

University of Mumbai



No. UG/ 05 of 2021

CIRCULAR:-

Attention of the Principals of the Affiliated Colleges 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(a) and subsequently passed by the Board of Deans at its meeting held on 5th December, 2019 vide item No. 16 have been accepted by the Academic Council at its meeting held on 23rd February, 2021 vide item No. 4.4 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 6522 & 6523 Regulations 9268 & 9269 and the syllabus of **B.A (Hons.) (Film Making)** has been introduced and the same have been brought into force with effect from the academic year **2020-21**, (The said course might be introduced from the academic year 2021-2022 in the wake of prolonged Covid-19 pandemic situation in the country) accordingly. (The same is available on the University's website www.mu.ac.in).

MUMBAI - 400 032
1st June, 2021
To,

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

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

A.C/4.4/23/02/2021
M.C/15/9/04/2021

No. UG/ 05 of 2021

MUMBAI-400 032

1st June, 2021

Copy forwarded with Compliments for information to:-

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

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

Copy to :-

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

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

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

**New Ordinances 6522 & 6523 relating to
the B.A. (Hons.) (Film Making)**

1. Necessity of starting B.A. (Hons.) (Film Making):

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

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

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

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

B.A. (Hons.)/Bachelor's Degree in Film Making course is now planned to start from next academic year 2021-22.

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

B.A. (Hons.)/Bachelor's Degree in Film Making course is planned to start from the academic year 2021-22 and the identification and appointment of Eligible Faculties is under progress.

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

The duration of the Course is for 3 years which is taken-up after considering the optimal duration needed to complete the syllabus requirement of the course.

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

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

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

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

B.A. (Hons.) (Film Making)



<u>O.6522</u>	Title of the Course	B.A. (Hons.) (Film Making)
<u>O.6523</u>	Eligibility for Admission	Have passed 10+2 / HSC examinations from any stream; Have successfully passed the evaluation rounds including interview.
<u>R.9268</u>	Passing Marks	40% passing marks
	Ordinances / Regulations (if any)	As attached
	No. of Years / Semesters	Three years full time/ 6 semesters
	Level	Bachelor
	Pattern	Semester
	Status	New
	To be implemented from Academic Year	From academic year 2020-21
<u>R.9269</u>	Intake Capacity	60

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

The BA in Film Making will help students to develop the skills to design, plan, create, implement, manage, and market films. Students will examine the scope of the films industry, learn how to direct & produce films.

Course Objective

1. To provide intensive theoretical & practical knowledge of Film Making
2. To impart understanding of the stages of Film making.
3. To learn to how to manage time effectively, to manage human resources and volunteers
4. To have insight into hiring vendors, sound and light technicians, entertainment, and other resources.
5. To learn about the requirements for necessary contracts, permits, and licenses, and how to meet these requirements
6. To develop the ability to visually express these original ideas on film, video, or in new media, and to demonstrate a thorough understanding of the concepts central to the art of directing projects for film, television, documentaries, dramatic narrative projects, and the web.

Ordinances & Regulations

B.A. (Hons.) (Film Making)

General Guidelines

The Credits are defined in terms of the learner's hours which are divided into two parts such as Actual and Notional. The value of a particular course can be measured in number of Credit Points.

The scheme of Examination shall be divided into two parts i.e. Internal Assessment includes Assignments, Seminars, Case Studies and Unit Tests which will be of 60 marks and the Semester End Examinations which will be of 40 marks. The semester wise Credit Points will be varied from program to program but the value of Credits for Under Graduate Programmes shall be of 120 Credits and for Post Graduate Degree programmes it will be 96 credits

Credit Based Evaluation System Scheme of Examination

For all 6 semesters, the performance of the learners shall be evaluated into two components. The first component shall carry 60% marks which will be an internal assessment while the second component shall carry 40% marks at semester end examination.

The allocation of marks for the Internal Assessment 60% and Semester End Examinations 40% 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, lab practical, 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
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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. .

The assessment of Part 'A' i.e. Internal Assessment and Part 'B' i.e. Semester End Examination as mentioned above for the Semesters I to IV shall be processed by the Colleges - 'Institutions of their learners' and issue the grade cards to them after the conversion of marks into grade as per the procedure mentioned bellow.

The assessment of Part 'A' i.e. Internal Assessment as mentioned above for the Semesters V & VI shall be processed by the Colleges / 'Institutions of their learners' admitted for the programme.

For part B that is semester end examination of the semesters V & VI, the University shall conduct the assessment. The Internal Assessment marks of learners appearing for Semesters V & VI shall be submitted to the University by the respective colleges/ Institutions before the commencement of respective Semester End Examinations. The Semester End Examinations for Semesters V & VI shall be conducted by the University and the results shall be declared after processing the internal assessment and the marks awarded to the learners. The grade card shall be issued by the University after converting the marks into grades.

❖ **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, to pass the course and minimum of Grade D in each project, wherever applicable, to pass a particular semester. 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

❖ **CARRY FORWARD OF THE MARKS IN CASE IF THE LEARNER GETS 'D' GRADE IN ONE OR MORE SUBJECTS:**

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

❖ **ALLOWED TO KEEP TERMS (ATKT):**

As per University rules and regulations

Additional Examinations:

- A. INTERNAL ASSESSMENT:** As per University rules and regulations Class test or assignment for Internal Assessment as per University rules and regulations
- B. SEMESTER END EXAMINATIONS**
As per University rules and regulations

ELIGIBILITY TO APPEAR FOR ADDITIONAL SEMESTER END EXAMINATION:

As per University rules and regulations

MODE OF CONDUCT OF SEMESTER END ADDITIONAL EXAMINATION:

As per University rules and regulations

Evaluation of Projects (Wherever Applicable)

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

Calculations of GPA & SGPA

As per University rules and regulations

O – Eligibility for Admission:

- Candidates for being eligible for admission to the three-year course leading to the Degree of Bachelor of Film Making, shall be required to have passed the Higher Secondary School Certificate Examination (Academic or

Vocational Stream) conducted by different Divisional Boards of Maharashtra State Board of Secondary and Higher Secondary Education or an Examinations of any another University or Body recognized as equivalent thereof by the Senate of the University.

- Have successfully passed the evaluation rounds including interview.
- Reservations as per University rules will be applicable.

1. Eligibility for the award of the degree:

A candidate shall be eligible for the award of the Degree only if he / she has undergone the prescribed course of study in a College affiliated to the University for a period of not less than three academic years, passed the examinations of all the Six Semesters earning 120 credits, letter grade of at least D or above.

Subject Code	Subject Name	Total Credits	Scheme of Exams		
			Internal Assessment	End Semester Exam	Total Marks
Semester I - 20 Credits					
BFM01	Principles of Management	3	40	60	100
BFM02	Organisational Behaviour	3	40	60	100
BFM03	Business Communication	3	40	60	100
BFM04	History of Cinema & Film Appreciation	4	40	60	100
BFM05	Dynamics of Visual Communication	4	40	60	100
BFM06	Basics of Film Making I	3	100	0	100
Total Credits		20			
Semester II -20 Credits					
BFM07	Human Resource Management	3	40	60	100
BFM08	Marketing Management	3	40	60	100
BFM09	Introduction to Film Studies	4	40	60	100
BFM10	Basics of Photography	4	40	60	100
BFM11	Advertisement Film Making	3	40	60	100
BFM12	Basics of Film Making II	3	100	0	100
Total Credits		20			
INTERNSHIP 45-60 days optional					

Subject Code	Subject Name	Total Credits	Scheme of Exams		
			Internal Assessment	End Semester Exam	Total Marks
Semester III –20 Credits					
BFM13	Brand Management	3	40	60	100
BFM14	Writing for Print and Broadcast Media	3	40	60	100
BFM15	Overview Of Entertainment & Media	4	40	60	100
BFM16	Audio and Video Production Techniques	4	40	60	100
BFM17	Film Technology - I	3	40	60	100
BFM18	Professional Industry Engagement (Practical)	3	100	0	100
Total Credits		20			
Semester IV – 20 Credits					
Subject Code	Subject Name	Total Credits	Scheme of Exams		
			Internal Assessment	End Semester Exam	Total Marks
BFM19	Digital Photography	3	40	60	100
BFM20	Public Relation	3	40	60	100
BFM21	Film Technology - II	3	40	60	100
BFM22	Fundamentals of Direction	4	40	60	100
BFM23	Motion Picture & Camera Lenses	4	40	60	100
BFM24	Work Based Learning Route (Practical)	3	100	0	100
Total Credits		20			
INTERNSHIP					

Subject Code	Subject Name	Total Credits	Scheme of Exams		
			Internal Assessment	End Semester Exam	Total Marks
Semester V –20 Credits					
BFM25	Aspects of Film Production Management	3	40	60	100
BFM26	Television Production & Programming	3	40	60	100
BFM27	Film Production, Distribution & Marketing	3	40	60	100
BFM28	Fundamentals of Film & Video Editing	4	40	60	100
BFM29	Overview of Film Producing	4	40	60	100
BFM30	Advanced Film Making (Practical)	3	100	0	100
Total Credits		20			
FINAL PROJECT PLANNING					
Subject Code	Subject Name	Total Credits	Scheme of Exams		
			Internal Assessment	End Semester Exam	Total Marks
Semester VI –20 Credits					
BFM31	Entrepreneurship & Project Management	3	40	60	100
BFM32	Digital And Social Media Advertising	3	40	60	100
BFM33	Media - Laws & Ethics	3	40	60	100
BFM34	Concepts of Sound Recording	4	40	60	100
BFM35	Elements of Animation	4	40	60	100
BFM36	Final Project	3	100	0	100
Total Credits		20			
Total Course Credits		120			

Detailed Curriculum

SEMESTER I

PRINCIPLES OF MANAGEMENT

Subject Code - BFM 01

LEARNING OBJECTIVE

- To provide fundamental knowledge and exposure to the concepts, theories and practices in the field of management.

UNIT I Management- concept, nature, process and Significance .An overview of functional areas of management, managerial roles (Mintzberg) Evolution of Management Theory – Work of Fredrick .W. Taylor, Fayol's contribution, Behavioural Science approach, Contingency approach.

UNIT II Management Functions – Planning, Organising, Staffing, Directing and controlling. Planning : meaning-importance-elements- process - limitations Decision Making- concept, importance and steps in decision making Preparation of Business Plan

UNIT III Organising - Concept, nature and significance; Authority and responsibility relationships, centralization and decentralization, departmentation, organization structure forms. Staffing - importance, sources of recruitment, selection process.

UNIT IV Directing – meaning and steps I direction : motivation – concept; theories – Maslow , Herzberg , Mc Gregor. Leadership- concept, styles and traits Control : concept, process: Effective control system; control techniques. Coordination - concept, Definition and importance.

REFERENCES:

- 1 Essentials of Management Koontz H & W McGraw Hill, New York
- 2 Principles of Management Ramaswamy Himalaya, Mumbai
- 3 Management Concept and Practice Hannagain T McMillan, Delhi
- 4 Basic Managerial Skills for All McGrath, E.H. Prentice Hall of India
- 5 Management-Text & Cases VSP Rao Excel Books, Delhi Assessment Pattern
- 6 Essentials of Management Massie Joseph Prentice Hall of India
- 7 Management: Principles & Guidelines Thomas N. Duening & John Ivancevich Biztantra
- 8 Management Concepts and OB P.S.Rao & N.V.Shah Ajab Pustakalaya
- 9 Management Concepts and Strategies J S Chandran Vikas Publishing House
- 10 Principles Of Management Tripathi P.C. Tata McGraw Hill

ORGANISATIONAL BEHAVIOUR

Subject Code – BFM 02

LEARNING OBJECTIVE

1. To understand basic concepts, theories and techniques in the field of human behaviour at the individual, group and organizational levels in the changing global scenario.
2. To increase managerial effectiveness through understanding of self and others.

UNIT I Introduction: Concept and nature of Organizational behaviour; Contributing disciplines to the field of O.B.; O.B. Models; Need to understand human behaviour; Challenges and Opportunities.

UNIT II Individual & Interpersonal Behaviour: Biographical Characteristics; Ability; Values; Attitudes-Formation, Theories, Organisation related attitude, Relationship between attitude and behavior; Personality – determinants and traits; Emotions; Learning-Theories and reinforcement schedules, Perception –Process and errors. Interpersonal Behaviour: Johari Window; Transactional Analysis – ego states, types of transactions, life positions, applications of T.A.

UNIT III Group Behaviour & Team Development: Concept of Group and Group Dynamics; Types of Groups; Formal and Informal Groups; Stages of Group Development, Theories of Group Formation; Group Norms, Group Cohesiveness; Group Think and Group Shift. Group Decision Making; Inter Group Behaviour; Concept of Team Vs. Group; Types of teams; Building and managing effective teams. Effective Thinking, Thinking Skills, Thinking Styles, Concept of Six Thinking Hats

UNIT IV Organization Culture and Conflict Management: Organizational Culture- Concept, Functions, Socialization; Creating and sustaining culture; Managing Conflict – Sources, types, process and resolution of conflict; Managing Change; Managing across Cultures; Empowerment and Participation. Continuous Internal Assessment : Mid Semester test - Case Study Project work

REFERENCES:

1. Luthans, Fred; Organizational Behaviour, Tata McGraw Hill, New Delhi, 2003.
2. Chhabra, T.N. & Singh, B.P., Organization Behavior, Sultan Chand & Sons.
3. Khanka, S.S.; Organizational Behaviour, Sultan Chand and Sons, New Delhi.
4. Joseph, Weiss; Organization Behaviour and Change, Vikas Publishing house, 2004.
5. Prasad, L.M.; Organizational Behaviour, Sultan Chand & Sons, 2003.
6. Stephen P., Robbins; Organizational Behaviour; "Prentice Hall of India Pvt. Ltd.", New Delhi, 2003.
7. Industrial Psychology Gosh P. & K & Ghorpade M.B Himalaya, Mumbai, 1999
8. Organizational Behaviour Newstrom J. Keith D Tata McGraw Hill, New Delhi

BUSINESS COMMUNICATION

Subject Code - BFM 03

LEARNING OBJECTIVE

- To develop the skills of the students for proper self-expression, social communication, spoken English, correct pronunciation, voice modulation and business etiquettes

UNIT I Fundamentals of Communication Definition, Meaning -Types, process and importance

UNIT II Effective Communication Concept & Practice of Effective Communication Barriers to Effective Communication Methods to Improve Communication Skills

UNIT III Written Communication Skills Report Writing Letter Writing Preparation of Promotional Material

UNIT IV Oral Communication Skills Understanding Audience Use of Language Use of Tone Understanding Body Language Continuous Internal Assessment: Mid Semester test Project work Assignment

REFERENCES:

- 1 Effective Communication Rai Urmila Himalaya, Mumbai
- 2 Business Communication Kaul Prentice Hall India
- 3 Basic Business Communication Lesikar TMH
- 4 Business Communication & Personality Development, Das Excel Books, Delhi
- 5 How to Listen Better? Pramila Ahuja & G Ahuja Sterling Publication
- 6 Contemporary Business Communication, Scot Biztantra
- 7 Business Communication for Managers: An Advanced Approach Penrose Thomson learning
- 8 Business Correspondence Whitehead G & H A.H. Wheeler, Allahabad

HISTORY OF CINEMA & FILM APPRECIATION

Subject Code - BFM 04

LEARNING OBJECTIVE

- To provide an insight to the dynamic Film industry.

UNIT I Introduction to Cinema – ‘Persistence of Vision’ – ‘Willing suspension of disbelief’ – origins: Puppetry / Leather puppetry – Magic lantern – still camera – zoetrope – Edward Muybridge’s experiment with a horse and a row of still cameras – celluloid film – strip / zoetrope pasted with celluloid prints – Types of films and analysis.

UNIT II Thomas Alwa Edison – invention of kinetoscope and Nickelodeon – Dickson’s movie camera – projection of movies by Lumiere Bros on 28-12-1895 – Early silent films by Georges Melies and Edwin S Porter – D.W. Griffith and development of silent films in USA – Silent films of other countries: Soviet montage – German expressionist films – French impressionist films – Surrealistic films by Louis Bunuel – Arrival of colour – Introduction of sound in Film Technology

UNIT III Evolution of Technique and Aesthetic development of Cinema – Special Reference to: V.I Pudovkin and Einsenstein – Vittorio de sica - Fredrico Fellini – Roman Polanski – Francois Truffaut – Jean Luc godard – R.W. Fassbinder - Ingmar Bergman – David Lean – Fritz Lang – Alfred Hitchcock – Charlie Chaplin – Akira Kurosawa - Studio system – Hollywood city – Oscar awards – International Film festivals and awards.

UNIT IV Introduction to Indian & Tamil Cinema – ‘Silent Era’ – H.S. Bhatvadekar, R.J. Torney, Pundalik and D.G. Phalke - South India: NatarajaMudaliar - Early pioneers with reference to D.G. Phalke – V Shantaram – Bimal Roy - Guru Dutt.K.Balachandar, AVM, Bharathiraja, Balu Mahendra, NSK, Kannadasan, Shivaji Ganesan, MSV

UNIT V Indian Cinematographic Committee 1927 – The period of transition 1931 parallel cinema: Satyajit Ray, RitwikGhatak, MrinalSen, Aravindan, AdoorGopalakrishnan,G.V.Iyer, GirishKarnad, ShyamBenegal and GirishKasaravalli. Study of Film – National Film Archives of India – National Film Development Corporation (NFDC) – Censor Board in India (Central Board of Film Certification)

REFERENCE: 1. The Film Appreciation Book – Jim Piper 2. History of Indian Cinema –Diamond Books
6. Public Relations by S.J. Sebellin Ross

DYNAMICS OF VISUAL COMMUNICATION

Subject Code - BFM 05

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

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

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

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

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

REFERENCE BOOKS

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

BASICS OF FILM - MAKING I

Subject Code - BFM 06

Students will be exposed to the practical ground requirements of Film Making. Theoretical concepts shall be made more stronger by their involvement in the making of Films in the different industries.

The students will be exposed to rudimentary cameras & software and will work on projects ranging from 10- 15mins. The students will be exposed to the entire process of film making and the production workflow in Documentary production.

SEMESTER II

HUMAN RESOURCE MANAGEMENT

Subject Code - BFM 07

LEARNING OBJECTIVE

1. To make students understand human resource in its proper perspective.
2. To familiarize them with the various functions of human resource management.
3. To lay a strong foundation for pursuing goals of becoming HR strategists, change agents and organizational transformation lists.

UNIT I Introduction to HRM Definition, features, scope/Functions of HRM. Evolution of HRM/ Trends in HRM Difference between HRM and PM Challenges Before the HR Manager Role of the HR manager Traits/Characteristics of the workforce, Personnel Philosophy Personnel Manual Human Resource Planning: Definition of HRP Process of HRP along with brief coverage of personnel demand and supply Forecasting techniques Factors affecting HRP HRIS VRS, outsourcing, pinkslip/termination/retrenchment/downsizing/ separation Contracting and sub-contracting Promotions and transfers

UNIT II Job analysis, Job Design and Job evaluation Job analysis- definition, method of collecting job data, merits and demerits/ limitations Job design definition, factors affecting job design , approaches to job design Job evaluation- definition, methods of job evaluation, process of job evaluation Recruitment, selection and Induction: Recruitment- Definition, sources of recruitment, merits and demerits Selection- definition process of selection, types of selection tests, types of interviews Induction/orientation- definition, methods, process Placement Training and Development Definition if training and development Methods of training Managers Process/ Procedure of conducting training programs How to evaluate effectiveness of training program Advantages of T & D

UNIT III Performance Appraisal – Definition, Methods of appraisal for managers – traditional and modern, Process/procedure of conducting performance appraisal, Advantages of performance appraisal, Limitations of performance appraisal Compensation management, Definition of compensation Components of salary/ salary slip Fringe benefits- definition and types Performance linked incentives/incentives definition, advantages and disadvantages. Career planning and Development, Definition of career planning and career development Process /procedure Career stages/career life cycle and how to handle personnel at each stage Essentials to make career planning successful Career counselling Employee Retention techniques Succession planning

UNIT IV Participative management, Definition of participative management, Levels of participation, Trends in Participative management, Factors important for effective participative management, Forms of participation, Participation through quality circles, Empowered teams Industrial relations, Definition of industrial relations, Features of industrial relations, Importance of industrial relations, Approaches to industrial relations, Parties to industrial relations, Trade Unions, Definition of a trade union, Features of a trade union, Trade Union movement in India, Trends in TU.

REFERENCE BOOKS

- 1 Human Resources and Personnel Management K Aswathappa Text and Cases,
- 2 Personnel Management Mamoria
- 3 Personnel Management Flippo McGraw
- 4 Excellence through HRD M Nair and T V Rao
- 5 Handbook of Human Resource Armstrong and Management Practice Micheal Kogan
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MARKETING MANAGEMENT

Subject Code - BFM 08

LEARNING OBJECTIVE

1. To make the students understand the basic fundamentals of marketing management, it would also involve a detailed study of the various elements of the marketing mix as applied by both domestic and international firms.
2. The program also seeks to equip students to be visionary marketing professionals who would add value to the organization.

UNIT I Introduction to Marketing a) The 4Ps and Cs of Marketing b) Marketing as an activity, function, and philosophy. c) Needs, wants and demand; transactions, transfers and exchanges d) Orientation of a firm: Production concept, product concept; selling concept, and marketing concept New Trends in marketing: E – Marketing, Internet Marketing, and Marketing using social networks Societal Marketing/Relationship Marketing

UNIT II Marketing Research: MIS; & Consumer Behavior: The micro environment of business (management structure; marketing channels; markets in which a firm operates; competitors and stakeholders. Macro Environment: political factors; economics; socioeconomic factors; technological factors (pest analysis) Marketing Research: Importance of Marketing Research; Types of Marketing Research; Product Research; sales research; consumer research; promotion research. Consumer behavior: basic stimulus response model; influence on consumers decision making process; high involvement and low involvement products; influences on buying behavior: cultural factors, social factors, personal factors, and psychological factors (Maslow's Hierarchy); Methods of sales forecasting

UNIT III Industrial Buying Behavior; Product and Brand management; STP; Decision making process; DMUs and its composition factors influencing purchasing; economic environment; organizational factors; interpersonal characteristics and individual buying characteristics; Key differences between Consumer and Organizational Buying.
Product and Brand Management Product Management: Core, tangible and augmented products; product decision mix; product line decisions; strategic filing, line modernization decisions, New product development process; idea generation, screening, concept development and testing, marketing market testing, test marketing and commercialization; product life cycle: introduction, growth, maturity, decline Brand management: Brand equity; Branding Decisions, brand extension and Brand Portfolios Segmentation targeting and Positioning (STP) : Segmentation variables for consumer markets: Geographic , demographic, behavioral, psychographic; segmentation variables for industrial markets; customer location,

type of industry, size of the firm, purchase criteria, etc Targeting: undifferentiated marketing; single segment and multi segment structures; guidelines for selecting target markets Position: Identifying frame of reference; points of parity and points of difference; choosing category membership; product and brand differentiation for identifying of position.

UNIT IV

Pricing decisions, channel decisions: promotion mix; strategies; Integrated Marketing Communication; marketing services; ethics in marketing. Pricing decisions: pricing objectives, factors influencing pricing decisions; Types of Pricing: Mark up/ Cost plus Pricing,, perceived value pricing, value pricing, geographic pricing etc; Responding to competitors; Action through price and non-price variables; impact of the Products : stage in the PLC on pricing decisions. Channel decisions: Types of channels; intensity of distribution, channel conflict and channel management; Retailing importance and types of retail formats, Indian retail scenario; Promotion mix; Advertising: importance and scope; Sales promotions: objectives, consumer promotions; PR and Publicity; Personal Selling: recruitment, selection, training, motivation and evaluation, selling sales rep.

Integrated marketing communication: Definition of target audience; determining communication objectives, designing communication and selection of channels. Marketing Services: Characteristics of services, ways of improving services, delivery, managing service maturity Ethics in marketing: Advertising standards Council of India, code of ethics in advertising; Promotion to children; unfair practices in marketing.

REFERENCE BOOKS

1. Marketing Mangement: A South Asian Persepective Kotler, keller, Koshy and Jha, Pearson/ Prentice Hall
2. Marketing Concepts and Cases Etzel, Stanton, walker and Pandit Tata Mcgraw Hill
3. Marketing Management Russel S. Winer, Pearson Education
4. Principles of Marketing Kutze Boone Thomson
5. Marketing Management S H H Kazmi Excel
6. Marketing Management Kerin Hartley Tata Mcgraw Hill
7. Marketing Management Ramaswamy and Namakumari Macmillan India
8. Peterson Marketing Strategic Problems Roger Kerin/ Robert A Prentice Hall
9. Marketing Roger A Kerin, Steen W. Harley Tata Mcgraw hill
10. Marketing Planning and Strategy Thomson

INTRODUCTION TO FILM STUDIES

Subject Code - BFM 09

LEARNING OBJECTIVE

To learn about the various basic fundamentals required to conceptualise the films.

UNIT I Short History of Indian cinema – Brief history and trends of foreign cinema – Film as a medium of communication and Social change – Growth of Tamil Cinema – contributions of Tamil cinema to social and political awareness – Film Industry status – contemporary trends.

UNIT II Planning, Pre-production: Concept / story development – Scripting / Screen play writing – Budgeting – casting – locations – financing. Production: Shooting – Problems of artists – direction, cinematography. Post-Production: Editing - sound recording – dubbing – special effects – graphics and final mixing – distribution and exhibition

UNIT III Mis-en-scene – space and time – framing – Film culture – and grammar - (language, style, grammar, syntax), Role of a cinematography, Editing dimensions of film editing – deconstruction of film, Award winning films – review – The power of sound, Foley sound, theatrical sound formats

UNIT IV Camera Production: the shot, scene, sequence, story board, types of script, location shooting. Single camera Vs. multi camera production – rehearsal – digital intermediate – video format.

UNIT V Film Genres, Documentary and short films – World union of documentary film makers – cinema of reality – real life characters – real issues – story material – propaganda films and corporate films – films of expression – Indian documentary forms – National film policy.

REFERENCE BOOKS

1. AshishRajadhyasha, Paul Wileman, Encyclopedia of Indian Cinema, Oxford Uni. Press, New Delhi 2005.
2. Proferes, Nicholas, Film Directing Fundamentals, Oxford University Press, 2001.
3. Paul Wheeler, Digital Cinematography, Focal Press 2001
4. Monoco, James. How to read a film, Routledge, London 2001
5. Thoraval, Yves. The Cinema of India (1896 -2000).
6. Jag Moham, Documentary Films and Indian Awakening, Publications Division, New Delhi 1980.
7. Gaston Roberge, Another Cinema for Another society, Seagull Publications Calcutta 1985.
8. SanjitNarwekar, Spectrum India 1994, 3rd Bombay International Film Festival for Documentary,
9. Short and Animation Films

BASICS OF PHOTOGRAPHY

Subject Code - BFM 10

UNIT I Human Eye and Camera, Visual Perception, Basics of Camera (aperture, shutter speed, focal length, depth of Field etc.,) Camera operations- Types of Camera, Types of Lenses. characteristics and features of each type of cameras – Aperture - Shutter speed -Usage - Depth of Field - Focal Length - Basics of design - Photo composition - Rule of Thirds - Angle of View.

UNIT II Understanding Lighting- indoor and outdoor, Types of lighting, Natural and Artificial Lights, Exposure Meters, Differential focus, Filters, Flashes. Designing with light

UNIT III Types of Film- Sensitivity, Temperature, Speed etc., Reversal Films. Manipulation of Color and Light, Black and White and Colour Photography - Colour Processing and Printing

UNIT IV Equipments, Basic Requirements. Developing Process. Control Factors- Fixing, Washing, Drying. Negative (ideal, identifying faults). Printing (paper, chemicals, Enlarger) etc. Special effects techniques-motion pictures etc., manipulation of image, framing & trimming

UNIT V Aesthetics, Some Basic Principles. Basics of Photo-Journalism, Photo-features, Photo-essays, Writing captions, Visual story telling

REFERENCE BOOKS

1. REFERENCE: 1. Michael Langford: Basic Photography, Focal Press. 2. Michael Langford: Advanced Photography, Focal Press. 3. Mitchell Bearley & John Hedgeese: New Introductory Photography Course, Read consumer Book Ltd. 4. 35 mm Photographer Hand book, Pan Book

ADVERTISEMENT FILM MAKING

Subject Code - BFM 11

UNIT I Creative Process: Concept- Research- ideation, Structuring a Story- Story Boarding- Characters- screen play- Dialogues- Casting, Shoot- Edit- Re-Recording- Final Print/DVD, Understanding the needs of cinematographer/ Sound designer/ editor/ client servicing executive, Contribution by Lighting- Lenses- Vfx- RR- Compositing

UNIT II Production Process: Formation of Team- Location Survey, Auditions- Planning the shoot- Production Management, Hiring of facilities- Cost Control- Managing crew & artists;

UNIT III Importance and power of Audio visual communication, Strength of a still picture- Requisites of good still- How to shoot a good still, Basics of a good still picture, Understanding Audio Visuals psychologically, Understanding the life around us- Creation of Drama- Role of Characters | Creating the final mix- The final Ambiance- The crescendo

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UNIT IV Nature & Role of Sound- Noise, Sound- Basic Notes- Harmony- Symphony- Rhythm Combo of Music & Effects- Background score, Writing for visuals- How to use words effectively, Study of some significant literary works, Balance between words and visuals, Power of silence;

UNIT V Need for advertising- Social Scenario, Too many Products chasing divergent Customers, Understanding the customer/consumer behavior | Understanding the client behavior- Art of persuasion | Principals of copy writing and Advertising design, Hierarchy of ad films in marketing collaterals, Study of great Global AV campaigns, Films in general vs ad film making the key differentiators, Studying proven ad films campaign,

REFERENCE: 1. Kleppner, Otto; Fundamentals of Advertising; Prentice Hall; New Jersey. 1980. 2. Gupta, Sen; Brand Positioning; Tata McGraw Hill; New Delhi; 1990. 3. Hart, Norman; The practice of advertising; Heinemann Pub.; London. 1990. 4. Mooij, Mariekae de; „Advertising Worldwide (2nd edn.); Prentice Hall; UK.1994. 5. Mohan, M; —Advertising management concepts and cases; Tata McGraw Hill; New Delhi. 1989. 6. Chunnawalla and K.C. Sethia ; —Foundations of Advertising: Theory and practice,

BASICS OF FILM MAKING II

Subject Code - BFM 12

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 film making and the production workflow in Short Film Category.

SEMESTER III

BRAND MANAGEMENT

Subject Code - BFM 13

LEARNING OBJECTIVE

To understand how to manage a brand and maintaining its brand image so that it is helpful to organize firms maintaining the brand image.

UNIT I Concept of a brand – Evolution, perspectives, anatomy, types of brand names, brand name associations, Brands Vs Products, Advantages of Brands to consumers & firms. Brand elements: Components & choosing brand elements, Branding challenges & opportunities.

UNIT II Brand positioning – Basic concepts – alternatives – risks – Brands & consumers – Strategies for positioning the brand for competitive advantage

UNIT III Brand Image, Brand associations & image, Brand identity – perspectives, levels, and prisms. Managing Brand image – stages – functional, symbolic & experiential brands.

UNIT IV Leveraging Brands – Brand extensions, extendibility, merits & demerits, Line extensions, line trap – Co-branding & Licensing Brands

UNIT V Brand valuation – Methods of valuation, implications for buying & selling brands. Applications – Branding industrial products, services and Retailers – Building Brands online. Indianisation of Foreign brands & taking Indian brands global – issues & challenges.

REFERENCE BOOKS

1. Kevin Lane Keller, Strategic Brand Management, PHI/Pearson, New Delhi.
2. Kapferer, Strategic Brand Management, Kogan Page, New Delhi.
3. Harsh Varma, Brand Management, Excell Books, New Delhi.
4. Majumdar, Product Management in India, PHI.
5. Sengupta, Brand Positioning, Tata McGraw Hill.
6. Rameshkumar, Managing Indian Brands, Vikas.

WRITING FOR PRINT & BROADCAST MEDIA

Subject Code - BFM 14

UNIT I

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

UNIT II

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

UNIT III

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

UNIT IV

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

UNIT V

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

REFERENCE BOOKS

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

OVERVIEW OF ENTERTAINMENT & MEDIA

Subject Code - BFM 15

UNIT I

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

UNIT II

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

UNIT III

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

UNIT IV

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

UNIT V

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

REFERENCE BOOKS

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

AUDIO AND VIDEO PRODUCTION TECHNIQUES

Subject Code - BFM 16

UNIT I

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

UNIT II

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

UNIT III

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

UNIT IV

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

UNIT V

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

REFERENCE BOOKS

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

FILM TECHNOLOGY - I

Subject Code - BFM 17

UNIT I

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

UNIT II

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

UNIT III

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

UNIT IV

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

UNIT V

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

REFERENCE BOOKS

1. Directing Film techniques and Aesthetics — Michael Rabiger
2. Art of Film – Ernest Lindgren
3. Film and Director - Don Livingston
4. Cinematography : Theory and Practice - Blain Brown
5. Cinematography - Kris Malkiewicz (Fireside Books)
6. Basic Photography - John Hedgecoe (Auro Books)
7. Film Script Writing - Dwight V. Swain
8. Screen – Play Writing - Eugen Vale
9. The Art of Dramatic Writing - Lajos Egri
10. How to read a Film - James Monaco
11. 5C's of Cinematography - Joseph V. Mascelli

PROFESSIONAL INDUSTRY ENGAGEMENT (PRACTICAL)

Subject Code - BFM 18

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

SEMESTER IV

DIGITAL PHOTOGRAPHY

Subject Code - BFM 19

UNIT I

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

UNIT-II

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

UNIT-III

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

UNIT-IV

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

UNIT-V

Introduction to Digital Studio: Photography Project – Assignments – Photo Power point presentations – Photo documentary – Photo essay – small budget studio – design – equipment's and budget – Corporate Studio – Design – Equipment's and Budget – Popular

Photography websites – Creating Photography Website – Connecting images of internet use.

REFERENCE BOOKS

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

PUBLIC RELATIONS

Subject Code - BFM 20

UNIT – I

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

UNIT – II

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

UNIT – III

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

UNIT – IV

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

UNIT –V

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

REFERENCES

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

FILM TECHNOLOGY II

Subject Code - BFM 21

UNIT I

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

UNIT II

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

UNIT III

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

UNIT IV

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

UNIT V

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

REFERENCE BOOKS

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

FUNDAMENTALS OF FILM DIRECTION

BFM 22

UNIT : I

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

UNIT : II

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

UNIT : III

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

UNIT : IV

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

UNIT : V

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

REFERENCE:

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

MOTION PICTURE CAMERA AND LENSES – I

BFM 23

UNIT - I

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

UNIT - II

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

UNIT - III

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

UNIT - IV

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

UNIT - V

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

REFERENCES:

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

WORK BASED LEARNING ROUTE (PRACTICAL)

Subject Code - BFM 24

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

SEMESTER V

ASPECTS OF FILM PRODUCTION MANAGEMENT

Subject Code - BFM 25

UNIT - I

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

UNIT - II

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

UNIT – III

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

UNIT - IV

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

UNIT - V

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

Reference Books:

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

TELEVISION PRODUCTION & PROGRAMMING

Subject Code - BFM 26

UNIT I

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

UNIT II

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

UNIT III

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

UNIT IV

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

UNIT V

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

REFERENCE

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

FILM PRODUCTION, DISTRIBUTION & MARKETING

Subject Code - BFM 27

UNIT 1

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

UNIT 2

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

UNIT 3

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

UNIT 4

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

UNIT 5

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

REFERENCE: 1. The Business of Media Distribution: Monetizing Film, TV and Video Content in an Online World – Jeff Ulin 2. The Filmmakers Handbook – Steven Ascher 3. The International Film Business: A Market Guide Beyond Hollywood – Angus Finney 4. The Complete Film Production Handbook- Honohaner, Eve Light 5. The Film Experience: An Introduction, 3rd Edi...(Paperback) by Timothy Corrigan, Patricia White

FUNDAMENTALS OF FILM AND VIDEO EDITING

BFM 28

UNIT : I

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

UNIT : II

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

UNIT : III

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

UNIT : IV

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

UNIT : V

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

REFERENCE:

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

OVERVIEW OF FILM PRODUCING

BFM 29

UNIT I

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

UNIT II

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

UNIT III

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

UNIT IV

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

UNIT V

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

REFERENCE:

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

ADVANCED FILM MAKING (PRACTICAL)

Subject Code - BFM 30

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

SEMESTER VI

ENTREPRENEURSHIP & PROJECT MANAGEMENT

Subject Code - BFM 31

LEARNING OBJECTIVE

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

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

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

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

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

REFERENCE BOOKS

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

DIGITAL AND SOCIAL MEDIA ADVERTISING

Subject Code - BFM 32

UNIT I Evolution of Advertising National & International level |The structure of an Ad agency and the functions and service of each department |Relationship between various participants of advertising (Client, agency, media, consumer) | Opportunities in the digital space | Internet reach and penetration in India| successful digital & social media campaigns.

UNIT II Strategy and Models for the New Marketing Environment-Introduction to advertising strategies: AIDA, DAGMAR, Information processing model | Introduction to Agency Commissions, media commission | Business models, Marketing Planning and Buyer Behaviour - Online marketing | Search engine marketing| Permission Marketing, Digi-marketing Planning

UNIT III

UNIT IV Brainstorming creative ideas| Creative Techniques| Creative Execution of the Big Idea| Bringing Creativity in Ad execution| Preparing a creative Brief| Creative Execution Elements| Quantifying success |Analytics

UNIT V Mobile reach & penetration in India – change over years - Mobile Marketing : Messages| Sites| Apps| Advertising| Video| Games Marketing| Commerce| Cross channel Marketing

REFERENCE BOOKS

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

MEDIA LAW & ETHICS

Subject Code - BFM 33

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

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

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

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

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

CONCEPTS OF SOUND RECORDING

BFM 34

UNIT - I

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

UNIT - II

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

UNIT - III

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

UNIT - IV

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

UNIT - V

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

REFERENCE BOOKS

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

ELEMENTS OF ANIMATION

BFM 35

UNIT - I

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

UNIT - II

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

UNIT - III

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

UNIT - IV

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

UNIT - V

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

REFERENCE

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

FINAL PROJECT

Subject Code - BFM 36

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

