M.A. (Filmmaking)

(Self-Financed Programme)

(To be introduced from Academic Year: 2026–2027)

Department of Mass Communication and Journalism

School of Mass Communication and Journalism

Maulana Azad National Urdu University

Gachibowli, Hyderabad, Telangana 500032

Approved Syllabus By BOS on 10th March, 2026

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M.A.. (FILMMAKING) Self-Financed Programme

(Programme Structure)

Semester	Paper	Title	Credits	Total Hours	L	T	P
Semester I							
I	Paper 1 General Elective	Film Studies: History, Theory & Critical Analysis	4	60	2	1	1
I	Paper 2 Core	Story Development, Screenplay Writing & Story-boarding	4	60	2	1	1
I	Paper 3 Core	Cinematography & Visual Lighting Design	4	60	2	1	1
I	Paper 4 Core	Film Direction & Visual Storytelling	4	60	2	1	1
I	Paper 5 Core	Production Management & Producing	4	60	2	1	1
Semester II							
II	Paper 6 General Elective	Introduction to Society, Culture & Media	4	60	2	1	1
II	Paper 7 Core	Sound Design & Audio Production	4	60	2	1	1
II	Paper 8 Core	Editing & Post-Production	4	60	2	1	1
II	Paper 9 Core	Visual Effects (VFX) & Motion Graphics	4	60	2	1	1
II	Paper 10 Core	Film Marketing & Distribution	4	60	2	1	1
Semester III							
III	Industry Internship	Experiential Learning	20	300	–	–	–
Semester IV							
IV	Major Film Project	Film (Project -Based)	20	300	–	–	–

Total Programme Credits: 80

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Annexure- 1

S. No.	Particulars	Details
1	Name of the Programme	M.A. (Film-making) Self-Finance Programme
2	Academic Year of Introduction	2026–2027
3	Intake Capacity	40
4	Fee Structure	₹2,00,000 total (₹50,000 per semester)
5	Eligibility Criteria	Merit-cum-Interview (Online + Offline) in the ratio of 75% (UG marks) and 25% (Interview)
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	Structure of Syllabus	As per NEP 2020 framework for PG programme
8	Minimum Infrastructure	Classroom space available within the Department
9	In-house Faculty	Three eligible in-house faculty members to teach three papers
10	Commencement of the Programme	The Programme will commence only if a minimum of **10 students** are admitted in the first semester. In case the minimum required admissions are not achieved, the programme may be deferred for that academic year.

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M.A.(FILM MAKING)-Self- Financed

SEMESTER I

PAPER 1: FILM STUDIES: HISTORY, THEORY & CRITICAL ANALYSIS

Course Details

- **Credits**: 4
- **L–T–P: 2–1–1**
- **Total Hours: 60**
- Course Type: General Elective / Interdisciplinary
- Pedagogy: Lectures .Film Screenings .Scene Analysis .Critical Writing .Seminars

Course Objectives

1. Introduce students to the historical evolution of world and Indian cinema.
2. Familiarize students with major film theories and critical approaches.
3. Develop analytical skills to interpret films aesthetically and ideologically.
4. Examine cinema as an art form, cultural text, and social document.
5. Enable students to write academic and critical film analyses.

Course Outcomes

By the end of the course, students will be able to:

1. Understand key movements in world and Indian cinema.
2. Apply film theory to analyze cinematic texts.
3. Critically evaluate narrative, aesthetics, and ideology in films.
4. Write structured film reviews and scholarly analyses.
5. Recognize cinema's cultural and political significance.

UNIT 1 — ORIGINS & EVOLUTION OF CINEMA

Pre-cinema inventions: camera obscura, magic lantern .Birth of cinema: Lumière Brothers and actuality films .Thomas Edison & early motion picture technology .Georges Méliès and cinematic illusion .Edwin S. Porter and narrative continuity .D.W. Griffith and classical storytelling .Silent cinema aesthetics .Transition to sound and the birth of talkies

UNIT 2 — CLASSICAL AND MODERN FILM MOVEMENTS IN WORLD CINEMA

German Expressionism: visual style, themes, and influence .Soviet Montage: Eisenstein, Pudovkin, Kuleshov experiments .French Impressionism & Surrealism .Italian Neorealism: realism and social themes .French New Wave: auteurism and narrative experimentation .Japanese cinema (Kurosawa, Ozu) .Iranian cinema & poetic realism .Third World cinema and postcolonial narratives

UNIT 3 — INDIAN CINEMA: HISTORICAL TRAJECTORIES AND AESTHETIC DEVELOPMENTS

Arrival of cinema in India .Dadasaheb Phalke and mythological films .Studio era & early

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talkies .Golden age of Indian cinema (1950s–60s) .Parallel cinema movement (Satyajit Ray, Mrinal Sen, Shyam Benegal) . Sufism in Hindi Cinema, Effects of Urdu Language on Hindi Cinema, Cinema aur Urdu Fiction,Urdu Songs in Hindi Cinema . Regional cinemas and diversity .Globalization and Bollywood .OTT era and changing storytelling forms

UNIT 4 — FILM THEORY, CRITICISM AND ANALYTICAL PRACTICES

Formalism vs realism .Auteur theory .Genre theory .Marxist film theory .Feminist film theory & gaze theory .Psychoanalytic film theory .Postcolonial theory .Representation & ideology in cinema .Elements of film analysis: narrative, mise-en-scène, cinematography, editing, sound .Aesthetic evaluation .Ideological reading of films .Writing film reviews vs academic criticism .Scene analysis and shot breakdown .Comparative film analysis

Suggested Readings:

I.   Bazin, A. (1967). *What is cinema?* (Vols. 1–2). University of California Press.
II. Bordwell, D., & Thompson, K. (2019). *Film art: An introduction* (12th ed.). McGraw-Hill Education.
III. Kracauer, S. (1960). *Theory of film: The redemption of physical reality*. Oxford University Press.
IV. Rajadhyaksha, A., & Willemen, P. (1999). *Encyclopedia of Indian cinema* (2nd ed.). British Film Institute.
V.   Stam, R. (2000). *Film theory: An introduction*. Blackwell Publishers.

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PAPER 2: STORY DEVELOPMENT, SCREENPLAY WRITING & STORYBOARDING

Course Details

- **Credits**: 4
- **L–T–P: 2–1–1**
- **Total Hours: 60**
- Course Category: Core / Skill-Based Creative Paper

- Pedagogy: Lectures .Writing Labs .Storyboarding Studio .Film Analysis .Workshops .Peer Review

Course Objectives

1. Develop original cinematic ideas rooted in social, cultural, and contemporary contexts.
2. Enable students to construct structured narratives with compelling conflict and character arcs.
3. Train students in professional screenplay writing using industry-standard formats.
4. Build visual thinking skills to translate scripts into shot design and storyboards.
5. Prepare production-ready script documents aligned with professional filmmaking workflows.

Course Outcomes

After completion, students will be able to:

1. Generate original film ideas using research and observation.
2. Develop structured stories using narrative frameworks and character arcs.
3. Write professional screenplays for multiple formats (short film, OTT, documentary, ads).
4. Design visual storytelling through shot planning and storyboarding.
5. Prepare complete production script packages for film projects.

UNIT 1 — IDEA GENERATION & STORY FOUNDATIONS

Idea generation techniques: brainstorming, mind mapping, observational storytelling, personal experiences as narrative sources, news and social issues as story seeds .Research for story development: primary research (interviews, field visits), secondary research (archives, media reports), authenticity, cultural sensitivity, avoiding stereotypes, ethical representation, creative use of research .Story elements: story vs plot vs narrative, theme, premise, tone, mood, point of view, dramatic conflict (internal and external), stakes, tension building .Genre awareness: major film genres, genre conventions, genre hybridity, audience expectations, writing for cinema, OTT, and short formats

UNIT 2 — STORY BUILDING, NARRATIVE STRUCTURE & CHARACTER DEVELOPMENT

Three-act structure: setup, inciting incident, rising action, midpoint, climax,

resolution .Alternative narrative structures: nonlinear storytelling, circular narratives, episodic structures, multi-protagonist narratives .Character development: physical, social, and psychological traits, goals, motivations, flaws, backstory, transformation arc, character relationships .Plot development: beat sheets, turning points, reversals, escalation of conflict, pacing and tension management .Visual thinking for writers: show vs tell, writing cinematic action, translating text into images

UNIT 3 — SCREENPLAY WRITING PROCESS & FORMATS

Logline, synopsis, and treatment writing: one-line pitch, short synopsis, extended treatment for production .Scene construction: scene objectives, conflict within scenes, visual action, transitions, subtext and silence .Dialogue writing: natural vs stylized dialogue, character voice differentiation, subtext in dialogue, avoiding exposition-heavy writing .Screenplay formatting: slug lines, action lines, dialogue format, parentheticals, transitions, page-to-screen time ratio .Writing for formats: short films, feature films, documentaries, commercials, web series, and episodic scripts

UNIT 4 — PRODUCTION SCRIPT, SHOT DESIGN & STORYBOARDING

Script types: spec script, shooting script, camera script, editing script, annotated script .Script breakdown: scene breakdown, props, costumes, locations, shot requirements, scheduling notes .Shot planning and design: shot list preparation, scene coverage, continuity notes, shot sizes (ECU–ELS), camera angles, psychological impact, camera movements and meaning, continuity rules (180° rule, screen direction, match on action) .Writing the shooting script: scene numbering, technical annotations, shot sequencing, production notes .Fundamentals of storyboarding: purpose, history, visual scripting, panel layout, framing, motion arrows, timing, rule of thirds, depth and perspective, lighting indications .Advanced visualization: storyboarding for VFX, animation, commercials, camera path visualization, and use of digital tools such as Toon Boom Storyboard, StudioBinder, Storyboarder, Photoshop, and Illustrator

Suggested Readings:

I.   Field, S. (2005). *Screenplay: The foundations of screenwriting* (Revised ed.). Delta.
II. Katz, S. D. (1991). *Film directing shot by shot: Visualizing from concept to screen.* Michael Wiese Productions.
III. McKee, R. (1997). *Story: Substance, structure, style and the principles of screenwriting.* ReganBooks.
IV. Seger, L. (2010). *Making a good script great* (3rd ed.). Silman-James Press.
V.   Trottier, D. (2019). *The screenwriter's bible: A complete guide to writing, formatting, and selling your script* (7th ed.). Silman-James Press.

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PAPER 3: CINEMATOGRAPHY & VISUAL LIGHTING DESIGN

Course Details

- **Credits**: 4
- **L–T–P: 2–1–1**
- **Total Hours: 60**
- Course Category: Core / Skill-Based Technical Paper
- Pedagogy: Lectures .Camera Labs .Lighting Studio Practice .Outdoor Shoots .Color Grading Workshops

Course Objectives

1. Understand camera systems, image formation, and digital cinematography technologies.
2. Apply lens selection and optical principles for narrative and psychological impact.
3. Design cinematic compositions using shot grammar and camera movement.
4. Create professional lighting setups to establish mood, depth, and realism.
5. Manage digital cinematography workflows, including color grading and data handling.

Course Outcomes

After completing this course, students will be able to:

1. Operate film and digital cameras using exposure and recording principles.
2. Select lenses and filters to achieve visual and emotional storytelling effects.
3. Compose cinematic shots using visual grammar and continuity rules.
4. Design and execute lighting setups for different genres and production contexts.
5. Implement digital workflows including color grading, data management, and emerging technologies.

UNIT 1 — CAMERA SYSTEMS, IMAGE FORMATION & RECORDING TECHNOLOGIES

Evolution of cameras: camera obscura, film cameras (16mm, 35mm), and the transition to digital cinema .Digital systems: DSLR, mirrorless, cinema cameras, CCD vs CMOS sensors, dynamic range, ISO performance .Recording formats and standards: HD, 2K, 4K, 6K, 8K, RAW vs compressed codecs, frame rates (24fps to high speed), interlaced vs progressive scanning .Exposure fundamentals: aperture, shutter speed, ISO, exposure triangle, waveform monitor, histogram, false color .Camera support systems: tripods, monopods, dollies, gimbals, cranes, steadicam, and handheld aesthetics

UNIT 2 — LENSES, OPTICS & VISUAL PERCEPTION

Lens types: prime, zoom, macro, tilt-shift, anamorphic lenses and cinematic aspect ratios .Optical properties: focal length, field of view, depth of field, focus pulling, bokeh, lens compression .Psychological and narrative effects: wide-angle distortion, telephoto compression, spatial perception, point-of-view shots and subjective camera .Filters and optical control: ND filters, polarizers, diffusion filters, color correction filters, graduated ND filters .Creative lens selection: lens continuity, genre-specific lens choices, and visual storytelling through lensing

UNIT 3 — COMPOSITION, CAMERA MOVEMENT & VISUAL LANGUAGE

Shot sizes and types: ECU to ELS, establishing shots, reaction shots, cutaways, shot-reverse-shot .Composition principles: rule of thirds, golden ratio, symmetry vs asymmetry, negative space, lead room and headroom .Camera angles and framing: high angle, low angle, Dutch tilt, over-the-shoulder, POV framing .Camera movements: pan, tilt, dolly, tracking, crane, handheld, long take and motivated movement .Continuity principles: 180° rule, match on action, eyeline match, spatial logic and screen direction

UNIT 4 — LIGHTING DESIGN, COLOR SCIENCE & DIGITAL WORKFLOW

Light fundamentals: nature of light, color temperature, white balance, contrast ratio, hard vs soft light, motivated lighting .Lighting equipment: tungsten, HMI, LED panels, Fresnels, PAR lights, softboxes, reflectors, flags, diffusers, barn doors .Lighting techniques: three-point lighting (key, fill, back), high-key and low-key lighting, natural vs artificial light, chiaroscuro lighting, silhouette lighting, Rembrandt lighting, day-for-night technique, moonlight simulation .Special setups: chroma key lighting, interview lighting, multi-camera lighting, troubleshooting common lighting issues .Color theory and grading: additive vs subtractive color, color psychology, harmony and contrast, LUTs, primary and secondary color correction, shot matching, HDR workflows, color spaces (Rec.709, DCI-P3) .Digital workflow: data management, DIT workflow, backup strategies, color calibration, collaboration with post-production .Emerging technologies: virtual production and LED walls, drone cinematography, high dynamic range imaging, AI-assisted cinematography tools

Suggested Readings:

I.   Alton, J. (2013). *Painting with light* (Reprint ed.). University of California Press. (Original work published 1949)
II. Brown, B. (2016). *Cinematography: Theory and practice* (3rd ed.). Focal Press.
III. Carlson, V. (1991). *Professional lighting handbook* (2nd ed.). Focal Press.
IV. Malkiewicz, K., & Mullen, M. D. (2012). *Cinematography* (3rd ed.). Simon & Schuster.
V.   Samuelson, D. (1994). *Motion picture camera techniques*. Focal Press.

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PAPER 4: FILM DIRECTION & VISUAL STORYTELLING

Course Details

- **Credits**: 4
- **L–T–P: 2–1–1**
- **Total Hours: 60**
- Course Category: Core / Practice-Based Creative Paper
- Pedagogy: Lectures .Scene Workshops .Actor Labs .On-Set Simulations .Film Analysis

Course Objectives

1. Understand the director's role as creative leader and visual storyteller.
2. Apply cinematic grammar and mise-en-scène to construct meaningful visuals.
3. Direct actors to achieve authentic and emotionally engaging performances.
4. Manage production workflow through effective collaboration with cast and crew.
5. Develop a personal directing style and professional authorship.

Course Outcomes

After completing this course, students will be able to:

1. Demonstrate leadership and creative decision-making in directing film projects.
2. Apply visual grammar, mise-en-scène, and cinematic language in storytelling.
3. Direct actors using performance techniques and communication strategies.
4. Coordinate production processes from pre-production to post-production.
5. Develop a distinct directing style suitable for contemporary film and OTT platforms.

UNIT 1 — ROLE OF THE DIRECTOR & CINEMATIC VISION

Director's responsibilities: artistic vision, technical coordination, financial awareness, and decision-making authority .Leadership traits: communication skills, creativity, adaptability, conflict resolution, and working under pressure .Auteur theory and signature style: personal themes, visual motifs, authorship in cinema, and case references .Script interpretation: analyzing tone, mood, themes, subtext, and building the film's visual world .Ethical responsibilities: representation, cultural sensitivity, social impact, and inclusivity in storytelling

UNIT 2 — SCREEN GRAMMAR, MISE-EN-SCÈNE & VISUAL STORYTELLING

Film language: frame and shot as basic units, spatial and temporal continuity, visual transitions .Mise-en-scène: blocking actors, set design, props, costume symbolism, color psychology, and spatial depth .Camera collaboration: lens choices, camera angles, movement for emotional effect, and working with the cinematographer .Continuity principles: 180° rule, match on action, eyeline match, and maintaining spatial logic .Visual symbolism and subtext: metaphors through objects, environment as narrative tool, and recurring visual motifs

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UNIT 3 — DIRECTING ACTORS, PERFORMANCE & CASTING

Director–actor relationship: trust building, communication methods, and motivating performers .Working with different actors: professionals, amateurs, non-actors, child actors, and ethical considerations .Performance techniques: voice modulation, body language, emotional authenticity, method vs classical acting approaches .Blocking and movement continuity: stage vs camera blocking, physical beats, and maintaining continuity across takes .Casting and rehearsals: audition processes, casting decisions, table reads, and rehearsal planning

UNIT 4 — DIRECTING PROCESS, FILM PRODUCTION DESIGN

Pre-production: script breakdown, shot listing, storyboarding, location planning, and collaboration with departments .Production phase: crew management, time management, continuity monitoring, and on-set problem solving .Directing complex scenes: action choreography, crowd direction, and emotionally intense sequences .Post-production collaboration: working with the editor on shot coverage, narrative rhythm, reviewing rough cuts, refining pacing .Sound collaboration: directing dialogue delivery, use of silence, ambience, and sound as a narrative element .Directing across formats: feature films, short films, commercials, music videos, OTT and web series .New technologies and career development: virtual production, directing for VFX integration, digital workflows, remote collaboration, portfolio creation, showreel preparation, festival strategies, pitching, and networking

Suggested Readings:

I.   Ascher, S., & Pincus, E. (2012). *The filmmaker's handbook: A comprehensive guide for the digital age* (4th ed.). Plume.
II.   Eisenstein, S. (1949). *Film form: Essays in film theory* (J. Leyda, Ed. & Trans.). Harcourt, Brace & World.
III. Mamet, D. (1991). *On directing film*. Penguin Books.
IV.   Rabiger, M. (2008). *Directing: Film techniques and aesthetics* (4th ed.). Focal Press.
V.   Weston, J. (1996). *Directing actors: Creating memorable performances for film and television*. Michael Wiese Productions.

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PAPER 5: PRODUCTION MANAGEMENT & PRODUCING

Course Details

- **Credits**: 4
- **L–T–P: 2–1–1**
- **Total Hours: 60**
- Course Category: Core Production Paper
- Pedagogy: Case Studies .Budget Workshops .Scheduling Labs .Industry Simulations .Legal Drafting Exercises

Course Objectives

1. Understand the roles of producers and production managers.
2. Plan film production through scheduling and logistics.
3. Prepare budgets and manage film financing.
4. Apply legal, safety, and ethical production standards.
5. Coordinate cast, crew, and post-production deliverables.

Course Outcomes

After completing this course, students will be able to:

1. Explain the responsibilities of producers and production managers.
2. Prepare script breakdowns, schedules, and logistical plans.
3. Develop film budgets and evaluate financing options.
4. Apply legal frameworks, contracts, and safety protocols in production.
5. Manage cast, crew coordination, and post-production deliverables.

UNIT 1 — ROLE OF PRODUCER, PRODUCTION WORKFLOW & ON-SET MANAGEMENT

Producer types: executive producer, line producer, associate producer, co-producer, and independent producer roles .Production manager responsibilities: coordination of departments, scheduling, budgeting support, and resource allocation .Production lifecycle: pre-production planning, production execution, post-production coordination, and distribution readiness .Translating creative vision into logistics: feasibility analysis, resource mapping, and balancing creative and budget constraints .Production documentation: call sheets, daily production reports, production bible, continuity reports, and workflow tracking .On-set management: daily workflow supervision, time management, conflict resolution, and maintaining discipline and morale

UNIT 2 — PRE-PRODUCTION PLANNING, SCHEDULING & LOGISTICS

Script breakdown: identifying cast, props, costumes, locations, special equipment, and departmental requirements .Scheduling techniques: stripboard scheduling, shooting schedules, day-out-of-days (DOOD) reports, and managing actor availability .Location management: location recce, permits, legal permissions, risk assessment, international shooting requirements, and liaison with authorities .Low-budget production strategies: resource optimization, negotiation skills, multi-role crew utilization, and guerrilla

filmmaking techniques .Production logistics: equipment rentals, transport arrangements, accommodation, catering, crew welfare, and contingency planning

UNIT 3 — BUDGETING, FINANCING & FINANCIAL CONTROL

Budget structure: above-the-line costs (cast, director, writers), below-the-line costs (crew, equipment, locations), contingency funds, and hidden costs .Budget preparation and cost control: budget templates, cost estimation, monitoring expenditures, and cash flow management .Financing models: private investors, studio financing, co-productions, crowdfunding platforms, government grants, and film funds .Risk analysis and financial safeguards: production insurance, completion bonds, cost overruns, and financial reporting .Cost factors affecting production: star cast fees, location expenses, VFX requirements, shooting duration, and technology choices

UNIT 4 — LEGAL FRAMEWORK, ETHICS AND SAFETY

Contracts and agreements: artist contracts, crew agreements, location agreements, equipment rental contracts, and NDAs .Copyright and intellectual property: script ownership, music licensing, permissions, fair use, and plagiarism prevention . Cinematograph act- Film Censorship, Brief History of Censorship in India,CBFC, BNS with reference to Defamation, Sedition and Obscenity,Cine- workers and Cinema Theatre Workers (Regulation of Employment) Act, 1981 .Child labor laws and regulations: legal provisions for minors, working hours, and consent requirements .Insurance and safety protocols: production insurance, accident coverage, on-set safety measures, and emergency response planning .Ethical production practices: workplace conduct, gender sensitivity, diversity and inclusion, and environmental sustainability in filmmaking .

Suggested Readings:

I.   Cleve, B. (2006). *Film production management* (3rd ed.). Focal Press.
II. Honthaner, E. L. (2010). *The complete film production handbook* (4th ed.). Focal Press.
III. Lazarus, P. N. (2015). *The film producer's handbook: A comprehensive guide for TV and film producers* (3rd ed.). Chicago Review Press.
IV. Ryan, M. (2017). *Producer to producer: A step-by-step guide to low-budget independent film producing* (2nd ed.). Michael Wiese Productions.
V.   Squire, J. E. (Ed.). (2017). *The movie business book* (3rd ed.). Routledge.

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SEMESTER II

PAPER 6: INTRODUCTION TO SOCIETY, CULTURE & MEDIA

Course Details

- **Credits**: 4
- **L–T–P: 2–1–1**
- **Total Hours: 60**
- Course Type: General Elective / Interdisciplinary
- Pedagogy: Lectures .Film Screenings .Case Studies .Field Observation .Group Discussion .Expert Talks

Course Objectives

1. Introduce foundational concepts of society, culture, polity, and economy relevant to media students.
2. Examine the relationship between film, society, culture, and political structures.
3. Develop critical understanding of media representation, audience behavior, and cultural identity.
4. Analyze the role of cinema in social change, democracy, and global communication.
5. Enable students to create socially responsible, culturally sensitive, and ethically informed media content.

Course Outcomes

Students will be able to:

1. Understand sociological and political foundations relevant to cinema.
2. Analyze film narratives through social, cultural, and ideological frameworks.
3. Identify representation issues related to gender, caste, class, religion, and nation.
4. Evaluate media's role in shaping democracy, public opinion, and globalization.
5. Apply ethical and inclusive approaches in filmmaking and media practice.

UNIT 1 — SOCIETY, CULTURE & FILM: FOUNDATIONAL CONCEPTS
Concept of society: meaning, characteristics, social structure, and institutions such as family, religion, education, economy, and polity .Concept of culture: values, norms, traditions, symbols, and cultural diversity in India .Concept of film: meaning, characteristics, film as art, communication, and industry .Relationship between film, society, and culture: cinema as mirror and moulder of society .Effects of film: social effect, psychological influence, cultural impact, and behavioral change .Media as consciousness industry and social construction of reality

UNIT 2 — INDIAN CONSTITUTION, DEMOCRACY & MEDIA GOVERNANCE
Objectives and ideals of the Indian Constitution .Fundamental Rights, Fundamental Duties, and Directive Principles of State Policy .Federal and unitary features, centre-state relations .Elections, electoral reforms, and the role of the Election Commission .Emergency powers and constitutional amendments .Right to Information

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(RTI), Right to Education (RTE), Right to Privacy, and Food Security .Indian judicial system: Public Interest Litigation (PIL), Lok Adalat, and media justice .Media freedom and constitutional limitations

UNIT 3 — SOCIAL STRATIFICATION, IDENTITY, POLITICAL ECONOMY & GLOBAL CONTEXT

Class, caste, and inequality in India .Gender roles, patriarchy, and representation of women in media .Religion, communal identities, and secularism .Regional, linguistic, and ethnic diversity .Human rights, women's rights, child rights, and empowerment .Census and demographic realities .Nature of Indian economy: from Nehruvian socialism to LPG reforms .Key economic concepts: GDP, inflation, budget deficit, and devaluation .Agriculture and industrial challenges .Capitalism and socialism in relation to media industries .Global institutions such as WTO, World Bank, IMF, and ADB .Indian foreign policy, Panchsheel, and Non-Aligned Movement .United Nations, UNESCO, BRICS, ASEAN, and global media flows

UNIT 4 — MEDIA, AUDIENCE, GLOBALIZATION & CULTURAL ANALYSIS

Film as mass media: functions to inform, educate, persuade, and entertain .Audience analysis: demographic and psychographic segmentation .Audience theories: reception theory, uses and gratification, and limited effects .Active and passive audiences, fandom, and participatory culture .Cultural imperialism and globalization in cinema .Globalization and cultural exchange in cinema .Cinema as a tool for diplomacy and soft power .Narrative, genre, and discourse analysis .Media myths, representation, and stereotypes .Cultural studies approach to media and audience positioning .Intersectionality in storytelling

Suggested Readings:

I.   Chatterji, S. A. (2003). *Film and reality*. HarperCollins India.
II.   Giddens, A. (2009). *Sociology* (6th ed.). Polity Press.
III. Hall, S. (Ed.). (1997). *Representation: Cultural representations and signifying practices*. Sage Publications.
IV.   Hodkinson, P. (2017). *Media, culture and society: An introduction* (2nd ed.). Sage Publications.
V.   Rajagopal, A. (2001). *Politics after television: Religious nationalism and the reshaping of the Indian public*. Cambridge University Press

PAPER 7: SOUND DESIGN & AUDIO PRODUCTION

Course Details

- **Credits**: 4
- **L–T–P: 2–1–1**
- **Total Hours: 60**
- Course Category: Core / Practice-Based Technical Paper
- Pedagogy: Lectures .Studio Recording .Location Sound Exercises .DAW Labs .Mixing Workshops

Course Objectives

1. Understand sound physics, acoustics, and psychoacoustics for film production.
2. Record professional location sound using appropriate microphones and techniques.
3. Design soundscapes that enhance narrative meaning and emotional impact.
4. Perform ADR, Foley, dialogue editing, and sound post-production workflows.
5. Mix and deliver audio for cinema, broadcast, and OTT platforms.

Course Outcomes

After completing this course, students will be able to:

1. Explain sound principles and acoustics relevant to audiovisual media.
2. Capture clean and synchronized location sound using professional workflows.
3. Design narrative soundscapes using Foley, ambience, and sound motifs.
4. Edit and process audio using industry-standard DAWs.
5. Mix and deliver audio according to cinema, broadcast, and OTT standards.

UNIT 1 — FUNDAMENTALS OF SOUND, ACOUSTICS & TRANSDUCERS

Sound waves: frequency, amplitude, wavelength, velocity of sound, compression and rarefaction .Psychoacoustics: human hearing mechanism, audible frequency range, loudness perception, sound localization .Sound quality: pitch, timbre, tone, phase, envelope of sound, noise and distortion .Acoustics: reflection, absorption, diffusion, reverberation, echo, signal-to-noise ratio, acoustic treatment of spaces .Transducers and monitoring systems: microphones as transducers, speakers, studio monitors, woofers, tweeters, and frequency response

UNIT 2 — MICROPHONES, SIGNAL FLOW & RECORDING TECHNIQUES

Microphone types: dynamic, condenser, ribbon, shotgun, boundary, large and small diaphragm microphones .Polar patterns: omnidirectional, cardioid, super-cardioid, hyper-cardioid, bidirectional, and lobar patterns .Applications: dialogue recording, ambience capture, stereo recording techniques, instrument recording .Placement techniques: boom placement, lavalier placement, proximity effect, avoiding phase issues, shock mounts and wind protection .Signal flow: analog vs digital audio, balanced vs unbalanced cables, A/D and D/A converters, portable recorders, and audio interfaces

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UNIT 3 — LOCATION SOUND, SYNC & PRODUCTION WORKFLOW

Sync sound vs double-system sound: timecode, clap synchronization, camera audio vs external recorders .Boom operation: microphone positioning, handling movement, minimizing handling noise, controlling background noise .Wireless microphones: radio mic setup, signal interference, frequency coordination, noise floor management .Recording environments: indoor vs outdoor sound challenges, wind protection, recording room tone and wild tracks .Troubleshooting: eliminating hum, handling distortion, preventing clipping, and backup recording strategies

UNIT 4 — SOUND DESIGN, POST-PRODUCTION & FINAL DELIVERY

Film sound elements: dialogue, music, sound effects, silence, diegetic vs non-diegetic sound .Foley and ADR workflows: footsteps, cloth movement, prop sounds, automated dialogue replacement, lip-sync accuracy .Dialogue editing: noise reduction, equalization, cleaning audio, matching audio with picture .Narrative sound design: emotional soundscapes, sound motifs, spatial depth, and the use of silence for tension .Digital Audio Workstations: Pro Tools, Nuendo, Logic Pro, editing tools, automation, and plug-ins .Mixing principles: balancing dialogue, music, and effects, equalization, compression, dynamic range control .Surround sound formats: stereo, 5.1, and immersive audio, spatial placement, panning, sound staging .Effects processing: reverb, delay, modulation, noise reduction, pitch correction .Output formats and delivery: WAV, AIFF, AAC, broadcast loudness standards, OTT audio specifications, syncing final audio with picture, quality control, artifact detection, and export for cinema, television, and OTT platforms

Suggested Readings:

I.   Altman, R. (Ed.). (1992). *Sound theory, sound practice*. Routledge.
II.   Holman, T. (2010). *Sound for film and television* (3rd ed.). Focal Press.
III.   Huber, D. M., & Runstein, R. E. (2017). *Modern recording techniques* (9th ed.). Focal Press.
IV.   Rose, J. (2014). *Producing great sound for film and video* (4th ed.). Focal Press.
V.   Yewdall, D. L. (2012). *The practical art of motion picture sound* (4th ed.). Focal Press.

PAPER 8: EDITING & POST-PRODUCTION

Course Details

- **Credits**: 4
- **L–T–P: 2–1–1**
- **Total Hours: 60**
- Course Category: Core Technical Paper
- Pedagogy: Editing Labs .Software Workshops .Film Analysis .Post-Production Projects

Course Objectives

1. Understand the narrative power and grammar of film editing.
2. Apply continuity, montage, and rhythmic editing techniques.
3. Use professional NLE software for film editing workflows.
4. Perform color correction, grading, and visual finishing.
5. Deliver professional outputs for cinema, television, and OTT platforms.

Course Outcomes

After completing this course, students will be able to:

1. Explain the evolution and narrative function of film editing.
2. Apply editing techniques such as continuity editing, montage, and split edits.
3. Edit audiovisual content using professional NLE software.
4. Perform color correction, grading, and basic compositing workflows.
5. Deliver post-produced content in industry-standard formats for multiple platforms.

UNIT 1 — FOUNDATIONS OF FILM EDITING & NARRATIVE CONSTRUCTION

Evolution of editing: early cinema practices, contributions of Edwin S. Porter and D. W. Griffith, Kuleshov experiment and psychological montage, emergence of invisible editing .Editor as storyteller: shaping emotion, pacing, audience perception, visual continuity, and narrative clarity .Principles of continuity editing: match on action, eyeline match, shot–reverse–shot, 180° rule, and screen direction .Narrative construction: linear storytelling, flashbacks, flash-forwards, cross-cutting, and parallel action .Shot relationships: transitions, spatial continuity, building scenes from shots, and maintaining visual coherence

UNIT 2 — EDITING TECHNIQUES, TRANSITIONS & MONTAGE

Types of cuts: straight cut, match cut, jump cut, smash cut, invisible cut, and motivated cuts .Split edits: L-cut, J-cut, dialogue pacing, audio–visual overlap, emotional continuity .Transitions: fade in/out, dissolve, wipe, motivated vs decorative transitions, stylistic transitions .Rhythm and timing: emotional pacing, tension building, tempo control, editing for genre-specific rhythm .Montage theory and practice: Soviet montage theory, intellectual montage, associative montage, and contemporary montage applications

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UNIT 3 — NON-LINEAR EDITING (NLE) WORKFLOW & SOFTWARE PRACTICE

Workflow fundamentals: ingesting footage, folder structures, naming conventions, metadata logging, and media organization .Adobe Premiere Pro: interface overview, timeline editing, trimming tools, effects, transitions, audio tools, and export presets .Final Cut Pro: magnetic timeline, multicam editing, effects integration, color tools, and project management .Editing tools and techniques: three-point editing, ripple, roll, slip, slide edits, time remapping, and speed changes .Data management: proxy workflows, backups, storage management, archiving, and project transfer

UNIT 4 — COLOR CORRECTION, VFX & POST-PRODUCTION DELIVERY

Color correction fundamentals: white balance, exposure matching, shot matching, primary vs secondary correction .Color grading aesthetics: mood creation, warm vs cool palettes, genre-based color styles, and visual tone consistency .Tools and techniques: Lumetri Color panel, curves, color wheels, masks, and tracking for selective grading .VFX basics: chroma key (green screen), motion tracking, compositing fundamentals, and layering visuals .Image enhancement: stabilization, noise reduction, sharpening, artifact removal .Sound integration: syncing audio and video, leveling dialogue, adding sound effects and music, basic audio mixing .Titles and graphics: lower thirds, opening titles, end credits, and integration of motion graphics .Export and delivery: codecs (H.264, ProRes, DNxHD), frame rates, resolution standards, OTT vs cinema requirements, audio sync verification, color consistency checks, artifact detection, playback testing .Post-production pipeline: offline vs online editing, Digital Intermediate (DI) workflow, and collaboration with sound designers and VFX teams

Suggested Readings:

I.   Bowen, C., & Thompson, R. (2013). *Grammar of the edit* (2nd ed.). Focal Press.
II. Dancyger, K. (2018). *The technique of film and video editing: History, theory, and practice* (6th ed.). Focal Press.
III. Hullfish, S. (2013). *The art and technique of digital color correction* (2nd ed.). Focal Press.
IV. Murch, W. (2001). *In the blink of an eye: A perspective on film editing* (2nd ed.). Silman-James Press.
V.   Reisz, K., & Millar, G. (1968). *The technique of film editing*. Focal Press.

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PAPER 9: VISUAL EFFECTS (VFX) & MOTION GRAPHICS

Course Details

- **Credits**: 4
- **L–T–P: 2–1–1**
- **Total Hours: 60**
- Course Category: Core Technical Specialization
- Pedagogy: VFX Labs .Motion Graphics Workshops .Compositing Exercises .Case Studies .Digital Projects

Course Objectives

1. Understand principles of visual effects and digital compositing.
2. Create motion graphics using industry-standard software.
3. Integrate live-action footage with digital elements.
4. Apply rotoscoping, tracking, and chroma key techniques.
5. Produce professional VFX outputs for film, broadcast, and OTT platforms.

Course Outcomes

After completing this course, students will be able to:

1. Explain the evolution and principles of visual effects and motion graphics.
2. Design and composite digital elements with live-action footage.
3. Apply masking, keying, rotoscoping, and tracking techniques.
4. Create animated graphics, text, and visual simulations.
5. Render and deliver professional VFX outputs for multiple platforms.

UNIT 1 — FUNDAMENTALS OF VFX, MOTION GRAPHICS & AFTER EFFECTS WORKFLOW

Evolution of visual effects: optical effects, matte painting, miniatures, the digital revolution, and CGI integration in contemporary cinema .Motion graphics fundamentals: frame size, resolution, pixel aspect ratio, frame rate, timecode, and interpreting footage .Color models and transparency: RGB color model, alpha channels, premultiplied vs straight alpha, and transparency workflows .Adobe After Effects workflow: project setup, composition settings, layer hierarchy, timeline navigation, previewing and RAM previews .Performance optimization: workspace customization, caching, resource management, hardware acceleration, and workflow efficiency

UNIT 2 — MASKING, KEYING & COMPOSITING TECHNIQUES

Masking techniques: pen tool masks, shape masks, feathering edges, mask paths, mask interpolation, and combining multiple masks .Chroma key compositing: green/blue screen setup, lighting for keying, spill suppression, Keylight techniques, matte refinement, and edge blending .Compositing workflows: layer blending modes, opacity control, track mattes, alpha mattes, luma mattes, pre-composing, and nesting compositions .Puppet tools and distortion: puppet pins, mesh deformation, overlap regions, and character animation using puppet tools .Practical compositing scenarios:

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background replacement, object removal, screen replacement, and visual continuity enhancement

UNIT 3 — ANIMATION, MOTION CONTROL & TIME MANIPULATION

Keyframes and interpolation: temporal interpolation (linear, ease-in, ease-out, Bezier), spatial interpolation, motion paths, and easing techniques for natural movement .Text animation: text animators, opacity and position animation, path animation, kinetic typography, and title design for film and OTT .Shape layers and custom graphics: vector shapes, stroke animation, trim paths, logo animation, and infographic animation .Motion tools: motion sketch, wiggler, auto-orient, basics of expressions, and procedural animation .Time manipulation: time remapping, slow motion, speed ramps, freeze frames, and loop expressions

UNIT 4 — ROTOSCOPING, TRACKING, 3D INTEGRATION & RENDERING WORKFLOW

Rotoscoping techniques: Roto Brush tool, segmentation boundaries, matte refinement, edge correction, and background replacement workflows .Motion tracking: single-point tracking, multi-point tracking, planar tracking concepts, and stabilization using tracking data .3D layers and space: enabling 3D layers, 3D text creation, extrusion, depth management, and parallax effects .Virtual cameras and lighting: adding 3D cameras, camera movements, depth of field, lighting setup (ambient, point, and spot lights), and shadow casting .3D camera tracker: scene reconstruction, ground plane creation, object placement in 3D space, and integrating graphics into live-action footage .Particle systems and simulations: particle emitters, smoke, rain, dust effects, and environmental simulations .Image stabilization and time effects: warp stabilization, rolling shutter repair, time warp effects, and motion blur enhancements .Lighting effects and realism: lens flare, light wrap, ambient light simulation, shadow creation, reflections, and highlights .Rendering and output: render queue management, Adobe Media Encoder integration, export presets, compression settings, cinema formats (ProRes, DNxHD), broadcast standards, OTT delivery formats, frame rates, aspect ratios, and quality control checks

Suggested Readings:

I.   Birn, J. (2014). *Digital lighting and rendering* (3rd ed.). New Riders.
II.   Christiansen, M. (2014). *After effects CC studio techniques*. Adobe Press.
III. Rickitt, R. (2006). *Special effects: The history and technique*. Billboard Books.
IV.   Taylor, A. (2013). *Creative after effects* (7th ed.). Focal Press.
V.   Wright, S. (2018). *Digital compositing for film and video: Production workflows and techniques* (4th ed.). Routledge.

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PAPER 10: FILM MARKETING & DISTRIBUTION

Course Details

- **Credits**: 4
- **L–T–P: 2–1–1**
- **Total Hours: 60**
- Course Category: Core Industry & Business Paper
- Pedagogy: Case Studies .Campaign Design .Trailer Analysis .Distribution Simulations .OTT Strategy Workshops

Course Objectives

1. Understand film marketing strategies and audience positioning.
2. Design publicity campaigns and promotional materials.
3. Analyze theatrical, OTT, and television distribution models.
4. Develop festival strategies and international sales plans.
5. Evaluate revenue streams and digital marketing tools.

Course Outcomes

After completing this course, students will be able to:

1. Explain film marketing principles and audience segmentation.
2. Design publicity campaigns including posters, trailers, and media plans.
3. Evaluate distribution models across theatrical, OTT, and television platforms.
4. Develop film festival strategies and international sales approaches.
5. Analyze revenue streams and apply digital marketing analytics.

UNIT 1 — FILM BUSINESS, INDUSTRY ECOSYSTEM & MARKETING FOUNDATIONS

Film industry ecosystem: producers, distributors, exhibitors, OTT platforms, aggregators, and sales agents .Film as cultural vs commercial product: artistic value, market viability, and balancing creativity with profitability .Marketing lifecycle: pre-release buzz building, release strategies, and post-release audience retention .Market research: audience segmentation (demographic and psychographic), trend analysis, genre performance, and regional preferences .Branding and film identity: title recall, star power, franchise building, brand positioning, integrated marketing plan development, SWOT analysis, budgeting, and timeline planning

UNIT 2 — AUDIENCE POSITIONING, PUBLICITY & DIGITAL PROMOTION

Audience targeting: primary vs secondary audiences, niche vs mass markets, regional and language segmentation, and cross-cultural audiences .Publicity design: posters, motion posters, key art, typography, color psychology, and visual branding consistency .Trailer and teaser strategy: teaser trailers, theatrical trailers, character trailers, narrative construction, pacing, emotional hooks, and engagement techniques .Media planning: television, print, outdoor advertising, digital ads, programmatic advertising, influencer marketing, and brand collaborations .Public relations and press engagement: press kits, electronic press kits (EPK), interviews, press conferences, crisis communication, and reputation management .Digital

marketing strategies: social media campaigns, hashtag strategies, viral marketing, fan engagement, influencer collaborations, and community building

UNIT 3 — DISTRIBUTION MODELS, RELEASE STRATEGIES & REVENUE STREAMS

Theatrical distribution: wide vs limited release, screen count strategies, multiplex vs single screens, box office reporting, and revenue sharing .Non-theatrical distribution: educational screenings, airline entertainment, community screenings, and cultural circuits .Television and satellite rights: pre-sales, free-to-air vs pay TV, syndication models, and regional broadcasting .OTT distribution models: SVOD (subscription), AVOD (advertising), TVOD (transactional), licensing vs direct-to-platform release, and content aggregators .Release timing and windowing strategies: theatrical window, OTT release timing, holiday and festival releases, competition analysis, and staggered global releases .Revenue streams: box office collections, OTT licensing fees, satellite rights, music rights, merchandising, and ancillary markets

UNIT 4 — FILM FESTIVALS, INTERNATIONAL SALES, POLICY & FUTURE TRENDS

Film festival ecosystem: A-list festivals (Cannes, Berlin, Venice), regional, thematic, and student festivals .Submission strategies: selection criteria, deadlines, premiere status rules, festival tiers, and submission platforms .Sales agents and film markets: role of sales agents, Cannes Marché du Film, American Film Market (AFM), European Film Market (EFM), and territory-based sales .Awards campaigns: impact of awards on distribution, marketing leverage, and national vs international recognition .Government subsidies and co-production: cultural funding, co-production treaties, tax incentives, film commissions, and cultural diplomacy .Data analytics and audience insights: engagement metrics, reach and impressions, analytics tools, A/B testing, and performance evaluation .Future trends in distribution: virtual cinemas, direct-to-consumer platforms, AI-driven recommendations, regional OTT growth, and immersive marketing (AR/VR campaigns)

Suggested Readings:

I.   Cones, J. W. (1997). *Film finance and distribution: A dictionary of terms*. Silman-James Press.
II. Finney, A. (2015). *The international film business: A market guide beyond Hollywood* (2nd ed.). Routledge.
III. Kerrigan, F. (2010). *Film marketing*. Butterworth-Heinemann.
IV. Kotler, P., & Keller, K. L. (2016). *Marketing management* (15th ed.). Pearson.
V.   Marich, R. (2013). *Marketing to moviegoers: A handbook of strategies and tactics* (3rd ed.). Southern Illinois University Press.

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SEMESTER III

INDUSTRY INTERNSHIP

Course Details

- **Credits: 20**
- **Total Hours: 300 (Field-Based)**
- Course Category: Experiential / Internship
- Pedagogy: Industry Placement .Field Training .Reflective Learning .Supervisor Evaluation .Portfolio Development

Course Objectives

1. Gain professional experience in film, television, OTT, or media industries.
2. Understand real-world production workflows and organizational structures.
3. Develop professional ethics, teamwork, and communication skills.
4. Apply classroom knowledge to practical industry environments.
5. Produce a structured internship report and reflective analysis.

Course Outcomes

After completing this internship, students will be able to:

1. Demonstrate understanding of industry workflows and professional roles.
2. Assist in film production and post-production processes.
3. Apply technical and creative skills in real-world settings.
4. Exhibit professional conduct, teamwork, and communication.
5. Produce a comprehensive internship report with reflective insights.

UNIT 1 — ORIENTATION TO INDUSTRY PRACTICE & PROFESSIONAL ETHICS

Understanding production houses, studios, OTT platforms, and media organizations .Organizational structure: producers, directors, department heads, and technical crews .Workplace ethics: punctuality, confidentiality, respect, teamwork, and gender sensitivity .Legal compliance: contracts, copyright awareness, and workplace safety norms .Safety protocols: equipment handling safety, fire safety, electrical precautions, and insurance awareness

UNIT 2 — ON-SET EXPERIENCE, DEPARTMENTAL ASSISTANCE & PRODUCTION WORKFLOW

Assisting departments: direction, cinematography, sound, art, production management, and editing .Observing workflow: pre-production meetings, rehearsals, blocking, shot setup, and continuity management .Equipment handling: cameras, lighting gear, sound equipment, and storage media .Production documentation: call sheets, shot lists, production logs, and continuity notes .Set discipline: time management, communication hierarchy, and crisis handling

UNIT 3 — POST-PRODUCTION, MARKETING & DISTRIBUTION EXPOSURE

Editing workflows in professional studios: media ingestion, timeline editing, rough cuts,

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and client feedback .Sound post-production: ADR sessions, Foley recording, and mixing workflows .Color grading and finishing: color correction, LUT application, and quality control .Marketing and distribution exposure: trailer editing, promotional content creation, and OTT delivery standards .Archiving and media management: backups, storage protocols, and project handover

UNIT 4 — PROFESSIONAL SKILLS DEVELOPMENT, REPORTING & CAREER PREPARATION

Communication skills: interacting with directors, crew members, and clients .Teamwork and collaboration in high-pressure environments .Time management: meeting deadlines, multitasking, and prioritization .Problem-solving: handling technical glitches, scheduling conflicts, and creative constraints .Networking and career development: building professional contacts, portfolio development, and industry etiquette .Internship documentation: maintaining daily work logs, reflective analysis of challenges and learning outcomes, structured internship report with supporting materials, and final presentation with viva- voce

Assessment Components

- Internship Supervisor Evaluation — 30%
- Daily Logbook & Documentation — 20%
- Internship Report — 30%
- Final Presentation & Viva — 20%

Employability & Career Impact

This internship prepares students for entry-level roles such as:

- Assistant Director
- Production Assistant
- Camera Assistant
- Editing Assistant
- Sound Assistant
- Media Production Coordinator

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SEMESTER IV

MAJOR FILM PROJECT:

Course Details

- **Credits: 20**
- **Total Hours: 300 (Project-Based)**
- Course Category: Capstone / Thesis / Practice-Based Research
- Pedagogy: Project Supervision .Field Production .Studio Work .Peer Review .Viva-Voce

Course Objectives

1. Plan and produce a professional short film from concept to completion.
2. Demonstrate mastery across directing, cinematography, sound, editing, and production.
3. Apply collaborative workflows and professional production management.
4. Deliver a festival-ready film suitable for OTT and digital platforms.
5. Present a comprehensive production dossier and defend the project.

Course Outcomes

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

1. Develop and execute a complete film production plan.
2. Demonstrate technical and creative proficiency across film-making disciplines.
3. Collaborate effectively within a professional production team.
4. Deliver a polished, festival-ready film with industry-standard outputs.
5. Present and defend a production dossier with critical reflection.

UNIT 1 — PROJECT DEVELOPMENT & FEASIBILITY PLANNING

Idea selection and concept refinement: identifying themes, genre selection, and audience targeting .Feasibility analysis: budget constraints, resource availability, and timeline planning .Script development: drafting, faculty review, revisions, and final approval .Budgeting and scheduling: cost estimation, funding strategies, and shooting schedule preparation .Casting and crew selection: auditions, team formation, and role allocation .Location scouting and permissions: recce reports, legal permissions, and risk assessment

UNIT 2 — PRE-PRODUCTION DESIGN, PLANNING & DOCUMENTATION

Storyboarding and shot listing: visualizing scenes, planning camera angles, and coverage design .Production design: sets, props, costumes, color schemes, and visual style consistency .Equipment planning: cameras, lenses, lighting, sound gear, and data management tools .Risk assessment and safety planning: hazard identification, insurance awareness, and safety protocols .Rehearsals and blocking: actor rehearsals, movement planning, and performance refinement .Production documentation: call sheets, continuity sheets, location maps, and production bible preparation

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UNIT 3 — FILM PRODUCTION, CREW MANAGEMENT & EXECUTION

Directing actors and managing crew: communication, performance guidance, and teamwork coordination .Cinematography execution: camera setup, framing, lighting implementation, and exposure control .Location sound recording: dialogue capture, boom and lavalier usage, and room tone recording .Continuity management: maintaining visual consistency, costume continuity, and props tracking .Production logs and documentation: shot logs, daily production reports, and media backups .Problem-solving during shoot: managing technical failures, weather disruptions, and scheduling conflicts

UNIT 4 — POST-PRODUCTION, FINISHING & PROJECT DEFENSE

Editing and narrative construction: rough cut, fine cut, pacing, continuity editing, and montage techniques .Sound design and mixing: dialogue editing, Foley, ambience layering, music integration, and final mix .Color grading and visual finishing: color correction, LUT application, shot matching, and cinematic look creation .Titles and graphics: opening titles, credits, lower thirds, and motion graphics integration .Final mastering: export formats, codec selection, quality control, and project archiving .Distribution planning: film festival strategy, OTT and digital release formats, metadata preparation, and marketing materials including trailer and poster design .Portfolio and showreel preparation: selecting best work, demo reel editing, and online presence .Viva voce and project defense: presenting creative choices, production challenges, solutions, learning outcomes, and submission of a comprehensive project report including script, budget, schedule, stills, and analytical reflection

Assessment Components

- Project Proposal & Pre-production Dossier — 20%
- Production Execution & Faculty Evaluation — 20%
- Final Film (Technical & Creative Quality) — 30%
- Production Report & Documentation — 20%
- Viva Voce & Project Defense — 10%

Capstone Deliverables:

Students must submit:

Film Output

- **10–20 minute short film (Fiction/Documentary/Experimental)**

Production Dossier

- Script (final draft)
- Budget & schedule
- Shot list & storyboard
- Production stills
- Post-production workflow notes
- Festival submission plan

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Marketing Package

- Trailer (1–2 minutes)
- Poster & key art
- Logline & synopsis

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