

As Per NEP 2020

University of Mumbai



Syllabus for Minor Vertical 2

Faculty of Arts

Board of Studies in Mass Media

Second Year Programme in Film, Television and New Media Production
Minor (Digital Production)

Semester	III & IV	
Title of Paper	Sem.	Credits
I) Basics of Cinematography II	III	4
Title of Paper		Credits
I) Production Design	IV	4
From the Academic Year		2025-26

Sem. - III

Title of Paper:

Basics of Cinematography II

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	Introduction, relevance, Usefulness, Application, interest, connection with other courses, demand in the industry, job prospects etc.
2	Vertical :	Minor
3	Type :	Theory / Practical
4	Credit:	4 credits
5	Hours Allotted :	60 Hours
6	Marks Allotted:	Continuous Internal Evaluation: 40 marks External Written Examination: 60 marks
7	Course Objectives: 1. To master the technical and creative controls of digital cinema cameras to serve narrative goals. 2. To develop proficiency in utilizing light and shadow as primary tools for storytelling, mood creation, and character development. 3. To analyze and apply the expressive potential of lenses, focus, and filtration in constructing cinematic meaning.	
8	Course Outcomes: 1. To familiarize students with the functions and features of digital cinema cameras, including sensor types, codecs, frame rates, and exposure controls. 2. To train students in camera operation techniques, enabling precision in framing, movement, and visual composition. 3. To introduce the fundamentals of lighting design and lens, focusing on the manipulation of light and shadow to enhance visual storytelling.	

Module 1: The Digital Palette:**(15 hours)**

1. **Beyond the Basics:** Revisiting Sensors, Resolution, and Formats – Impact on Aesthetic Choices.
2. **Color Science & Capture:** Understanding Bit Depth, Chroma Subsampling, and their influence on image fidelity and post-production flexibility.
3. **Harnessing Dynamic Range:** Logarithmic Recording (Log Curves) - Theory, Application, and On-Set Monitoring with LUTs (Look Up Tables).

Module 2: Illuminating the Narrative**(15 hours)**

1. **Foundations Reviewed:** Building upon 3-point lighting principles.
2. **Light Quality & Directionality:** Hard vs. Soft Light revisited – Motivated sources, shaping techniques for narrative emphasis.
3. **Expressive Lighting Styles:** Mastering High Key, Low Key, Chiaroscuro, and Silhouette for specific emotional and thematic impact.
4. **Color Temperature & Mood:** Advanced White Balance techniques, creative use of mixed lighting, employing gels for psychological effect and atmosphere.

Module 3: The Lens as Narrator: Perspective, Focus, and Texture (15 hours)

1. **Focal Length & Emotional Proximity:** Choosing lenses (Prime vs. Zoom) to manipulate perspective, control subject distance, and influence audience connection.
2. **Depth of Field as a Narrative Tool:** Mastering shallow vs. deep focus; techniques for guiding the viewer's eye and emphasizing story points. Rack focus execution and purpose.
3. **Lens Characteristics for Effect:** Understanding and creatively utilizing lens flare, distortion, and bokeh for stylistic expression.

	Module 4: Camera Choreography: (15 hours)
	1. Principles of Motion: Revisiting basic movements (Pan, Tilt, Dolly, etc.) and their fundamental narrative functions. 2. Fluid Motion & Stabilization: Steadicam, Gimbals – techniques for dynamic, immersive shots; understanding the 'why' behind stabilized movement. 3. Elevated Perspectives: Jibs, Cranes – Designing shots for scale, reveal, and changing relationships within the frame. Introduction to drone cinematography basics. 4. Subjective Camera: Intentional Handheld techniques – creating immediacy, tension, or specific character perspectives. 5. Final Project Preparation: Conceptualizing the visual approach for practical projects.
10	Text Books: 1. Brown, Blain. <i>Cinematography: Theory and Practice: Image Making for Cinematographers and Directors</i>. (Core - Comprehensive Technical/Practical Guide). 2. Mercado, Gustavo. <i>The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition</i>. (Core - Composition, Visual Language, Analysis). 3. Malkiewicz, Kris; Pocket, Barbara. <i>Cinematography: Third Edition</i>. (Solid Foundational Overview of Techniques). 4. Box, Harry C. <i>Set Lighting Technician's Handbook</i>. (Crucial for Practical Lighting Setups, Equipment, Safety).
11	Reference Books: 1. Ettedgui, Peter. <i>Cinematography: Screencraft</i>. (DP Interviews, Analysis of Styles and Approaches). 2. Ballinger, Alexander. <i>New Cinematographers</i>. (Focus on Contemporary DP Styles and Figures). 3. Schiller, Jakob. <i>Digital Cinematography & Directing</i>. (Impact of Digital Tools on the Craft). 4. Carlson, Vern & Sylvia. <i>Professional Cameraman's Handbook</i>. (Classic Technical Camera Reference, Foundational Concepts).

12	Internal Continuous Assessment: 40%	External, Semester End Examination 60% Individual Passing in Internal and External Examination
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc.(at least 3)	Q1. Answer the following (Any 5 - 3 marks each)(15 marks) Q2. Answer the following (15 marks) A (7 marks) B (8 marks) OR A(7 marks) B(8 marks) Q3. Answer the following (15 marks) A(7 marks) B(8 marks) OR A(7 marks) B (8 marks) Q4. Answer the following (Any 3 - 5 marks each) (15 marks)

Sem. - IV

Title of Paper: Production Design

Sr. No.	Heading	Particulars
1	Description the course : Including but Not limited to :	Introduction, relevance, Usefulness, Application, interest, connection with other courses, demand in the industry, job prospects etc.
2	Vertical :	Minor
3	Type :	Theory /Practical
4	Credit:	4 Credits
5	Hours Allotted :	60 Hours
6	Marks Allotted:	Continuous Internal Assessment : 40 Marks External written Examination: 60 Marks
7	Course Objectives: 1. To understand the principles and evolution of production design and art direction in film, TV, and OTT. 2. To study the aesthetics of space, colour, props, and materials in visual storytelling. 3. To explore how art departments function within industry workflows and collaborate with directors and technical teams.	
8	Course Outcomes: 1. To introduce students to the foundational principles of production design and art direction, including their historical evolution across film, television, and OTT platforms. 2. To examine the visual and thematic roles of space, color, props, set dressing, and materials in constructing narrative environments. 3. To analyze key styles and movements in production design and their influence on contemporary visual storytelling.	

9	Modules:-
	Module 1: Foundations of Production Design (15 Hours)
	1. What is production design? Evolution from Art Director to Production Designer 2. The grammar of visual storytelling: Mise-en-scène and design thinking
	Module 2: Elements and Techniques of Design (15 Hours)
	1. Designing space: Set construction, location identification, architectural awareness 2. - Texture, colour theory, and materials selection 3. - Prop and furniture design as character development tools
	Module 3: Formats, Budgets, and Visual Platforms (15 Hours)
	1. Designing across platforms: Film vs. TV vs. OTT vs. Advertising 2. Multi-camera vs. single-camera setups 3. Live sets and high-output demands (daily soaps, sitcoms)
	Module 4: Pre-Production Collaboration & Final Project (15 Hours)
	1. Collaborating with director, DOP, costume, VFX, props, and lighting teams 2. Storyboarding and set mapping 3. Location scouting and recce documentation 4. Workshop & Final Project: 5. Conduct a mock recce
10	Text Books: 1. The Filmmaker's Guide to Production Design* – Vincent LoBrutto 2. Production Design: Architects of the Screen* – Jane Barnwell 3. Film Architecture and the Transnational Imagination* – Tim Bergfelder
11	Reference Books: 1. Interviews and articles featuring prominent production designers. 2. Visual resources from: Every Frame a Painting, Art Departmental, Studio Binder.

12	Internal Continuous Assessment: 40%	External, Semester End Examination 60% Individual Passing in Internal and External Examination
13	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc.(at least 3)	Q1. Answer the following (Any 5 - 3 marks each)(15 marks) Q2. Answer the following (15 marks) A (7 marks) B (8 marks) OR A(7 marks) B(8 marks) Q3. Answer the following (15 marks) A(7 marks) B(8 marks) OR A(7 marks) B (8 marks) Q4. Answer the following (Any 3 - 5 marks each) (15 marks)

Sd/-

**Sign of the BOS
Chairperson,
Dr. Navita Kulkarni,
Board of Studies in
Mass Media**

Sd/-

**Sign of the Offg.
Associate Dean,
Dr. Suchitra Naik
Faculty of
Humanities**

Sd/-

**Sign of the Offg.
Associate Dean,
Dr. Manisha Karne
Faculty of
Humanities**

Sd/-

**Sign of the Offg.
Dean,
Prof. Dr. Anil
Singh
Faculty of
Humanities**