

As Per NEP 2020

University of Mumbai



Title of the program

- A. U.G. Certificate in Media Production
- B. U.G. Diploma in Media Production
- C. B.Voc. (Media Production)
- D. B.Voc. (Hons.) in (Media Production)
- E. B. Voc. (Hons. with Research) in (Media Production)

Syllabus for Semester – I & II

Ref: GR dated 20th April, 2023 for Credit Structure of UG

(With effect from the academic year 2024-25 Progressively)

As Per NEP 2020

Sr. No.	Heading	Particulars	
1	Title of program O: _____A	A	U.G. Certificate in Media Production
	O: _____B	B	U.G. Diploma in Media Production
	O: _____C	C	B.Voc. Media Production
	O: _____D	D	B.Voc. (Hons.) in (Media Production)
	O: _____E	E	B. Voc. (Hons. with Research) in (Media Production)
2	Eligibility O: _____A	A	-12 th pass in any Stream OR 3 Years Diploma in any recognized Board or University OR Passed Equivalent Academic Level 4.0
	O: _____B	B	Under Graduate Certificate in Media Production or passed equivalent Academic Level 4.5
	O: _____C	C	Under Graduate Diploma in Media Production or passed equivalent Academic Level 5.0
	O: _____D	D	Bachelors of Media Production with minimum CGPA of 7.5 or passed equivalent Academic Level 5.5
	O: _____E	E	Bachelors of Media Production with Minimum CGPA of 7.5 or passed equivalent Academic Level 5.5

3	Duration of program R: ____	A	One Year
		B	Two Years
		C	Three Years
		D	Four Years
		E	Four Years

4	Intake Capacity R: _____	50 Students in Each NSQF Academic level 4.5,5.0,5.5.	
5	Scheme of Examination R: __	NEP 40% Internal 60% External, Semester End Examination Individual 40% Passing in Internal and External Examination	
6	R: _____Standards of Passing	40%	
7	Credit Structure Sem. I - R: _____A Sem.II-R: _____B	Attached here with	
	Credit Structure Sem. III - R: _____C Sem.IV-R: _____D		
	Credit Structure Sem. V - R: _____E Sem.VI-R: _____F		
8	Semesters	A	Sem I & II
		B	Sem III & IV
		C	Sem V & VI
		D	Sem VII & VIII
		E	Sem VII & VIII
9	Program Academic Level	A	4.5
		B	5.0
		C	5.5
		D	6.0
		E	6.0
10	Pattern	Semester	

11	Status	New
12	To be implemented from Academic Year Progressively	From Academic Year:2024-25

**Sign of the BOS
Chairman
Name of the Chairman
Name of the BOS**

**Sign of the
Offg. Associate Dean
Name of the Associate Dean
Name of the Faculty**

**Sign of the
Offg. Dean
Name of the Offg. Dean
Name of the Faculty**

Preamble

1) Introduction:

B.VOC (Media Production) is a 3 plus one year undergraduate program to be implemented from Academic Year 2024-25. It is generally studied by students who have a keen interest in knowing about the history of Indian Film Making, are keen on becoming future film makers. Candidates who wish to make careers in the technical aspect of Film making be it Sound/Audio Engineering or design, Motion Graphics and VFX, Cinematographers, Editors. Most importantly candidates should be able to analyse a cinematic piece through different aspects.

2) Aims and Objectives

The course aims to provide students with a comprehensive understanding of Film Appreciation, theory, and analysis, equipping them with the knowledge and skills to critically engage with cinema. By exploring the evolution of film, major theories, and key contributors, students will develop a profound appreciation for the art and craft of film making.

Objectives

- a. To prepare students in the production aspects of Film Television & New Media, as required by the present media environment all across the globe.
- b. To empower the students in the production & managerial aspects of the media business with due emphasis on latest production techniques, along with marketing and branding management of various media products and associated services.
- c. To develop creative temperament and mind set needed in the content production segment of the media industry.
- d. To provide an active industry interface by way of co-learning.
- e. To take the students through the entire pipe line of production process with regards to the content creation for various media pads, providing the students an insight in to the correlation that exists between content creation and associated commercial aspects of media business.

3) Learning Outcomes

Bachelor of Vocation (Media Production)(BVOCMP)(Choice based) Semester - I & II revised Syllabus to be sanctioned & implemented from 2024-2025 As per NEP 2020.

1. The program considers media industries and their relationship to culture and society, and the understanding of how communication works.
2. This program will equip the learners with professional skills essential for making career in Entertainment industry, Cinema, Television, OTT Platforms, social media platforms etc.

3. Students would demonstrate the ability to apply rhetorical principles in a variety of creative, cinematic, organizational, professional and journalistic venues.
4. Knowledge, skills, and values that prepare them for future careers in our interconnected society, whether in mass media or advanced study
5. Learners would develop a global awareness of political, social and corporate issues influenced by communication sensitivity and skills.
6. Learners will understand mass media as a system of interrelated forces, including historical foundations, technological advances, economic dynamics, regulatory constraints, and ethical concerns.
7. This program will also give them an improved sense of self-confidence and self-efficacy and an awareness of their responsibilities as professionals in their field
8. Learners will be able to create and design emerging media products, including blogs, digital audio, digital video, social media, digital photography, and multimedia.
9. To ensure that the students have adequate knowledge and skills, so that they are work ready at each exit point of the program.
10. Learners will understand the underlying philosophical assumptions of, and be able to apply, communication research methods to address a range of media texts and audiences, production and technological practices, and relevant social issues.
11. Learners will comprehend the foundations, process, and practices of writing for and about the media, and demonstrate proficiency in writing across platforms.
12. Learners will be able to conceptualize, design, and produce one or more works in media based on effective principles and practices of media aesthetics for a target audience.
13. To integrate NSQF within the undergraduate level of higher education in order to enhance employability of the graduates and meet industry requirements. Such graduates apart from meeting the needs of local and national industry are also expected to be equipped to become part of the global workforce.

4) Any other point (if any)

Internal assessment (Total Marks 40): It can be classroom presentation/viva, classroom test, subject concerned assignments /projects , etc.

According to UGC Guidelines for B.Voc. scheme, Skill component Assessment will be done by Sector Skill Council(SSC) under National Skill Development Corporation (NSDC). The SSC will map the curriculum as per Job Role / Qualification Pack(QP) and National Occupational Standards (NOS) with University syllabus. The separate assessment examination (Theory & Practical) will be conducted by SSC through their authorised Assessment Agencies as per norms and assessment criteria of SSC – NSDC. This skill Examination result will be provided by SSC to the respective B.Voc. College.

The result of skill assessment examination should be included in the student marksheet as per assessment criteria of Media & Entertainment Skills Council (MESC). The passing standards will be as per MESC – NSDC rules.

5) Credit Structure of the Program (Sem I,II,III&IV) (Table as per Parishisht 2 with sign of HOD and Dean

Under Graduate Certificate in Media Production.

4.4		Major Mandatory	Electives	Minor	O.E.	VSC ,SEC	AEC VEC IKS	OJT,FP, CEP,CC, RP		
4.4	Sem I	i) Understanding Cinema its history & growth(4 CR) ii) Introduction to photography (2 CR)			(2 CR)	1) Skill component-1 Assistant Cameraman (VSC-2CR) 2) Introduction to Sound and Sound recording (SEC-2CR)	1)AEC-(2CR) 2)VEC-(2CR) 3) IKS:- (2CR)	i) (2Cr)	22	UG Certificate 44 CR
4.4	Sem II	1. Art and Science of Cinematography (4CR) 2. Introduction to TV and Film Types & Production techniques (2CR)		(2 CR)	(2 CR)	i)(VSC) Intro to story writing(2 CR) ii) Skill component-2 Camera Operator (SEC: 2 CR)	1) (AEC)(2 cr) 2) (VEC)(2CR)	1) (2CR)	22	
Cum Cr.		12		2	8	4+4	4+4+2	4	44	

SEMESTER I

**B.Voc Media Production
N.E.P.
Revised Syllabus
Sem-1**

Subjects.

General Education

1) Understanding Cinema, It's History And Growth (Mjr)

2) Introduction to Photography (Mjr)

3) Introduction to Film & Video Editing (O.E)

4) Modern Indian Drama.(O.E)

5) Introduction to sound and sound Recording.(SEC)

6) Skill Component - I (Assistant Cameraman) (VSC)

(Selective Job Role of Camera Assistant mapped to curriculum will be assessed by Sector skill council under NSDC – UGC.)

1.UNDERSTANDING CINEMA, ITS HISTORY AND GROWTH

This subject is tends to acquaint the students with the various styles and schools of Cinema throughout the world and various movements in Cinema. Learning of Indian Cinema in association with World Cinema, understand Studio System is included in this subject.

1) History of world cinema:

Since its inception in 1897 when the first film was screened by Lumiere Brothers in France.

Genres of Films -

- a) Understanding different narrative styles from classical, to realistic and contemporary developments in world cinema.
- b) Understanding Drama, Comedy, Romance, Action, Thriller and other popular genres.

2) Indian Cinema:

Indian (pre-Independence) cinema from Dadasaheb Phalke's films and Prabhat Talkies' Sant Tukaram, along with a discussion of early Indian cinema, and the development of the studio system

in India.

3) Hollywood Films:

A discussion on Hollywood classical narrative films - My Fair Lady and Roman Holiday.

4) Understanding story telling techniques of Cinema Masters:

1. Shahid (Biography Drama)
2. Devdas (Melodrama)
3. Dev.D
4. Fandri
5. A Separation
6. Katha
7. Well Done Aabba
8. Hera Pheri
9. Gho Mala Asala Hawa

5) Hindi Films Superstars:

A discussion on the styles of Super Stars and the Hindi formula film (selection of films from Rajesh Khanna, Amitabh Bachchan to Sharukh Khan, Amir Khan can be screened).

6) Hollywood Film Makers:

Screening of world cinema and discussion on films by great film makers like Akira Kurosawa, Alfred Hitchcock, Stanley Kubric and Charlie Chaplin and discussion of contemporary Hollywood film makers of 90's and 2000 like Steven Spielberg, Ang Lee.

7) Indian Regional Films:

Discussion on Award winning Indian Regional films and film maker like Shantaram/ Satyajit Ray / Adoor Gopalkrishnan / Mani Ratnam. Discussion on Directors & Award Winning Directors.

Section – II-

Practical – Assignments.

Screening of Old & New films for the students.

Assessment of the Cinema viewed by the students in a journal stating

Filmographies, Genre/Style, Period, Relevant association with

accolades/Awards, Emergence of trends Social, Technical. Personalities, and Influences etc.

Books for Reference:

- 1) Satyajit Ray's foreword in Gaston Roberge's "Chitrabani: A Book on Film Appreciation"

- 2) Understanding the Film: An Introduction to Film Appreciation, Student Edition by Jan Bone, Ron Johnson.
- 3) Screen Education: From Film Appreciation to Media Studies; By Terry Bolas.
- 4) My Autobiography by Charles Chaplin.
- 5) How Movies Work By Bruce F. Kawin.

2. INTRODUCTION TO PHOTOGRAPHY

This module helps students to understand the principles and practice of photography enabling them to enjoy photography as an art and to develop basic photographic sense and knowledge.

1) History of Photography & Basic Principles of Photography

Practical - Camera mounting and Tripod Handling.

2) Types of Cameras & Output Formats

Practical - Changing of Lens
Basics of Lensing (tele, wide, normal).

3) Color Photography & Black & White Photography

Practical - Types of Photography and its Implementations Introduction to camera
Operating practical

4) Concepts of Compositions & Camera Techniques:

White Balancing and Color Temperature Elements of Art
Principle of Design

5) Various aspects of Lighting.

Practical - Setting light setup and keeping it ready for shoot Light and use of lights
Three point lighting Practical.

6) Movement in Art & Photography

Practical - Framing and composition (shots and angles)

7) Post Production

Safety measures in using studio and equipments.

Section – II- Practical Assignments

Camera Handling, Compositions & Lighting- 15 assignments.

Digital Image Editing- 15 Assignments.

Photo Shoot – Portrait, Still Photography.-15 assignments.

Assignment / Project Submission-15 assignments.

Books for Reference:

- 1) Art as Witness by Parthiv Shah
- 2) The Art of Color Photography by Mitchell Beazley
- 3) Digital Photography by Steve Bavister
- 4) Coming of Photography in India by Christopher Penny
- 5) Basics of Photography by John Hedgecoe.

3. INTRODUCTION TO FILM AND VIDEO EDITING.

Introduction to the concept of editing in films and Video. Students will learn the connection between the production and post-production process with an emphasis on the film laboratory with basics of video editing and aesthetics. Individuals need to understand cut, re-cut, assemble and merge production raw

material (such as footage, music, sound and images.) into sequential final output suitable for broadcasting. Students need to be well versed with editing conventions and techniques such as sorting, assembling, parallel editing, splicing and joining, merging and synchronizing picture and sound. Students must be able to prepare the final output using editing software's such as Avid, Final cut pro, after effects, Adobe Premiere and sound cleaning software and various edit styles and patterns of digital v/s analog editing.

Concept of Editing:

- a) Understand the requirements for post production, i.e. Director's vision, creative and technical requirements & timelines.
- b) Introduction to the world of images, effect and impact of moving images and concept of frame, shot, footage, cut and transition.
- c) The craft of storytelling through images. Importance of editing, understand the requirement and plan the workflow.

Process of Editing in Post Production:

- a) The basic process followed in industry for video, film and sound editing.
- b) Concept of raw footage and sound, dumping, sorting, assembling, splicing and joining and aligning the footage.
- c) Preparing materials and equipment for post production- Gather raw footage, material, graphics, special effects, dialogues, sound and sound effects, folys: Sound cleaning, sound matching, synchronizing sound and picture and producing rough cut. etc.
- d) Learn the process of rendering in editing Manipulation of time in editing, Rhythm & Pace and Dramatic Continuity.

Editing Soft wares & Various File Formats :

- a) Various editing software's, editing machines etc like FCP, adobe premiere pro, final cut pro, Mac and Avid.
- b) Understand the importance of sound cleaning and various software's used for sound cleaning. Various file formats e.g. mp4, avi, wmv, mpg and mov. And appropriate medium e.g. DVD, Film, Tape and digital.

Styles of Editing:

- a) Various styles of editing, linear, nonlinear fiction, online and off line editing.
 - b) The process of organizing, cutting, and putting together audio, visual footage to prepare an accurate, condensed and consistent final output that communicates the expected content.
- Understand Analog & Digital Recording

Section – II- Practical • Assignments.

Practical lessons on operation of Avid, Mac and FCP. Learning the basic operation of editing machines.- 10 assignments.

Practical lessons on Avid, Mac and FCP about grabbing, dumping, Digitizing , sorting and Bin management,

Preparing a log sheet, Capturing. Sorting footage, creating timelines and aligning picture and sound (Practical- 10 Assignments.

Preparing different editing patterns out of existing footage to create multiple videos. Sound, sound cleaning, Sound effects, mixing sound and pictures.

Preparing final cuts. Organizing Video Footage, Media Management, Insert and Overwriting Editing,- 10 assignments.

Reference books:-

- 1)Edward Dmytryk's On Film Editing. ISBN-13: 978-0240517384ISBN-10: 0240517385
- 2)IN THE BLINK OF AN EYE by Walter Murch.
- 3)The technique of Film and Video Editing: History, Theory and Practice By Ken Dancyger.

4. MODREN INDIAN DRAMA:

Modern Indian theater, shaped by the convergence of Sanskrit, folk, and Western traditions, finds its foundational roots in the latter. Emerging in the 19th century, it grappled with pressing issues of nationalism, self-identity, and modernity. The Western influence, particularly through realism and naturalism, brought new dramatic techniques. Playwrights like Tagore addressed these themes, fostering a cultural awakening. As a dynamic amalgamation of ancient heritage and global perspectives, modern Indian theater explores diverse narratives, reflecting the complex socio-cultural landscape of India. This synthesis of traditions continues to evolve, contributing to the vibrant tapestry of India's theatrical expression.

Modern Indian Theater

In 19th-century Calcutta, theaters like Belgachia Natyashala and Shobhabazar Natyashala emerged. During the British era, Indians fused Western and Indian styles, forging a distinctive theatrical identity. The inclusive past contrasted with the commercialization of theaters, introducing costs for attendees. Social issues like dowry and caste became prominent themes. Responding to heightened political awareness, the British enacted the Dramatic Performances Act in 1876. Parsi Theatres thrived from the 1850s, later transitioning to cinema in the 1930s.

The Indian People's Theatre Association (IPTA), formed in 1943, left a lasting impact. Regional theaters, including Bengali and Maharashtra, gained prominence, with influential contributions from figures like Rabindranath Tagore and Prithviraj Kapoor. The Sangeet Natak Akademi, founded in 1952, aimed to nurture performing arts, and institutions like the National School of Drama and Kalakshetra Manipur played pivotal roles in preserving and advancing India's theatrical heritage.

Historical Development of Modern Indian Theater

19th Century Beginnings

Modern Indian theater began to take shape in the 19th century with the efforts of pioneers like Raja Ram Mohan Roy. He used theater as a medium for social reform and cultural awakening.

The Parsi theater, which emerged in Bombay (now Mumbai), played a crucial role in popularizing modern theater. It often adapted Western plays and catered to a diverse urban audience.

Nationalism and Identity

The late 19th and early 20th centuries saw a surge in nationalist sentiments, and theater

became a platform for expressing these ideas. Playwrights like Rabindranath Tagore, through works like “Red Oleanders” and “The Post Office,” explored themes of nationalism and individual freedom.

Social and Political Themes

Modern Indian theater grappled with contemporary social issues. Playwrights such as Vijay Tendulkar addressed topics like gender inequality, caste discrimination, and political corruption in their works.

Experimental Phase

The mid-20th century witnessed an experimental phase in Indian theater. Directors like Satyadev Dubey and Badal Sircar introduced innovative techniques, emphasizing the actor’s body and expression.

Themes in Indian Drama

Gods and Kings

Traditional and mythological themes are prevalent in Indian drama, exploring the stories of gods, kings, and mythical figures. These narratives often carry moral and philosophical undertones.

History or Mythology

Historical and mythological events serve as rich sources for Indian playwrights. The retelling of epics and historical sagas provides a cultural and moral backdrop for contemporary audiences.

Ordinary People and Morals

Many Indian plays delve into the lives of ordinary people, addressing their struggles, moral dilemmas, and societal challenges. These works often provide a mirror to the complexities of everyday life.

Brief Intro to Traditional Indian Theatre forms:

Traditional Indian theater is a rich and diverse tapestry that encompasses various forms, each with its unique styles, storytelling techniques, and cultural significance. Some prominent traditional Indian theater forms include:

Theater Form	Origin	Key Features	Themes
Bharatanatyam	Tamil Nadu	Classical dance with hand gestures and expressions	Mythological stories
Kathakali	Kerala	Stylized dance-drama with elaborate costumes	Epics like Mahabharata and Ramayana
Koodiyattam	Kerala	Ancient Sanskrit dramas, stylized performance	Sanskrit plays
Yakshagana	Karnataka	Folk theater with dance, music, and dialogue	Mythological stories
Nautanki	Uttar Pradesh	Folk theater with music, dance, and drama	Social issues and contemporary themes
Ramlila	Pan-India (festive)	Folk theater during Navaratri, Ramayana stories	Life of Lord Rama
Therukoothu	Tamil Nadu	Street theater with dance, music, storytelling	Social issues
Bhand Pather	Jammu and Kashmir	Satirical folk theater with humor and wit	Social commentary
Chhau Dance	Odisha, Jharkhand, Bengal	Dance with martial arts elements	Mythological stories
Tamaasha	Maharashtra	Folk theater with music, dance, and drama	Contemporary social issues

5. INTRODUCTION TO SOUND AND SOUND RECORDING:

Introduction to the concept of sound, importance of sound in various audiovisual mediums. Creation of sound. Process and methods of recording to make students aware of the various types of the sounds they enjoy in different mediums.

Unit 1.

Understanding Digital Audio. Working with various file formats. Basic file operations. Working with Mono and stereo files, Audio sampling. Rate and audio bit in depth.

Unit 2.

Functions of sound card. Speakers, Microphone, Line -in ;levels, Aligning sound systems. Working of a sound studio. Work space health and safety.

Unit 3.

Setting up/disassembling sound equipment. Capturing sound. Basic sound editing. Editing tools, make a selection, Trim, Cut and crop. Inserting markers, Use of markers, Adjusting Volume.

Unit 4.

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, Perception of sound – wave length –Amplitude – Frequency – pitch – harmonics – equalization – reverberation time – basic set-up of recording system – analog, digital – cables and connectors.

Suggested Readings:

1. Sound Check: The Basics of Sound and Sound Systems by Tony Moscal
2. Back to Basics Audio by Julian Nathan
3. Sound Forge Pro in Simple Steps by Kogent Learning Solutions Inc.
4. Sound Forge Power by Scott R.Garrigus
5. The Audio Expert: Everything You Need to Know About Audio by Ethan Winer.

6. Skill Component – I (Assistant Cameraman) (VSC)

(Selective Job Role of Camera Assistant mapped to “Introduction to Photography” curriculum will be assessed by Sector skill council as per their passing criteria under NSDC – UGC.)

SEMESTER II

FYBVOC - Media Production

(NEP)

Revised Syllabus – Sem. II

COURSES:

General Education

- 1. Creative writing & English literature (Mjr)**
- 2. Art and Science of Cinematography (Mjr)**
- 3. Introduction to TV and Film Types & Production techniques (Mjr)**
- 4. Art of Storyboarding (Minor)**
- 5. Introduction to Story Writing (SEC)**
- 6. Skill Component – II Camera Operator (VSC)**

(Selective Job Roles mapped to curriculum will be assessed by Media & entertainment Sector skill council under NSDC – UGC)

1. Creative writing & English literature

This topic focuses on writing as an art form and understanding Indian literature in regional languages as well as English. The curriculum is designed as a program that encourages students to develop a sense of critical appreciation and interpretation of various genres of literature & to develop creative ideas and express them through writing in a variety of forms and genres.

Section – I

1. Introduction to Creative Writing:

Forms, Styles, How to build creative writing skills

2. Introduction to Indian Literature:

Introduction of Indian Writers in English Literature & their Important Work

1. Vikram Seth
2. Chetan Bhagat
3. Rashmi Bansal
4. Jhumpa Lahiri
5. R. K. Narayan
6. Arwind Adiga

3. Introduction to Novella / Short Story : Novella / Short Story as a Genre, Historical Background, Introduction to the short stories by

1. Sadat Hasan Manto
2. Gangadhar Gadgil
3. Khushwant Singh
4. P.L. Deshpande

4. Understanding Characteristics of Poetry & Drama

● Poetry

1. Rabindranath Tagore
2. Keki N. Daruwala
3. Harivansh Rai Bachchan
4. Gulzar
5. Praseen Joshi

● Drama

6. Asghar Wajahat
7. Dharmavir Bharati
8. Salim Khan
9. Javed Akhtar

5. Media Conversion: (Converting stories into Screen Play & Narrations)

A brief Introduction Analysis of the works like

1. Gandhi
2. Black Friday
3. Bandit Queen
4. Bhag Milkha Bhag

Section – II (Practical Assignments)

1. Indian Literature (Movie adaptation from Novels)

Critical Appreciation of Any of the Genres

2. Explanation on 2 contemporary short stories may be analysed, which will enable the student to attempt to write short stories.

3. Story Writing As a Genre:

Theme, Plot, Character, Point of View, Setting, Tone & Symbolism.

4. Scripting, Screenplay Dialogue Writing
5. Writing Internet content
6. Featuring 5 Short Film of different genres for students and giving them assignments related to the same.

Books for Reference:

1. Marden, Orison: Hints for Young Writers, N.Y: Thomas & Crowell Co.
2. Burack, A.S. (Ed) Boston: The Written Handbook: The written INC, Boston
3. Geoffrey Ashe: The Art of Writing Made Simple
4. Hughes, Ted: Poetry in the Making
5. Bowles, Borden: Creative Writing
6. Boulton, Marjorie: The Anatomy of Drama
7. Burnett, Hallie: On Writing the Short Story Harper & Row
8. Dev, Anjana, Annadha Marwah, Swati Pal; Creative Writing a Beginner's Manual, New Delhi: Pearson Longman, 2009.
9. Ed. By Arvind Krishna Mehrotra: An Illustrated History of Indian Literature in English
10. Bono, Edward De: Serious Creativity
11. Bono, Edward De: Teaching Thinking
12. Harper, Graeme: Teaching Creative Writing

2. Art and Science of Cinematography

This subject focuses on storytelling, and explores advanced digital video cinematography techniques for both studio and field. Students will operate HD video cameras, use light metres, determine set and lighting needs, operate a jib, block scenes, mount and use a matte box, and become familiar with topics including film space, continuity, lenses, color, filters, and camera control.

Section - I

1. Introduction to cinematography as an art and science:

Understanding basics, working of camera and lenses and image formation. Dramatic use of colors and black and white.

2. Lights & lighting techniques with various type of lights:

Tungsten, HMI, LEDs lights.

Three point & five point lighting technique. Use of a cutter stand, black cloth, diffusers and filters. Using available daylight with reflectors, studio lighting, lighting for interviews, talk shows.

Type of light sources and lighting like high key or low key lighting.

Ratio and source lighting.

3. Various type of lenses and its significance:

Type of lenses, power of lenses, checking lenses.

Understanding the shot requirement and usage of a lens. Block lenses, zoom lenses, tele lenses. Idea of perspective- steep or flat, depth of field, depth of focus, hyper focal distance.

Focus pulling, 18% grey card, metering.

4. Grammar of cinematography:

Understanding aesthetics, rules of composition and framing.

Basic grammar of shot length and image magnification.

Camera angles and its significance. Camera placements and its importance.

Camera movements-static and displacement and its necessity.

Understanding sensors, ISO and color temperature.

Color theory for grading and color correction.

5. Understanding digital video recording: Knowing digital recording and formats. Choosing digital camera for shoot Color sampling and formats Storage and DIT

Technical formats of video- PAL, NTSC.

Section – II (Practical Assignment)

1. Mounting and dismounting camera on tripod, handling and operating camera, setting camera ready for shoot.
2. Continuity exercise, mise-en-scene, one shot, six shot, eight shot, ten shot exercise.
3. Camera angles, camera movements, camera placements, shot length Exercise.
4. Basic lighting, ratio lighting, source lighting, chroma lighting exercise.

Books for Reference:

1. Every frame a Rembrandt by Andrew Laszalo
2. Practical cinematography by Paul Wheeler
3. High definition cinematography by Paul Wheeler
4. Guide to digital cinema production by Lasse Svanberg
5. Camera assistant by David Elkins
6. The five 'C's of cinematography by Joseph Mascelli

3. Introduction to TV and Film Types & Production techniques

In completing this module, you will be able to understand different types of television programming and its working style, brief information about the TRPs along with drama creation. The module has significance on various genres of television programming.

Section – I

1. Nature of drama in television & Films.:

Various shows, formats and genres, telecast patterns, audience viewership performance in National & Regional Channels.

2. Creating Drama for TRPs:

Writing concept notes for new programs, Building the story, herd culture existing in current times, breaking the barriers.

3. Creating niche television programming:

Importance of niche content, niche content channels, producing niche content in wake of DTH connections.

4. Differentiation of infotainment, edutainment, entertainment, lifestyle genres:

Differentiation of genres, Specialty of different genres, popularity of genres, content on demand, Study of BBC & Discovery, Study of GECs like :

1. Sony Network
2. ZEE Network
3. Star Network.

Section – II (Practical Assignment)

1. Research assignment on popular TV programs in nearby localities.
2. Assignments on creating any television format (Non-Fiction shows for 5-7 minutes)
3. Assignments on TRP findings of television channels.
4. Assignments on any specific television channel (Content Analysis or Channel Visit Report).

Books for References:

1. Breaking into Film by Kenna McHugh
2. Before You Shoot: A Guide to Low Budget Film and Video Production by Helen Garvey
3. Film Directing Cinematic Motion: A Workshop for Staging Scenes by Steven Douglas Katz
4. Film Directing Fundamentals: See Your Film Before Shooting By Nicholas.
5. Problems of Film Direction by Sergei Eisenstein.

4. Art of Storyboarding

Storyboarding is, in many respects, the most important stage of film/television production. It is where the script is transformed from words on a computer screen into a sequential, visual story. It is where concepts of cinematography, stage-setting, blocking and acting are first realised. It will explore the basic concepts of storyboarding and allow participants to create and review storyboards of their own. Concepts addressed will include: tools, methods and techniques, visual storytelling and narrative structure, shot composition, "acting," and character development, among others.

Section – I

1. Techniques:-

Concept - what the story is about, Drawing the components of the story indicating motion in the boards, Increased reality- perspective and lighting and overall cinematic look.

2. Introduction to Storyboarding:

Visual Storytelling And Visual Interpretation.

3. Composition, Perspective Lighting:

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

4. Continuity:

Basic Rules of continuity, 180 – Degree rule, screen direction, Cutaways & Cut-ins, Fadein-Outs.

5. Story Boards for Animations & Special Effects Films:

Structure of animation films, Special effects breakdown, creating the environment.

Animation Era Analysis – Walt Disney to the Japanese Animation Market (Tom & Jerry to Doremon).

6. Storyboarding for Commercials and New Media:

Structure of commercials, elements of brand building to be implemented, special color scheme for brands and products Highlighting Quality of a Product.

Section – II (Practical Assignment)

1. Create a Storyboard of any Film scene
2. Create a Storyboard for a 2 minutes Music piece
3. Create a Storyboard for any Poem
4. Create a Storyboard for any Novel / Short Story

Books for Reference:

1. Begleiter, Marcie. From Word To Image, Storyboarding and the Filmmaking Process
2. Tumminello, Wendy. Exploring Storyboarding
3. Froug, William. The Screenwriter Looks at the Screenwriter
4. The Art of the Storyboard: Storyboarding for Film, Tv, and Animation By John Hart
5. Beginning Illustration And Storyboarding For Games By Les Pardew

5. Intro to Story Writing.

Introduction to story writing is about foundations of story writing. It aims at imparting the key concepts of traditional and modern forms of story writing. The course will provide the basics of story writing such as fundamental principles and elements of writing, and introduce the traditional and new modes/forms of story writing to the aspiring and budding writers.

1. Fundamentals of Story Writing:

- a) Meaning and Significance of Story Writing
- b) Principles of story writing.
- c) Genres of story writing - Fiction, Creative Non-Fiction, Poetry, drama.

2. Elements of Story writing:

- a) Plot, setting, characters, point of view, and conflict.
- b) Style in literature
- c) Grammar and structure of language
- d) Proofreading and editing

3. Forms of story writing:

- a) Fiction: short story, novella and novel
- b) Poetry
- c) Drama
- d) Essay
- e) Fable
- f) Biography,
- g) Memoire and Autobiography
- h) Travelogues, Diaries, Self-Narrative Writing

4. New trends in story writing:

- a) Short fiction
- b) Social Commentary
- c) Personalized content writing
- d) Romance.

2.8. English Literature: Drama and Poetry.

Objectives.

- To familiarize the students with the basic concepts of English literature and acquaint them with the different literary genres such as poetry, drama.
- To make them familiar with the early history of English literature.

Unit I

William Shakespeare: *As You Like It*

Unit II

Following poems from
Dustoor, P.E. and Homai P. Dustoor, editors. *The Poet's Pen*. Oxford University Press. 1989.

William Shakespeare: 'When to the Sessions', 'Like as the Waves'
John Milton: 'When the Assault was Intended to the City'
Alexander Pope: 'From *An Essay on Man*'
William Blake: 'The Tiger'

Unit III

Following poems from
Dustoor, P.E. and Homai P. Dustoor, editors. *The Poet's Pen*. Oxford University Press. 1989.

William Cowper: 'On the Receipt of My Mother's Picture'
William Wordsworth: 'She was a Phantom of Delight'
Percy By she Shelley: 'The Cloud'
Alfred Tennyson: 'Ulysses'

Unit IV

Following poems from
Gokak, Vinayak Krishna, editor. *Golden Treasury of Indo-Anglian Poetry*, Sahitya Akademi, 2007.

Henry L. Derozio: 'Song of the Hindustanee Minstrel'
Michael Madhusudan Dutt: 'King Porus-A Legend of Old', 'The Queen of Delhi's Dream'
Toru Dutt: 'The Lotus', 'Lakshman'

Unit V

Following poems from

Gokak, Vinayak Krishna, editor. *Golden Treasury of Indo-Anglian Poetry*, Sahitya Akademi, 2007.

Swami Vivekananda: 'The Cup', 'Kali the Mother'

V.K. Gokak: 'English Words', 'The Song of India'

Recommended Reading List

- Abrams, M.H. and Geoffrey Galt Harpman, *Aglossary of Literary Terms*, Laxmi Publications, 2017.
- Compton-Rickett, Arthur. *History of English Literature*, Nabu Press, 2010.
- Prasad, Birjadish. *A Short History of English Poetry*, Laxmi Publications, 2017.

Course Outcomes

- Better understanding of the early history of English literature.
- Familiarity with different literary genres.

?

6. Skill Component – II Camera Operator (VSC)

(Selective Job Roles mapped to "Art and Science of Cinematography" curriculum will be assessed by Sector skill council under NSDC – UGC)

**Sign of the BOS
Chairman
Name of the Chairman
Name of the BOS**

**Sign of the
Offg. Associate Dean
Name of the Associate Dean
Name of the Faculty**

**Sign of the
Offg. Dean
Name of the Offg. Dean
Name of the Faculty**