design considerations and user interaction principles.

Reference books:

1. "New Media: An Introduction" by Terry Flew
2. "The Language of New Media" by Lev Manovich
3. "Designing Web Interfaces: Principles and Patterns for Rich Interactions" by Bill Scott and Theresa Neil
4. "Web Design with HTML, CSS, JavaScript and jQuery Set" by Jon Duckett
5. "Augmented Reality: Principles and Practice" by Dieter Schmalstieg and Tobias Hollerer
6. "Virtual Reality: Concepts and Technologies" by William R. Sherman and Alan B. Craig
7. "Web Design: Introductory" by Jennifer T. Campbell
8. "Learning Web Design: A Beginner's Guide to HTML, CSS, JavaScript, and Web Graphics" by Jennifer Niederst Robbins
9. "Virtual Reality Insider: Guidebook for the VR Industry" by Sky Nite and Sky Nite
10. "The Web Designer's Idea Book: The Ultimate Guide to Themes, Trends & Styles in Website Design" by Patrick McNeil

Research Project

6 Credits

Final Project

Students will produce the following:

1. A 60 minute non-fiction film or a fiction film.
2. A website to promote the film. Website to be uploaded on a space provided by the college in a sub-domain and maintained till the final viva is conducted.
3. A 30 sec to 1 min promo for the film.
4. Viva based on the film to be conducted by an external examiner appointed by the University. There will be no written test for this course.

UNIT 1: Advanced Cinematography

- Advanced camera movements: dolly, crane, steadicam
- Low-light cinematography techniques
- Lens selection and visual storytelling through lenses
- High-speed cinematography and slow-motion techniques
- Cinematic lighting setups: advanced techniques and mood creation
- Case Study: Analyze film **“In the mood for Love”** and **“Chunking Express”**

UNIT 2: Advanced Editing and Post-Production

- Nonlinear editing techniques: advanced timeline management
- Color correction and grading: creative use of color
- Sound design and advanced audio editing
- Visual effects integration and compositing
- Collaboration with sound designers and composers
- Case Study: Analyze **Memento** and **Amerros Perros**

UNIT 3: Creative Storytelling and Directing

- Advanced script analysis and character development
- Directing actors in emotionally complex scenes
- Exploring non-traditional narrative structures
- Genre-specific filmmaking: drama, thriller, comedy, etc.
- Incorporating cultural and social themes in storytelling
- Case Study: Analyze **SHOPLIFTER** and **Amerros Perros**

UNIT 4: Producing Complex Projects

- Project management: budgeting and scheduling for larger productions
- Location management and logistics for complex shoots
- Team leadership and collaboration: roles of key crew members
- Crisis management and problem-solving on set

UNIT 5: Industry Practices and Emerging Trends

- Distribution strategies for independent films
- Film festival submission process and strategies
- Pitching and marketing advanced film projects

Letter Grades and Grade Points:

Semester GPA/ Programme CGPA Semester/ Programme	% 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 40.0	F (Fail)
Ab (Absent)	-	Absent

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**Sign of the
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