

University of Mumbai




No. UG/ 12 of 2021

CIRCULAR:-

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

They are hereby informed that the recommendations made by the Ad-hoc Board of Studies in **Theatre Arts** at its meeting held on 20th November, 2019 **vide** item No. **1(h)** and subsequently passed by the Board of Deans at its meeting held on 5th December, 2019 **vide** item No. **23** have been accepted by the Academic Council at its meeting held on 23rd February, 2021 **vide** item No. **4.11** and subsequently approved by the Management Council at its meeting held on 9th April, 2021 **vide** item No. **15** and that in accordance therewith, in exercise of the powers conferred upon the Management Council under Section 74(4) of the Maharashtra Public Universities Act, 2016 (Mah. Act No. VI of 2017) the Ordinance **6536 & 6537** Regulations **9282 & 9283** and the syllabus of **Diploma in Editing (DIE)** has been introduced and the same have been brought into force with effect from the academic year **2020-21**. (The said course might be introduced from the academic year 2021-2022 in the wake of prolonged Covid-19 pandemic situation in the country) accordingly. (The same is available on the University's website www.mu.ac.in).

MUMBAI - 400 032
1st June, 2021
To ,


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

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

A.C/4.11/23/02/2021
M.C/15/9/04/2021


No. UG/ 12-^A of 2021

MUMBAI-400 032

1st June, 2021

Copy forwarded with Compliments for information to:-

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


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

Copy to :-

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

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

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

for information.

New Ordinances 6536 & 6537 relating to the Diploma in Editing.

1. Necessity of starting Diploma in Editing (DIE) course:

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

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

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

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

Diploma in Editing (DIE) course is now planned to start from next academic year 2021-22.

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

Diploma in Editing (DIE) course is planned to start from the academic year 2021-22 and the identification and appointment of Eligible Faculties is under progress.

5. To give details regarding duration Diploma in Editing (DIE) course and is it possible to compress the Course:

The duration of the Course is for 1 year which is taken-up after considering the optimal duration needed to complete the syllabus requirement of the course.

6. The intake capacity of Diploma in Editing (DIE) course and no. of admissions given in the current academic year (2019-20):

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

7. Opportunities of Employability / Employment available after undertaking Diploma in Editing (DIE) course:

High emphasis is laid on the industry oriented approach in the training methodology of the course. Students are to be part of live projects, internships and other extracurricular activities with the Industry during their educational journey to ensure their industry readiness. Along with the collaborations and associations with key industry practitioners, a dedicated placement cell will facilitate different forms of employment opportunities for the students. In the growth of the Editing sector in India, Mumbai city has played a significant role in the past century. It houses many of the leading corporates, production houses and organisations of this Industry, opening the untapped employment opportunities for learned professionals, undertaking such courses recognised by the University of Mumbai department.

Diploma in Editing



<u>O.6536</u>	Title of the Course	Diploma In Editing
<u>O.6537</u>	Eligibility for Admission	Have passed 10+2 / HSC examinations from any stream;
<u>R.9282</u>	Passing Marks	40% passing marks
	Ordinances / Regulations (if any)	As attached
	No. of Years / Semesters	1 years full time/ 2 semesters
	Level	Diploma
	Pattern	Semester
	Status	New
	To be implemented from Academic Year	From academic year 2020-21
<u>R.9283</u>	Intake Capacity	60

Objectives of Diploma In Editing

The course covers all aspects of technical and creative editing skills into practice in a variety of genres, ranging from editing of your own rushes to rushes in documentary, multi-camera concert and comedy. The goal of this course is to strengthen the student's skills and development and critical thinking in accordance with artistic vision.

Course Objective

- To prepare students for and/or develop a career in the post production editing field by developing the skills to a professional or equivalent level;
- To provide students with the development of the critical ability to apply knowledge and understanding of post production editing to complex issues, both systematically and creatively, to improve working practice;
- To provide students with the enhancement of lifelong learning skills and personal development so as to be able to work with self-direction and originality and to contribute to the post production working environment

R – Passing Standard

The learners to pass a course shall have to obtain a minimum of 40% marks in aggregate for each course where the course consists of Internal Assessment & Semester End Examination. The learners shall obtain minimum of 40% marks (i.e. 24 out of 60) in the Internal Assessment and 40% marks in Semester End Examination (i.e. 16 Out of 40) separately. A learner will be said to have passed the course if the learner passes the Internal Assessment & Semester End Examination together.

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

R - Credit Based Evaluation System Scheme of Examination

For all semesters, the performance of the learners shall be evaluated into two components. The first component shall carry 40% marks which will be an internal assessment while the second component shall carry 60% marks at semester end examination.

The allocation of marks for the Internal Assessment 40% and Semester End Examinations 60% are as shown below:

a) **Structure of Internal Assessment - 60% = 60 marks**

Sr. No.	Particulars	Marks
1	One periodical class test held in the given semester	20 Marks
2	Subject specific Term Work Module/assessment modes – atleast two as decided by the department in the beginning of the semester (like Extension/field/experimental work, Short Quiz; Objective test, open book test etc and written assignments, Case study, Projects, Posters and exhibits etc for which the assessment is to be based on class presentations wherever applicable) to be selflessly assessed by the teacher/s concerned	30 Marks
3	Active participation in routine class instructional deliveries (and in practical work, tutorial, field work etc as the case may be)	05 Marks
4	Overall conduct as a responsible learner, mannerism and articulation and exhibit of leadership qualities in organizing related academic activities	05 Marks

b) **Semester End Examinations - 40% = 40 Marks**

- i. Duration – These examinations shall be of 2 Hours duration.
- ii. Theory Question Paper Pattern:
 - Q1 - Answer in Brief (Any 5 out of 7) - 15 marks
 - Q2 - Answer in detail (Any 3 out of 5) - 15 marks
 - Q3 - Descriptive question/case study (Compulsory) - 8 marks

Question may be subdivided into sub-questions a, b, c... and the allocation of marks depends on the weight-age of the topic.

Course Structure

	DIPLOMA IN EDITING	Credits	Internals	Externals	Total
	SEMESTER I				
1.1	Art & Craft of Acting	4	60	40	100
1.2	Fundamentals of Film & Video Editing	4	60	40	100
1.3	Principles of Film & Video Editing	4	60	40	100
1.4	First Cut to Final Cut	4	60	40	100
1.5	Practical Training & Project Report I	4	100	-	100
	TOTAL	20	340	160	500
	SEMESTER II				
2.1	Editing for Fiction Films	4	60	40	100
2.2	Graphics, Animation & Direction for Editors	4	60	40	100
2.3	Editing for Non-Fiction Films	4	60	40	100
2.4	Cinematography & Editing for Directors	4	60	40	100
2.5	Practical Training & Project Report II	4	100	-	100
	TOTAL	20	340	160	500

1.1 ART & CRAFT OF ACTING

UNIT- I

Acting Definition, Origin and Development of Acting, Allied forms of Acting, Styles of Acting (Classical, Romantic, Realistic, Experimental and Personal Styles)

UNIT-II

Stanislavski's Method Acting, Strasberg Method Acting, Mayorhold Bio-Mechanics, Bretolt Brecht- Alienation Method (Epic Theatre) Stage and Film Acting

UNIT-III

Exercises for an Artist:

Observation, Concentration, Imagination, Imitation, Mental, Vocal, Physical Exercises, Improvisation, Mime, Transformation, Scene Practical's, Dance, Stunt Yoga, Horse Riding, Swimming etc.

UNIT-IV

Relationship between an Artiste and other technicians in the film, Get light and Act, Continuity Maintenance, Understanding Camera Mike Positions and Act, Dubbing, Understanding co-artist's performance and reacts, Text-sub-text, Five Elements, Dialogue and its inner meaning, Magic 'If', Tragedy, Comedy, Melo-Drama, Farce, Burlesque, Physiological, Sociological, Psychological Behavior, Star and Artiste

UNIT-V

A. Direction:

Script, Synopsis, Scenario Treatment, Dialogue, Script Discussion, Characters -Actors, Sequences, Scenes, Breakdown of scenes as per the locations And Artiste, Responsibilities of the film director, Film as the medium of the director

B. Cinematography:

Still, Movie camera Lenses, Filters , Various types of shots, Camera movements and Basic knowledge of Film processing.

C. Sound:

Types of recording, Direct indirect, Effects, dubbing, Sound Recording, And Re-Recording Editing: Procedure of Film editing cuts, Optical, Graphics, Creative Editing

REFERENCE:

1. Film Technique and film acting' by Pudovkin Vsevolod.
2. Sanskrit drama' by Deshpande.
3. Indian drama' by SunitkumarChatterji.

1.2 FUNDAMENTALS OF FILM AND VIDEO EDITING

UNIT : I

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

UNIT : II

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

UNIT : III

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

UNIT : IV

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

UNIT : V

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

REFERENCE:

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

1.3 PRINCIPLES OF FILM AND VIDEO EDITING

UNIT : I

Psychological justification - Mental process in real life - creation of illusion of reality - smooth cut, constructing a lucid continuity - constructing physical continuity - matching consecutive actions - change in image size and camera angle - sense of screen direction, matching Tone - 180 degree rule. A roll and B roll - Establishing Shot, Eye line match - Master shot - point of view shot - sequence - sequence shot - shot Reverse shot.

UNIT : II

Psychologically smooth continuity - Sound flow over a cut - Mixing the audio for clear and real reproduction - Bridging the action - Bridging the dialogue -Controlling the volume between the channels - True and natural presentation.

UNIT : III

Definition of Timing - Factors governing timing - Basic qualities of a shot -Timing the shots, timing the cuts, real time and screen time.

Definition of rhythm in story telling - Natural rhythm and artificial rhythm -rhythm in actions and dialogue usage - Rhythm in camera movements -maintaining rhythm in Scene. Contribution of master shot, Misen - shot,Mise En Scene.

UNIT : IV

Definition of pace - Variation in pace - slow, moderate and fast pace - pace and tempo - usage of audio with sync and without sync- creative usage of audio effects - importance of sound track in various types of films and video programmes - power of sound - sound as a counter point - mechanism of sound in editing of films and video programs.

UNIT:V

Editors cut - Director's cut - Final cut - Methods of montage making - Editing Decision - Editing Functions - Combination of timing - Pacing - Rhythm Tempo.

REFERENCE:

- 1.Grammar of the Film Language - Daniel Arijon
- 2.The Technique of Film and Video Editing - Ken Dancyger
- 3.On Film Editing - Edward Dmytry
- 4.The Five ,C's Cinematography - Joseph V. Mascelli
- 5.In the blink of an eye - A perspective on film Editing- Walter Murch.

1.4 FIRST CUT TO FINAL CUT

UNIT : I

Study of a Film Editor's responsibility - Assistant Editor's responsibility - Duties of Assistant Editors with Assistant directors - study of interaction between editing and production department - requirement of materials - Assistant daily routine reports -Editing during shooting - Editing after shooting - Blue green matte shot - Film Chromo-key - Editing job - Film gauges. Different formation video technology.Pre-editing phase.Editing procedures.

UNIT : II

Study of interaction between editing and processing department - Leader - film care -film scratch - film damage - dirt - Remjit marks - instruction to labo - Day for Night.Straight print with Edge number - details under stand color correction in video technology. Maintaining generation and the popularity of Digital - How video recording works systems. Tape based and tapeless recording. How video recording is done?

UNIT : III

Study of Final Cutting - Study of one light Print correct light print in positive film - Correct light film in intermediate film - optical effects - Lily test standard test - short length - footage variation. In video online editing - Off line editing - video treamfees.Telecine start making - Edge number understanding Negative cutting - Allowing the EDL cut list-introduction of key Frame Technology and Motion technology.

UNIT : IV

Study of interaction Between Editing and Sound department - Nature of Sound - Sync-variation - Sound editing problems - beep sound and their uses - Dialogue premix -Music effect premix - Retransfers - Sound variation - Sound quality -Temporary tracks -Tracks matching- Editing source of music - music changeover - Final Editing of playbacks - cutting in cues - Rhythmic cutting - Synchronizing into varying tempo-catching action exactly on a beat - Trimming Censor certificate - C.C. placement - C.C. cuts secret marks - preparation of C.C cuts. Master record book. Details on the labels - film storage. Preservation of film - Handling and maintenance of processed films.

UNIT : V

Film Archive - Specification of archival storage room temperature - condition films and storing it in sealed cans-purpose of winding - Rewinding - storage of video tapes.Cinema tools and video technology. Pre-editing phase Editing procedures. Making Editing decision. Editing functions. Basic Transition devices.

REFERENCE BOOKS :

- 1.The Technique of film Editing - KarelReisz& Gavin Millar
- 2.The Technique of Film & Video Editing - Ken Dancyger
- 3.The Technique of Editing 16mm Films - John Burder

2.1 EDITING FOR FICTION FILMS

UNIT - I THE SCREEN TECHNIQUE

Transition - Subject movement, Camera movement and combined movement - Visual - techniques - Audio Techniques - Types of Films - The shot, The Scene, The Sequence.

UNIT - II THE CUT

Types of cuts - match cut, matching position, movement and look - The cut away - The reverse shot, imaginary line - Image size - Editing compositions - Exciting images - Cumulative effect, Direct contrast and Reiterating of a single theme.

UNIT - III SOUND

Actual Sound - Using a continuous sound track - Relational Editing - Dialogue counterparts - Editing Dialogue sequence - Natural Rhythm - Editing comedy sequence - A joke can be made and killed in the presentation - harsh cut - jerky cut - Cause and effect - Smooth Continuity - Sound edit - Dramatic cure punctuation - Amplification - Song Editing - Specific goals - Transition & Sound.

UNIT - IV ACTION SEQUENCE

Edwin.S.Porter - Chase films - D.W. Griffith - Parallel action Editing - Physical conflict - Timing, rate of cutting, problems in editing action sequence.

UNIT - V MONTAGE

Russian montage, French montage and American montage - Montage as a Transitional device - Film story telling using montages - Emotional significance - Arranging the visuals slow and fast - Pleasing Visual Continuity - Dissolves, wipes, realistic dialogue.

REFERENCE BOOKS

1. ART OF THE FILM - Earnest Lindgren
2. FILM THEORY - Andre Bazin
3. THE TECHNIQUES OF FILM EDITING - Karl Reisz & Gavin Miller

2.2 GRAPHICS, ANIMATION AND DIRECTION FOR EDITORS

UNIT - I

Construction of Cinemaproducton - Theme - Synopsis - Oneline Treatment - Screenplay - Dialogue - Master scene script - Shooting Script - Characterization - Make up - Stage Direction for Various dialogues and movements - Master scene and Triple take Techniques.

UNIT - II

Break up into shots based on acting - Different film genres - Economic and Operative Break down schedule and shooting schedule - Dope Sheets - Budgeting - Directing the Actor and crew.

Reference Books:

- 1.How to read a Film - James Monaco.
- 2.Directing-Film Techniques and aesthetics - Michael Rabiger.
- 3.Five C's of Cinematography - Josheph V. Mascelli.
- 4.Screenplay writing - Eugen vale.
- 5.The Art of Dramatic Writing - LajosEgri.
- 6.Technique of Film make-up - Vincent ANIMATION

UNIT - III

Traditional animation - Stop animation - 2D animation - 3D animation - Draw on film animation and chromo key programming - Usage of virtual set technology.

UNIT - IV

Compositing - Typical application - Physical compositing - Multiple exposure - Back ground projection.

UNIT - V

Latest technique in animation - Effects matte painting - Morphing - Optical effects - Prosthetic make up effects. Rotoscoping - Traveling matte dolly - Virtual cinematography - Wire removal scan mate adobe after effects.

REFERENCE:

1. Creating Motion Graphics with After Effects, Fourth Edition By Chris Meyer and Trish Meyer
2. VFX Artistry by Spencer Drate and Judith Salavetz
3. The Visual Effects Arsenal by Bill Byrne
4. The Visual Effects Arsenal by Bill Byrne

2.3 EDITING FOR NON-FICTION FILMS

UNIT - I

The Division of Responsibility - Final continuity - The director and editor - The script writer and the director

UNIT - II

Reportage of documentary - Distinction between the story film and documentary film - The form and aim of a documentary film - Reality - Facts of situation, feeling and atmosphere - Timing - Creative editing - Juxtaposition - Expressive shots.

UNIT - III

Impact of sound track - The skill of editing - Ideas and emotions - Commutative sound -

Synchronous and non-synchronous sounds. This should be changed accordingly for editing students.

UNIT - IV

Purpose and aim - The techniques - Teaching films - Instruction films - The differences.

UNIT - V

News reel film editing - Documentary film editing - Aim and purpose - Role of the editor - Compilation film - The film is made but not shot - Difference - compilation film and news reel films - Compilation film and documentary film - success of a compilation filmmaker - The skill of a film editor.

REFERENCE BOOKS:

1. DOCUMENTARY FILM - Paul Rotha
2. THE TECHNIQUE OF FILM EDITING - Karl Reisz
3. ART OF THE FILM - Earnest Lindergaren
4. THE FIVE C'S OF CINEMATOGRAPHY - Maschelli
5. The technique of Documentary Film Production - John Burden

2.4 CINEMATOGRAPHY AND EDITING FOR DIRECTORS

UNIT - I

Different types of camera - Mitchell - Arriflex - Panavision - Different types of Digital Camera's -Advantages and Disadvantages - Film Formats and Digital Formats - 8mm cameras - 16mm cameras- Super 16 cameras - 35mm cameras Anamorphic system - wide screen system - 70mm cameras -Super 35mm system - Film stocks.

UNIT - II

Different types of lenses used in Cinematography - Normal lens - Wide angle lens and its effects -Telephoto lens - Depth of field - zoom lenses - Psychological effect of lenses - Special purpose lenses - Fish eye lenses - Diopter lenses - Anamorphic lenses - Prime lens over zoom lens - Creative use of lenses - Selection of right kind of lens for creativity - Soft focus lenses - Special lenses

UNIT - III

Types of lighting - Three point lighting - Four point lighting - Half lighting - High key lighting - Low key lighting - Cameo lighting - Limbo lighting - Rembrandt lighting - Chroma key lighting - Large scale lighting - Moon light setup - Day for night effect - Set lighting, modern methodology in lighting. Cinematography styles - Developing a style - Camera Angles and continuity - Action axis -Matching look - Camera positions - Close up - Camera movements and equipments.

UNIT - IV

Basics of editing - Cutting in action - Cutting on movement - Inter cutting - Parallel cutting - Song editing - Non Electronic Effects and How to use them - Psychological usage of smooth continuity -study about Film shooting to first copy process - Editors cut - Directors cut - Final cut - Structuring balance and emphasis, Dynamic Axis, Motivation, Point of focus, Sequencing, Rhythm, Time, Pace and Harmony.

UNIT -V

Familiarity of software and devices - FCP and AVID - Transitions - Optical effects - Video effects.

REFERENCE:

Cinematography

1. Cinematography by Kris Malkiew IC2
2. Practical Cinematography by Paul Wheeler
3. American Cinematographer Manual 9th Edition
4. The Professional Cameraman's Hand Book 4th Edition by Sylvia Carlson, Verne Carlson
5. Photographic Lenses by Ernest Wild
6. Techniques of Film Cutting Room - Earnest Walter
7. Film and the Director - Don Living Stone
8. How to Edit - Hugh Baddeley
9. The Techniques of Film Editing - KarelReiz and Gavin Miller
10. The Techniques of Film and Video Editing - Ken Dancyger
11. The Five 'C' s Cinematography - Joseph V. Mascelli

Practical Training & Project Report

Students will undertake a substantial piece of independent work, which demonstrates an area of interest or specialism. Students will be given guidance throughout the academic year in order to help the student maintain sufficient progress to complete the project successfully.