

UNIVERSITY OF MUMBAI

No. UG/175 of 2016-17

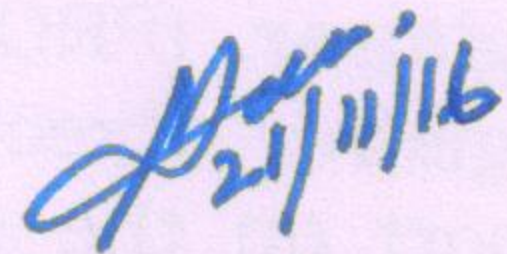
CIRCULAR:-

A reference is invited to the syllabi relating to the Master of Arts (M.A.) Programme vide this office Circular No.UG/90 of 2013-14, dated 30th December, 2013 and the Principals of the affiliated Colleges in Arts and the Heads of Recognized Institutions concerned are hereby informed that the recommendation made by the Ad-hoc Board of Studies in Mass Media at its meeting held on 25th May, 2016 has been accepted by the Academic Council at its meeting held 14th July, 2016 vide item No.4.73 and that in accordance therewith, the revised syllabus as per the Choice Based Credit System for (Sem. I to IV) of M.A. Programme in Film, Television & New Media Production, which is available on the University's web site (www.mu.ac.in) and that the same has been brought into force with effect from the academic year 2016-17.

MUMBAI – 400 032

22 November, 2016

To


(Dr.M.A.Khan)
REGISTRAR

The Principals of the affiliated Colleges in Arts and the Heads of Recognized Institutions concerned.

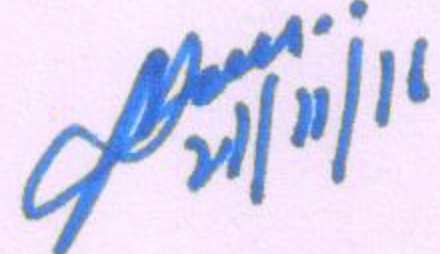
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No. UG/175 -A of 2016

MUMBAI-400 032 22 November, 2016

Copy forwarded with Compliments for information to:-

- 1) The Co-ordinator, Faculty of Arts,
- 2) The Professor-cum-Director, Institute of Distance and Open Learning.
- 3) The Director, Board of College and University Development,
- 4) The Co-Ordinator, University Computerization Centre,
- 5) The Controller of Examinations.


(Dr.M.A.Khan)
REGISTRAR

....PTO

AC 14-7-16

Item No. 4.73

University of Mumbai



Revised Syllabus for the M.A.(Film, Television and New Media Production) Semester I to IV

(As Per CBCS
With effect from the academic year 2016-17 for
Semester I to IV)

REVISED SYLLABUS INCLUDING SCHEME OF COURSES, SCHEME OF EXAMINATION, AND MEDIUM OF INSTRUCTION FOR THE MASTER OF ARTS (Film, Television and New Media Production).

FEE STRUCTURE:

The fees for the course will be Rs 1, 14, 000/- for the entire course inclusive of tuition fees

Note:The breakup per semester will be as follows Rs 28,500/- per semester

Admission fees : 1000/-

Tuition fees : 20,500/-

Library Fees : 1000/-

Computer Lab fees : 6000/-

Additional Refundable Security deposit of Rs 10,000/- will be charged to the students and will be refunded to them post the completion of the course provided there is no loss to either equipments & library material.

MEDIUM OF INSTRUCTION: English.

Learners have the option of writing the examination in English or Hindi or Marathi language.

INTAKE CAPACITY: 60

TEACHERS` QUALIFICATION :

The minimum qualification for a full time teachers` is Master in Media/ Public Relations /Advertising/ Communication/Journalism /FilmStudies/ Television studies/ New Media/ Media Production and NET/SET.

PREAMBLE

1. Basic concepts

Credits: A course that is taught for 4 hours a week for a period of 15 weeks will carry six credits.

Course credits: To qualify in a given course, a student will have to acquire six credits in the course. Out of these, four credits are central teaching component and two credits are for the self-study component. The self-study component will consist of academic tasks outside the classroom

that will be assigned by the teacher from time to time. The self-study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus. The self-study component will be given a weightage of 33% in the evaluation of the student. In case of courses with practical component/ field-work components, four credits are for theory course and two credits shall be practical component/field-work component.

A student who acquires a minimum of 100 credits over four semesters will be declared eligible for the award of the M.A. degree.

Courses: There shall be five types of courses: (i) Core Course; (ii) Elective Course; (iii) Interdisciplinary/Cross-disciplinary Courses; (iv) Audit Courses; (v) Project-based Courses; (vi) Ability Enhancement Courses

(i) Core Course: Core courses are courses that impart instruction in the basic non-specialized aspects of a discipline that constitute the minimum basic competency in that discipline, regardless of any specialization that the learner might choose in the future. Core-Courses shall be offered by the parent department. Core courses shall be for six credits. Minimum 50% courses of the MA programme over four semesters must be core courses.

(ii) Elective Courses: Elective courses shall be courses offered by the parent department that impart instructions in specialized/advanced/supportive aspects of the relevant discipline. Each department shall offer a pool of such courses from which a student can choose. Elective Courses shall be for six credits. The syllabus for each elective course will have a preamble clearly stating the course and the learner objectives for the elective, along with the pre-requisites if any and a detailed list of references.

(iii) Interdisciplinary/Cross Disciplinary Courses (I/C courses): I/C courses shall be offered by parent department and departments other than parent department. One 'course basket' shall be created for the same. Each MA program has to offer a minimum of two courses and maximum of four courses in the basket. Every I/C course shall be for six credits. A student may opt for an I/C course offered by his/her parent department.

(iv) Audit Courses: Students can audit a course from the parent department as well as from other departments in addition to the core, elective and I/C courses that are mandatory, with the prior permission of the head/s of the relevant department/s. Such a student will have to apply in writing at most a week after the relevant course has commenced. For the audit course, a student shall attend lectures of the audited course. The student cannot appear for the semester-end examination for the audited course. However, the student shall appear for the internal examination/assessment. The audit course appears on the mark-sheet only when the student passes the internal assessment with minimum 50% marks, failing to which, the student cannot claim the audit for that course. The internal marks shall not be displayed on final mark-sheet. The internal marks shall not be used for the credit computation. A student is permitted to audit maximum four courses in the MA program.

(v) Ability Enhancement Course: The ability enhancement courses are skills based course. The ability enhancement courses are to be offered at fourth semester.

(vi) Project based courses: Project based courses shall consist of a dissertation. Each dissertation course will carry 10 credits. Every learner shall choose one project based course.

2. Rules for programmes not having a practical component

2.1 :Four core courses shall be offered in semesters 1 and 2 each.

2.2 :Five elective courses shall be offered in the third semester. No other courses will be offered in the third semester.

2.3 : The fourth semester shall consist of one ability enhancement course, one interdisciplinary/cross disciplinary courses (I/C courses) and one project based course.

2.4 : Each department will offer at least one I/C course during semester 4. The learner can choose any one course from this basket, including the course offered by his/her parent department. The preamble to this course will clearly specify the prerequisites for this course.

2.5 : A learner will have to apply to the relevant department in writing no later than two weeks after the commencement of the fourth semester for taking the I/C course offered by that department.

2.6 : A learner can relinquish an I/C course chosen by him/her no later than two weeks after the commencement of the fourth semester by applying to the Head of the Department whose I/C course the student wishes to opt for. The application will have to be endorsed by the head of the Department whose I/C course the student has relinquished and the Head of the parent department.

2.7 : The Head of the Department offering a specific I/C course will convey the marks of the internal examination obtained by students taking the course to the Head of the parent department before the commencement of the end semester examination of the parent department.

3. Dissertation courses

3.1 : Dissertation based courses will be offered in the fourth semester. Every learner will have to choose one dissertation course, which will be for twelve credits. The project based course will be in the form of a dissertation based on a live project or a research assignment related to the specific discipline of the parent department.

3.2 : Every Teacher from every department will announce four to five broad topics at the beginning of the second semester, reflecting degree of relevance and rigor suitable to a post graduate programme, along with an indicative reading list. These will be screened by the Board

of Studies in the subject and a final list of approved topics along with a reading list will be displayed in the first week of the third semester.

3.3 : The student will submit a list of his/her three most preferred topics in the order of preference by the fifth week of the third semester to the Head of the parent department.

3.4 : Each Department will constitute a dissertation committee consisting of the Head of the Department (Chairperson) and two other teachers from the department. The purpose of this committee is to oversee the functioning of the dissertation component in the department.

3.5 : All Master Degree holders with NET/SET (in Communication/Journalism/Film Studies/ Public Relations/Electronic Media/Television Studies/ New Media/ Media Production) from University of Mumbai, all PhD scholars and recognized post graduate teachers of Mass Communication and Journalism will be guides for the dissertation component.

3.6 : The dissertation committee will allocate students to guides in order of the average of marks obtained in semesters 1 and 2.

3.7 : If it is felt necessary, the dissertation committee can assign a co-guide to a student, depending upon specific disciplinary needs.

The student will make a preliminary presentation in the seventh week of the fourth semester. The presentation will be attended by the guide and a committee consisting of two other teachers from the department. The committee will make necessary suggestions to improve the dissertation.

3.8 : The student will make a final presentation in the 10th to the 12th week of semester four. The presentation will be evaluated by the same committee that evaluated the preliminary presentation. The criteria for evaluation will be as follows:

i) 10 marks for the quality of presentation

ii) 15 marks for answers to questions

3.9 : The marks given by the three members of the evaluation committee will be averaged in each head and the total marks decided by totaling the averages under the three heads.

3.10 : The student will submit a bound hard copy of the dissertation to the Department by the end of the fourth semester, along with a soft copy on a CD/DVD.

3.11 : The final dissertation will have a word limit of 8000-10000 words and will be typed in one and a half spacing on one side of the paper.

3.12 : The final dissertation will be evaluated out of 50 marks by the guide, 50 marks by any other teacher in the Department and 100 marks by an external examiner by way of viva voce.

3.13 : The dissertation will be given a grade point as per the following scheme:

Note :H ble Vice Chancellor is appointing a committee to finalized the gradation chart.

3.14 : A student who gets a letter grade 'F' in the course will be deemed to have failed in the course.

3.15 : A student who feels aggrieved by the grading received will have the option of applying to the project committee for re-evaluation of the dissertation within a period of one week after the declaration of the result. If the dissertation committee feels that the claim is justified, it shall appoint a fresh examiner who will submit his/her evaluation in a week's time. If the marks by the re-evaluating examiner exceed the marks of the original examiner by a margin of 10% or more, the latter set of marks will be considered final.

3.16 : The student who has got a letter grade 'F' in the dissertation will have the option of resubmitting a revised version within 2 months from the date of declaration of the result. If a student fails this time too, he/she will not get any more chances and will be ineligible to be awarded the MA degree.

3.17 : If a student is unable to submit his/her dissertation in the stipulated time or fails to make the presentations at the appointed time, he/she will be deemed to have failed the course and will have the option of submitting within 2 months from the date of declaration of the result. If a student fails this time too, he/she will not get any more chances and will be ineligible to be awarded the MA degree.

3.18 : The schedule for preliminary presentation, final presentation and dissertation submission will be displayed in the first week of the fourth semester.

3.19: Ethical Standards regarding Dealing with Human Participants:

Students should refrain from acts which he or she knows, or under the circumstances has reason to know, spoil the academic integrity of the academic program. Violations of academic integrity include, and not limited to: plagiarism; violation of the rights and welfare of human participants in research and practice; cheating, knowingly furnishing false information; misconduct as a member of department or college, and harm to self and others.

4. Evaluation of non-project courses

4.1 : The examinations shall be of two kinds:

(i) Internal Assessment

(ii) Semester End Examination.

4.2 : The learner who obtains less than 40 % of the aggregate marks of the relevant examination in that course either in the internal assessment or in the end –semester examination will be awarded the letter grade 'F' in that course.

4.3 :Internal Assessment: The internal assessment shall be for 40 marks. Two internal assessment examinations shall be scheduled for a course. The internal examination is to be conducted by the course teacher. The schedule for the internal assessment is announced within two weeks of the commencement of the semester. Of the two exams one will be in the form of a written test involving theory and the other will be in the form of extension work or assignment or term work. The answer-sheets for internal examination shall be masked before evaluation. The evaluated answer-sheets and marks shall be shown to the students on the date announced in advance.

4.4 :The existing rules for moderation of answer sheets will be followed in the case of internal examinations in core courses.

4.5 :Semester-End Examination: The semester end examination shall be for 60 marks.

4.6 :If a student is absent from the internal or end semester examination in any course including the dissertation course, he/she will get a grade point of 0 and a letter grade of 'F'.

4.7 :If a student fails in the internal examination of a core or elective course, he/she will have to appear for the internal examination of the course when the course is offered again.

4.8 :If a student fails in the end-semester examination of a core or elective course, he/she may reappear for the same examination when it is held again in the following semester. A student can appear at the most three times, including the original attempt. If a student obtains a letter grade F in all the three attempts, he/ she will have to seek fresh admission to the MA programme.

4.9 : If a student obtains the letter grade 'F' in any course in a given semester, the letter grade 'F' will continue to be shown in the grade card for that semester even when the student passes the course subsequently in another semester.

4.10 :If a student obtains minimum 40% marks in the internal assessment and fails to obtain minimum 40% percent marks in the end-semester examination of any course in any of the semester, the marks of the internal examination shall be carried forward.

4.11 :The letter grade and the grade point for the course will be computed as per 3.13

4.12 :In any semester, the students GPA will be calculated as follows:

$$\text{grade point average (GPA)} = \frac{\sum_{i=1}^n c_i g_i}{\sum_{i=1}^n c_i} \text{ where } c_i = \text{credits for that course offered in that semester}$$

and g_i = grade point obtained in that course offered in that semester.

Cumulative Grade Point Average (CGPA_m) at the end of semester m is calculated as follows:

$$(\text{CGPA}_m) = \frac{\sum_{j=1}^m \sum_{i=1}^n c_{ij} g_{ij}}{\sum_{j=1}^m \sum_{i=1}^n c_{ij}}$$

where, c_{ij} is the credits for the i^{th} course offered in semester j and g_{ij} is the grade point obtained in the i^{th} course in semester j . There shall be no rounding of GPA and CGPA.

4.13 : The semester wise GPA and CGPA shall be printed on the grade card of the student along with table in 3.13

4.14 : The final semester grade card shall also have the aggregate percentage marks scored by the student in all the courses in which the student has obtained the relevant credits.

4.15 : The rules for gracing: the existing ordinance for gracing shall continue to be used.

4.16 : The rules for ATKT will be as per University norms.

5. Rules for MA programmes with practical component/field work components are as follows:

5.1 : Four core courses shall be offered in semesters 1 and 2 each.

5.2 : Five elective courses shall be offered in the third semester. No other courses will be offered in the third semester.

5.3 : The fourth semester shall consist of one ability enhancement course (6 credits), one interdisciplinary/cross disciplinary course (6 credits) and one project based course (10 credits).

5.4 : The semester having Practical Component / Field Work Component shall be given four teaching hours per week per theory (core/elective) course. Each core/elective course shall have 4 credits in such semester.

5.5 : There shall be 2 credits Practical Components/ Field Work Component per theory course (core/elective) in a semester one to three. The credits for practical and theory courses are obtained separately.

5.6 : There shall be 8 credits Practical Component/ Field Work Component in semester one and two. There shall be 10 credits Practical Component/ Field Work Component in semester three. There shall be no practical/field work component in semester four. The practical/field work component shall be elective in semester three.

6. Evaluation of non-project courses and practical component /field work component for courses having practical/field work component.

6.1: The examinations shall be of two kinds:

(i) Internal Assessment = 40 marks comprising of a class test and practical/field/extension component.

(ii) Semester End Examination = 60 marks.

6.2 : The learner who obtains less than 40 % of the aggregate marks of the relevant examination (16/40 for Internal and 24/60 for Semester End) in that course either in the internal assessment or in the end –semester examination will be awarded the letter grade F in that course.

6.3 :Internal Assessment for theory courses: The internal assessment shall be for 40 marks. Two internal assessment examinations shall be scheduled for a course. The internal examination is to be conducted by the course teacher. The schedule for the internal assessment is announced within two weeks of the commencement of the semester. Of the two exams one will be in the form of a written test involving theory and the other will be in the form of extension work or assignment or term work. The answer-sheets for internal examination shall be masked before evaluation. The evaluated answer-sheets and marks shall be shown to the students on the date announced in advance.

6.4 :Internal Assessment for practical component/ field work component. The evaluated practical/field work submission material and marks shall be shown to the students on the date announced in advance.

6.5 :The existing rules for moderation of answer sheets will be followed in the case of internal examinations in core courses excluding practical component/ field work component.

6.6:Semester-End Examination: The semester end examination shall be for 60 marks for theory courses (core /elective) and for practical component/field work component. The semester–end examination for practical component/ filed work component shall be conducted separately.

6.7: If a student is absent from the internal or end semester examination in any course including the project course and practical/field-work component, he/she will get a grade point of '0' and a letter grade of 'F'.

6.8: If a student fails in the internal examination of a core or elective course, or practical/field work component, he/she will have to appear for the internal examination of the course if and when the course is offered again.

6.9: If a student fails in the end-semester examination of a core or elective course or practical/field work component, he/she may reappear for the same examination when it is held again in the following semester. A student can appear at the most three times, including the original attempt. If a student obtains a letter grade F in all the three attempts, he/ she will have to seek fresh admission to the MA programme.

6.10 : If a student obtains the letter grade F in any course in a given semester including practical/filed work component, the letter grade F will continue to be shown in the grade card for that semester even when the student passes the course subsequently in another semester.

6.11 : If a student obtains minimum 40% marks in the internal assessment and fails to obtain minimum 40% percent marks in the end-semester examination of any course in any of the semester, the marks of the internal examination shall be carried forward.

6.12: The letter grade and the grade point for the course will be computed as in 3.13.

6.13: In any semester, the students GPA will be calculated as follows:

$$\text{grade point average (GPA)} = \frac{\sum_{i=1}^n c_i g_i}{\sum_{i=1}^n c_i} \text{ where } c_i = \text{credits for that course offered in that semester}$$

and g_i = grade point obtained in that course offered in that semester.

Cumulative Grade Point Average (CGPA_m) at the end of semester m is calculated as follows:

$$(\text{CGPA}_m) = \frac{\sum_{j=1}^m \sum_{i=1}^n c_{ij} g_{ij}}{\sum_{j=1}^m \sum_{i=1}^n c_{ij}}, \text{ where, } c_{ij} \text{ is the credits for the } i^{\text{th}} \text{ course offered in semester } j \text{ and } g_{ij}$$

is the grade point obtained in the i^{th} course in semester j . There shall be no rounding of GPA and CGPA.

6.14 : The semester wise GPA and CGPA shall be printed on the grade card of the student along with table 3.13.

6.15 : The final semester grade card shall also have the aggregate percentage marks scored by the student in all the courses including practical/filed work component in which the student has obtained the relevant credits.

6.16 : In case, if it is required to scale the internal assessment marks and end-semester examination marks to 400 marks per semester and 1600 marks for entire MA course, then internal assessment marks, end-semester examination marks and total marks shall be multiplied by factor 0.8.

6.17: The rules for gracing: the existing ordinance for gracing shall continue to be used.

7. SCHEME OF COURSES

Semester I

CourseCode	Name of Course A. Core Courses	Term work	
		Teaching and Extension	Credits
PAFTNMP101	Writing for Media	.60	6
PAFTNMP102	Photography & Cinematography	.60	6
PAFTNMP103	Sound Design and SFX	.60	6
PAFTNMP104	Film & TV Theory & Appreciation	.60	6
Total		240	24

Semester II

CourseCode	Name of Course A. Core Courses	Term work	
		TeachingandExtension	Credits
PAFTNMP205	Post Production & Computer graphics	60	6
PAFTNMP206	New Media Theory and Practice	60	6
PAFTNMP207	Direction	60	6
PAFTNMP208	Practical Film Production (FICTION AND NON FICTION)	60	6
Total		240	24

Semester –III

CourseCode	Name of Course A. Optional Courses	Term work	
		Teaching and Extension	Credits
PAFTNMP309	Web Production and Programming	60	6
PAFTNMP310	Visual Communication	60	6
PAFTNMP 311	Electronic Media Criticism	60	6
PAFTNMP 312	Media Economics	60	6
PAFTNMP 313	Laws related to Film, TV and Internet	60	6
Total		300	30
Students to select any four		240	24

SEMESTER –IV

Course Code	Name of Course A. Optional Courses	Term work	
		Teaching and Extension	Credits
PAFTNMP 414	Perspectives in Media Business	60	6
PAFTNMP 415	Marketing &Publicity Design	60	6
B. Dissertation / Project			
PAFTNMP 416	Practical Film Making	120	12
Total		240	24

Semester- I

Course Code :PAFTNMP 101

WRITING FOR MEDIA

Objectives:

- To understand the structure of screenplay
- To understand the intricacies of screen writing
- To learn the build characters and write meaningful dialogues
- To learn in detail writing for internet
- To understand the need for storyboarding

To understand various storyboarding techniques.

Unit-I

Introduction to Screen writing :Introducing the Art of Screen writing, Preparing to Think Visually.

Unit-II

The Art and craft of Screen writing : Diving In to the Screen writer's Mind, Approaching Screen writing and Craft, Breaking Down the Elements of a Story, Unpacking Your Idea.

Unit -III

The Forma to factory : Plot Part I : Beginnings, Plot Part-II : Middles, Plot Part-III : Endings.

Unit-IV

Arc of Characterization :Character Building, Constructing Dynamic Dialogue, The Nontraditional Film, Maintaining an Audience's Trust.

Unit-V

Script & Screenplay Fundamentals : Turning Your Story into a Script, Mapping Out Your Screenplay, Surviving Writer's Block, Formatting Your Screen play, Putting It Together: Structuring Your First Draft, Take Two: Rewriting Your Script, Adaptation and Collaboration :Two Alternate Ways to Work.

Unit-VI

Writing for the internet: How internet writing is different from conventional writing, Blogging, Reputation management, Development of Blogs, Writing for social media, Writing for SEO & SMO.

Unit-VII

Intro to Storyboarding/Visual Story telling & Storyboards: Origins of Story boards and aspect ratio.

Unit- VIII

Fundamentals of Shots: Terminology of Shoots, Camera Framing, Camera Angles and Movements.

Unit- IX

Storyboarding Techniques: Concept- what the story is about - Drawing the components of the storyboard, Indicating motion in the storyboard, Increased reality- perspective and lighting.

Unit- X

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, 3 point Lighting, Tonal quality of lighting.

Unit- XI

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

Unit- XII

Story Boards for Animations & Special Effects Films: Structure of animation films, Special effects breakdown, creating the environment.

Unit- XIII

Story Boarding for Commercials and New Media: Structure of commercials, elements of brand building to be implemented, special colour scheme for brands and products

Textbooks:

1. How notto write a screenplay:101 common mistakes most screen writers make by Denny Martin Flinn.
2. Screen Adaptation : A Script writing Hand book by Kenneth Portnoy.
3. Screenplay :The Foundations of Screen writing By Syd Field.

Reference Books:

1. The Screenwriter's Bible By David Trottier
2. The Bare Bones Book of Screen writing :The Definitive Beginner's Guide to ... By J. T. Clark.
3. Screen writing for a Global Market : Selling Your Scripts from Hollywood to... By Andrew Horton.
4. Screen writing for Dummies By Laura Schell hardt.
5. Screen writing :The Sequence Approach By Paul Joseph Gulino.
6. The Tools of Screen writing By David Howard, Edward Mabley.
7. The Art of Screen writing : An A to Z Guide to Writing a Successful Screen play By William Packard.
8. Writing the Character- Centered Screen play By Andrew Horton.

Course Code :PAFTNMP 102

Photography and Cinematography

Photography

Objectives:

To learn art of Photography.

To understand the intricacies involved in taking a photograph.

To understand what makes a good picture.

To develop basic photographic sense and knowledge.

Cinematography

Objectives:

To understand the importance of cinematography in film making.

To enhance the knowledge about lighting and its use.

To understand various equipments required for various form of lighting.

To understand the various camera, lenses and digital cinematography.

Unit- I

Development of Photography over the years : Brief History of Photography, early photography methods, switch from film to digital, difference between film and digital photography, formats of images in digital.

Unit- II

Cameras & Techniques: Types of camera, film cameras V/S digital cameras, lenses and their importance, Story Design and Development, Laws of Composition, Gestalt Law and Visual Perception, Semiotic photography.

Unit- III

Lighting Theory & practice: Sources of Lighting, 2 point lighting, 3 point lighting, creating contrast, outdoor natural lighting, related accessories for lighting.

Unit- IV

Post production of Photos, Digital Image Editing :

Photoshop : Processing of Raw images, Introduction to Adobe Photoshop and image ready software, how to enhance the photo digitally.

Unit V

Photo Essays, Studio Photography: Introduction, creating your own Photo essay, Studio Lighting, Building up your essay.

Unit- VI

Photography & advertising : Advertising photography techniques, understanding the copy and message, setting the environment, working with medium & large format cameras for advertising | Unit VII Outdoor & Wild Life Photography: Learning the environment and subject, shooting in the wild, understanding the subject, camera traps, Checklist.

Unit- VII

Power of a Picture: Power of a still picture, Shooting a good Still picture, Composition-Framing , Understanding & Use of color, Capturing the Drama, Black and white Photography, Color Imaging, Color Psychology, Aesthetics of Painting and Spatial Arts, Learning the camera language.

Unit- VIII

Light: Role of light, Lighting techniques, Concept of lighting various planes, Understanding **Various types:** Tungsten lamps, Cool Lights, HMI, Cyclorama/background lights, Soft Box lights., Use of cutter stand, black cloth and Camera filters, barn doors | use of reflectors, Three point lighting, Ratio lighting: 1:2, 1:3, 1:4, Creating various Background patterns and types, Lighting – Situations, Studio lighting for three cameras set up: Talk Show, Game Show, Available day light situations, Shooting for Documentary style, Face lighting. Key, fill, back light, Depth of field Exercise, High key lighting, Low key lighting.

Unit- IX

Lenses: Type of Lenses, Power of Lenses, Understanding the shot requirement and usage of a lens, Idea of perspective: Depth Of Field, Depth of focus, Critical understanding of Fixed Lens Vs. Zoom Lens, Focus pulling, 18% grey card, Metering, Color temperature meter-

Unit- X

Camera Movements: Basic grammar of shots, Primary Camera Movement: Pan, Tilt, Zoom, Character Movement, Usage and need of Track and trolley, Crane, jib, Gimbal, Steadicam, Managing Movements, Single camera Setup, Multi camera setup, Continuity Exercise, Do's and don'ts of camera movements, Aesthetics and Psychological Impact of Moving Images, Various parts of Motion picture cameras, Moving Image-Motion Picture. Impact of collective moving Images, Motion Picture Dynamics.

Unit- XI

Understanding digital video recording: Principle of video recording, Digital Recording

Formats, Editing and compression, Digital sampling and storage, Technical formats of video- PAL, NTSC, “Time Code” in Video Recording, Film Stock and Processing.

Unit- XII

Structure of Film and Digital Camera: Understanding the internal structure of camera, perforation loop, pressure plate, Pull down claw, Magazine: Types of magazine, Threading of film, Intermittent Movement, Analysis of Claw motion, Registration pin, Sprocket wheel, Frames per sec, Camera Motors, Slow motion and Fast motion, Reverse Movement, Lens Mount Flange Depth, Magazine Cover/rain cover, Digital Process of Image capturing, Latitude of film Camera format, Latitude of digital format, Shooting Format-16-mm/35-mm/70-mm/super.16/I-max/3-D, Convenience of Digital format, The Future of Film Formats.

Unit- XIII

Special Effects and Cinematography: Chrome key Concept
Preparation for chrome key, Compositing a digital Picture, Digital matte painting.

Unit- XIV

Mood Lighting & Colour Lighting Theory & Practice: Red, Blue, Green, Purple & Orange lights and Treatments for Various Scenes, Colour and Cultural.

Unit- XV

Image formation (Understanding requirements of a director), Capturing the drama on the camera, How to create packets of emotional experience-Scene, Creation of Drama- Ingredients of a Drama.

Unit- XVI

Understanding the needs of Co- creators (Director, Editor, Sound Recordist)

Text books :

1. The Art of Photography; by Bruce Barnbaum.
2. Creative Nature & Outdoor Photography; Brenda Tharp.
3. Chasing the Light by IbarionexPerello.
4. Camera Terms and Concepts by David Elkins.
5. The Camera Assistant by Doug Hart.
6. Motion Picture Camera and Lighting Equipment by David Samuelson.

Reference Books:

1. The Camera by Larry Hills.
2. The Creative Black Book.
3. The Print by Ansel Adams, Robert Baker.

4. 500 poses for Photographing Women by Michelle Perkins.
5. Creative Landscapes: Digital Photography Tips & Techniques by Author: Davis, Harold.
6. Motion Picture Camera Techniques by David Samuelson.
7. The 16mm Camera Book by Douglas Under dahl.
8. The Hands on Manual for Cinematographers by David Samuelson.
9. The Professional Lighting Handbook by Verne Carlson.
10. The Filmmakers Pocket Reference by Blain Brown.
11. American Cinematographer ASC Manual.
12. The Zone System for Photographers by Carson Graves.
13. Cinematography: Screen craft by Peter Etedgui.
14. Contemporary Cinematographers-On Their Art by Pauline Rodgers.
15. Operating Cinematography for Film and Video by William Hines.
16. Cinematography-A Guide for Filmmakers and Film Teachers by Kris Malkeiwicz.
17. Film Lighting: Talks with Hollywood's Cinematographers and Gaffers by Kris Malkiewicz.
18. The Five C's of Cinematography: Motion Picture Filming Techniques by Joseph V. Mascelli.
19. The Art of the Cinematographer: A Survey and Interviews with Five Masters by Leonard Maltin.
20. Anton Wilson's Cinema Workshop by Anton Wilson.
21. Image Control-Motion Picture and Video Camera Filters and Lab Techniques by Gerald Hirschfeld.
22. Lighting for Film and Electronic Cinematography by John David Viera and Dave Viera.
23. Painting with Light by John Alton.
24. Picture Composition for Film and Television by Peter Ward.
25. Matters of Light and Depth-Creating Memorable Images for Video, Film and Stills Through Lighting by Ross Lowell.
26. Lighting Technology by Fitt and Thornley Set Lighting Technician's Handbook by Harry C. Box.
27. Digital Cinematography by Ben De Leeuw.
28. If It's Purple, Someone's Gonna Die: The Power of Color In Visual Storytelling By Patti Bellantoni.
29. High Definition Cinematography By Paul Wheeler.

Course Code :PAFTNMP 103

Sound Design and SFX

Objectives:

To learn about the sound basics

To understand the nature of sound and recording devices

To learn the basics of sync sound, mixing console, analog v/s digital workflow

To understand the need for sound and importance of sound in film

To learn to record a song

To learn to produce audiography for a short film

Unit- I

Basics of Sound: Nature of acoustical waves, concepts of amplitude, and frequency, wavelength, harmonics. Psycho-acoustics: Nature of hearing and perception of sound, including concepts of pitch, loudness, and timbre; the precedence effect; localization in rooms; equal loudness contours; and other mysteries of hearing.

Unit- II

Principles of Stereophony, Sound for Film and Video : The sound track – its importance in an AV medium, Different elements of a sound track, Explanation of how sound is put to the film. Sync Sound -The size of the role sound should play in your film will vary depending on your professor's requests, but when it comes to the technical side of things, you are at least required to know how to achieve synchronized sound and picture with film.

Unit- III

Interconnectivity of Analog & Digital Equipment: Basic analog connectors, cabling, patch – bay, interconnectivity between various recording studio equipment. Various Digital interconnects and their sockets on the digital equipment. Microphones Types - Dynamic, Condenser, Ribbon, Polar Pattern, Sensitivity. Microphone designs for special applications,

Unit- IV

Acoustics I (Fundamentals) :The behavior of sound in outdoors and in closed spaces; Absorption, reflection, diffraction, refraction, reverberation, Mixing Console Basics -The signal flow and various auxiliary systems. Digital Audio - Analog to Digital to Analog conversion. Sampling Frequency, Bit Rates. Problems in digital audio. Different digital media, Standard digital recording & mastering formats. Audio file formats, storage mediums – optical, magnetic, Jitter etc.

Unit- V

Computers in Audio: Different platforms – different operating systems, Configuration of a PC for sound recording. Mother Boards, Processor, Sound Card, Graphic card, Monitors Recorders - Analog, Digital, Tape Based & Tapeless, Digital Audio Workstations (DAW's), Film Showcase - Case studies of famous Indian as well as foreign films, Microphone Techniques - Placement, Applications, Proximity effects etc. microphones and placement techniques for stereo recording. Monitoring Systems - Active & Passive types, Domestic and professional listening environment, Stereo and surround monitoring.

Unit- VI

The Production Process of a Song: Music Basics. – Types of Music, Concepts of Melody, Harmony, Rhythm & counter melody etc. Format of a song - Preproduction, Tracking, Overdubbing, Editing, Mixing and Mastering.-Processors - Theory of Tonal, Dynamic & Spatial processors.

Unit- VII

Equalisers : types and their application, Compressors & Limiters - theory and application, Effects processors - Reverberation and Delay devices and their plug in counterparts. Film Showcase Advanced - Case studies of famous Indian as well as foreign films from sound technology point of view

Unit- VIII

Acoustics II: Room Acoustics, Room Modes, RT 60, Absorption Coefficients, Acoustical Control Devices, Diffusers and Absorbers, Control Room Design Principles, sound isolation, Studio Construction Techniques; Sound for film, Location sound, Radio microphones, uses and potential difficulties, Boom operation for sync sound, Hands-on training in location sound recording for video.

Unit- IX

Post Production: Recording and dubbing dialogues (ADR), Effects -sourcing and recording. Background music score, sourcing and recording. Nuendo Basic: Basic principles, understanding the process from initial set up to completion of a project. To set up for a vocal/instruments dub.

Unit- X

Principles of Mixing, The basic techniques of mixing and the fundamental approach. The Building Blocks of Mixing, Setting the sound stage, and the sonic implications of panning and of placing instruments at varying distances from the listener; Consideration of different approaches to getting desired results from EQ; A comprehensive review of the uses of dynamic processor; on Individual channels and Mix master; Finishing a mix with automation. "Mixing in the box." And "Mixing through the board."

Nuendo Advanced: Introduction to mixing, Making MIDI recording, MIDI sequencing of software synthesizers, audio looping, Final mix down in the software.

Unit- XI

Making a final CD of your project, Mixing Techniques, Assembling the mixer, Using Aux/Master tracks to their advantage, Plug-ins and their application, Production of the Sound Track for the student project film: Discussing sound design strategy with the director of the film at pre-production stage, attending film sync shoots.

Unit- XII

Video File formats, Acquiring picture for post-production from edit suite. Dubbing the dialogues wherever necessary, Selecting SFX and BG music from the library, recording Foley and music as per the demand of the script. Mixing the final track. Export it to the editor, supervise the final assembly of the film.

Text books:

1. Pro Tools 9: Music Production, Recording, Editing and Mixing By Mike Collins.
2. Pro Tools All in One Desk Reference for Dummies By Jeff Strong.
3. Sound for Film and Television by Tomlinson Holman.

Reference Books:

1. Sound for Digital Video By Tomlinson Holman.
2. Producing for TV and Video: A Real world Approach by Cathrine Kellison.
3. Sound for picture: an inside look at audio production for film and television By Jeff Forlenza, Terri Stone.
4. Audio in Media By Stanley R. Alten.
5. Master Handbook of Acoustics By F. Alton Everest.
6. Modern Recording Techniques By David Miles Huber.
7. Mastering Audio By Bob Katz.
8. Mixing Audio By Roey Izhaki.
9. Practical Recording Techniques By Jenny Bartlett.
10. Critical Listening Skills for Audio Professionals By F. Alton Everest.
11. The Audible Past By Jonathan Sterne.

Course Code :PAFTNMP 104

FILM & TELEVISION THEORY AND APPRECIATION

Objectives :

- To learn the history of cinema.
- To understand the basics of various movements in cinema.
- To learn about world cinema and their prominent masters.
- To understand the studio system.
- To Learn Indian cinema in as-sociation with world cinema.

Unit I

Understanding Cinema: Genres of Films, Cultural significance in relation to Film, world cinema and world view, Film Screening.

Unit- II

Understanding story telling techniques of Cinema Masters: Important elements of storytelling of cinema masters, How the plot has been developed, how the characterization has been done, the ups and downs.

Unit- III

World Cinema Study of Iconic Film Directors and their styles: Study of Satyajit Ray, V Shantaram, Ingmar Bergman, George Lucas, Fredrico Fellini, Steven Spielberg, Majid Majidi, Akira Kurosava, etc.

Unit- IV

Introduction to various theories of Films & Important Movements: Apparatus theory, Auteur theory, Feminist film theory, Formalist film theory, Realism Movement, Neo Realism movement.

Unit- V

Television structures and systems, Narrative structure of television stories

Building the narrative: character, actor, star, beyond and beside narrative structure, the television commercial, modes of production, mise-en-scene, videography and cinematography, style and editing, sound, textual analysis discourse and identity, music.

Unit- VI

Defining the television medium, analyzing television genres, decoding television texts, analyzing factual TV and Documentaries, analyzing TV fiction and television drama, television audience

reception and consumption, television and history, television institutions and regulations, television and globalization and the Future of Television.

Text books :

1. Film As Film: Understanding And Judging Movies by Victor F. Perkins.
2. Understanding the Film: An Introduction to Film Appreciation, Student Edition by Jan Bone, Ron Johnson .
3. Theory of Film: The Redemption of Physical Reality; By Siegfried Kracauer.

Reference Books :

1. Screen Education: From Film Appreciation to Media Studies; By Terry Bolas.
2. Asian Film Journeys: Selection from CinemayaByRashmiDoraiswamy, LatikaPadgaonkar.
3. How Movies Work By Bruce F. Kawin.
4. Film Study: An Analytical Bibliography, Volume 1 By Frank Manchel.
5. The World Viewed: Reflections on the Ontology of Film By Stanley Cavell.
6. A Short History of Film By Wheeler W. Dixon, Gwendolyn Audrey Foste

Semester- II

Course Code :PAFTNMP 205

POST PRODUCTION & COMPUTER GRAPHICS

Objectives :

To understand the basics of video editing and aesthetics.

To understand the various types of editing and various possibilities like rhythm & pace, dramatic continuity, etc.

To understand Pinnacle studio, adobe editing software and mac interface.

To understand the various edit styles and patterns.

To understand the digital v/s analog editing.

Theory :

Aesthetics / Principles of editing, Spatial & Temporal possibilities, Manipulation of time, Rhythm & Pace, Dramatic Continuity, Soviet school of editing -DzigaVertov, Eisenstein, Pudovkin, French new wave – Godard, Chabrol, Classical Hollywood narrative in sound era:

Hitchcock, Individual departures from classical Hollywood narrative: Bunuel: Discontinuity, Dreyer: Close up, Bresson : Minimalism, Renoir: Deep Focus, Long takes, Ozu : Breaking 180degree rule, Pillow shots, Linear & Nonlinear Editing, Analog & Digital Recording.

Practical :

Introduction to Pinnacle Studio, Adobe Premier Pro and Mac Interface, Arranging the Interface, Learning Custom Layout, Customizing the keyboard Layout, Setting Scratch Disk, Bin management, Logging, Digitizing, and Capturing, Saving Projects and Accessing the Auto save Vault, Organizing Video Footage, Media Management, Insert and Overwriting Editing, Three point Editing, Split Edit, Working with Multi Layers, Key framing Image, Time Remapping, Effects, Applying Transitions, Compositing, Motion Tab, Render Setting, Titling, Sound Editing, Track laying (Effects, Music, Narration), Dubbing and Syncing, Adjusting Audio Levels, Mix down Audio, Premier Compatible and Supporting Software, Print to Video.

Textbooks :

1. Editing Digital Video By Robert M. Goodman, Patrick J. McGrath
2. Video Editing and Post-Production: A Professional Guide By Gary H. Anderson
3. Digital Video For Dummies By Keith Underdahl.

Reference Books:

1. The Technique of Film and Video Editing: History, Theory, and Practice By Ken Dancyger.
2. Nonlinear Editing Basics: Electronic Film and Video Editing By Steven E. Browne.

Course Code :PAFTNMP 206

NEW MEDIA THEORY AND PRACTICE

Course Objectives:

With the world communicating increasingly using mobile devices, it is time that media students gear up to face the challenge of creating content for digital media devices. It is no more enough to simply write a good copy; it is equally important that media students become technically competent enough to create content for all possible media – print, television, radio, the Internet, and mobile devices. One should understand that though the story remains the same, the presentation for each of these media differs and with the industry expecting the moon from you,

you need to be multi-tasking individuals, especially in terms of being able to use digital technology well, both, as users/consumers and as creators.

Before we study how to create content, however, we must be conversant with how new media has developed and what the social, political and economic effects that the new media technologies have brought about, and what could be their future repercussions. The salience of theory is in the fact that it is theory that helps us to understand a phenomenon and how we can deal with it while putting into practice the tools we learn to create content. It is expected that you read up before attending lectures.

UNIT- 1: VISIONS, HISTORIES, MEDIATION

Visions

Histories

Mediation

UNIT- 2 : TECHNOLOGY: ARTEFACTS, SYSTEMS, DESIGN

Technology and Society

Communication Technologies in Transition

Computers as Media

UNIT- 3: PRACTICES: INTERACTION, IDENTITY, CULTURE

Interaction/Computer-Mediated Communication

New Media and Community

Identity and Self

Everyday/Domestic Contexts of New Media

New Media and Cultural Practices

UNIT- 4: SOCIAL INSTITUTIONS, STRUCTURES, ARRANGEMENTS

Information Society: Debates

Policy, Law and Regulation

New Media Economics and Markets

Politics and Power

References Books :

1. New Media A Critical Introduction 2nd Edition.
2. New Media Handbook Media Practice.
3. New Media Old Media A History and Theory Reader.
4. The Language of New Media - Lev Manovich.
5. Winston Brian – Media Technology and Society A History from the Telegraph to the Internet.
6. McLuhan - Understanding Media - Extensions of Man.

Course Code :PAFTNMP 207

DIRECTION

Direction for Television

Objectives:

- To understand the need for direction in television.
- To understand the role played by a director.
- To understand the Qualities required to be a director.
- To learn how to manage creativity and creative team.
- To learn to direct scene in various settings.

Direction for Films

Objectives:

- To understand the need for direction films.
- To understand the role played by a director.
- To understand the Qualities required being a director.
- To learn how to manage creativity and creative team.
- To learn to direct scene in various settings.

Unit- I

Stills to motion picture, A Perspective on - Impact of a still picture, Analyzing a picture, Critical Ingredients- Leonardo Da Vinci, Composition-Framing, Function and proper use of lenses, Understanding & Use of color, Aesthetics of Painting and Spatial Arts, Moving Image-Motion Picture, Impact of collective moving Images, Motion Picture Dynamics, Primary Movement-Secondary Movements, Managing Movements, Tonal Value-Depth of Field, Aesthetics and Psychological Impact of Moving Images.

Unit- II

Sound & Music, A Perspective on - Association of sound, Listening to Sound, Contribution and impact of sound, Understanding rhythm, melody, drama, Knowing various instruments, Impact of Sound-Moods, Role of notes and beats, Tonal Quality, Pitch-Volume-Perspective, Theconcept of Music, Glimpses of World Music, Voice culture- for speech, Acoustics, Harmony-Symphony-

Rhythm-various Types of Rhythm-Indian and Western Concepts-Permutations & Combinations of Notes & Rhythm, The formation of Music-Glimpses of World Music-Combo of Music & Effects-Background score.

Unit- III

Lighting, A Perspective on - What makes a good picture parts played by composition, light, contrast and drama, Light-contrast, Volume, Foreground, Mid ground, Background, Propinquity, Distance, Colour, Angle, Dynamism involved in motion/action-Setting dynamism in action-Creating action.

Unit- IV

Art of Film Making, A Perspective on - Understanding the Importance and power of audiovisual communication, Picture Compositions, Qualities of motion picture: Sense of Tension and Surprise, Intensity of Drama, Facility to travel with viewers from one location to another, How to store a still and a movie, Importance of listing, makeup, properties, set contract, Genres of films – Action, Horror, Romantic, Social, Sci-Fi, Futuristic, War, The film pipe line -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, The film pipe line-Production Process, Formation of Team-Location Survey-Auditions-Planning the shoot-Production Management Hiring of facilities-Cost Control-Managing crew & artists.

Unit- V

‘Director’- Conductor of an Audio Visual orchestra: What it means to be a Director , Managing creativity of colleagues and managing a creative team, Understanding of roles & responsibilities of the crew, Understanding the Emotional Aspect & Technological Aspects of, Actors, Cinematographer, Editor, Music Director, Sound Engineer, Makeup Man, How to bring the effects of music & picture together.

Unit- VI

Hands on tools for a Director, A Perspective On -How to be creative, what does creativity mean, The language of cinema, The art of episodes, History of Indian & World Cinema, Ad film Making, Documentaries.

Unit- VII

The World of the Film Director, Identifying Your Themes, Dramaturgy Essentials, A Director’s Screen Grammar, Seeing with a Moviemaker’s Eye, Shooting Projects.

Unit- VIII

The Story and Its Development: Recognizing the Superior Screenplay , Analyzing a Screenplay, Director’s Development Strategies, Alternative Story Sources, Setting Creative Limitations, Aesthetics and Authorship, Point of View, Subtext, Genre, and Archetypes, Time, Structure, and Plot, Space, Stylized Environments, and Performances, Form and Style.

Unit- XI

PRODUCTION: Developing a Crew, Mise-en-Scène, Producing a Shooting Script, Before the Camera Rolls, Roll Camera, Location Sound, Continuity, Directing the Actors, Directing the Crew, Monitoring Progress.

Unit- X

Organizing action in an action scene: Staging and Camera for Over Easy Action Scene, Development of Screenplay, Director’s Preparation for Directing an Action Scene, Over Easy Action Scene/Staging and Camera Angles for, Storyboard Artist, Organizing action in narrative scene: Staging and Camera for Narrative Scene, Choosing a Location, Staging, Camera Style.

Unit- XI

Styles and Dramatic Structures: Style, Narrative, Dramatic, and Poetic Visual Styles, The Variety of Dramatic Structures.

Text books :

1. Film Directing Cinematic Motion: A Workshop for Staging Scenes By Steven Douglas Katz.
2. Film Directing Fundamentals: See Your Film Before Shooting By Nicholas T. Proferes.
3. Problems of Film Direction By Sergei Eisenstein Hey Whipple, Squeeze This by Luke Sullivan.

Reference Books:

1. Directing: Film Techniques and Aesthetics By Michael Rabiger.
2. On directing film By David Mamet.
3. Directing Actors: Creating Memorable Performances for Film and Television By Judith Weston.
4. Art Direction for Film and Video By Robert L. Olson.
5. The film director's team By Alain Silver, Elizabeth Ward.
6. Notes of a film director By Sergei Eisenstein.
7. Producing and Directing the Short Film and Video By Peter W. Rea, David K. Irving.
8. Fundamentals of Film Directing By David K. Irving.
9. Writing, Directing, and Producing Documentary Films and Videos By Alan Rosenthal.

10. Breaking into Film by Kenna McHugh.
11. Before You Shoot : A Guide to Low Budget Film and Video Production by Helen Garvey.

Course Code :PAFTNMP 208

PRACTICAL FILM PRODUCTION (FICTION AND NON FICTION)

Objectives:

To understand the production pipeline of film making process for multiple locations in short films.

To introduce the Fiction Short film making and In-depth Multiple Characters Single Location Short Film.

To gain exposure on various cameras and software used for production of 2 Character multiple location, Fiction Short film making and In-depth Multiple Characters Single Location Short Film.

To understand the guerilla film making process. Making a documentary film as part of the project work.

The students will undergo the process of 2 Character multiple location Fiction Short film making and In-depth Multiple Characters Single Location Short Film.

The students will be exposed to Semiprofessional 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 production.

Students to produce short film individually– documentary and fiction as a part of their curriculum. These films will be judged by an external examiner. There will be no written examination for this course.

Course Code :PAFTNMP 309

WEB PRODUCTION AND PROGRAMMING

Objectives:

Students Will Learn How to Use HTML5 & CSS3 to build their own Professional Websites

In this course students will learn firsthand by building their own website. A step by step approach ensures that each student receives a valuable learning experience.

In this course students will learn how to use HTML5 and CSS3 to create responsive websites.

The course teaches students how to code with multiple examples that are easily replicable.

Unit-1: Introduction

New Updates about Multimedia

HTML5 New Forms Elements

The Canvas Tag

The Power of CSS3

The Complete and Professional Webpage Using HTML5 & CSS3 Techniques

Unit- 2: Basics of HTML5

Introduction to HTML

Html5 DTD

WBR tag

Unit- 3: New Updates about Multimedia

Audio Tag

Audio Tag Attribute

Video tags

Video tag attribute

Unit- 4: HTML5 New Forms Elements

Html forms

Adding CSS to Form

Validating Email address

Validating Numbers

Date input and its attributes

Date with week and month

Time Input and Date Time Local Input

URL and search field

The required attribute and form validation

Range input
Color input
Input List and Datalist Tag
Multiple File Uploader
Adding Placeholder
Autofocus and No Validate

Unit- 5: The Canvas Tag

Intro to Canvas
Creating a simple Canvas And Rectangle
Creating a Line
Creating a Circle

Unit- 6: The Power of CSS3

Intro to CSS3
BorderRadius Property
Box Shadow
Linear Gradient
Linear Gradient more
Radial Gradient
White Space, Overflow and Text Over Flow
Text Shadow
Font Face
Word Wrap and Word Break
Transform, translate
Transform Rotate, Skew and Scale

Unit- 7: Transition & Animation Effects on CSS3

Transition Effects
Animation Effects

Unit- 8: The Complete and Professional Webpage Using HTML5 & CSS3 Techniques

Creating the complete webpage layout
Creating the CSS Layout
Completing the Basic Layout
Creating header and Navigation
Creating the Article area
Creating Aside Area
Completing the Project with Simple CSS
Adding Border Radius Property

Adding Font Face to the Project
Adding Transition Property
Adding Animation to the Project
Adding some more Animation
Course Conclusion and Final Exam

Course Code :PAFTNMP 310

VISUAL COMMUNICATION

Objectives:

To understand the theory of Visual Communication

To understand the visual communication practice in practical film making

Unit- I: AESTHETICS

Aesthetics Theory

Creative Visualization

Unit- II: Perception Theory

Eye Tracking Methodology and the Internet

Perception and the Newspaper Page: A Critical Analysis

Unit- III: REPRESENTATION

Representation Theory Design Method

Content Analysis of Representation

Unit- IV: VISUAL RHETORIC

Theory of Visual Rhetoric

A Visual Rhetorical Study of a Virtual University's Promotional Efforts

Visual Metaphors in Print Advertising for Fashion Products

Empowerment Through Shifting Agents: The Rhetoric of the Clothesline Project

Unit- V: COGNITION

Cognitive Theory

Unit- VI: SEMIOTICS

Visual Semiotics Theory

An Intended-Perceived Study Using Visual Semiotics

The Image and the Archive: A Semiotic Approach

Unit- VII: RECEPTION THEORY

Reception Theory

A Textual Analysis of Political Television Ads

Phenomenology and Historical Research

Unit- VIII: NARRATIVE

Narrative Theory

Using Narrative Theory to Understand the Power of News Photographs.

Unit- IX: MEDIA AESTHETICS

Aesthetics Theory

A Content Analysis of Political Speeches on Television

Examining Documentary Photography Using the Creative Method

Unit- X: ETHICS

Visual Ethics Theory

A Survey of Reactions to Photographic Manipulation

Studying Visual Ethics by Applying a Typology of Visual Behavior

Unit- XI: VISUAL LITERACY

Visual Literacy Theory

Media Literacy, Aesthetics, and Culture

Unit- XII: CULTURAL STUDIES

Cultural Studies Theory

A Burkean Analysis of a Television Promotional Advertisement

A Cultural Analysis of the Unisys "Monitor Head" Television Commercial

A Historical Approach to Understanding Documentary

Photographs: Dialogue, Interpretation, and Method

Bibliography : Typographic Design: Form and Communication - Carter, Day, Meggs

Studying Visual Communication – Sol.

Worth<http://astro.temple.edu/~ruby/wava/worth/svscom.html>

Visual Communication - Integrating Media, Art, and Science - By Rick Williams, Julianne Newton.

Handbook of Visual Communication Theory, Methods and Media – Jennings.

Bryant/DolfZiUmann, General Editors.

Course Code :PAFTNMP 311

ELECTRONIC MEDIA CRITICISM

Objectives

To understand the theories involved in the making of electronic media content

To understand and learn how to critique various forms of media

To gain a deeper understanding of the content producers and audience perception of content

To gain an understanding of how the audience receives media content

The course shall comprise of the following units :

Media concepts and keywords in Journalism

media and communication

What is Criticism

The Essence of Criticism

Critical Functions

Criticism and the Communication Process

Knowledge Processing

Tonal and Talent Ingredients

Stage-Molding Ingredients

Business Gratifications

Audience Gratifications

Reality Programming

Depiction Analysis

Structural Analysis

Probing Ethics and Values

Aesthetics and Art

The Logic of Aesthetic Form

Composite Criticism

Bibliography :

Bob Franklin, Martin Hamer, Mark Hanna, Marie Kinsey, John Richardson, Key Concepts in Journalism Studies, SAGE Key Concepts series

John Hartley, Communication, Cultural and Media Studies – The Key Concepts, Routledge

Peter B Orlik, Electronic Media Criticism: Applied Perspectives, Lea's Communication.

Course Code :PAFTNMP 312

MEDIA ECONOMICS

Objectives

To understand the economics of media

To understand why media is different

To understand of business of media and its contribution to economy

Introduction: Why the Study of Media Economics?

Economic Concepts

Understanding the Market

Evaluating Media Markets

The Radio Industry

The Television Industry

The Cable Television Industry

Premium Cable/Pay-per-View

The Motion Picture Industry

The Recording Industry

The Newspaper Industry

The Magazine Industry

The Book Industry

The Future of Media Economics Research

The Internet as a Medium

Bibliography :

Media Economics – Understanding Markets, industries and Concepts by Allan Albarran Wiley-Blackwell; 2 edition.

Indian Media Business, 4th Edition :Vanita Kohli, Sage Publications

Course Code :PAFTNMP 313

LAWS RELATED TO FILM, TV AND INTERNET

The course shall comprise of the following units :

Freedom of the Press

Constitutional foundation of freedom of the press in India

Need for limitations on freedom of the press

The press as business, The press as property

The press and the legislature

Rights, duties and liabilities of proprietor, printer, publisher, editor, author, journalist, contributor and vendor

The Press Council Act, 1978

The Cinematography Act, 1952

The PrasarBharati (Broadcasting Corporation of India) Act, 1990

The Information Technology (Amendment) Act, 2008

The Cable Television Networks Rules, 1994 and Cable Television Networks (Regulation) Act, 1995

Right to Information Act, 2005

Indian Penal Code and the press (Defamation).

Bibliography :

Durga Das basu (Acharya, Dr.), Law of the Press, fourth edition 2002, publisher- Wadhawa and Company Nagpur, Administrative office, DD-13, Kakajiextn; Opp. Neharu Place, New Delhi-110019. RatanlalRanchhoddasand DhirajlalKeshavlalThakore (Advocate),

The Indian Penal code, Reprint edition 1994, publisher- Wadhawa and Company, Law Book publisher, Dhatoli, Nagpur- 440012. Kagzi , M.C. Jain,

The Constitutional of India Vol.1 & 2, New Delhi: India Law House, 2001. Pylee , M.V.;

Constitutional Amendments in India, Delhi : Universal Law,2003. Basu, Durga Das,

Constitutional Law of India, New Delhi: Prentice-Hall of India Pvt. Ltd. 1991. Sharma, S.R. (ed.),

Encyclopedia of Constitutional Law Vol. 1 to 5:

An Introduction to Constitutional Law , New Delhi: Anmol Publications, 2003.

<http://presscouncil.nic.in>

Course Code :PAFTNMP 414

PERSPECTIVE IN MEDIA BUSINESS

Objectives:

To educate about Media and entertainment business.

To understand the television business and challenges faced by it.

To understand the radio business and challenges faced by it.

To understand animation and gaming business.

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

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

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

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

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

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

TEXTBOOKS:

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

Reference Books:

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

Course Code :PAFTNMP 415

MARKETING AND PUBLICITY DESIGN

Objectives:

To introduce the concept tofilm marketing and publicity design.

Toeducateabout the importanceof marketing intoday's world.

To help understand the various tools neededfor marketing and publicity design.

To learnaboutthe marketing planandmarket research.

To helpget insight into consumer consumptionbehavior.

Unit-II: Introduction to Marketing: Importance of marketing, definition of marketing, scope of marketing, functions of marketing, marketing and its relation to the business functions, difference between sales and marketing. Key marketing terms, and concepts-need, want, demand, exchange, marketing myopia and marketing orientations, distinction between selling and marketing. Marketing Mix, 4Ps, 7Ps, 4Cs.

Unit –II: Marketing Environment: Company's Micro and Macro Environment and the changes happening, Challenges due to environment changes. Analyzing the environment- Porter's 5 forces, PESTLE, etc. Dealing with competition. Identification and analysis of competitors. Responding to the Marketing environment, Marketing Research, Definition, Marketing Research Process, Marketing Intelligence System, Components of Intelligence System, Data Mining and Warehousing.

Unit –III: Consumer Behavior: Introduction and importance, model of consumer behavior, characteristics affecting consumer behavior. Buyer decision behavior-consumer. Psychology. Buyer decision process. Adoption process, Domestic buyer behavior, industrial buyer behavior.

Unit -IV : Segmentation, Targeting & Positioning: Segmentation-Bases and process of segmentation, requirements for effective segmentation, niche marketing, segmenting consumer markets, segmenting business markets. Targeting-Evaluating market segments, selecting target market segments. Positioning-Positioning maps, differentiation and positioning strategy, communicating and delivering the chosen position.

Unit-V: Demand Forecasting: Demand forecasting techniques—methods based on judgments, method requiring quantitative data.

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

Unit-VII : Introduction to the concept to IMC: Introduction & Familiarization, Definition of Promotion & Promotion Mix, Tools of Promotion Mix, IMC Planning Process, Creative Strategy, Media Strategy.

Unit-VIII:Packagingforfilm&television:Theartof Promo, Advertisement &In serial promotions, Art of Writing Copy, Designing for various mediums , Public Relations,Planning,organizingandmanagingevents.,Managingtheinternetandsocial Media.,Vendor selection andmanagement, MediaPlanning&Buying.

Referencebooks:

1. CompetingForThe Future By C.K. Prahalad& Gary Hamel.
2. Kotler on Marketing:How toCreate, Win,and DominateMarketsByPhilipKotler.
3. How toWinFriends andInfluence People ByDale Carnigie.
4. MarketResearch:A GuidetoPlanning, Methodology andEvaluation By Paul Hague.
5. Art of WarBy SunTzu.
6. StrategicManagementByGregory Dess,Lumpkin&Taylor.
7. How WinnersSell: 21ProvenStrategies toOutsell YourCompetitionandWinthe BigSale ByDaveStein.
8. Sellingthe Invisible:A FieldGuide toModernMarketingByHarryBeckwith.
9. Marketing Services:CompetingThroughQualityByParasuraman&LeonardL. Berry.
10. Marketing Management(12thEdition)(Marketing Management)By PhilipKotler.
11. ConsumerBehavior:BuildingMarketingStrategy,9/e,(withDDBNeedhamDataDisk) ByHawkins,Best,&Coney.
12. CrossingtheChasm:MarketingandSellingHigh-TechProductstoMainstreamCustomers ByGeoffreyA.Moore.
13. MindandHeart of theNegotiator,The (3rd Edition)ByLeighThompson.
14. RadicallyTransparentBy AndyBeal& JudyStrauss.

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PRACTICAL FILM PROJECT

Students will produce the following:

1. A 15 minute documentary or a fiction film.
2. A website to promote the film. Website to be uploaded on a space provided by the college in a sub-domain and maintained till the final viva is conducted.
3. A 30 sec to 1 min promo for the film.

Viva based on the film to be conducted by an external examiner appointed by the University.

There will be no written test for this course.
