



# M.A. (FILMMAKING)

## Syllabus

(Self Financed Programme)

Introduced from Academic Year: 2026-2027

Department of  
Mass Communication and Journalism

School of Mass Communication & Journalism  
Maulana Azad National Urdu University, Hyderabad

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**M.A. (Filmmaking)**  
**(Self-Financed Programme)(2026-2027)**

| S. No. | Particulars                   | Details                                                                                                                                                                                                                                                                                                                                       |
|--------|-------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1      | Name of the Programme         | M.A. (Filmmaking) Self-Finance Programme                                                                                                                                                                                                                                                                                                      |
| 2      | Academic Year of Introduction | 2026-2027                                                                                                                                                                                                                                                                                                                                     |
| 3      | Intake Capacity               | 40                                                                                                                                                                                                                                                                                                                                            |
| 4      | Fee Structure (Tuition Fee)   | <b>Total- ₹60000/- (₹15000/- Per Semester)</b><br><b>Note: Some Annual/Semester Fee towards Health Insurance and other Fee applicable to other students of the University will be charged additionally.</b>                                                                                                                                   |
| 5      | Eligibility Criteria          | <b>Merit Based (UG Marks)/Degree's of Madrasas Recognized by the MANUU</b>                                                                                                                                                                                                                                                                    |
| 6      | Minimum Admissions Required   | Candidates who have studied Urdu as a subject in Class 10th, 12th, and Graduation will be given weightage. However, admissions will remain open to all candidates if seats remain vacant. Such candidates may be required to qualify a specially designed paper to demonstrate basic proficiency/creative skills in Urdu during the semester. |
| 7      | Age Limit                     | <b>No</b>                                                                                                                                                                                                                                                                                                                                     |
| 8      | Structure of Syllabus         | As per NEP 2020 framework for PG programme                                                                                                                                                                                                                                                                                                    |
| 9      | Minimum Infrastructure        | Classroom space available within the Department                                                                                                                                                                                                                                                                                               |
| 10     | In-house Faculty              | Three/Four eligible in-house faculty members to teach some of the Papers/Subjects/Course/Units                                                                                                                                                                                                                                                |
| 11     | Commencement of the Programme | The Programme will commence only if a minimum of <b>10 students</b> are admitted in the first semester. In case the minimum required admissions are not achieved, the programme may be deferred for that academic year.                                                                                                                       |



## Programme Structure (NEP-2020)

## Semester I:

| Paper Nos.          | Course Code | Course Category | Course Title                                          | Credits | Hours | L | T | P |
|---------------------|-------------|-----------------|-------------------------------------------------------|---------|-------|---|---|---|
| 1                   | FMK101CC    | Core Course     | Film Studies: History, Theory & Critical Analysis     | 4       | 60    | 2 | 1 | 1 |
| 2                   | FMK102CC    | Core Course     | Story Development, Screenplay Writing & Storyboarding | 4       | 60    | 2 | 1 | 1 |
| 3                   | FMK103CC    | Core Course     | Cinematography & Visual Lighting Design               | 4       | 60    | 2 | 1 | 1 |
| Choose Any Two DSEs |             |                 |                                                       |         |       |   |   |   |
| 4                   | FMK104DSE   | DSE-I           | Film Direction & Visual Storytelling                  | 4       | 60    | 2 | 1 | 1 |
| 5                   | FMK105DSE   | DSE-II          | Visual Storytelling through Short Films               | 4       | 60    | 2 | 1 | 1 |
| 6                   | FMK106DSE   | DSE-III         | Documentary Film Production                           | 4       | 60    | 2 | 1 | 1 |
| 7                   | FMK107DSE   | DSE-IV          | Production Design & Art Direction                     | 4       | 60    | 2 | 1 | 1 |
|                     | FMK108GE    | GE-1            | Offered through MOOCS/Other Department                | 4       | 60    | 4 |   |   |
|                     | FMK109SEC   | SEC-1           | Offered by other of Department of University          | 2       | 30    | 2 |   |   |
|                     | FMK110VAC   | AEC-1           | Offered by other of Department of University          | 2       | 30    | 2 |   |   |

Total Credits Earned = 28

## Semester II:

| Paper Nos. | Course Code | Course Category | Course Title                    | Credits | Hours | L | T | P |
|------------|-------------|-----------------|---------------------------------|---------|-------|---|---|---|
| 8          | FMK201CC    | Core Course     | Sound Design & Audio Production | 4       | 60    | 2 | 1 | 1 |

|                     |           |             |                                                    |   |                                 |   |   |   |
|---------------------|-----------|-------------|----------------------------------------------------|---|---------------------------------|---|---|---|
| 9                   | FMK202CC  | Core Course | Editing & Post-Production                          | 4 | 60                              | 2 | 1 | 1 |
| 10                  | FMK203CC  | Core Course | Introduction to Society, Culture & Media           | 4 | 60                              | 2 | 1 | 1 |
| Choose Any Two DSEs |           |             |                                                    |   |                                 |   |   |   |
| 11                  | FMK204DSE | DSE-I       | Visual Effects (VFX) & Motion Graphics             | 4 | 60                              | 2 | 1 | 1 |
| 12                  | FMK205DSE | DSE-II      | Film Marketing & Distribution                      | 4 | 60                              | 2 | 1 | 1 |
| 13                  | FMK206DSE | DSE-III     | Television & OTT Content Production                | 4 | 60                              | 2 | 1 | 1 |
| 14                  | FMK207DSE | DSE-IV      | AI Tools in Filmmaking & Visual Effects for Cinema | 4 | 60                              | 2 | 1 | 1 |
|                     | FMK208GE  | GE-2        | Offered through MOOCS/Other Department             | 4 | 60                              | 4 |   |   |
|                     | FMK209SEC | SEC-2       | Offered by other Department of University          | 2 | 30                              | 2 |   |   |
|                     | FMK210VAC | AEC-2       | Offered by other Department of University          | 2 | 30                              | 2 |   |   |
| 15                  | FMK210INT | Internship  | In Film/OTT Production Houses etc.                 | 8 | TwoMonths Compulsory Internship |   |   |   |

**Total Credits Earned = 36**

**Semester III:**

| Paper Nos.                 | Course Code | Course Category | Course Title                                                              | Credits | Hours | L | T | P |
|----------------------------|-------------|-----------------|---------------------------------------------------------------------------|---------|-------|---|---|---|
| 16                         | FMK301CC    | Core Course     | Research Methods in Film & Media                                          | 4       | 60    | 2 | 1 | 1 |
| 17                         | FMK302CC    | Core Course     | AI-assisted Script-Writing & AI Story Boarding                            | 4       | 60    | 2 | 1 | 1 |
| 18                         | FMK303CC    | Core Course     | Production Design and Art Direction Cinema, Television, and OTT Platforms | 4       | 60    | 2 | 1 | 1 |
| <b>Choose Any Two DSEs</b> |             |                 |                                                                           |         |       |   |   |   |
| 19                         | FMK304DSE   | DSE-I           | Cinematography                                                            | 4       | 60    | 2 | 1 | 1 |



|    |           |         |                                                     |   |    |   |   |   |
|----|-----------|---------|-----------------------------------------------------|---|----|---|---|---|
| 20 | FMK305DSE | DSE-II  | Corporate and Industrial Film Production Management | 4 | 60 | 2 | 1 | 1 |
| 21 | FMK306DSE | DSE-III | Acting for Camera & Casting                         | 4 | 60 | 2 | 1 | 1 |
| 22 | FMK307DSE | DSE-IV  | Film Festival Management & Film Business            | 4 | 60 | 2 | 1 | 1 |
|    | FMK308GE  | GE-3    | Offered through MOOCS/Other Department              | 4 | 60 | 2 |   |   |
|    | FMK309SEC | SEC-3   | Offered by other Department of University           | 2 | 30 | 2 |   |   |
|    | FMK310VAC | AEC-3   | Offered by other Department of University           | 2 | 30 | 2 |   |   |

**Total Credits Earned = 28**

**Semester IV:**

| Paper Nos. | Course Code | Course Category | Course Title       | Credits | Hours | L | T | P  |
|------------|-------------|-----------------|--------------------|---------|-------|---|---|----|
| 23         | FMK401CC    | Major Project   | Major Film Project | 12      | 300   | 0 | 0 | 60 |

**Total Credits Earned = 12**

**Programme Credit Distribution:**

| S. Nos.      | Core Courses       | Category                                                                                | Credits    |
|--------------|--------------------|-----------------------------------------------------------------------------------------|------------|
| I            | Core Course        | Core                                                                                    | 36         |
| II           | DSE                | Discipline Specific Electives (Students choose 2 out of 4 during I, II & III Semesters) | 24         |
| III          | GE                 | Generic Electives (Students choose any 2 out of 3 GE's during the course)               | 08         |
| IV           | SEC                | Skill Enhancement Course (Students choose any 2 out of 3 during the course)             | 06         |
| V            | AEC                | Ability Enhancement Course (Students choose any 2 out of 3 during the course)           | 06         |
| VI           | Major Film Project | Compulsory                                                                              | 12         |
| V            | Internship         | Two Months Compulsory Internship (In Film/OTT Production Houses etc.)                   | 08         |
| <b>Total</b> |                    |                                                                                         | <b>100</b> |

**Programmes Learning Objectives:**

1. To develop a comprehensive understanding of the history, theory, aesthetics, language, and critical practices of Cinema and filmmaking.
2. To develop students' creative and technical skills in screenwriting, visual storytelling, direction, Cinematography, sound design, editing, and production.
3. To familiarize students with contemporary filmmaking technologies, digital workflows, artificial intelligence tools, and emerging forms of audiovisual production.
4. To develop the ability to conceptualize, plan, produce, and evaluate fiction, documentary, short-form, and other audiovisual projects.
5. To cultivate critical, ethical, cultural, and socially responsible approaches to filmmaking, representation, and media production.
6. To develop professional competencies in production planning, budgeting, project management, teamwork, and coordination within film and media industries.
7. To provide practical exposure to industry practices through studio work, field production, internships, collaborative projects, and portfolio development.
8. To encourage research, experimentation, innovation, and independent creative practice for professional and entrepreneurial careers in filmmaking and related audiovisual industries.

**Programmes Learning Outcome Goals:**

By the successful completion of the M.A. (Filmmaking) programme, students will be able to:

1. Explain and critically analyse major developments, theories, aesthetics, genres, movements, and practices in Cinema and filmmaking.
2. Demonstrate practical competence in screenwriting, visual storytelling, direction, Cinematography, sound recording, editing, and other key stages of film production.
3. Apply contemporary digital technologies, AI-assisted tools, production software, and audiovisual workflows appropriately and creatively in filmmaking.
4. Conceptualize, plan, execute, and critically evaluate fiction, documentary, short-form, and other audiovisual productions from development to final output.
5. Apply ethical, cultural, social, and professional principles to issues of representation, storytelling, authorship, audience, and responsible filmmaking.
6. Demonstrate competence in production management, budgeting, scheduling, teamwork, communication, and coordination required for professional film and media projects.
7. Produce professional-quality audiovisual work through practical training, industry exposure, collaborative production, internships, and a developed creative portfolio.
8. Conduct independent research and creative experimentation and demonstrate innovation, entrepreneurial thinking, and professional readiness for careers in filmmaking and related audiovisual industries.

**Paper****Primary Focus**



| Paper     | Primary Focus                                             |
|-----------|-----------------------------------------------------------|
| FMK102CC  | Story → Screenplay → Storyboard                           |
| FMK103CC  | Camera → Lens → Lighting → Image                          |
| FMK104DSE | Director → Actors → Mise-en-scène → Production leadership |
| FMK105DSE | Integrated Short-Film Production                          |
| FMK106DSE | Documentary Research, Ethics and Non-Fiction Production   |
| FMK107DSE | Sets, Locations, Props, Costume and Visual Environments   |
| FMK201CC  | Production Sound and Sound Post-Production                |
| FMK202CC  | Editing, Colour and Post-Production                       |
| FMK204DSE | VFX and Motion Graphics                                   |
| FMK205DSE | Marketing and Distribution                                |
| FMK206DSE | Television and OTT Content Production                     |
| FMK207DSE | Ai-Assisted Filmmaking, VFX and Virtual Production        |

**M.A. (FILMMAKING)**  
**SEMESTER I**

**PAPER 1 — FMK101CC****FILM STUDIES: HISTORY, THEORY & CRITICAL ANALYSIS****Course Details:**

| Particulars     | Details                                                                                                                                     |
|-----------------|---------------------------------------------------------------------------------------------------------------------------------------------|
| Credits         | 4                                                                                                                                           |
| L-T-P           | 2-1-1                                                                                                                                       |
| Total Hours     | 60                                                                                                                                          |
| Course Category | Core / Film Studies and Critical Analysis Paper                                                                                             |
| Pedagogy        | Lectures • Film Screenings • Close Reading • Scene Analysis • Film Discussions • Theory Workshops • Comparative Analysis • Academic Writing |

**Course Objectives:**

The course aims to:

- Develop an understanding of the historical evolution of world and Indian Cinema.
- Introduce major film movements, Cinematic traditions and developments in film language.
- Familiarise students with major theoretical approaches to film analysis and criticism.
- Develop skills in close reading, scene analysis and critical interpretation of films.
- Enable students to critically evaluate Cinema as an aesthetic, cultural, social and ideological form.

**Course Outcomes:**

After completing the course, students will be able to:

- Explain major stages in the development of world and Indian Cinema.
- Identify and discuss significant film movements, traditions and filmmakers.
- Apply major film theories to the analysis of films and Cinematic texts.
- Analyse mise-en-scène, Cinematography, editing, sound, narrative and representation.
- Produce reasoned film reviews and academically informed critical analyses.

| Unit                                                       | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | Instruction Hours |
|------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I<br/>ORIGINS AND<br/>EVOLUTION OF<br/>Cinema</b>  | <ul style="list-style-type: none"> <li>• Pre-Cinema inventions: camera obscura and magic lantern</li> <li>• Birth of Cinema: Lumière Brothers and actuality films</li> <li>• Thomas Edison and early motion-picture technology</li> <li>• Georges Méliès and Cinematic illusion</li> <li>• Edwin S. Porter and narrative continuity</li> <li>• D. W. Griffith and classical storytelling</li> <li>• Silent Cinema aesthetics</li> <li>• Transition from silent Cinema to sound</li> <li>• Emergence of the talkies.</li> </ul> | 15 hours          |
| <b>UNIT II<br/>MAJOR<br/>MOVEMENTS IN<br/>WORLD Cinema</b> | <ul style="list-style-type: none"> <li>• German Expressionism: visual style and themes</li> <li>• Soviet Montage: Eisenstein, Pudovkin and Kuleshov</li> <li>• French Impressionism and Surrealism</li> </ul>                                                                                                                                                                                                                                                                                                                  | 15 hours          |



|                                                                                  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |          |  |
|----------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|--|
|                                                                                  | <ul style="list-style-type: none"> <li>• Italian Neorealism</li> <li>• French New Wave and auteurism</li> <li>• Japanese Cinema: Kurosawa and Ozu</li> <li>• Iranian Cinema and poetic realism</li> <li>• Third World Cinema and postcolonial narratives.</li> </ul>                                                                                                                                                                                                                                                                                                                 |          |  |
| <b>UNIT III<br/>INDIAN Cinema:<br/>HISTORY AND<br/>AESTHETIC<br/>DEVELOPMENT</b> | <ul style="list-style-type: none"> <li>• Arrival of Cinema in India</li> <li>• Dadasaheb Phalke and mythological Cinema</li> <li>• Studio era and early talkies</li> <li>• Golden Age of Indian Cinema</li> <li>• Parallel Cinema: Satyajit Ray, Mrinal Sen and Shyam Benegal</li> <li>• Regional Cinemas and linguistic diversity</li> <li>• Globalisation and Bollywood</li> <li>• Contemporary Indian Cinema</li> <li>• OTT and changing storytelling forms.</li> </ul>                                                                                                           | 15 hours |  |
| <b>UNIT IV<br/>FILM THEORY,<br/>CRITICISM AND<br/>ANALYTICAL<br/>PRACTICES</b>   | <ul style="list-style-type: none"> <li>• Formalism and realism</li> <li>• Auteur theory</li> <li>• Genre theory</li> <li>• Marxist film theory</li> <li>• Feminist film theory and gaze</li> <li>• Psychoanalytic approaches</li> <li>• Postcolonial theory</li> <li>• Representation and ideology</li> <li>• Narrative, mise-en-scène, Cinematography, editing and sound</li> <li>• Aesthetic evaluation</li> <li>• Ideological reading</li> <li>• Film review and academic criticism</li> <li>• Scene analysis and shot breakdown</li> <li>• Comparative film analysis.</li> </ul> | 15 hours |  |

**Suggested Readings:**

- Bazin, A. (1967). *What Is Cinema?* Vols. 1–2. University of California Press.
- Bordwell, D., & Thompson, K. (2019). *Film Art: An Introduction* (12th ed.). McGraw-Hill Education.
- Cook, D. A. (2004). *A History of Narrative Film* (4th ed.). W. W. Norton.
- Gokulsing, K. M., & Dissanayake, W. (2004). *Indian Popular Cinema: A Narrative of Cultural Change*. Trentham Books.
- Kracauer, S. (1960). *Theory of Film: The Redemption of Physical Reality*. Oxford University Press.
- Rajadhyaksha, A., & Willemen, P. (1999). *Encyclopedia of Indian Cinema* (2nd ed.). British Film Institute.
- Stam, R. (2000). *Film Theory: An Introduction*. Blackwell Publishers.
- Monaco, J. (2009). *How to Read a Film* (4th ed.). Oxford University Press.

**PAPER 2 — FMK102CC****STORY DEVELOPMENT, SCREENPLAY WRITING & STORYBOARDING****Course Details:**

| Particulars     | Details                                                                                                                                   |
|-----------------|-------------------------------------------------------------------------------------------------------------------------------------------|
| Credits         | 4                                                                                                                                         |
| L-T-P           | 2-1-1                                                                                                                                     |
| Total Hours     | 60                                                                                                                                        |
| Course Category | Core / Creative Writing and Visual Story Development Paper                                                                                |
| Pedagogy        | Lectures • Story Workshops • Screenplay Exercises • Script Analysis<br>• Storyboarding Exercises • Peer Critique • Project-Based Learning |

**Course Objectives:**

The course aims to:

- Develop skills in generating and developing original Cinematic story ideas.
- Understand narrative structure, character development, conflict and dramatic progression.
- Develop competence in screenplay formats, scene construction and dialogue writing.
- Introduce production scripts, script breakdown and visual planning.
- Develop practical skills in storyboarding and translating written narratives into visual form.

**Course Outcomes:**

After completing the course, students will be able to:

- Generate and develop coherent story concepts for screen.
- Construct characters, narrative structures, scenes and dramatic arcs.
- Write properly formatted screenplays in appropriate Cinematic formats.
- Prepare production scripts, shot lists and script breakdowns.
- Create visual storyboards that communicate framing, movement, continuity and production requirements.

| Unit                                                                         | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Instruction Hours |
|------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I<br/>IDEA GENERATION<br/>AND STORY<br/>FOUNDATIONS</b>              | <ul style="list-style-type: none"> <li>• Brainstorming and mind mapping</li> <li>• Observational storytelling</li> <li>• Personal experiences and social issues as story sources</li> <li>• Primary and secondary research</li> <li>• Authenticity and cultural sensitivity</li> <li>• Ethical representation</li> <li>• Story, plot and narrative</li> <li>• Theme, premise, tone and mood</li> <li>• Point of view</li> <li>• Internal and external conflict</li> <li>• Stakes and tension</li> <li>• Genre conventions and hybridity.</li> </ul> | 15 hours          |
| <b>UNIT II<br/>NARRATIVE<br/>STRUCTURE AND<br/>CHARACTER<br/>DEVELOPMENT</b> | <ul style="list-style-type: none"> <li>• Three-act structure</li> <li>• Setup and inciting incident</li> <li>• Rising action, midpoint, climax and resolution</li> <li>• Non-linear and circular structures</li> <li>• Episodic and multi-protagonist narratives</li> <li>• Character goals and motivations</li> <li>• Character flaws and backstory</li> <li>• Character relationships</li> </ul>                                                                                                                                                  | 15 hours          |



|                                                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |          |  |
|----------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|--|
|                                                                | <ul style="list-style-type: none"> <li>• Transformation arcs</li> <li>• Beat sheets</li> <li>• Turning points and reversals</li> <li>• Escalation and pacing</li> <li>• Show versus tell.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                    |          |  |
| <b>UNIT III<br/>SCREENPLAY<br/>WRITING AND<br/>FORMATS</b>     | <ul style="list-style-type: none"> <li>• Logline</li> <li>• Synopsis</li> <li>• Treatment</li> <li>• Scene objectives</li> <li>• Scene conflict</li> <li>• Visual action</li> <li>• Subtext and silence</li> <li>• Dialogue and character voice</li> <li>• Screenplay formatting</li> <li>• Slug lines</li> <li>• Action lines</li> <li>• Dialogue and parentheticals</li> <li>• Transitions</li> <li>• Short-film, feature, documentary, commercial and episodic formats.</li> </ul>                                                                                   | 15 hours |  |
| <b>UNIT IV<br/>PRODUCTION<br/>SCRIPT AND<br/>STORYBOARDING</b> | <ul style="list-style-type: none"> <li>• Spec script and shooting script</li> <li>• Script breakdown</li> <li>• Scene numbering</li> <li>• Props, costumes and locations</li> <li>• Shot-list preparation</li> <li>• Shot sizes and camera angles</li> <li>• Camera movement</li> <li>• Continuity</li> <li>• 180-degree rule</li> <li>• Match on action</li> <li>• Screen direction</li> <li>• Storyboard principles</li> <li>• Panel composition</li> <li>• Motion arrows</li> <li>• Timing</li> <li>• Perspective</li> <li>• Digital storyboarding tools.</li> </ul> | 15 hours |  |

**Suggested Readings:**

Field, S. (2005). *Screenplay: The Foundations of Screenwriting*. Delta.

Katz, S. D. (1991). *Film Directing Shot by Shot*. Michael Wiese Productions.

McKee, R. (1997). *Story: Substance, Structure, Style and the Principles of Screenwriting*. ReganBooks.

Seger, L. (2010). *Making a Good Script Great* (3rd ed.). Silman-James Press.

Trottier, D. (2019). *The Screenwriter's Bible* (7th ed.). Silman-James Press.

Snyder, B. (2005). *Save the Cat! The Last Book on Screenwriting You'll Ever Need*. Michael Wiese Productions.

Goldman, W. (1983). *Adventures in the Screen Trade*. Warner Books.

Mamet, D. (1991). *On Directing Film*. Penguin Books.

**PAPER 3 — FMK103CC**  
**CinemaTOGRAPHY & VISUAL LIGHTING DESIGN**

**Course Details:**

| Particulars     | Details                                                                                                                             |
|-----------------|-------------------------------------------------------------------------------------------------------------------------------------|
| Credits         | 4                                                                                                                                   |
| L-T-P           | 2-1-1                                                                                                                               |
| Total Hours     | 60                                                                                                                                  |
| Course Category | Core / Technical and Practice-Based Cinematography Paper                                                                            |
| Pedagogy        | Lectures • Demonstrations • Camera Exercises • Lighting Workshops • Practical Assignments • Image Analysis • Project-Based Learning |

**Course Objectives:**

The course aims to:

- Develop foundational knowledge of film and digital camera systems and image formation.
- Develop understanding of lenses, optics, exposure and visual perception.
- Develop competence in composition, camera movement and visual continuity.
- Introduce professional lighting techniques and colour principles.
- Familiarise students with digital imaging, DIT and emerging Cinematography workflows.

**Course Outcomes:**

After completing the course, students will be able to:

- Operate and configure appropriate camera systems for different production situations.
- Select lenses and exposure settings according to creative and technical requirements.
- Design effective compositions, camera movements and visual coverage.
- Apply professional lighting, colour and exposure techniques.
- Manage basic digital imaging, data and Cinematography workflows.

| Unit                                                            | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Instruction Hours |
|-----------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I<br/>CAMERA SYSTEMS<br/>AND IMAGE<br/>FORMATION</b>    | <ul style="list-style-type: none"> <li>• Evolution of film and digital cameras</li> <li>• 16mm and 35mm systems</li> <li>• DSLR, mirrorless and Cinema cameras</li> <li>• CCD and CMOS sensors</li> <li>• Dynamic range</li> <li>• ISO performance</li> <li>• HD, 2K, 4K, 6K and 8K</li> <li>• RAW and compressed codecs</li> <li>• Frame rates</li> <li>• Progressive and interlaced scanning</li> <li>• Exposure triangle</li> <li>• Waveform</li> <li>• Histogram</li> <li>• False colour</li> <li>• Camera support systems.</li> </ul> | 15 hours          |
| <b>UNIT II<br/>LENSES, OPTICS<br/>AND VISUAL<br/>PERCEPTION</b> | <ul style="list-style-type: none"> <li>• Prime and zoom lenses</li> <li>• Macro and tilt-shift lenses</li> <li>• Anamorphic lenses</li> <li>• Focal length</li> <li>• Field of view</li> <li>• Depth of field</li> <li>• Focus pulling</li> </ul>                                                                                                                                                                                                                                                                                          | 15 hours          |



|                                                                      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |          |  |
|----------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|--|
|                                                                      | <ul style="list-style-type: none"> <li>• Bokeh</li> <li>• Lens compression</li> <li>• Wide-angle distortion</li> <li>• Telephoto compression</li> <li>• Subjective camera</li> <li>• ND and polarising filters</li> <li>• Diffusion filters</li> <li>• Creative lens selection.</li> </ul>                                                                                                                                                                                                                                                                                                                                                        |          |  |
| <b>UNIT III<br/>COMPOSITION<br/>AND CAMERA<br/>MOVEMENT</b>          | <ul style="list-style-type: none"> <li>• Shot sizes</li> <li>• Establishing and reaction shots</li> <li>• Composition</li> <li>• Rule of thirds</li> <li>• Symmetry and asymmetry</li> <li>• Negative space</li> <li>• Lead room and headroom</li> <li>• Camera angles</li> <li>• POV</li> <li>• Pan, tilt, dolly, tracking and crane movements</li> <li>• Handheld aesthetics</li> <li>• Long takes</li> <li>• 180-degree rule</li> <li>• Eyeline match</li> <li>• Screen direction.</li> </ul>                                                                                                                                                  | 15 hours |  |
| <b>UNIT IV<br/>LIGHTING,<br/>COLOUR AND<br/>DIGITAL<br/>WORKFLOW</b> | <ul style="list-style-type: none"> <li>• Nature of light</li> <li>• Colour temperature</li> <li>• White balance</li> <li>• Contrast ratio</li> <li>• Hard and soft light</li> <li>• LED, Fresnel, HMI and tungsten sources</li> <li>• Three-point lighting</li> <li>• High-key and low-key lighting</li> <li>• Chiaroscuro</li> <li>• Rembrandt lighting</li> <li>• Silhouette</li> <li>• Chroma-key lighting</li> <li>• Colour psychology</li> <li>• LUTs</li> <li>• Colour correction</li> <li>• Rec.709 and DCI-P3</li> <li>• Data management</li> <li>• DIT workflow</li> <li>• Virtual production and AI-assisted Cinematography.</li> </ul> | 15 hours |  |

**Suggested Readings:**

Brown, B. (2016). *Cinematography: Theory and Practice* (3rd ed.). Focal Press.

Malkiewicz, K., & Mullen, M. D. (2005). *Cinematography: A Guide for Film and Digital*. Simon & Schuster.

Mercado, G. (2010). *The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition*. Focal Press.

Box, H. C. (2010). *Set Lighting Technician's Handbook* (4th ed.). Focal Press.

Alton, J. (1995). *Painting with Light*. University of California Press.

Mascelli, J. V. (1998). *The Five C's of Cinematography*. Silman-James Press.

Landau, D. (2014). *Lighting for Cinematography*. Bloomsbury.

Brown, B. (2014). *The Filmmaker's Guide to Digital Imaging*. Focal Press.



**PAPER 4 — FMK104DSE**  
**FILM DIRECTION & VISUAL STORYTELLING**

**Course Details:**

| Particulars     | Details                                                                                                                                      |
|-----------------|----------------------------------------------------------------------------------------------------------------------------------------------|
| Credits         | 4                                                                                                                                            |
| L-T-P           | 2-1-1                                                                                                                                        |
| Total Hours     | 60                                                                                                                                           |
| Course Category | Discipline Specific Elective / Direction and Visual Storytelling Paper                                                                       |
| Pedagogy        | Lectures • Film Analysis • Directing Exercises • Scene Workshops • Rehearsals • Production Exercises • Case Studies • Project-Based Learning |

**Course Objectives:**

The course aims to:

- Develop an understanding of the creative, technical and leadership responsibilities of a film director.
- Develop skills in interpreting scripts and establishing Cinematic vision, tone and style.
- Introduce mise-en-scène, visual grammar and directing actors.
- Develop competence in pre-production planning, shot design and on-set decision-making.
- Familiarise students with professional directing practices across film, OTT and other screen formats.

**Course Outcomes:**

After completing the course, students will be able to:

- Interpret scripts and translate them into coherent visual concepts.
- Design mise-en-scène, blocking and visual motifs appropriate to narrative requirements.
- Communicate effectively with actors and guide screen performances.
- Prepare shot lists, storyboards and production plans.
- Direct scenes and demonstrate professional leadership, collaboration and problem-solving.

| Unit                                                         | Course Content                                                                                                                                                                                                                                                                                                                                                                                                     | Instruction Hours |
|--------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I<br/>THE DIRECTOR<br/>AND Cinematic<br/>VISION</b>  | <ul style="list-style-type: none"> <li>• Director's creative and technical responsibilities</li> <li>• Leadership and communication</li> <li>• Decision-making</li> <li>• Script interpretation</li> <li>• Tone, mood and subtext</li> <li>• Auteurism and personal style</li> <li>• Visual motifs</li> <li>• Ethical representation</li> <li>• Cultural sensitivity</li> <li>• Inclusive storytelling.</li> </ul> | 15 hours          |
| <b>UNIT II<br/>SCREEN GRAMMAR<br/>AND MISE-EN-<br/>SCÈNE</b> | <ul style="list-style-type: none"> <li>• Frame and shot</li> <li>• Spatial and temporal continuity</li> <li>• Blocking</li> <li>• Set design</li> <li>• Props</li> <li>• Costume</li> <li>• Colour</li> </ul>                                                                                                                                                                                                      | 15 hours          |

|                                                                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |          |
|------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
|                                                                        | <ul style="list-style-type: none"> <li>• Spatial depth</li> <li>• Camera collaboration</li> <li>• Visual symbolism</li> <li>• Metaphor</li> <li>• Recurring visual motifs.</li> </ul>                                                                                                                                                                                                                                                                                                                                      |          |
| <b>UNIT III<br/>DIRECTING<br/>ACTORS AND<br/>PERFORMANCE</b>           | <ul style="list-style-type: none"> <li>• Director-actor relationship</li> <li>• Communication</li> <li>• Professional and non-professional actors</li> <li>• Child actors and ethical considerations</li> <li>• Performance techniques</li> <li>• Voice and body language</li> <li>• Emotional authenticity</li> <li>• Blocking</li> <li>• Rehearsals</li> <li>• Auditions</li> <li>• Casting</li> <li>• Table reads.</li> </ul>                                                                                           | 15 hours |
| <b>UNIT IV<br/>DIRECTING<br/>PROCESS AND<br/>INDUSTRY<br/>PRACTICE</b> | <ul style="list-style-type: none"> <li>• Pre-production</li> <li>• Shot listing</li> <li>• Storyboarding</li> <li>• Location planning</li> <li>• Production management</li> <li>• Crew coordination</li> <li>• Time management</li> <li>• On-set problem solving</li> <li>• Directing complex scenes</li> <li>• Collaboration with editor and sound designer</li> <li>• Directing for films, OTT, advertisements and music videos</li> <li>• Showreels</li> <li>• Festivals</li> <li>• Pitching and networking.</li> </ul> | 15 hours |

**Suggested Readings:**

- Rabiger, M., & Hurbis-Cherrier, M. (2020). *Directing: Film Techniques and Aesthetics* (6th ed.). Focal Press.
- Lumet, S. (1995). *Making Movies*. Vintage Books.
- Mamet, D. (1991). *On Directing Film*. Penguin Books.
- Weston, J. (1996). *Directing Actors: Creating Memorable Performances for Film and Television*. Michael Wiese Productions.
- Proferes, N. T. (2017). *Film Directing Fundamentals* (4th ed.). Focal Press.
- Murch, W. (2001). *In the Blink of an Eye* (2nd ed.). Silman-James Press.
- Katz, S. D. (1991). *Film Directing Shot by Shot*. Michael Wiese Productions.



**PAPER 5 — FMK105DSE**  
**VISUAL STORYTELLING THROUGH SHORT FILMS**

**Course Details:**

| Particulars     | Details                                                                                                                       |
|-----------------|-------------------------------------------------------------------------------------------------------------------------------|
| Credits         | 4                                                                                                                             |
| L-T-P           | 2-1-1                                                                                                                         |
| Total Hours     | 60                                                                                                                            |
| Course Category | Discipline Specific Elective / Practice-Based Short Film Paper                                                                |
| Pedagogy        | Lectures • Film Screenings • Story Workshops • Production Exercises • Camera Practice • Editing Practice • Short-Film Project |

**Course Objectives:**

The course aims to:

- Develop an understanding of visual storytelling and the short-film form.
- Develop skills in translating concepts, themes and narratives into visual treatments.
- Provide practical experience in planning and executing short-film production.
- Develop competence in camera, lighting, sound, direction and continuity for short films.
- Enable students to complete and present a coherent short-film project.

**Course Outcomes:**

After completing the course, students will be able to:

- Develop a concept, logline, screenplay and visual treatment for a short film.
- Prepare storyboards, shot plans and production documentation.
- Apply basic Cinematography, lighting, sound and directing techniques in production.
- Edit and finish a short film with appropriate sound, colour and titles.
- Present a completed short film suitable for academic, festival or online exhibition.

| Unit                                                                  | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Instruction Hours |
|-----------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I<br/>FUNDAMENTALS<br/>OF VISUAL<br/>STORYTELLING</b>         | <ul style="list-style-type: none"> <li>• Visual storytelling</li> <li>• Short-film form</li> <li>• Visual grammar</li> <li>• Story, theme, premise and concept</li> <li>• Character and conflict</li> <li>• Narrative progression</li> <li>• Show versus tell</li> <li>• Images and symbols</li> <li>• Visual metaphor</li> <li>• Point of view</li> <li>• Mood and atmosphere</li> <li>• Genre and style</li> <li>• Analysis of selected short films</li> <li>• Concept and logline development.</li> </ul> | 15 hours          |
| <b>UNIT II<br/>STORY<br/>DEVELOPMENT<br/>AND VISUAL<br/>TREATMENT</b> | <ul style="list-style-type: none"> <li>• Story development</li> <li>• Logline</li> <li>• Synopsis</li> <li>• Treatment</li> <li>• Character arcs</li> <li>• Scene construction</li> <li>• Short-film screenplay</li> <li>• Dialogue and visual action</li> <li>• Subtext</li> <li>• Visual treatment</li> <li>• Storyboard</li> </ul>                                                                                                                                                                        | 15 hours          |

|                                                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |          |
|----------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
|                                                                | <ul style="list-style-type: none"> <li>• Shot planning</li> <li>• Composition</li> <li>• Locations</li> <li>• Production design</li> <li>• Costume and props</li> <li>• Colour and visual motifs</li> <li>• Production planning.</li> </ul>                                                                                                                                                                                                                                                                                                                        |          |
| <b>UNIT III<br/>PRODUCTION AND<br/>VISUAL EXECUTION</b>        | <ul style="list-style-type: none"> <li>• Camera operation</li> <li>• Basic camera settings</li> <li>• Shot sizes</li> <li>• Camera angles</li> <li>• Movement</li> <li>• Composition</li> <li>• Lens selection</li> <li>• Depth of field</li> <li>• Natural and artificial lighting</li> <li>• Creative lighting</li> <li>• Mise-en-scène</li> <li>• Directing actors</li> <li>• Blocking</li> <li>• Sound recording</li> <li>• Dialogue</li> <li>• Ambience</li> <li>• Music</li> <li>• Production workflow</li> <li>• Continuity</li> <li>• Coverage.</li> </ul> | 15 hours |
| <b>UNIT IV<br/>EDITING, SOUND<br/>AND FINAL<br/>PRODUCTION</b> | <ul style="list-style-type: none"> <li>• Footage organisation</li> <li>• Assembly editing</li> <li>• Continuity editing</li> <li>• Rhythm and pace</li> <li>• Transitions</li> <li>• Montage</li> <li>• Image-sound relationship</li> <li>• Dialogue editing</li> <li>• Sound effects</li> <li>• Music</li> <li>• Colour correction</li> <li>• Titles and credits</li> <li>• Rough-cut review</li> <li>• Feedback and revision</li> <li>• Final cut</li> <li>• Festival and online presentation.</li> </ul>                                                        | 15 hours |

**Suggested Readings:**

- Ascher, S., & Pincus, E. (2012). *The Filmmaker's Handbook* (4th ed.). Plume.
- Rabiger, M., & Hurbis-Cherrier, M. (2020). *Directing: Film Techniques and Aesthetics* (6th ed.). Focal Press.
- Mercado, G. (2010). *The Filmmaker's Eye*. Focal Press.
- Katz, S. D. (1991). *Film Directing Shot by Shot*. Michael Wiese Productions.
- Murch, W. (2001). *In the Blink of an Eye* (2nd ed.). Silman-James Press.
- Brown, B. (2016). *Cinematography: Theory and Practice* (3rd ed.). Focal Press.
- Rabiger, M. (2014). *Directing the Documentary* (6th ed.). Focal Press.



**PAPER 6 — FMK106DSE**  
**DOCUMENTARY FILM PRODUCTION**

**Course Details:**

| Particulars     | Details                                                                                                                                                          |
|-----------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Credits         | 4                                                                                                                                                                |
| L-T-P           | 2-1-1                                                                                                                                                            |
| Total Hours     | 60                                                                                                                                                               |
| Course Category | Discipline Specific Elective / Documentary Production Paper                                                                                                      |
| Pedagogy        | Lectures • Documentary Screenings • Research Workshops • Field Exercises • Interview Practice • Production Exercises • Editing Practice • Project-Based Learning |

**Course Objectives:**

The course aims to:

- Introduce the history, theory, forms and modes of documentary filmmaking.
- Develop understanding of documentary research, ethics, representation and authenticity.
- Develop practical skills in documentary story development and pre-production.
- Develop competence in documentary Cinematography, interviewing and sound recording.
- Enable students to complete documentary films through professional post-production and distribution practices.

**Course Outcomes:**

After completing the course, students will be able to:

- Explain major documentary traditions, modes and approaches.
- Conduct documentary research, fact-checking and ethical fieldwork.
- Develop documentary proposals, treatments, interview plans and production schedules.
- Record effective interviews, observational footage, sound and B-roll.
- Produce and prepare a documentary for appropriate distribution or exhibition.

| Unit                                                                                                                                  | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Instruction Hours |
|---------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I<br/>DOCUMENTARY<br/>HISTORY, THEORY<br/>AND INDIAN<br/>TRADITIONS &amp;<br/>DOCUMENTARY<br/>MODES, FORMS AND<br/>ETHICS</b> | <ul style="list-style-type: none"> <li>• Documentary and non-fiction Cinema</li> <li>• Reality and representation</li> <li>• Actuality and realism</li> <li>• Robert Flaherty</li> <li>• John Grierson</li> <li>• Dziga Vertov</li> <li>• Documentary as information and persuasion</li> <li>• Documentary and public sphere</li> <li>• Truth, objectivity and authenticity</li> <li>• Indian documentary traditions</li> <li>• Films Division</li> <li>• State-sponsored documentary</li> <li>• Independent documentary</li> <li>• Contemporary Indian documentary.</li> <li>• Expository</li> <li>• Observational</li> <li>• Participatory</li> <li>• Reflexive</li> <li>• Performative</li> <li>• Poetic</li> <li>• Interactive</li> </ul> | 15 hours          |



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|------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
|                                                                                    | <ul style="list-style-type: none"> <li>• Personal documentary</li> <li>• Biographical</li> <li>• Ethnographic</li> <li>• Investigative</li> <li>• Advocacy</li> <li>• Environmental</li> <li>• Experimental documentary</li> <li>• Voice and authorship</li> <li>• Interviews</li> <li>• Archives</li> <li>• Re-enactments</li> <li>• Representation</li> <li>• Consent</li> <li>• Privacy</li> <li>• Vulnerable communities</li> <li>• Accuracy and verification.</li> </ul>                                                                                                                                                                     |          |
| <b>UNIT II<br/>RESEARCH, STORY<br/>DEVELOPMENT AND<br/>PRE-PRODUCTION</b>          | <ul style="list-style-type: none"> <li>• Documentary ideas</li> <li>• Central question</li> <li>• Primary and secondary research</li> <li>• Archival research</li> <li>• Field observation</li> <li>• Fact-checking</li> <li>• Access and permissions</li> <li>• Premise</li> <li>• Logline</li> <li>• Synopsis</li> <li>• Proposal</li> <li>• Treatment</li> <li>• Research dossier</li> <li>• Narrative structure</li> <li>• Character-driven and issue-driven documentary</li> <li>• Shooting script</li> <li>• Interview plan</li> <li>• Location reconnaissance</li> <li>• Schedule</li> <li>• Budget</li> <li>• Risk assessment.</li> </ul> | 15 hours |
| <b>UNIT III<br/>DOCUMENTARY<br/>CinematOGRAPHY,<br/>INTERVIEWING AND<br/>SOUND</b> | <ul style="list-style-type: none"> <li>• Documentary camera</li> <li>• Observation</li> <li>• Handheld and tripod techniques</li> <li>• Available-light Cinematography</li> <li>• Interview composition</li> <li>• Interview preparation</li> <li>• Open-ended questions</li> <li>• Active listening</li> <li>• Sensitive interviews</li> <li>• Consent</li> <li>• B-roll</li> <li>• Location sound</li> <li>• Microphone selection</li> <li>• Room tone</li> <li>• Wild tracks</li> <li>• Narration</li> </ul>                                                                                                                                   | 15 hours |

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|-----------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|--|
|                                                                       | <ul style="list-style-type: none"> <li>• Music</li> <li>• Silence</li> <li>• Archival audio.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |          |  |
| <b>UNIT IV<br/>EDITING, POST-<br/>PRODUCTION AND<br/>DISTRIBUTION</b> | <ul style="list-style-type: none"> <li>• Footage logging</li> <li>• Transcription</li> <li>• Paper edit</li> <li>• Assembly cut</li> <li>• Rough cut</li> <li>• Fine cut</li> <li>• Interview editing</li> <li>• B-roll</li> <li>• Archival integration</li> <li>• Narrative rhythm</li> <li>• Voice-over</li> <li>• Graphics</li> <li>• Sound design</li> <li>• Colour correction</li> <li>• Subtitling</li> <li>• Accessibility</li> <li>• Festival submission</li> <li>• Television and institutional distribution</li> <li>• Digital distribution</li> <li>• Impact strategy.</li> </ul> | 15 hours |  |

**Suggested Readings:**

Barnouw, E. (1993). *Documentary: A History of the Non-Fiction Film* (2nd rev. ed.). Oxford University Press.

Nichols, B. (2017). *Introduction to Documentary* (3rd ed.). Indiana University Press.

Rabiger, M. (2014). *Directing the Documentary* (6th ed.). Focal Press.

Renov, M. (2004). *The Subject of Documentary*. University of Minnesota Press.

Aufderheide, P. (2007). *Documentary Film: A Very Short Introduction*. Oxford University Press.

Rosenthal, A., & Eckhardt, J. (2016). *Writing, Directing, and Producing Documentary Films and Digital Videos* (5th ed.). Southern Illinois University Press.

Winston, B. (1995). *Claiming the Real: The Documentary Film Revisited*. British Film Institute.



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**PAPER 7 — FMK107DSE**  
**PRODUCTION DESIGN & ART DIRECTION**

**Course Details:**

|                 |                                                                                                                                                                |
|-----------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Particulars     | Details                                                                                                                                                        |
| Credits         | 4                                                                                                                                                              |
| L-T-P           | 2-1-1                                                                                                                                                          |
| Total Hours     | 60                                                                                                                                                             |
| Course Category | Discipline Specific Elective / Production Design and Art Direction Paper                                                                                       |
| Pedagogy        | Lectures • Design Analysis • Script Breakdown • Visual Research<br>• Design Workshops • Practical Exercises • Digital Visualisation<br>• Portfolio Development |

**Course Objectives:**

The course aims to:

- Introduce the principles and functions of production design and art direction.
- Develop skills in script breakdown and visual concept development.
- Develop understanding of sets, locations, props, costume, colour and mise-en-scène.
- Introduce digital visualisation, VFX integration and virtual production environments.
- Develop professional skills in art-department planning, budgeting and portfolio preparation.

**Course Outcomes:**

After completing the course, students will be able to:

- Analyse scripts from a production-design perspective.
- Develop mood boards, concept boards, design bibles and visual references.
- Design coherent sets, locations, props, costumes and spatial environments.
- Integrate colour, lighting, graphics, VFX and digital environments into visual design.
- Prepare production-design documentation and a professional portfolio.

| Unit                                                                                                         | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Instruction Hours |
|--------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I<br/>FOUNDATIONS OF<br/>PRODUCTION<br/>DESIGN &amp; SCRIPT<br/>BREAKDOWN AND<br/>VISUAL CONCEPT</b> | <ul style="list-style-type: none"> <li>• Production design</li> <li>• Art direction</li> <li>• Historical development</li> <li>• William Cameron Menzies</li> <li>• Production designer</li> <li>• Art director</li> <li>• Set decorator</li> <li>• Art department hierarchy</li> <li>• Collaboration with director and Cinematographer</li> <li>• Genre and visual worlds</li> <li>• Historical and contemporary environments</li> <li>• Production design as narrative and symbolic communication.</li> <li>• Script breakdown</li> <li>• Locations</li> <li>• Sets</li> <li>• Props</li> <li>• Costumes</li> <li>• Visual motifs</li> <li>• Historical and cultural research</li> <li>• Mood boards</li> <li>• Reference boards</li> </ul> | 15 hours          |



|                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                 |
|-------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|
|                                                                               | <ul style="list-style-type: none"> <li>• Concept boards</li> <li>• Production-design bible</li> <li>• Style and period research</li> <li>• Architecture</li> <li>• Colour palettes</li> <li>• Material palettes</li> <li>• Spatial relationships</li> <li>• Visual continuity</li> <li>• Character psychology.</li> </ul>                                                                                                                                                                                                                                          |                 |
| <b>UNIT II<br/>SETS, LOCATIONS,<br/>PROPS AND<br/>ENVIRONMENTS</b>            | <ul style="list-style-type: none"> <li>• Real and imagined spaces</li> <li>• Set construction</li> <li>• Studio and location design</li> <li>• Spatial hierarchy</li> <li>• Camera movement and space</li> <li>• Location scouting</li> <li>• Location transformation</li> <li>• Set dressing</li> <li>• Furniture</li> <li>• Hero props</li> <li>• Symbolic objects</li> <li>• Vehicles</li> <li>• Graphics and signage</li> <li>• Materials</li> <li>• Construction</li> <li>• Safety</li> <li>• Continuity</li> <li>• Sustainable production design.</li> </ul> | <b>15 hours</b> |
| <b>UNIT III<br/>COSTUME,<br/>COLOUR, LIGHTING<br/>AND MISE-EN-<br/>SCÈNE</b>  | <ul style="list-style-type: none"> <li>• Costume and character</li> <li>• Hair and makeup</li> <li>• Colour psychology</li> <li>• Colour palettes</li> <li>• Production design and Cinematography</li> <li>• Lighting and texture</li> <li>• Practical lighting</li> <li>• Graphics and typography</li> <li>• Diegetic graphics</li> <li>• Green/blue screen</li> <li>• VFX integration</li> <li>• Digital environments</li> <li>• Virtual sets</li> <li>• Coherent mise-en-scène.</li> </ul>                                                                      | <b>15 hours</b> |
| <b>UNIT IV<br/>WORKFLOW,<br/>TECHNOLOGY AND<br/>PROFESSIONAL<br/>PRACTICE</b> | <ul style="list-style-type: none"> <li>• Pre-production planning</li> <li>• Budgeting</li> <li>• Resource management</li> <li>• Art-department organisation</li> <li>• Procurement</li> <li>• Vendor coordination</li> <li>• Floor plans</li> <li>• Technical drawings</li> <li>• Scale models</li> <li>• Digital visualisation</li> <li>• Photoshop and InDesign</li> <li>• 3D modelling</li> </ul>                                                                                                                                                               | <b>15 hours</b> |

|  |                                                                                                                                                                                                                  |  |
|--|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
|  | <ul style="list-style-type: none"> <li>• Previsualisation</li> <li>• Virtual production</li> <li>• LED volumes</li> <li>• VFX integration</li> <li>• Sustainability</li> <li>• Portfolio development.</li> </ul> |  |
|--|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|

**Suggested Readings:**

- LoBrutto, V. (2002). *The Filmmaker's Guide to Production Design*. Allworth Press.
- Barnwell, J. (2017). *Production Design: Architects of the Screen*. Bloomsbury.
- Ettehadgui, P. (1999). *Production Design: Visual Art in Film and Television*. Focal Press.
- Rizzo, M. (2005). *The Art Direction Handbook for Film*. Focal Press.
- Bacher, H. (2008). *Dream Worlds: Production Design for Animation*. Focal Press.
- Block, B. (2020). *The Visual Story* (3rd ed.). Focal Press.
- Bellantoni, P. (2005). *If It's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling*. Focal Press.

## SEMESTER II

## PAPER 8 — FMK201CC

## SOUND DESIGN &amp; AUDIO PRODUCTION

## Course Details:

| Particulars     | Details                                                                                                                                                                                                           |
|-----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Credits         | 4                                                                                                                                                                                                                 |
| L-T-P           | 2-1-1                                                                                                                                                                                                             |
| Total Hours     | 60                                                                                                                                                                                                                |
| Course Category | Core / Technical and Practice-Based Sound Production Paper                                                                                                                                                        |
| Pedagogy        | <ul style="list-style-type: none"> <li>• Lectures • Sound Demonstrations • Recording Exercises</li> <li>• Location-Sound Practice • Sound Editing • Mixing Workshops</li> <li>• Project-Based Learning</li> </ul> |

## Course Objectives:

The course aims to:

- Develop foundational knowledge of sound, acoustics and audio equipment.
- Develop practical skills in microphone selection and recording techniques.
- Introduce professional location-sound and production-audio workflows.
- Develop understanding of sound design, dialogue, music, effects and silence.
- Develop competence in digital audio editing, mixing and delivery.

## Course Outcomes:

After completing the course, students will be able to:

- Explain basic principles of sound, acoustics and psychoacoustics.
- Select and position microphones appropriately for production situations.
- Record clean dialogue, ambience and production sound using professional workflows.
- Design and edit sound using dialogue, music, effects, Foley and ADR.
- Mix and deliver audio according to appropriate professional standards.

| Unit                                                       | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Instruction Hours |
|------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I<br/>SOUND,<br/>ACOUSTICS AND<br/>TRANSDUCERS</b> | <ul style="list-style-type: none"> <li>• Sound waves</li> <li>• Frequency</li> <li>• Amplitude</li> <li>• Wavelength</li> <li>• Psychoacoustics</li> <li>• Hearing</li> <li>• Loudness</li> <li>• Sound localisation</li> <li>• Pitch</li> <li>• Timbre</li> <li>• Phase</li> <li>• Noise and distortion</li> <li>• Reflection</li> <li>• Absorption</li> <li>• Diffusion</li> <li>• Reverberation</li> <li>• Signal-to-noise ratio</li> <li>• Microphones</li> <li>• Speakers</li> <li>• Studio monitors.</li> </ul> | 15 hours          |
| <b>UNIT II<br/>MICROPHONES</b>                             | <ul style="list-style-type: none"> <li>• Dynamic, condenser, ribbon and shotgun microphones</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                | 15 hours          |



|                                                                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |          |
|--------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| <b>AND RECORDING TECHNIQUES</b>                                    | <ul style="list-style-type: none"> <li>• Lavalier and boundary microphones</li> <li>• Polar patterns</li> <li>• Dialogue recording</li> <li>• Ambience</li> <li>• Stereo recording</li> <li>• Boom placement</li> <li>• Lavalier placement</li> <li>• Proximity effect</li> <li>• Wind protection</li> <li>• Shock mounts</li> <li>• Signal flow</li> <li>• Audio interfaces</li> <li>• Portable recorders.</li> </ul>                                                                                         |          |
| <b>UNIT III<br/>LOCATION SOUND<br/>AND PRODUCTION<br/>WORKFLOW</b> | <ul style="list-style-type: none"> <li>• Sync sound</li> <li>• Double-system recording</li> <li>• Timecode</li> <li>• Clap synchronization</li> <li>• Boom operation</li> <li>• Wireless microphones</li> <li>• Interference</li> <li>• Noise-floor management</li> <li>• Indoor and outdoor recording</li> <li>• Wind protection</li> <li>• Room tone</li> <li>• Wild tracks</li> <li>• Hum</li> <li>• Distortion</li> <li>• Clipping</li> <li>• Backup recording.</li> </ul>                                 | 15 hours |
| <b>UNIT IV<br/>SOUND DESIGN<br/>AND POST-<br/>PRODUCTION</b>       | <ul style="list-style-type: none"> <li>• Dialogue</li> <li>• Music</li> <li>• Effects</li> <li>• Silence</li> <li>• Diegetic and non-diegetic sound</li> <li>• Foley</li> <li>• ADR</li> <li>• Dialogue editing</li> <li>• Noise reduction</li> <li>• Equalisation</li> <li>• Sound motifs</li> <li>• DAWs</li> <li>• Pro Tools</li> <li>• Nuendo</li> <li>• Logic Pro</li> <li>• Mixing</li> <li>• Compression</li> <li>• Stereo and 5.1</li> <li>• Immersive audio</li> <li>• Delivery standards.</li> </ul> | 15 hours |

**Suggested Readings:**Holman, T. (2013). *Sound for Film and Television* (3rd ed.). Focal Press.Sonnenschein, D. (2001). *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema*. Michael Wiese Productions.

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Chion, M. (1994). *Audio-Vision: Sound on Screen*. Columbia University Press.  
Rose, J. (2015). *Producing Great Sound for Film and Video* (4th ed.). Focal Press.  
Viers, R. (2012). *The Location Sound Bible*. Michael Wiese Productions.  
Yewdall, D. L. (2012). *The Practical Art of Motion Picture Sound* (4th ed.). Focal Press.  
Kerins, M. (2010). *Beyond Dolby: Cinema in the Digital Sound Age*. Indiana University Press.

**PAPER 9 — FMK202CC**  
**EDITING & POST-PRODUCTION**

**Course Details:**

| Particulars     | Details                                                                                                                              |
|-----------------|--------------------------------------------------------------------------------------------------------------------------------------|
| Credits         | 4                                                                                                                                    |
| L-T-P           | 2-1-1                                                                                                                                |
| Total Hours     | 60                                                                                                                                   |
| Course Category | Core / Editing and Post-Production Practice Paper                                                                                    |
| Pedagogy        | Lectures • Film Analysis • Editing Demonstrations • NLE Lab Practice • Editing Exercises • Colour Workshops • Project-Based Learning |

**Course Objectives:**

The course aims to:

- Introduce the history, principles and language of film editing.
- Develop understanding of continuity, montage, rhythm and narrative construction.
- Develop practical competence in non-linear editing workflows.
- Introduce colour correction, grading, VFX and finishing processes.
- Develop skills in professional export, quality control and delivery.

**Course Outcomes:**

After completing the course, students will be able to:

- Explain major principles and techniques of film and video editing.
- Construct coherent sequences using continuity and montage techniques.
- Organise media and perform editing operations in a non-linear editing environment.
- Apply basic colour, compositing, graphics and finishing techniques.
- Export and deliver completed projects using appropriate technical standards.

| Unit                                                                            | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                               | Instruction Hours |
|---------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I<br/>FOUNDATIONS OF<br/>EDITING AND<br/>NARRATIVE<br/>CONSTRUCTION</b> | <ul style="list-style-type: none"> <li>• Early editing</li> <li>• Porter</li> <li>• Griffith</li> <li>• Kuleshov effect</li> <li>• Invisible editing</li> <li>• Editor as storyteller</li> <li>• Emotion and pacing</li> <li>• Continuity</li> <li>• Match on action</li> <li>• Eyeline match</li> <li>• Shot-reverse-shot</li> <li>• 180-degree rule</li> <li>• Linear and non-linear narratives</li> <li>• Flashbacks</li> <li>• Cross-cutting.</li> </ul> | 15 hours          |
| <b>UNIT II<br/>EDITING<br/>TECHNIQUES AND<br/>MONTAGE</b>                       | <ul style="list-style-type: none"> <li>• Straight cut</li> <li>• Match cut</li> <li>• Jump cut</li> <li>• Smash cut</li> <li>• Invisible cut</li> <li>• Motivated cuts</li> <li>• L-cut</li> <li>• J-cut</li> <li>• Transitions</li> </ul>                                                                                                                                                                                                                   | 15 hours          |



|                                                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                 |
|----------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|
|                                                                | <ul style="list-style-type: none"> <li>• Rhythm</li> <li>• Tempo</li> <li>• Genre-specific editing</li> <li>• Soviet montage</li> <li>• Intellectual montage</li> <li>• Associative montage.</li> </ul>                                                                                                                                                                                                                                                                                                 |                 |
| <b>UNIT III<br/>NLE WORKFLOW<br/>AND SOFTWARE<br/>PRACTICE</b> | <ul style="list-style-type: none"> <li>• Media ingest</li> <li>• Folder structures</li> <li>• Naming conventions</li> <li>• Metadata</li> <li>• Adobe Premiere Pro</li> <li>• Final Cut Pro</li> <li>• Timeline editing</li> <li>• Trimming</li> <li>• Three-point editing</li> <li>• Ripple</li> <li>• Roll</li> <li>• Slip</li> <li>• Slide</li> <li>• Multicam</li> <li>• Speed changes</li> <li>• Proxy workflow</li> <li>• Backup</li> <li>• Archiving.</li> </ul>                                 | <b>15 hours</b> |
| <b>UNIT IV<br/>COLOUR, VFX AND<br/>FINAL DELIVERY</b>          | <ul style="list-style-type: none"> <li>• Colour correction</li> <li>• Shot matching</li> <li>• Primary and secondary correction</li> <li>• Colour grading</li> <li>• Curves</li> <li>• Masks</li> <li>• Tracking</li> <li>• Chroma key</li> <li>• Motion tracking</li> <li>• Basic compositing</li> <li>• Stabilisation</li> <li>• Noise reduction</li> <li>• Titles</li> <li>• Graphics</li> <li>• Offline and online editing</li> <li>• DI workflow</li> <li>• Export and quality control.</li> </ul> | <b>15 hours</b> |

**Suggested Readings:**

Murch, W. (2001). *In the Blink of an Eye* (2nd ed.). Silman-James Press.  
Dancyger, K. (2018). *The Technique of Film and Video Editing* (6th ed.). Focal Press.  
Reisz, K., & Millar, G. (2010). *The Technique of Film Editing* (2nd ed.). Focal Press.  
Pearlman, K. (2009). *Cutting Rhythms: Shaping the Film Edit*. Focal Press.  
Bowen, C. J. (2017). *Grammar of the Edit* (4th ed.). Focal Press.  
Hullfish, S. (2017). *The Art and Technique of Digital Color Correction* (3rd ed.). Focal Press.  
Van Hurkman, A. (2014). *Color Correction Handbook* (2nd ed.). Peachpit Press.

**PAPER 10 — FMK203CC**  
**INTRODUCTION TO SOCIETY, CULTURE & MEDIA**

**Course Details:**

| Particulars     | Details                                                                                                             |
|-----------------|---------------------------------------------------------------------------------------------------------------------|
| Credits         | 4                                                                                                                   |
| L-T-P           | 2-1-1                                                                                                               |
| Total Hours     | 60                                                                                                                  |
| Course Category | Core / Society, Culture and Media Studies Paper                                                                     |
| Pedagogy        | Lectures • Discussions • Case Studies • Film Analysis • Media Analysis • Seminars • Contemporary Issues Discussions |

**Course Objectives:**

The course aims to:

- Introduce major concepts of society, culture, institutions and social structure.
- Develop understanding of constitutional, democratic and media-governance frameworks in India.
- Examine social stratification, inequality, representation and political economy.
- Develop understanding of media audiences, globalisation and cultural change.
- Enable students to critically examine Cinema and media in social and cultural contexts.

**Course Outcomes:**

After completing the course, students will be able to:

- Explain key concepts of society, culture, institutions and social organisation.
- Discuss constitutional and democratic principles relevant to media.
- Analyse class, caste, gender, religion, regional and linguistic diversity in media representation.
- Apply audience and cultural theories to film and media texts.
- Critically assess the social, cultural and political implications of Cinema and media.

| Unit                                                                        | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Instruction Hours |
|-----------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I<br/>SOCIETY, CULTURE<br/>AND Cinema</b>                           | <ul style="list-style-type: none"> <li>• Society</li> <li>• Social structure</li> <li>• Institutions</li> <li>• Family</li> <li>• Religion</li> <li>• Education</li> <li>• Economy</li> <li>• Polity</li> <li>• Culture</li> <li>• Values</li> <li>• Norms</li> <li>• Traditions</li> <li>• Symbols</li> <li>• Cultural diversity</li> <li>• Film as art, communication and industry</li> <li>• Cinema as mirror and moulder of society</li> <li>• Social and cultural effects of Cinema.</li> </ul> | 15 hours          |
| <b>UNIT II<br/>CONSTITUTION,<br/>DEMOCRACY AND<br/>MEDIA<br/>GOVERNANCE</b> | <ul style="list-style-type: none"> <li>• Indian Constitution</li> <li>• Fundamental Rights</li> <li>• Fundamental Duties</li> <li>• Directive Principles</li> <li>• Federal structure</li> <li>• Elections</li> </ul>                                                                                                                                                                                                                                                                                | 15 hours          |

|                                                                             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |          |
|-----------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
|                                                                             | <ul style="list-style-type: none"> <li>• Election Commission</li> <li>• Constitutional amendments</li> <li>• RTI</li> <li>• RTE</li> <li>• Privacy</li> <li>• PIL</li> <li>• Media freedom</li> <li>• Constitutional limitations</li> <li>• Media and democracy.</li> </ul>                                                                                                                                                                                                                          |          |
| <b>UNIT III<br/>SOCIAL<br/>STRATIFICATION<br/>AND POLITICAL<br/>ECONOMY</b> | <ul style="list-style-type: none"> <li>• Class</li> <li>• Caste</li> <li>• Inequality</li> <li>• Gender</li> <li>• Patriarchy</li> <li>• Religion</li> <li>• Secularism</li> <li>• Regional and linguistic diversity</li> <li>• Human rights</li> <li>• Representation</li> <li>• Indian economy</li> <li>• LPG reforms</li> <li>• GDP</li> <li>• Inflation</li> <li>• Capitalism and socialism</li> <li>• Media industries</li> <li>• Global institutions</li> <li>• Global media flows.</li> </ul> | 15 hours |
| <b>UNIT IV<br/>MEDIA, AUDIENCE<br/>AND<br/>GLOBALISATION</b>                | <ul style="list-style-type: none"> <li>• Film as mass media</li> <li>• Audience analysis</li> <li>• Reception theory</li> <li>• Uses and gratifications</li> <li>• Active and passive audiences</li> <li>• Fandom</li> <li>• Participatory culture</li> <li>• Cultural imperialism</li> <li>• Globalisation</li> <li>• Soft power</li> <li>• Narrative and discourse</li> <li>• Representation</li> <li>• Stereotypes</li> <li>• Cultural studies</li> <li>• Intersectionality.</li> </ul>           | 15 hours |

**Suggested Readings:**

Berger, P. L. (2011). *Invitation to Sociology: A Humanistic Perspective*. Open Road Media.

Hall, S. (Ed.). (1997). *Representation: Cultural Representations and Signifying Practices*. Sage.

Giddens, A. (2017). *Sociology* (8th ed.). Polity Press.

McQuail, D. (2010). *McQuail's Mass Communication Theory* (6th ed.). Sage.

Storey, J. (2018). *Cultural Theory and Popular Culture: An Introduction* (8th ed.). Routledge.

Fiske, J. (2010). *Introduction to Communication Studies* (3rd ed.). Routledge.

Desai, A. R. (Ed.). (2005). *Rural Sociology in India*. Popular Prakashan.



Mankekar, P. (1999). *Screening Culture, Viewing Politics: An Ethnography of Television, Womanhood, and Nation in Postcolonial India*. Duke University Press.

Manoj. P. Singh

Entertainment

**PAPER 11 — FMK204DSE**  
**VISUAL EFFECTS (VFX) & MOTION GRAPHICS**

**Course Details:**

| Particulars     | Details                                                                                                                            |
|-----------------|------------------------------------------------------------------------------------------------------------------------------------|
| Credits         | 4                                                                                                                                  |
| L-T-P           | 2-1-1                                                                                                                              |
| Total Hours     | 60                                                                                                                                 |
| Course Category | Discipline Specific Elective / VFX and Motion Graphics Practice Paper                                                              |
| Pedagogy        | Lectures • Software Demonstrations • VFX Lab Practice • Compositing Exercises • Motion-Graphics Exercises • Project-Based Learning |

**Course Objectives:**

The course aims to:

- Introduce fundamental concepts and workflows of visual effects and motion graphics.
- Develop practical understanding of compositing, masking and keying.
- Develop skills in animation, motion control and kinetic typography.
- Introduce rotoscoping, tracking, 3D layers and rendering.
- Enable students to create basic professional VFX and motion-graphics outputs.

**Course Outcomes:**

After completing the course, students will be able to:

- Explain fundamental VFX and motion-graphics workflows.
- Apply masking, chroma keying and compositing techniques.
- Create animated text, graphics, logos and motion-based visual elements.
- Use tracking, rotoscoping and basic 3D techniques appropriately.
- Render and deliver VFX and motion-graphics projects in professional formats.

| Unit                                                       | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Instruction Hours |
|------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I<br/>VFX AND MOTION-GRAPHICS<br/>FUNDAMENTALS</b> | <ul style="list-style-type: none"> <li>• Optical effects</li> <li>• Matte painting</li> <li>• Miniatures</li> <li>• CGI</li> <li>• Digital VFX</li> <li>• Motion graphics</li> <li>• Resolution</li> <li>• Frame rate</li> <li>• Pixel aspect ratio</li> <li>• Timecode</li> <li>• RGB</li> <li>• Alpha channels</li> <li>• After Effects workflow</li> <li>• Composition</li> <li>• Layers</li> <li>• Timeline</li> <li>• Caching</li> <li>• Hardware acceleration.</li> </ul> | 15 hours          |
| <b>UNIT II<br/>MASKING, KEYING<br/>AND COMPOSITING</b>     | <ul style="list-style-type: none"> <li>• Masking</li> <li>• Feathering</li> <li>• Mask paths</li> <li>• Chroma key</li> <li>• Green/blue screen</li> </ul>                                                                                                                                                                                                                                                                                                                      | 15 hours          |

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|--------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
|                                                                    | <ul style="list-style-type: none"> <li>• Spill suppression</li> <li>• Matte refinement</li> <li>• Edge blending</li> <li>• Blending modes</li> <li>• Track mattes</li> <li>• Alpha mattes</li> <li>• Luma mattes</li> <li>• Pre-composing</li> <li>• Puppet tools</li> <li>• Background replacement</li> <li>• Object removal</li> <li>• Screen replacement.</li> </ul>                                                                                                         |          |
| <b>UNIT III<br/>ANIMATION AND<br/>MOTION CONTROL</b>               | <ul style="list-style-type: none"> <li>• Keyframes</li> <li>• Interpolation</li> <li>• Motion paths</li> <li>• Easing</li> <li>• Text animation</li> <li>• Kinetic typography</li> <li>• Shape layers</li> <li>• Logo animation</li> <li>• Infographics</li> <li>• Motion sketch</li> <li>• Expressions</li> <li>• Time remapping</li> <li>• Speed ramps</li> <li>• Freeze frames</li> <li>• Loop animation.</li> </ul>                                                         | 15 hours |
| <b>UNIT IV<br/>ROTOSCOPING,<br/>TRACKING, 3D AND<br/>RENDERING</b> | <ul style="list-style-type: none"> <li>• Rotoscoping</li> <li>• Motion tracking</li> <li>• Planar tracking</li> <li>• Stabilisation</li> <li>• 3D layers</li> <li>• 3D text</li> <li>• Cameras</li> <li>• Lighting</li> <li>• 3D camera tracking</li> <li>• Particles</li> <li>• Environmental simulations</li> <li>• Lens effects</li> <li>• Shadows</li> <li>• Reflections</li> <li>• Rendering</li> <li>• Media Encoder</li> <li>• Professional delivery formats.</li> </ul> | 15 hours |

**Suggested Readings:**

Brinkmann, R. (2008). *The Art and Science of Digital Compositing* (2nd ed.). Morgan Kaufmann.

Wright, S. (2017). *Digital Compositing for Film and Video* (4th ed.). Focal Press.

Lanier, L. (2018). *Professional Digital Compositing: Essential Tools and Techniques*. Wiley.

Christiansen, M. (2013). *Adobe After Effects CS6 Visual Effects and Compositing Studio Techniques*. Adobe Press.



- Krasner, J. (2013). *Motion Graphic Design: Applied History and Aesthetics* (3rd ed.). Focal Press.
- Meyer, T., & Meyer, C. (2010). *Creating Motion Graphics with After Effects* (5th ed.). Focal Press.
- Okun, J. A., & Zwerman, S. (Eds.). (2010). *The VES Handbook of Visual Effects*. Focal Press.

**PAPER 12 — FMK205DSE**  
**FILM MARKETING & DISTRIBUTION**

**Course Details:**

| Particulars     | Details                                                                                                                            |
|-----------------|------------------------------------------------------------------------------------------------------------------------------------|
| Credits         | 4                                                                                                                                  |
| L-T-P           | 2-1-1                                                                                                                              |
| Total Hours     | 60                                                                                                                                 |
| Course Category | Discipline Specific Elective / Film Business, Marketing and Distribution Paper                                                     |
| Pedagogy        | Lectures • Case Studies • Industry Analysis • Marketing Exercises • Campaign Planning • Distribution Planning • Pitching Exercises |

**Course Objectives:**

The course aims to:

- Introduce the structure and economics of the film industry.
- Develop understanding of film marketing, audience segmentation and publicity.
- Familiarise students with theatrical, television, OTT and non-theatrical distribution.
- Develop skills in festival strategy, sales and international market planning.
- Introduce emerging digital, data-driven and platform-based film business models.

**Course Outcomes:**

After completing the course, students will be able to:

- Explain the major components of the film industry ecosystem and value chain.
- Develop audience-oriented film marketing and publicity strategies.
- Evaluate distribution and revenue models across theatrical and digital platforms.
- Prepare festival, sales and international distribution strategies.
- Analyse emerging trends in film marketing, technology and platformisation.

| Unit                                                              | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Instruction Hours |
|-------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I<br/>FILM BUSINESS<br/>AND MARKETING<br/>FOUNDATIONS</b> | <ul style="list-style-type: none"> <li>• Film industry ecosystem</li> <li>• Producers</li> <li>• Distributors</li> <li>• Exhibitors</li> <li>• OTT platforms</li> <li>• Aggregators</li> <li>• Sales agents</li> <li>• Film as cultural and commercial product</li> <li>• Marketing lifecycle</li> <li>• Market research</li> <li>• Audience segmentation</li> <li>• Branding</li> <li>• Star power</li> <li>• Franchise building</li> <li>• SWOT analysis</li> <li>• Campaign budgeting.</li> </ul> | 15 hours          |
| <b>UNIT II<br/>AUDIENCE<br/>POSITIONING AND<br/>PUBLICITY</b>     | <ul style="list-style-type: none"> <li>• Target audiences</li> <li>• Niche and mass markets</li> <li>• Regional and language audiences</li> <li>• Posters</li> <li>• Key art</li> <li>• Motion posters</li> <li>• Typography</li> <li>• Trailer and teaser strategies</li> </ul>                                                                                                                                                                                                                     | 15 hours          |

|                                                                                 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |          |
|---------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
|                                                                                 | <ul style="list-style-type: none"> <li>• Media planning</li> <li>• Public relations</li> <li>• Press kits</li> <li>• EPK</li> <li>• Interviews</li> <li>• Crisis communication</li> <li>• Digital marketing</li> <li>• Influencer campaigns</li> <li>• Community engagement.</li> </ul>                                                                                                                                                                                                                                         |          |
| <b>UNIT III<br/>DISTRIBUTION<br/>AND REVENUE<br/>MODELS</b>                     | <ul style="list-style-type: none"> <li>• Theatrical distribution</li> <li>• Wide and limited releases</li> <li>• Multiplexes and single screens</li> <li>• Box-office reporting</li> <li>• Non-theatrical distribution</li> <li>• Television rights</li> <li>• Satellite rights</li> <li>• OTT</li> <li>• SVOD</li> <li>• AVOD</li> <li>• TVOD</li> <li>• Licensing</li> <li>• Aggregators</li> <li>• Release windows</li> <li>• Revenue streams</li> <li>• Music rights</li> <li>• Merchandising.</li> </ul>                   | 15 hours |
| <b>UNIT IV<br/>FESTIVALS,<br/>INTERNATIONAL<br/>SALES AND<br/>FUTURE TRENDS</b> | <ul style="list-style-type: none"> <li>• Film festivals</li> <li>• Festival tiers</li> <li>• Submission strategies</li> <li>• Premiere requirements</li> <li>• Sales agents</li> <li>• Film markets</li> <li>• International territories</li> <li>• Awards campaigns</li> <li>• Government incentives</li> <li>• Co-production</li> <li>• Film commissions</li> <li>• Data analytics</li> <li>• A/B testing</li> <li>• Direct-to-consumer platforms</li> <li>• AI-driven recommendations</li> <li>• AR/VR marketing.</li> </ul> | 15 hours |

**Suggested Readings:**

Kerrigan, F. (2017). *Film Marketing* (2nd ed.). Routledge.

Finney, A. (2010). *The International Film Business: A Market Guide Beyond Hollywood*. Routledge.

Wasko, J. (2003). *How Hollywood Works*. Sage.

Eliashberg, J., Elberse, A., & Leenders, M. (2006). *The Motion Picture Industry: Critical Issues in Practice, Current Research, and New Research Directions*. Marketing Science.

Vogel, H. L. (2020). *Entertainment Industry Economics* (10th ed.). Cambridge University Press.



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Marich, R. (2020). *Marketing to Moviegoers: A Handbook of Strategies and Tactics*. Routledge.

Pardo, A. (Ed.). (2018). *The Audiovisual Industry and the Digital Economy*. Springer.

**PAPER 13 — FMK206DSE**  
**TELEVISION & OTT CONTENT PRODUCTION**

**Course Details:**

| Particulars     | Details                                                                                                                                 |
|-----------------|-----------------------------------------------------------------------------------------------------------------------------------------|
| Credits         | 4                                                                                                                                       |
| L-T-P           | 2-1-1                                                                                                                                   |
| Total Hours     | 60                                                                                                                                      |
| Course Category | Discipline Specific Elective / Television and OTT Production Paper                                                                      |
| Pedagogy        | Lectures • Television/OTT Analysis • Format Workshops • Studio Demonstrations • Multi-Camera Practice • Production Exercises • Pitching |

**Course Objectives:**

The course aims to:

- Introduce the television and OTT ecosystem, formats and content structures.
- Develop skills in programme ideation, format development and episodic writing.
- Develop practical understanding of single-camera and multi-camera production.
- Introduce television Cinematography, lighting, sound and post-production workflows.
- Develop competence in OTT strategy, professional practice and digital delivery.

**Course Outcomes:**

After completing the course, students will be able to:

- Explain the structure and evolution of television and OTT platforms.
- Develop programme concepts, formats, episode structures and pitch materials.
- Participate effectively in single-camera and multi-camera production workflows.
- Apply appropriate Cinematography, sound, editing and graphics techniques.
- Develop OTT-oriented content and professional delivery strategies.

| Unit                                                                                                       | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Instruction Hours |
|------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I<br/>TELEVISION AND<br/>OTT ECOSYSTEM &amp;<br/>CONTENT IDEATION,<br/>FORMATS AND<br/>WRITING</b> | <ul style="list-style-type: none"> <li>• Television history</li> <li>• Doordarshan</li> <li>• Public-service broadcasting</li> <li>• Commercial television</li> <li>• Satellite and cable</li> <li>• DTH</li> <li>• Television networks</li> <li>• Programme commissioning</li> <li>• Scheduling</li> <li>• Television genres</li> <li>• Audience ratings</li> <li>• Connected television</li> <li>• OTT</li> <li>• SVOD</li> <li>• AVOD</li> <li>• TVOD</li> <li>• Platformisation</li> <li>• Audience fragmentation</li> <li>• Television-OTT convergence.</li> <li>• Content ideation</li> <li>• Audience identification</li> <li>• Programme concepts</li> <li>• Format development</li> <li>• Programme brief</li> </ul> | 15 hours          |

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|--------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
|                                                                                      | <ul style="list-style-type: none"> <li>• Research</li> <li>• Fiction and non-fiction</li> <li>• Episodic storytelling</li> <li>• Series and limited series</li> <li>• Episode structure</li> <li>• Season arcs</li> <li>• Character arcs</li> <li>• Story engines</li> <li>• Cliffhangers</li> <li>• Show bible</li> <li>• Character bible</li> <li>• Pitch decks</li> <li>• Copyright.</li> </ul>                                                                                                                                                                             |          |
| <b>UNIT II<br/>PRODUCTION AND<br/>MULTI-CAMERA<br/>WORKFLOW</b>                      | <ul style="list-style-type: none"> <li>• Pre-production</li> <li>• Production management</li> <li>• Script breakdown</li> <li>• Scheduling</li> <li>• Budgeting</li> <li>• Studio planning</li> <li>• Casting</li> <li>• Rehearsals</li> <li>• Call sheets</li> <li>• PCR</li> <li>• MCR</li> <li>• CCU</li> <li>• Vision mixing</li> <li>• Single-camera production</li> <li>• Multi-camera production</li> <li>• Talk shows</li> <li>• Interviews</li> <li>• Reality formats</li> <li>• EFP</li> <li>• ENG</li> <li>• Live streaming</li> <li>• Floor management.</li> </ul> | 15 hours |
| <b>UNIT III<br/>CINEMATOGRAPHY,<br/>LIGHTING, SOUND<br/>AND POST-<br/>PRODUCTION</b> | <ul style="list-style-type: none"> <li>• Camera configurations</li> <li>• Composition</li> <li>• Multi-camera continuity</li> <li>• Lenses</li> <li>• Exposure</li> <li>• Studio lighting</li> <li>• Interview lighting</li> <li>• LED systems</li> <li>• Microphones</li> <li>• Dialogue</li> <li>• Ambient sound</li> <li>• Audio monitoring</li> <li>• Editing</li> <li>• Graphics</li> <li>• Lower thirds</li> <li>• Chroma key</li> <li>• Dubbing</li> <li>• Subtitling</li> </ul>                                                                                        | 15 hours |



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|                                                                   | <ul style="list-style-type: none"> <li>• Colour grading</li> <li>• Mastering</li> <li>• Quality control.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |                 |
| <b>UNIT IV<br/>OTT STRATEGY AND<br/>PROFESSIONAL<br/>PRACTICE</b> | <ul style="list-style-type: none"> <li>• OTT content development</li> <li>• Audience profiling</li> <li>• Binge-oriented storytelling</li> <li>• Release strategies</li> <li>• Platform commissioning</li> <li>• Pitch decks</li> <li>• Rights and licensing</li> <li>• Content standards</li> <li>• Representation</li> <li>• Privacy</li> <li>• Copyright</li> <li>• Regulation</li> <li>• Digital promotion</li> <li>• Metadata</li> <li>• Thumbnails</li> <li>• Localisation</li> <li>• Accessibility</li> <li>• Analytics</li> <li>• AI-assisted production</li> <li>• Virtual production</li> <li>• Cloud workflows</li> <li>• Portfolio and showreel.</li> </ul> | <b>15 hours</b> |

**Suggested Readings:**

Lotz, A. D. (2018). *We Now Disrupt This Broadcast: How Cable Transformed Television and the Internet Revolutionized It All*. MIT Press.

Lotz, A. D. (2017). *Portals: A Treatise on Internet-Distributed Television*. Michigan Publishing.

Mittell, J. (2015). *Complex TV: The Poetics of Contemporary Television Storytelling*. NYU Press.

Creeber, G. (Ed.). (2015). *The Television Genre Book* (3rd ed.). British Film Institute.

Tryon, C. (2013). *On-Demand Culture: Digital Delivery and the Future of Movies*. Rutgers University Press.

Jenner, M. (2018). *Netflix and the Re-Invention of Television*. Palgrave Macmillan.

Miller, T. (2010). *Television Studies: The Basics*. Routledge.

**PAPER 14 — FMK207DSE****AI TOOLS IN FILMMAKING & VISUAL EFFECTS FOR Cinema****Course Details:**

| Particulars     | Details                                                                                                                                     |
|-----------------|---------------------------------------------------------------------------------------------------------------------------------------------|
| Credits         | 4                                                                                                                                           |
| L-T-P           | 2-1-1                                                                                                                                       |
| Total Hours     | 60                                                                                                                                          |
| Course Category | Discipline Specific Elective / Emerging Technology and AI Filmmaking Paper                                                                  |
| Pedagogy        | Lectures • AI Demonstrations • Prompt Workshops • VFX Exercises • Virtual Production Demonstrations • Case Studies • Project-Based Learning |

**Course Objectives:**

The course aims to:

- Introduce Artificial Intelligence, Generative AI and multimodal systems relevant to filmmaking.
- Develop practical understanding of AI-assisted story development and pre-production.
- Familiarise students with AI-assisted Cinematography, VFX, compositing and virtual production.
- Introduce AI-enabled editing, sound, colour and post-production applications.
- Develop critical awareness of copyright, consent, authorship, bias, labour and responsible AI practice.

**Course Outcomes:**

After completing the course, students will be able to:

- Explain fundamental AI and Generative AI concepts relevant to filmmaking.
- Use AI tools for story development, visualisation and pre-production under human creative control.
- Apply AI-assisted techniques in VFX, compositing and virtual production.
- Evaluate AI applications in editing, sound, colour and post-production.
- Critically assess ethical, legal, creative and professional implications of AI in Cinema.

| Unit                                                                                                                                               | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Instruction Hours |
|----------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I<br/>AI, Cinema AND THE<br/>CHANGING<br/>FILMMAKING<br/>ECOSYSTEM &amp; AI-<br/>ASSISTED STORY<br/>DEVELOPMENT AND<br/>PRE-PRODUCTION</b> | <ul style="list-style-type: none"> <li>• Artificial Intelligence</li> <li>• Machine learning</li> <li>• Deep learning</li> <li>• Generative AI</li> <li>• Foundation models</li> <li>• Large language models</li> <li>• Multimodal AI</li> <li>• Computer vision</li> <li>• Image, video, audio and 3D generation</li> <li>• AI in film production</li> <li>• Automation and augmentation</li> <li>• Synthetic media</li> <li>• Digital doubles</li> <li>• Deepfakes</li> <li>• AI and authorship</li> <li>• Democratisation of filmmaking</li> <li>• Human oversight.</li> <li>• AI-assisted brainstorming</li> </ul> | 15 hours          |

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|                                                                                | <ul style="list-style-type: none"> <li>• Story concepts</li> <li>• Loglines</li> <li>• Synopses</li> <li>• Treatments</li> <li>• Character development</li> <li>• Narrative structures</li> <li>• Research assistance and limitations</li> <li>• Prompt engineering</li> <li>• Text-to-image</li> <li>• Image-to-image</li> <li>• Text-to-video</li> <li>• Image-to-video</li> <li>• Multimodal prompting</li> <li>• Cinematic prompts</li> <li>• AI storyboards</li> <li>• Concept art</li> <li>• Mood boards</li> <li>• World-building</li> <li>• Previsualisation</li> <li>• Animatics</li> <li>• Pitch decks.</li> </ul>                                                          |          |
| <b>UNIT II<br/>AI-ASSISTED<br/>CinemaTOGRAPHY,<br/>VFX AND<br/>COMPOSITING</b> | <ul style="list-style-type: none"> <li>• VFX pipeline</li> <li>• AI-generated VFX elements</li> <li>• Generative fill</li> <li>• Object removal</li> <li>• Background generation</li> <li>• Rotoscoping</li> <li>• AI masking</li> <li>• Keying</li> <li>• Tracking</li> <li>• Match moving</li> <li>• Image restoration</li> <li>• Super-resolution</li> <li>• Denoising</li> <li>• Digital set extension</li> <li>• Matte painting</li> <li>• Character generation</li> <li>• Digital doubles</li> <li>• De-ageing</li> <li>• AI compositing</li> <li>• Colour matching</li> <li>• Lighting consistency</li> <li>• Synthetic-image artefacts</li> <li>• Quality control.</li> </ul> | 15 hours |
| <b>UNIT III<br/>VIRTUAL<br/>PRODUCTION AND<br/>REAL-TIME<br/>TECHNOLOGY</b>    | <ul style="list-style-type: none"> <li>• Virtual production</li> <li>• Real-time rendering</li> <li>• Game engines</li> <li>• Unreal Engine</li> <li>• Digital environments</li> <li>• LED volumes</li> <li>• In-camera VFX</li> <li>• Camera and lens tracking</li> <li>• Virtual Cinematography</li> </ul>                                                                                                                                                                                                                                                                                                                                                                          | 15 hours |



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|                                                                                                   | <ul style="list-style-type: none"> <li>• Real-time lighting</li> <li>• Digital set extension</li> <li>• Virtual art department</li> <li>• 3D assets</li> <li>• Photogrammetry</li> <li>• Digital twins</li> <li>• Motion capture</li> <li>• Performance capture</li> <li>• AI-generated environments</li> <li>• Virtual scouting</li> <li>• Real-time compositing.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |          |
| <b>UNIT IV<br/>AI-ASSISTED POST-<br/>PRODUCTION,<br/>ETHICS AND<br/>PROFESSIONAL<br/>PRACTICE</b> | <ul style="list-style-type: none"> <li>• AI video editing</li> <li>• Automated transcription</li> <li>• Text-based editing</li> <li>• Shot detection</li> <li>• Footage organisation</li> <li>• Subtitling</li> <li>• Translation</li> <li>• Voice synthesis</li> <li>• Voice modification</li> <li>• Dialogue restoration</li> <li>• AI sound design</li> <li>• Music generation</li> <li>• Image restoration</li> <li>• Colour assistance</li> <li>• Generative editing</li> <li>• Motion graphics</li> <li>• Quality control</li> <li>• Provenance</li> <li>• Metadata</li> <li>• Copyright</li> <li>• Training data</li> <li>• Consent</li> <li>• Digital likeness</li> <li>• Voice cloning</li> <li>• Bias</li> <li>• Cultural representation</li> <li>• Deepfakes</li> <li>• Human authorship</li> <li>• Labour</li> <li>• Disclosure of AI use</li> <li>• Responsible AI practice.</li> </ul> | 15 hours |

**Suggested Readings:**

Manovich, L. (2024). *The AI Aesthetics*. Strelka Press.

Crawford, K. (2021). *Atlas of AI: Power, Politics, and the Planetary Costs of Artificial Intelligence*. Yale University Press.

McCosker, A. (2024). *Automating Vision: The Social Impact of Artificial Intelligence and Machine Learning*. Palgrave Macmillan.

Goodfellow, I., Bengio, Y., & Courville, A. (2016). *Deep Learning*. MIT Press.

Russell, S., & Norvig, P. (2021). *Artificial Intelligence: A Modern Approach* (4th ed.). Pearson.

McLuhan, M. (1994). *Understanding Media: The Extensions of Man*. MIT Press.

- Manovich, L. (2001). *The Language of New Media*. MIT Press.
- UNESCO. (2021). *Recommendation on the Ethics of Artificial Intelligence*. UNESCO.
- World Intellectual Property Organization. (2024). *Generative Artificial Intelligence and Intellectual Property*. WIPO.
- Okun, J. A., & Zwerman, S. (Eds.). (2020). *The VES Handbook of Visual Effects* (3rd ed.). Routledge.

*Handwritten signatures and social media handles:*

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**SEMESTER III**  
**PAPER 15 — FMK201INT**  
**INDUSTRY INTERNSHIP**

**Course Details:**

| Particulars     | Details                                                                                                   |
|-----------------|-----------------------------------------------------------------------------------------------------------|
| Credits         | 20                                                                                                        |
| L-T-P           | —                                                                                                         |
| Total Hours     | 300                                                                                                       |
| Course Category | Core / Experiential and Industry Internship                                                               |
| Pedagogy        | Industry Placement • Field Training • Reflective Learning • Supervisor Evaluation • Portfolio Development |

**Course Objectives:**

The course aims to:

- Provide students with professional experience in film, television, OTT and media-production environments.
- Familiarise students with real-world production workflows, departmental structures and professional responsibilities.
- Develop professional ethics, teamwork, communication, time management and workplace discipline.
- Enable students to apply classroom knowledge and technical skills in authentic industry situations.
- Develop students' ability to document, analyse and reflect upon their professional learning through an internship report and portfolio.

**Course Outcomes:**

After completing the course, students will be able to:

- Demonstrate practical understanding of professional film, television, OTT and media-production workflows.
- Perform assigned responsibilities within production and post-production departments under professional supervision.
- Apply technical, creative, organisational and communication skills in real-world production environments.
- Demonstrate professional conduct, teamwork, workplace ethics, safety awareness and problem-solving abilities.
- Prepare and present a comprehensive internship report, portfolio and reflective account of professional learning.

| Unit                                                                                                                                       | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Instruction Hours |
|--------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I<br/>INDUSTRY<br/>ORIENTATION &amp;<br/>PROFESSIONAL<br/>ETHICS &amp; ON-SET<br/>EXPERIENCE &amp;<br/>PRODUCTION<br/>WORKFLOW</b> | <ul style="list-style-type: none"> <li>• Production houses, studios, OTT platforms and media organisations</li> <li>• Organisational structure and departmental roles</li> <li>• Producers, directors, department heads and technical crews</li> <li>• Workplace ethics, punctuality, confidentiality and teamwork</li> <li>• Contracts, copyright and intellectual-property awareness</li> <li>• Workplace safety, equipment handling and emergency procedures</li> <li>• Assistance to direction, Cinematography, sound, art production and editing departments</li> </ul> | 75 hours          |



|                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                   |          |  |
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|                                                                                           | <ul style="list-style-type: none"> <li>• Pre-production meetings, rehearsals, blocking and shot preparation</li> <li>• Camera, lighting and sound-equipment handling</li> <li>• Call sheets, shot lists, production logs and continuity records</li> <li>• Set discipline, communication hierarchy and problem-solving</li> </ul>                                                                                 |          |  |
| <b>UNIT II<br/>POST-<br/>PRODUCTION &amp;<br/>DISTRIBUTION<br/>EXPOSURE</b>               | <ul style="list-style-type: none"> <li>• Media ingestion and project organisation</li> <li>• Editing and rough-cut workflows</li> <li>• ADR, Foley and sound-mixing processes</li> <li>• Colour correction, grading and finishing</li> <li>• Trailer and promotional-content preparation</li> <li>• Media backup, archiving and professional project handover</li> </ul>                                          | 75 hours |  |
| <b>UNIT III<br/>PROFESSIONAL<br/>SKILLS &amp; CAREER<br/>DEVELOPMENT</b>                  | <ul style="list-style-type: none"> <li>• Professional communication and teamwork</li> <li>• Time management and deadline management</li> <li>• Problem-solving in production environments</li> <li>• Networking and industry etiquette</li> <li>• Portfolio and showreel development</li> <li>• Daily work logs and reflective learning</li> <li>• Internship report, final presentation and viva-voce</li> </ul> | 75 hours |  |
| <b>UNIT IV<br/>INTEGRATED<br/>INDUSTRY<br/>PRACTICE &amp;<br/>REFLECTIVE<br/>LEARNING</b> | <ul style="list-style-type: none"> <li>• Supervised participation in assigned production activities</li> <li>• Integration of technical and creative learning</li> <li>• Professional performance evaluation</li> <li>• Documentation of significant assignments and learning experiences</li> <li>• Reflection on challenges, skills acquired and career development</li> </ul>                                  | 75 hours |  |

**PAPER 16 — FMK301CC**  
**RESEARCH METHODS IN FILM & MEDIA**

**Course Details:**

| Particulars     | Details                                                                                                                                                                            |
|-----------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Credits         | 4                                                                                                                                                                                  |
| L-T-P           | 2-1-1                                                                                                                                                                              |
| Total Hours     | 60                                                                                                                                                                                 |
| Course Category | Core / Research-Oriented Academic Paper                                                                                                                                            |
| Pedagogy        | Lectures • Research Workshops • Film/Text Analysis • Case Studies<br>• Literature Review • Method Demonstrations • Data Analysis •<br>Proposal Development • Seminar Presentations |

**Course Objectives:**

The course aims to:

- Introduce philosophical, theoretical and methodological foundations of research in Film and Media Studies.
- Develop skills in formulating research problems, questions, objectives, hypotheses and reviewing existing scholarship.
- Familiarise students with qualitative, quantitative, textual, visual, historical, archival, ethnographic and mixed-method approaches.
- Develop competencies in sampling, data collection, coding, content analysis, statistical analysis and qualitative interpretation.
- Enable students to prepare research proposals and scholarly papers using appropriate ethical and academic conventions.

**Course Outcomes:**

After completing the course, students will be able to:

- Explain major philosophical paradigms and methodological approaches used in Film and Media research.
- Formulate research problems, questions, objectives, hypotheses and appropriate research designs.
- Apply textual, visual, qualitative, quantitative, historical, archival, ethnographic and audience-research methods.
- Analyse and interpret film and media data using appropriate qualitative and quantitative techniques.
- Develop and present a theoretically informed, methodologically rigorous and ethically sound research proposal or paper.

| Unit                                                                                                                                     | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Instruction Hours |
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| <b>UNIT I<br/>FOUNDATIONS OF<br/>FILM &amp; MEDIA<br/>RESEARCH &amp;<br/>LITERATURE<br/>REVIEW, THEORY<br/>&amp; RESEARCH<br/>DESIGN</b> | <ul style="list-style-type: none"> <li>• Meaning, nature and scope of research</li> <li>• Research, methodology, methods and techniques</li> <li>• Film and Media Studies as interdisciplinary fields</li> <li>• Basic, applied, exploratory, descriptive and explanatory research</li> <li>• Research paradigms and reasoning</li> <li>• Ontology, epistemology and methodology</li> <li>• Research problem, questions, objectives and hypotheses</li> <li>• Concepts, constructs, variables and units of analysis</li> <li>• Research ethics, plagiarism, copyright and intellectual property</li> </ul> | 15 hours          |



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|                                                                              | <ul style="list-style-type: none"> <li>• Consent, privacy and confidentiality</li> <li>• Scholarly literature and academic databases</li> <li>• Primary and secondary sources</li> <li>• Literature searching and mapping</li> <li>• Critical literature review and research gaps</li> <li>• Theoretical and conceptual frameworks</li> <li>• Operationalisation and indicators</li> <li>• Research designs: exploratory, descriptive, comparative, analytical and explanatory</li> <li>• Qualitative, quantitative and mixed-method designs</li> <li>• Case study and historical research</li> <li>• Validity, reliability, credibility and triangulation</li> <li>• Research proposal structure</li> </ul> |          |  |
| <b>UNIT II<br/>FILM TEXT,<br/>VISUAL CULTURE<br/>&amp; MEDIA<br/>CONTENT</b> | <ul style="list-style-type: none"> <li>• Textual, formal and narrative analysis</li> <li>• Genre, mise-en-scène, Cinematography, editing and sound analysis</li> <li>• Auteur and authorship studies</li> <li>• Representation and ideological analysis</li> <li>• Semiotics and visual rhetoric</li> <li>• Feminist, Marxist, postcolonial, cultural-studies and intersectional approaches</li> <li>• Comparative and historical film analysis</li> <li>• Qualitative and quantitative content analysis</li> <li>• Coding, codebooks and inter-coder reliability</li> </ul>                                                                                                                                 | 15 hours |  |
| <b>UNIT III<br/>AUDIENCE, FIELD<br/>&amp; DIGITAL MEDIA<br/>RESEARCH</b>     | <ul style="list-style-type: none"> <li>• Audience and reception studies</li> <li>• Surveys and questionnaires</li> <li>• Interviews and focus groups</li> <li>• Observation and ethnography</li> <li>• Digital and virtual ethnography</li> <li>• Case studies and production studies</li> <li>• Fan and celebrity studies</li> <li>• Social-media and platform research</li> <li>• Digital archives and online communities</li> <li>• Probability and non-probability sampling</li> <li>• Researcher reflexivity and digital-research ethics</li> </ul>                                                                                                                                                     | 15 hours |  |
| <b>UNIT IV<br/>DATA ANALYSIS &amp;<br/>RESEARCH<br/>WRITING</b>              | <ul style="list-style-type: none"> <li>• Data organisation, coding and cleaning</li> <li>• Frequencies, percentages and cross-tabulation</li> <li>• Mean, median and mode</li> <li>• Correlation, chi-square, t-test, ANOVA and introductory regression</li> <li>• Qualitative coding and thematic analysis</li> <li>• Narrative and discourse analysis</li> <li>• SPSS, spreadsheets and qualitative-analysis software</li> <li>• Bibliometric and computational research</li> <li>• Responsible use of AI in research</li> <li>• Research-paper structure, APA referencing, presentation, publication ethics and dissemination</li> </ul>                                                                  | 15 hours |  |

**Suggested Readings:**

Creswell, J. W., & Creswell, J. D. (2018). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (5th ed.). SAGE Publications.



- Berger, A. A. (2018). *Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches* (5th ed.). SAGE Publications.
- Wimmer, R. D., & Dominick, J. R. (2014). *Mass Media Research: An Introduction* (10th ed.). Cengage Learning.
- Krippendorff, K. (2018). *Content Analysis: An Introduction to Its Methodology* (4th ed.). SAGE Publications.
- Rose, G. (2016). *Visual Methodologies: An Introduction to Researching with Visual Materials* (4th ed.). Routledge.
- Allen, R. C., & Gomery, D. (1985). *Film History: Theory and Practice*. McGraw-Hill.
- Bordwell, D., & Thompson, K. (2019). *Film Art: An Introduction* (12th ed.). McGraw-Hill Education.
- Stam, R., & Miller, T. (Eds.). (2000). *Film and Theory: An Anthology*. Blackwell.
- Stam, R., & Miller, T. (Eds.). (1999). *A Companion to Film Theory*. Blackwell.
- Gledhill, C., & Williams, L. (Eds.). (2000). *Reinventing Film Studies*. Arnold.
- Corrigan, T. (2015). *A Short Guide to Writing About Film* (9th ed.). Pearson.
- Nelmes, J. (Ed.). (2012). *Introduction to Film Studies* (5th ed.). Routledge.

**PAPER 17 — FMK302CC**  
**AI-ASSISTED SCRIPT-WRITING & AI STORYBOARDING**

**Course Details:**

| Particulars     | Details                                                                                                                                                                      |
|-----------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Credits         | 4                                                                                                                                                                            |
| L-T-P           | 2-1-1                                                                                                                                                                        |
| Total Hours     | 60                                                                                                                                                                           |
| Course Category | Core / Creative and Emerging Technology Practice Paper                                                                                                                       |
| Pedagogy        | Lectures • Screenplay Analysis • Story Workshops • AI Demonstrations • Prompt Workshops • Script Development • Storyboard Exercises • Peer Critique • Project-Based Learning |

**Course Objectives:**

The course aims to:

- Develop foundational knowledge of screenwriting, Cinematic storytelling and visual narrative construction.
- Introduce Generative AI, Large Language Models and multimodal AI tools relevant to screenwriting and visual development.
- Enable students to use AI for ideation, character development, narrative structure, dialogue and screenplay refinement while retaining human authorship.
- Develop skills in prompt design and transforming scripts into storyboards, visual bibles and previsualisations.
- Develop critical awareness of copyright, authorship, originality, bias, representation and ethical AI use in filmmaking.

**Course Outcomes:**

After completing the course, students will be able to:

- Explain fundamental principles of screenwriting and major AI technologies relevant to creative filmmaking.
- Develop characters, plots, scenes, dialogue and screenplay structures using human and AI-assisted workflows.
- Design and evaluate effective text and image prompts for Cinematic storytelling.
- Create coherent AI-assisted storyboards, character sheets, environments and shot visualisations.
- Critically evaluate AI-assisted creative work in relation to authorship, copyright, originality, bias and professional ethics.

| Unit                                                                                                                                                     | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Instruction Hours |
|----------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I<br/>SCREENWRITING<br/>FOUNDATIONS &amp; AI<br/>CREATIVE<br/>COLLABORATION &amp;<br/>AI-ASSISTED STORY<br/>&amp; SCREENPLAY<br/>DEVELOPMENT</b> | <ul style="list-style-type: none"> <li>• Screenplay as blueprint for audiovisual storytelling</li> <li>• Story, plot, premise and theme</li> <li>• Character, objective, motivation and conflict</li> <li>• Character arc</li> <li>• Narrative structure</li> <li>• Scenes, beats and dramatic tension</li> <li>• Dialogue, action and subtext</li> <li>• Genre conventions</li> <li>• Short-film, feature, television and OTT writing</li> <li>• Generative AI and LLMs</li> <li>• AI as ideation and critique assistant</li> <li>• Human creative control and limitations of AI</li> <li>• Loglines and premises</li> </ul> | 15 hours          |

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|                                                                                  | <ul style="list-style-type: none"> <li>• Character profiles and relationships</li> <li>• Character arcs</li> <li>• World-building</li> <li>• Story beats and sequences</li> <li>• Scene development</li> <li>• Dialogue and tone</li> <li>• Alternative endings</li> <li>• Continuity and plot-hole checking</li> <li>• AI-assisted adaptation and rewriting</li> <li>• Role-based, contextual and iterative prompting</li> <li>• Prompt chaining</li> <li>• Human revision and authorial voice</li> <li>• Documentation of AI contribution</li> </ul>                                                                                                 |          |
| <b>UNIT II<br/>PROMPT<br/>ENGINEERING &amp; AI<br/>VISUAL<br/>STORYTELLING</b>   | <ul style="list-style-type: none"> <li>• Generative and multimodal AI</li> <li>• Text-to-image and image-to-image systems</li> <li>• Conceptual foundations of diffusion models</li> <li>• Cinematic prompting</li> <li>• Subject, action, environment, composition, camera, lens, lighting and mood</li> <li>• Character and environment prompts</li> <li>• Visual references and style control</li> <li>• Negative prompts</li> <li>• Character and location consistency</li> <li>• AI concept art, mood boards, visual bibles and character sheets</li> <li>• Evaluation and human art direction</li> </ul>                                         | 15 hours |
| <b>UNIT III<br/>AI STORYBOARDING<br/>&amp;<br/>PREVISUALISATION</b>              | <ul style="list-style-type: none"> <li>• Storyboard as bridge between script and production</li> <li>• Shot sizes and framing</li> <li>• Camera angles and movement</li> <li>• Screen direction and eyelines</li> <li>• Continuity and 180-degree rule</li> <li>• Script-to-storyboard prompting</li> <li>• AI storyboard panels</li> <li>• Character, location and prop continuity</li> <li>• Shot lists and blocking diagrams</li> <li>• Animatics and image-to-video previsualisation</li> <li>• Visual-effects previsualisation</li> <li>• Storyboard-to-production workflow</li> <li>• Human editing and visual direction</li> </ul>              | 15 hours |
| <b>UNIT IV<br/>AI AUTHORSHIP,<br/>ETHICS &amp;<br/>PROFESSIONAL<br/>PRACTICE</b> | <ul style="list-style-type: none"> <li>• Human-AI creative collaboration</li> <li>• AI-assisted versus human-authored drafts</li> <li>• Originality and creative voice</li> <li>• Copyright and training data</li> <li>• Authorship and disclosure</li> <li>• AI-generated stereotypes and cultural bias</li> <li>• Representation and local storytelling</li> <li>• Digital likeness, voice and image rights</li> <li>• Labour and screenwriting professions</li> <li>• Environmental and accessibility concerns</li> <li>• Prompt and revision logs</li> <li>• AI-use declaration</li> <li>• Final screenplay and storyboard presentation</li> </ul> | 15 hours |



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**Suggested Readings:**

- Batty, C. (2014). *Screenplays: How to Write and Read Them*. Palgrave Macmillan.
- McKee, R. (1997). *Story: Substance, Structure, Style and the Principles of Screenwriting*. ReganBooks.
- Snyder, B. (2005). *Save the Cat! The Last Book on Screenwriting You'll Ever Need*. Michael Wiese Productions.
- Field, S. (2005). *Screenplay: The Foundations of Screenwriting*. Delta.
- Katz, S. D. (1991). *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Michael Wiese Productions.
- Grácio, R., & Frühmorgen, T. (2025). "Creating Stories with Generative AI in Film Education: The Screenwriters' Room with Large Language Models (LLMs)." In *Artificial Intelligence in the Cultural and Creative Sectors*. Routledge.
- Spencer, A. (2025/2026). "Redefining Roles: Human-AI Collaboration in Screenwriting." *Journal of Screenwriting*, 16(3), 273-286.
- Lutz, M. D. (2026). *New Poetics: Screenwriting After AI*.
- Yates, S. G. (2025/2026). "Conversations with Generative AI as Co-Writer and Screen Character: Scripting Postdigital Intimacies with the Screenwriting with AI Framework." *Journal of Screenwriting*, 16(3), 307-325.
- Kies, B., & Stanfill, M. (Eds.). (2026). *Teaching AI in Film and Media Studies: Lights, Camera, Algorithms*. Routledge.



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## SEMESTER IV

## PAPER 18 — FMK303CC

PRODUCTION DESIGN AND ART DIRECTION: Cinema, TELEVISION & OTT  
PLATFORMS

## Course Details:

| Particulars     | Details                                                                                                                                                  |
|-----------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|
| Credits         | 4                                                                                                                                                        |
| L-T-P           | 2-1-1                                                                                                                                                    |
| Total Hours     | 60                                                                                                                                                       |
| Course Category | Core / Production Design and Art Direction Paper                                                                                                         |
| Pedagogy        | Lectures • Design Analysis • Script Breakdown • Visual Research • Design Workshops • Digital Visualisation • Production Planning • Portfolio Development |

## Course Objectives:

The course aims to:

- Develop advanced understanding of production design, art direction and visual storytelling across screen formats.
- Develop skills in script-based design research, concept development and visual world-building.
- Develop competence in sets, locations, props, costume, colour and spatial design.
- Introduce digital design, VFX, virtual production and AI-assisted visualisation.
- Develop professional production-design management, sustainability and portfolio skills.

## Course Outcomes:

After completing the course, students will be able to:

- Develop coherent production-design concepts from scripts.
- Prepare design bibles, mood boards, colour scripts and visual references.
- Design sets, locations, props, costume and spatial environments for camera.
- Integrate physical and digital production-design techniques.
- Manage production-design workflows and present professional design portfolios.

| Unit                                                                                                                                                        | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | Instruction Hours |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I<br/>PRODUCTION<br/>DESIGN &amp; VISUAL<br/>STORYTELLING &amp;<br/>SCRIPT<br/>BREAKDOWN,<br/>DESIGN RESEARCH<br/>&amp; CONCEPT<br/>DEVELOPMENT</b> | <ul style="list-style-type: none"> <li>• Production design, art direction and mise-en-scène</li> <li>• Historical development</li> <li>• Production designer and art-department roles</li> <li>• Collaboration with director and Cinematographer</li> <li>• Visual concept and world-building</li> <li>• Realism, stylisation and abstraction</li> <li>• Genre and period design</li> <li>• Space, character and narrative</li> <li>• Production design for film, television and OTT</li> <li>• Episodic visual continuity</li> <li>• Contemporary Indian production design</li> <li>• Script-based design breakdown</li> <li>• Locations, sets, props, costumes and graphics</li> <li>• Historical, architectural and cultural research</li> <li>• Visual references</li> <li>• Mood boards and concept boards</li> <li>• Look books and design bibles</li> <li>• Colour scripts and visual motifs</li> </ul> | 15 hours          |

|                                                                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |          |  |
|-----------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|--|
|                                                                                         | <ul style="list-style-type: none"> <li>• Location scouting</li> <li>• Studio and location design</li> <li>• Design feasibility</li> <li>• Cultural sensitivity and ethical representation</li> <li>• Presentation of design concepts</li> </ul>                                                                                                                                                                                                                                                                                                                                                                    |          |  |
| <b>UNIT II<br/>SETS, LOCATIONS,<br/>PROPS, COSTUME<br/>&amp; SPATIAL DESIGN</b>         | <ul style="list-style-type: none"> <li>• Studio and location environments</li> <li>• Interior and exterior design</li> <li>• Set construction and scenic design</li> <li>• Scale, proportion and perspective</li> <li>• Floor plans and elevations</li> <li>• Spatial design for camera movement</li> <li>• Set decoration</li> <li>• Props and hero props</li> <li>• Graphics and signage</li> <li>• Costume and production-design coordination</li> <li>• Location dressing</li> <li>• Set safety</li> <li>• Sustainable construction and material reuse</li> <li>• Recurring television and OTT sets</li> </ul> | 15 hours |  |
| <b>UNIT III<br/>LIGHT, COLOUR,<br/>GRAPHICS, VFX &amp;<br/>DIGITAL DESIGN</b>           | <ul style="list-style-type: none"> <li>• Design and Cinematography</li> <li>• Colour palettes and visual psychology</li> <li>• Practical lighting within sets</li> <li>• Graphics and typography</li> <li>• Diegetic screens and signage</li> <li>• Green-screen environments</li> <li>• Matte painting and CGI</li> <li>• Concept art and 3D modelling</li> <li>• Digital environments</li> <li>• Virtual production and LED volumes</li> <li>• Real-time rendering</li> <li>• Physical-digital integration</li> <li>• AI-assisted visualisation</li> </ul>                                                       | 15 hours |  |
| <b>UNIT IV<br/>PRODUCTION<br/>DESIGN<br/>MANAGEMENT &amp;<br/>EMERGING<br/>PRACTICE</b> | <ul style="list-style-type: none"> <li>• Art-department hierarchy and workflow</li> <li>• Production meetings</li> <li>• Budgeting and scheduling</li> <li>• Procurement and vendor management</li> <li>• Construction and location logistics</li> <li>• Continuity</li> <li>• Collaboration with costume, makeup and VFX</li> <li>• Sustainable production</li> <li>• Safety and copyright</li> <li>• Virtual art departments</li> <li>• Digital and remote workflows</li> <li>• Portfolio, showreel and professional presentation</li> </ul>                                                                     | 15 hours |  |

**Suggested Readings:**

Barnwell, J. (2025). *Production Design for Screen: Visual Storytelling in Film and Television*. Bloomsbury Academic India.

McClellan, P. (2020). *Production Design: Visual Design for Film and Television*. Routledge.

Doyle, B. F. (2019). *Understanding Design in Film Production: Using Art, Light & Locations to Tell Your Story on a Budget*. Routledge.

LoBrutto, V. (2002). *The Filmmaker's Guide to Production Design*. Allworth Press.



- Rizzo, M. (2015). *The Art Direction Handbook for Film and Television*. Focal Press/Routledge.
- Bordwell, D., Thompson, K., & Smith, J. (2019). *Film Art: An Introduction* (12th ed.). McGraw-Hill Education.
- Rabiger, M., & Hurbis-Cherrier, M. (2020). *Directing: Film Techniques and Aesthetics*. Routledge.
- Arnheim, R. (1957). *Film as Art*. University of California Press.
- Ettedgui, P. (1999). *Production Design & Art Direction: Screencraft*. RotoVision.
- Preston, W. (1994). *What an Art Director Does*. Silman-James Press.
- Brower, S. (2016). *Inside Art Direction: Interviews with Leading Art Directors*. Allworth Press.
- Sen, J. (2012). *Looking Beyond: Graphics of Satyajit Ray*. Seagull Books.

**PAPER 19 — FMK304DSE**  
**CinemaTOGRAPHY**

**Course Details:**

| Particulars     | Details                                                                                                                                                         |
|-----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Credits         | 4                                                                                                                                                               |
| L-T-P           | 2-1-1                                                                                                                                                           |
| Total Hours     | 60                                                                                                                                                              |
| Course Category | Discipline Specific Elective / Advanced Cinematography Paper                                                                                                    |
| Pedagogy        | Lectures • Camera Demonstrations • Lighting Workshops • Cinematography Exercises • Shot Design • Practical Production • Image Analysis • Project-Based Learning |

**Course Objectives:**

The course aims to:

- Develop advanced understanding of Cinematography as a creative, technical and visual discipline.
- Develop competence in camera, lens, exposure and digital-image workflows.
- Develop advanced skills in lighting, colour and visual mood.
- Develop camera-movement, shot-design and continuity skills across screen formats.
- Familiarise students with VFX, virtual production, HDR, specialised imaging and professional Cinematography practice.

**Course Outcomes:**

After completing the course, students will be able to:

- Design Cinematographic approaches appropriate to narrative and genre requirements.
- Select and operate cameras, lenses, filters and support systems effectively.
- Create controlled lighting and colour strategies for different scenes.
- Design camera movement, coverage and visual continuity.
- Apply professional digital, VFX, virtual-production and portfolio practices.

| Unit                                                                                                            | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Instruction Hours |
|-----------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I</b><br><b>CinemaTOGRAPHY &amp; VISUAL LANGUAGE &amp; CAMERA, LENSES, EXPOSURE &amp; DIGITAL IMAGE</b> | <ul style="list-style-type: none"> <li>• Cinematography as art, craft and technology</li> <li>• Evolution from film to digital</li> <li>• Role of the Director of Photography</li> <li>• Director-DoP collaboration</li> <li>• Frame and visual composition</li> <li>• Aspect ratio and shot scale</li> <li>• Camera angle and height</li> <li>• Balance, symmetry and negative space</li> <li>• Depth and perspective</li> <li>• Point of view and eyelines</li> <li>• Screen direction</li> <li>• Visual continuity</li> <li>• Genre and Cinematographic style</li> <li>• Film and digital cameras</li> <li>• Sensors, resolution and dynamic range</li> <li>• Frame rate and shutter</li> <li>• Aperture, ISO and exposure</li> <li>• Light metering</li> <li>• Waveform, false colour and zebras</li> <li>• Focus and depth of field</li> <li>• Prime and zoom lenses</li> <li>• Focal length and perspective</li> </ul> | 15 hours          |

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|--------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
|                                                                                            | <ul style="list-style-type: none"> <li>• Anamorphic and spherical lenses</li> <li>• Filters</li> <li>• Camera supports and stabilisation</li> <li>• Drone Cinematography</li> <li>• RAW, Log, colour sampling and LUTs</li> <li>• DIT and data management</li> </ul>                                                                                                                                                                                                                                                                                                                        |          |
| <b>UNIT II<br/>LIGHTING, COLOUR<br/>&amp; EXPOSURE</b>                                     | <ul style="list-style-type: none"> <li>• Properties and direction of light</li> <li>• Hard and soft light</li> <li>• Natural, artificial and motivated lighting</li> <li>• Key, fill and backlight</li> <li>• Three-point lighting</li> <li>• High-key and low-key approaches</li> <li>• Interior and exterior lighting</li> <li>• LED, tungsten and HMI sources</li> <li>• Diffusion, reflectors, flags and negative fill</li> <li>• Colour temperature and white balance</li> <li>• Colour palette</li> <li>• Mood and emotional meaning</li> <li>• Exposure and dynamic range</li> </ul> | 15 hours |
| <b>UNIT III<br/>CAMERA<br/>MOVEMENT, SHOT<br/>DESIGN &amp;<br/>CONTINUITY</b>              | <ul style="list-style-type: none"> <li>• Shot design and coverage</li> <li>• Master and establishing shots</li> <li>• Shot-reverse-shot</li> <li>• OTS and POV</li> <li>• Pan, tilt, dolly, tracking, crane, jib and zoom</li> <li>• Handheld, Steadicam and gimbal</li> <li>• Motivated movement</li> <li>• Blocking and camera coordination</li> <li>• Rack focus and selective focus</li> <li>• Long takes</li> <li>• 180-degree rule</li> <li>• Eyeline and match-on-action</li> <li>• Cinematography for dialogue, action, documentary and OTT</li> </ul>                              | 15 hours |
| <b>UNIT IV<br/>DIGITAL<br/>CinematOGRAPHY,<br/>VFX &amp;<br/>PROFESSIONAL<br/>PRACTICE</b> | <ul style="list-style-type: none"> <li>• 4K/6K/8K and UHD workflows</li> <li>• HDR and RAW</li> <li>• DIT and data management</li> <li>• On-set monitoring and quality control</li> <li>• Green-screen and VFX plates</li> <li>• Motion control</li> <li>• Virtual production and LED volumes</li> <li>• High-speed and specialised imaging</li> <li>• Documentary and low-budget Cinematography</li> <li>• Colour grading</li> <li>• AI-assisted previsualisation</li> <li>• Safety</li> <li>• Professional portfolio and showreel development</li> </ul>                                  | 15 hours |

**Suggested Readings:**

Brown, B. (2021). *Cinematography: Theory and Practice: For Cinematographers and Directors* (4th ed.). Routledge.

Brown, B. (2024). *Motion Picture and Video Lighting* (4th ed.). Routledge.



- Block, B. A. (2020). *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media* (3rd ed.). Routledge.
- Malkiewicz, K., & Mullen, M. (2009). *Cinematography: A Guide for Film Makers and Film Teachers* (3rd ed.). Simon & Schuster.
- Brown, B. (2025). *Visual Storytelling for Filmmakers*. Routledge.

## PAPER 20 — FMK305DSE

## CORPORATE AND INDUSTRIAL FILM PRODUCTION MANAGEMENT

## Course Details:

| Particulars     | Details                                                                                                                                                                       |
|-----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Credits         | 4                                                                                                                                                                             |
| L-T-P           | 2-1-1                                                                                                                                                                         |
| Total Hours     | 60                                                                                                                                                                            |
| Course Category | Discipline Specific Elective / Corporate and Industrial Production Management Paper                                                                                           |
| Pedagogy        | Lectures • Industry Case Studies • Client-Brief Exercises • Production Planning • Budgeting Workshops • Scheduling Exercises • Production Simulation • Project-Based Learning |

## Course Objectives:

The course aims to:

- Introduce the nature, purposes and formats of corporate and industrial filmmaking.
- Develop skills in interpreting client briefs, research and corporate scriptwriting.
- Develop competence in production planning, budgeting, scheduling and resource management.
- Familiarise students with client management, legal, ethical and safety requirements.
- Develop professional skills in post-production, delivery and corporate-media practice.

## Course Outcomes:

After completing the course, students will be able to:

- Analyse corporate and industrial communication objectives and target audiences.
- Develop concepts, treatments, scripts and production proposals from client briefs.
- Prepare production budgets, schedules, call sheets and resource plans.
- Manage client, legal, safety and ethical requirements during production.
- Deliver professional corporate-media outputs and evaluate their communication effectiveness.

| Unit                                                                                                                                                       | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Instruction Hours |
|------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I<br/>CORPORATE &amp;<br/>INDUSTRIAL FILM:<br/>NATURE &amp;<br/>PURPOSE &amp; CLIENT<br/>BRIEF, RESEARCH &amp;<br/>CORPORATE<br/>SCRIPTWRITING</b> | <ul style="list-style-type: none"> <li>• Corporate and industrial film: meaning and evolution</li> <li>• Institutional and profile films</li> <li>• Brand and product films</li> <li>• Training and safety films</li> <li>• Recruitment and CSR films</li> <li>• Internal communication</li> <li>• Executive communication</li> <li>• Case-study and testimonial films</li> <li>• Event and process films</li> <li>• Government and NGO films</li> <li>• Digital corporate content</li> <li>• Target audiences and communication objectives</li> <li>• In-house and agency production models</li> <li>• Client brief and communication objectives</li> <li>• Target-audience analysis</li> <li>• Corporate identity and tone</li> <li>• Organisational and product research</li> <li>• Expert interviews</li> <li>• RFP/RFQ and pitch documents</li> <li>• Concept note and treatment</li> </ul> | 15 hours          |

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|-----------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|--|
|                                                                                               | <ul style="list-style-type: none"> <li>• Creative and production proposals</li> <li>• Corporate storytelling</li> <li>• Interview and narration structures</li> <li>• Voice-over and B-roll</li> <li>• Storyboards and shot lists</li> <li>• Script approval and revisions</li> </ul>                                                                                                                                                                                                                                                                                                                                      |          |  |
| <b>UNIT II<br/>PRODUCTION<br/>PLANNING,<br/>BUDGETING &amp;<br/>SCHEDULING</b>                | <ul style="list-style-type: none"> <li>• Producer and production-management roles</li> <li>• Crew structure</li> <li>• Script breakdown</li> <li>• Budget categories</li> <li>• Crew, equipment, location, travel and post-production costs</li> <li>• Licensing and contingency</li> <li>• Cost control</li> <li>• Production schedules</li> <li>• Location and talent availability</li> <li>• Call sheets</li> <li>• Daily production reports</li> <li>• Resource allocation</li> <li>• Vendor management</li> <li>• Logistics and risk planning</li> </ul>                                                              | 15 hours |  |
| <b>UNIT III<br/>PRODUCTION<br/>OPERATIONS,<br/>CLIENT<br/>MANAGEMENT &amp;<br/>LEGALITIES</b> | <ul style="list-style-type: none"> <li>• Pre-production and production meetings</li> <li>• Location recce and permissions</li> <li>• Industrial safety</li> <li>• Risk assessment and PPE</li> <li>• Talent and executive interviews</li> <li>• Client representatives on set</li> <li>• Approvals and change requests</li> <li>• Confidentiality and NDAs</li> <li>• Contracts and releases</li> <li>• Copyright and music rights</li> <li>• Logos and trademarks</li> <li>• Privacy and data protection</li> <li>• Insurance</li> <li>• Factual accuracy and ethical representation</li> </ul>                           | 15 hours |  |
| <b>UNIT IV<br/>POST-<br/>PRODUCTION,<br/>DELIVERY &amp;<br/>CORPORATE<br/>MEDIA PRACTICE</b>  | <ul style="list-style-type: none"> <li>• Ingest and backup</li> <li>• Corporate editing and interview construction</li> <li>• Graphics and motion graphics</li> <li>• Infographics</li> <li>• Colour and sound</li> <li>• Voice-over and dubbing</li> <li>• Subtitles and accessibility</li> <li>• Client review and approval</li> <li>• Version management</li> <li>• Mastering and delivery</li> <li>• Social-media and website versions</li> <li>• Streaming and VOD</li> <li>• Analytics and communication effectiveness</li> <li>• Archiving</li> <li>• Pitching and professional corporate-media practice</li> </ul> | 15 hours |  |

**Suggested Readings:**



- Sweetow, S. (2017). *Corporate Video Production: Beyond the Board Room (And Out of the Bored Room)* (2nd ed.). Focal Press/Routledge.
- Cummings, D. C. (2026). *Video Production for Industry Clients: A Guide to Creating Corporate Media*. Routledge.
- Stradling, L. (2010). *Production Management for Film and TV*. Methuen Drama.
- Austen, S. (2019). *Producing for Film & TV*. The Crowood Press.
- Landry, P. (2017). *Scheduling and Budgeting Your Film: A Panic-Free Guide*. Routledge.

**PAPER 22 — FMK307DSE**  
**FILM FESTIVAL MANAGEMENT & FILM BUSINESS**

**Course Details:**

| Particulars     | Details                                                                                                                                                    |
|-----------------|------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Credits         | 4                                                                                                                                                          |
| L-T-P           | 2-1-1                                                                                                                                                      |
| Total Hours     | 60                                                                                                                                                         |
| Course Category | Discipline Specific Elective / Film Festival Management and Film Business Paper                                                                            |
| Pedagogy        | Lectures • Festival Case Studies • Industry Analysis • Programming Exercises • Business Planning • Marketing Exercises • Pitching • Project-Based Learning |

**Course Objectives:**

The course aims to:

- Develop understanding of the history, functions and structures of film festivals.
- Familiarise students with festival management, programming, submissions and audience engagement.
- Develop understanding of film financing, distribution, sales and exhibition models.
- Develop skills in festival strategy, marketing, pitching and internationalisation.
- Introduce entrepreneurship, rights management and emerging film-business models.

**Course Outcomes:**

After completing the course, students will be able to:

- Explain the cultural and industrial functions of film festivals.
- Develop basic festival programming, scheduling and management plans.
- Analyse film financing, distribution, sales and exhibition models.
- Prepare festival marketing, submission, pitching and audience-development strategies.
- Evaluate rights, business, digital-platform and emerging industry opportunities.

| Unit                                                                                                                                   | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Instruction Hours |
|----------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I<br/>FILM FESTIVALS:<br/>HISTORY, TYPES &amp;<br/>GLOBAL CIRCUITS &amp;<br/>FESTIVAL<br/>MANAGEMENT &amp;<br/>PROGRAMMING</b> | <ul style="list-style-type: none"> <li>• Origins and evolution of film festivals</li> <li>• Cultural and industrial functions</li> <li>• National and international Cinema</li> <li>• Major global festivals</li> <li>• Indian and South Asian festivals</li> <li>• Documentary, short-film, animation, genre and thematic festivals</li> <li>• Festival circuits and hierarchies</li> <li>• Premiere status</li> <li>• Accreditation</li> <li>• Key stakeholders</li> <li>• Cultural, tourism and economic impact</li> <li>• Festival mission and identity</li> <li>• Governance and management</li> <li>• Programming philosophy</li> <li>• Selection committees</li> <li>• Competition and non-competition sections</li> <li>• Submission systems</li> <li>• Selection criteria</li> <li>• Programme scheduling</li> <li>• Screening venues and technical requirements</li> <li>• Accreditation and guest management</li> </ul> | 15 hours          |

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|----------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
|                                                                                              | <ul style="list-style-type: none"> <li>• Juries and awards</li> <li>• Q&amp;As, workshops and panels</li> <li>• Volunteers</li> <li>• Accessibility</li> <li>• Safety and contingency planning</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                               |          |
| <b>UNIT II<br/>FILM BUSINESS,<br/>FINANCING &amp;<br/>DISTRIBUTION</b>                       | <ul style="list-style-type: none"> <li>• Film value chain</li> <li>• Development, production, financing, marketing, sales, distribution and exhibition</li> <li>• Studio and independent models</li> <li>• Equity, debt, grants and crowdfunding</li> <li>• Sponsorship and co-production</li> <li>• Pre-sales and minimum guarantees</li> <li>• Film markets and sales agents</li> <li>• Theatrical, television and OTT distribution</li> <li>• Windowing</li> <li>• Territorial and ancillary rights</li> <li>• Licensing and merchandising</li> </ul>                                                                                | 15 hours |
| <b>UNIT III<br/>FILM MARKETING,<br/>FESTIVAL STRATEGY<br/>&amp; AUDIENCE<br/>DEVELOPMENT</b> | <ul style="list-style-type: none"> <li>• Audience identification and segmentation</li> <li>• Film branding</li> <li>• Posters, trailers and EPKs</li> <li>• Public relations and digital campaigns</li> <li>• Festival publicity</li> <li>• Festival laurels</li> <li>• Premiere strategy</li> <li>• Submission calendars</li> <li>• Festival selection and sequencing</li> <li>• Film markets</li> <li>• Pitching and networking</li> <li>• Sales materials</li> <li>• Internationalisation and subtitling</li> <li>• Audience engagement and marketing evaluation</li> </ul>                                                          | 15 hours |
| <b>UNIT IV<br/>FILM<br/>ENTREPRENEURSHIP,<br/>RIGHTS &amp; FUTURE<br/>INDUSTRY MODELS</b>    | <ul style="list-style-type: none"> <li>• Independent production companies</li> <li>• Business planning and revenue models</li> <li>• Risk and cash-flow management</li> <li>• Copyright and chain of title</li> <li>• Licensing and contracts</li> <li>• Talent and distribution agreements</li> <li>• Music, remake and adaptation rights</li> <li>• Co-productions</li> <li>• Film incentives</li> <li>• Film tourism</li> <li>• Streaming and platformisation</li> <li>• Digital-first Cinema</li> <li>• Online and hybrid festivals</li> <li>• AI and film business</li> <li>• Sustainable and accessible film practices</li> </ul> | 15 hours |

**Suggested Readings:**

De Valck, M., Kredell, B., & Loist, S. (Eds.). (2016). *Film Festivals: History, Theory, Method, Practice*. Routledge.



- Finney, A. (2022). *The International Film Business: A Market Guide Beyond Hollywood* (3rd ed.). Routledge.
- Greenwald, S. R., & Landry, P. (2023). *The Business of Film: A Practical Introduction* (3rd ed.). Routledge.
- Kerrigan, F. (2017). *Film Marketing* (2nd ed.). Routledge.
- Iordanova, D., & Rhyne, R. (Eds.). *Film Festival Yearbook* series. St Andrews Film Studies.

**PAPER 21 — FMK306DSE**  
**FMK306DSE: ACTING FOR CAMERA & CASTING**

**Course Details:**

| Particulars     | Details                                                                                                                                                                  |
|-----------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Credits         | 4                                                                                                                                                                        |
| L-T-P           | 2-1-1                                                                                                                                                                    |
| Total Hours     | 60                                                                                                                                                                       |
| Course Category | Discipline Specific Elective (DSE-III)                                                                                                                                   |
| Pedagogy        | Lectures • Acting Demonstrations • Scene Analysis • Performance Workshops • Improvisation • Audition Exercises • Screen Tests • Camera Practice • Project-Based Learning |

**Course Objectives:**

The course aims to:

- Understand the fundamental principles and techniques of acting for film, television and OTT platforms.
- Develop effective screen performance through voice, facial expression, body language and emotional expression.
- Analyse scripts and characters and apply appropriate acting, improvisation and rehearsal techniques.
- Understand the processes of casting, auditions, screen tests and selection of actors.
- Develop practical skills in directing, recording and evaluating actors for camera.

**Course Outcomes:**

After completing the course, students will be able to:

- Demonstrate appropriate acting techniques for different screen formats, scenes and shot sizes.
- Perform naturally and effectively before the camera with control over voice, movement, expression and continuity.
- Interpret characters and scenes and apply suitable performance and improvisation techniques.
- Conduct casting calls, auditions and screen tests and evaluate actors according to role requirements.
- Direct, record and critically evaluate camera-based performances using professional and ethical practices.

| Unit                                                    | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                  | Instruction Hours |
|---------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>I. Fundamentals of Acting for Camera</b>             | Introduction to screen acting; film, television and OTT acting; stage acting versus camera acting; performance according to shot sizes; naturalism and realism; screen presence; concentration and observation; body language, facial expressions and eye movement; voice and speech; emotional expression; continuity across takes. Practical: Camera exercises, expression exercises and performance in different shot sizes. | 15                |
| <b>II. Character Development and Screen Performance</b> | Character, objective and motivation; script and scene analysis; characterisation; internal and external performance; voice modulation, pitch, pace and pause; physical                                                                                                                                                                                                                                                          | 15                |

|                                                              |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |    |  |
|--------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|--|
|                                                              | characterisation; dialogue delivery; subtext; improvisation; rehearsal techniques; emotional preparation and performance continuity. Practical: Character development, dialogue exercises, improvisation and short scene performance.                                                                                                                                                                                                                                                                             |    |  |
| <b>III. Casting, Auditions and Screen Tests</b>              | Principles and importance of casting; role of the casting director; character breakdown; casting requirements; principal, supporting and background roles; casting calls; audition procedures and etiquette; self-tapes; camera auditions and screen tests; monologues and scene auditions; actor evaluation; portfolios and showreels; diversity, representation and ethical casting. Practical: Character breakdown, casting call, mock auditions and screen-test recording.                                    | 15 |  |
| <b>IV. Directing Actors and Professional Camera Practice</b> | Director-actor relationship; communication and performance direction; blocking, marks and eyelines; directing dialogue and emotional scenes; working with non-professional actors; improvisation; performance continuity; acting for different genres; close-up performance; green-screen and VFX performance; professional conduct; collaboration with production teams; consent, dignity and safe working practices. Practical: Blocking and directing a scene, recording performances and critical evaluation. | 15 |  |

**Practical Assignment:**

- Character breakdown and casting requirement.
- Preparation of a casting call.
- Conducting and recording auditions/screen tests.
- Selection and evaluation of an actor for a specified role.
- Rehearsal, blocking and direction of a 3-5 minute camera-based scene.
- Submission of the recorded scene with a brief production note and self-evaluation.

**Suggested Readings:**

Stanislavski, C. (1936). An actor prepares. Routledge.  
 Stanislavski, C. (1949). Building a character. Theatre Arts Books.  
 Weston, J. (1996). Directing actors: Creating memorable performances for film and television. Michael Wiese Productions.  
 Meisner, S., & Longwell, D. (1987). Sanford Meisner on acting. Vintage Books.  
 Hagen, U. (1973). Respect for acting. Macmillan.



**PAPER 23 — FMK401CC**  
**MAJOR FILM PROJECT**

**Course Details:**

| Particulars     | Details                                                                                                                                                            |
|-----------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Credits         | 20                                                                                                                                                                 |
| L-T-P           | —                                                                                                                                                                  |
| Total Hours     | 300                                                                                                                                                                |
| Course Category | Core / Capstone Film Production and Project-Based Learning                                                                                                         |
| Pedagogy        | Project Supervision • Production Workshops • Faculty Review •<br>Field Practice • Technical Mentoring • Portfolio Development •<br>Reflective Practice • Viva-Voce |

**Course Objectives:**

The course aims to:

- Enable students to integrate creative, technical and managerial knowledge acquired throughout the programme.
- Develop competence in independent project development, pre-production, production and post-production.
- Enable students to complete a substantial film project with professional documentation.
- Develop skills in distribution planning, portfolio development and critical reflection.
- Demonstrate professional readiness through project presentation, defence and portfolio.

**Course Outcomes:**

After completing the course, students will be able to:

- Develop and execute a feasible major film project from concept to final delivery.
- Demonstrate integrated skills in script development, direction, Cinematography, sound, design, editing and production management.
- Produce a completed film and comprehensive production dossier.
- Develop an appropriate festival, digital or OTT distribution and portfolio strategy.
- Defend and critically reflect upon creative, technical and production decisions in a formal viva-voce.

| Unit                                                                                                                         | Course Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Instruction Hours |
|------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| <b>UNIT I<br/>PROJECT<br/>DEVELOPMENT &amp;<br/>FEASIBILITY &amp; PRE-<br/>PRODUCTION<br/>DESIGN &amp;<br/>DOCUMENTATION</b> | <ul style="list-style-type: none"> <li>• Idea selection and concept development</li> <li>• Theme, genre and audience</li> <li>• Feasibility assessment</li> <li>• Script development and faculty review</li> <li>• Budget and schedule</li> <li>• Funding and resource planning</li> <li>• Casting and crew formation</li> <li>• Location scouting</li> <li>• Permissions and risk assessment</li> <li>• Final screenplay</li> <li>• Storyboard and shot list</li> <li>• Production design</li> <li>• Sets, props, costumes and visual style</li> <li>• Equipment planning</li> <li>• Camera, lighting and sound requirements</li> <li>• Safety and risk planning</li> <li>• Rehearsals and blocking</li> <li>• Call sheets</li> </ul> | 75 hours          |

|                                                                          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                |          |  |
|--------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|--|
|                                                                          | <ul style="list-style-type: none"> <li>• Continuity sheets</li> <li>• Location maps</li> <li>• Production bible</li> </ul>                                                                                                                                                                                                                                                                                                                                     |          |  |
| <b>UNIT II<br/>PRODUCTION &amp;<br/>CREW<br/>MANAGEMENT</b>              | <ul style="list-style-type: none"> <li>• Directing actors and crew</li> <li>• Camera and lighting execution</li> <li>• Location sound recording</li> <li>• Blocking and continuity</li> <li>• Production logs</li> <li>• Shot records</li> <li>• Data backup</li> <li>• Crew coordination</li> <li>• Technical problem-solving</li> <li>• Weather and scheduling contingencies</li> <li>• Daily production reporting</li> </ul>                                | 75 hours |  |
| <b>UNIT III<br/>POST-PRODUCTION<br/>&amp; FINISHING</b>                  | <ul style="list-style-type: none"> <li>• Media organisation</li> <li>• Rough and fine cuts</li> <li>• Narrative pacing and continuity</li> <li>• Montage</li> <li>• Dialogue editing</li> <li>• Foley and ambience</li> <li>• Music</li> <li>• Sound mixing</li> <li>• Colour correction and grading</li> <li>• Titles and graphics</li> <li>• Quality control</li> <li>• Mastering and archiving</li> </ul>                                                   | 75 hours |  |
| <b>UNIT IV<br/>DISTRIBUTION,<br/>PORTFOLIO &amp;<br/>PROJECT DEFENCE</b> | <ul style="list-style-type: none"> <li>• Festival and digital-distribution strategy</li> <li>• OTT and online delivery</li> <li>• Metadata</li> <li>• Trailer and poster</li> <li>• Production stills</li> <li>• Portfolio and showreel</li> <li>• Final production dossier</li> <li>• Critical reflection</li> <li>• Presentation of creative and technical decisions</li> <li>• Challenges and solutions</li> <li>• Viva-voce and project defence</li> </ul> | 75 hours |  |



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**SEMESTER IV**  
**PAPER 23 — CORE**  
**FMK401CC: MAJOR FILM PROJECT**

**(Prepare, Present and Defend a Comprehensive Production Dossier and Critical reflection on the Film Project during Semester - IV)**

**Course Details:**

| Particulars     | Details                                                                                |
|-----------------|----------------------------------------------------------------------------------------|
| Credits         | 20                                                                                     |
| Total Hours     | 300 Hours (Project-Based)                                                              |
| Course Category | Capstone / Practice-Based Research                                                     |
| Pedagogy        | Project Supervision.Field Production.Studio Work.Peer Review.Post-Production.Viva-Voce |

**Course Objectives:**

The course aims to:

1. Enable students to conceive, develop and produce a professional short film from idea to final master.
2. Integrate knowledge and skills acquired in directing, Cinematography, production design, sound, editing and production management.
3. Develop professional competence in collaborative production planning, execution and problem-solving.
4. Enable students to produce a technically and creatively polished film suitable for festival and digital distribution.
5. Develop the ability to document, critically evaluate and defend the creative and technical decisions of the project.

**Course Outcomes:**

After completing the Major Film Project, students will be able to:

1. Develop and execute a complete film-production plan from concept through final delivery.
2. Demonstrate integrated technical and creative proficiency across major filmmaking disciplines.
3. Work effectively within a production team and manage practical production challenges.
4. Deliver a technically finished and professionally presented film suitable for festival and digital platforms.

| Unit                                 | Course Content                                                                                                                                                                                                                                                       | Hours |
|--------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| I. Project Development & Feasibility | Idea selection and concept development. Theme, genre and audience. Feasibility assessment. Script development and faculty review. Budget and schedule. Funding and resource planning. Casting and crew formation. Location scouting. Permissions and risk assessment | 60    |



| Unit                                         | Course Content                                                                                                                                                                                                                                                                                         | Hours      |
|----------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|
| II. Pre-Production Design & Documentation    | Final screenplay. Storyboard and shot list. Production design. Sets, props, costumes and visual style. Equipment planning. Camera, lighting and sound requirements. Safety and risk planning. Rehearsals and blocking. Call sheets. Continuity sheets. Location maps. Production bible                 | 60         |
| III. Production & Crew Management            | Directing actors and crew. Camera and lighting execution. Location sound recording. Blocking and continuity. Production logs. Shot records. Data backup. Crew coordination. Technical problem-solving. Weather and scheduling contingencies. Daily production reporting                                | 60         |
| IV. Post-Production & Finishing              | Media organisation. Rough and fine cuts. Narrative pacing and continuity. Montage. Dialogue editing. Foley and ambience. Music. Sound mixing. Colour correction and grading. Titles and graphics. Quality control. Mastering and archiving                                                             | 60         |
| V. Distribution, Portfolio & Project Defence | Festival and digital-distribution strategy. OTT and online delivery. Metadata. Trailer and poster. Production stills. Portfolio and showreel. Final production dossier. Critical reflection. Presentation of creative and technical decisions. Challenges and solutions. Viva-voce and project defence | 60         |
| <b>Total</b>                                 | <b>Total Project-Based Hours</b>                                                                                                                                                                                                                                                                       | <b>300</b> |

**IMPORTANT STRUCTURAL NOTE:**

(For Paper 15 -Industry Internship) and Paper 24 (Major Film Project), the 300 hours have been distributed equally across five units at 60 hours each. For the four-credit academic/practice papers, the 60 hours have been distributed equally at 15 Hours Per Unit.)