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Regulations and Curriculum for
Post graduate Diploma in Photography and Filmmaking (PGDPF)
Semester Scheme
For Batch Admitted from 2021-22

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Preamble:

Post graduate Diploma in Photography and Filmmaking (PGDPF) program is instituted in Nitte (Deemed to be University) from the year 2021-22. The regulations for PGDPF program have been modified and are formulated as under:

1. Introduction

    1.1 These regulations shall be called the Nitte (Deemed to be University) Regulations for Post graduate Diploma in Photography and Filmmaking (PGDPF) Program and govern the policies and procedures including selection, admission, imparting of instructions, conduct of examinations evaluation and certification of candidate's performance and all amendments thereto, leading to the award of Post graduate Diploma in Photography and Filmmaking (PGDPF) degree. The regulations shall come into effect from the academic year 2021-22) and are applicable to the batch admitted from 2021-22 and onwards.

    1.2 This set of regulations shall be binding on all the candidates undergoing the said degree program.

    1.3 These regulations may be modified from time to time as mandated by the statutes of the University.

    1.4 This set of regulations may evolve and get refined or updated or amended or modified or changed through appropriate approvals from the Academic Council or the Board of Management from time to time and shall be binding on all parties concerned including the Candidates, Faculty, Staff, Departments and the Institution Authorities.

1.5 All disputes arising from this set of regulations shall be addressed to the Board of Management. The decision of the Board of Management is final and binding on all parties concerned. Further, any legal disputes arising out of this set of regulations shall be limited to jurisdiction of Courts of Mangalore only.

2. Definitions:

Unless the context otherwise requires

- *Academic year* means two consecutive (one odd + one even) semesters
- *Audit Course* means course/s aimed at supplementing a candidate's knowledge and /or skills. These will be reflected in the grade card but shall not be considered in determining the candidate's performance in the semester. However, it is mandatory that a candidate passes that he passes in the audit course to be eligible for the award of the degree.
- *BoM means* Board of Management of Nitte (Deemed to be University)
- *BoS means* Board of Studies (UG and PG) in Humanities
- *Institute/Institution* means Nitte Institute of Communication
- *Course means* a subject or a paper. A course may comprise lectures/ tutorials/ laboratory work/ field work/ outreach activities/ project work/ vocational training/viva/ seminars/ term papers/assignments/ presentations/ self-study etc. or a combination of some of these.
- *Credit* means a unit by which the course work is measured. It determines the number of hours of instructions required per week. One credit is equivalent to one hour of teaching (lecture) or two hours of tutorials or three hours of laboratory /practical/ project work per week
- *Credit Based Semester System (CBSS)*: means a system wherein the requirement for awarding a degree (or diploma or certificate) prescribed in terms of number of credits to be completed by the candidates.
- *Cumulative Grade Point Average (CGPA)* means a measure of overall cumulative performance of a student over all semesters. The CGPA is the ratio of total credit points secured by a student in various courses in all semesters and the sum of the total credits of all courses in all the semesters. It is expressed up to two decimal places.
- *Department* means Department of Journalism and Mass Communication
- *Grade Point* means a numerical weight allotted to each letter grade on a 10- point scale.

- *He* includes both genders *He and She;* similarly, his and /or him, himself includes her, as well in all cases.
- *Head of the Department* means a full-time faculty appointed/nominated by the Head of the Institution / University for managing the Department and authorized to and responsible for the implementation of the rules and procedures pertaining to the Department
- *Letter Grade* It is an index of the performance of a candidate in a said course. Grades are denoted by letters O, S, A+, A, B+, B, F and I
- *Program means* an educational program leading to the award of a Degree [PGDPF]
- *Regulations means* this set of academic regulations
- S*emester Grade Point Average (SGPA)* means a measure of performance of work done in a semester. It is the ratio of total credit points secured by a student in various courses registered in a semester and the total course credits taken during that semester. It shall be expressed up to two decimal places
- *University means* Nitte (Deemed to be University)

3. Duration of the Program:

The Candidate shall undergo a period of study of two semesters each of 16 weeks.

4. Medium of Instruction and Examinations:

The medium of instruction and examination shall be English.

5. Maximum Duration for Completion of the Program:

The maximum period for completion of Post graduate Diploma in Photography and Filmmaking (PGDPF) is two years

6. Eligibility for Admission:

A candidate seeking admission to Post graduate Diploma in Photography and Filmmaking (PGDPF) program must have passed a bachelor's degree of minimum three years duration in humanities, science or commerce streams or any other equivalent degree of a recognized Indian University with not less than 50% marks in aggregate.

For candidates belonging to SC/ST, the minimum percentage of marks shall be 45% in degree or its equivalent examination.

Foreign Nationals and candidates who have qualified from a Foreign University/Board should obtain prior permission from Nitte (Deemed to be University) for equivalence of the qualification.

7. Selection of Eligible Candidates

Selection to the Post graduate Diploma in Photography and Filmmaking (PGDPF) shall be based on the basis of merit obtained in the qualifying examination.

8. Withdrawal – Temporary and Permanent

8.1 Temporary:

8.1.1 A candidate who has been admitted to the course may be permitted to withdraw temporarily for a period of six months or more, up to one year on the grounds of prolonged illness, grave calamity in the family etc, provided:

a. He applies stating the reason for withdrawal with supporting documents and endorsement by parent/guardian.

b. The Institute is satisfied that without counting the period of withdrawal, the candidate is likely to complete his requirement of the degree within maximum time specified.

c. There are no outstanding dues or demands with the department, library, hostel, Institute etc.

8.1.2 The tuition fee for the subsequent year may be collected in advance based on the severity of the case before giving approval for any such temporary withdrawal.

8.1.3 Scholarship holders are bound by appropriate rules applicable.

8.1.4 The decision of the Institute/University regarding withdrawal of a candidate is final and binding.

8.2 Permanent Withdrawal:

8.2.1 A candidate who withdraws admission before the closing date of admission for the academic session is eligible for the refund of the deposit only. The fees once paid will not be refunded on any account.

8.2.2 Once the admission for the year is closed, and if a candidate wants to leave the institution, he will be permitted to do so and take the Transfer Certificate from the institute, if required only after

remitting all the tuition fees for the remaining years.

    8.2.3 Those candidates who have received any scholarship/stipend/other forms of assistance from the Institute shall repay all such amounts in addition to those mentioned in the clause above.

    8.2.4 The decision of the Institute/University regarding withdrawal of a student is final and binding

9. Conduct and discipline:

9.1 Candidates shall conduct themselves within and outside the premises of the Institution in a manner befitting a student.

9.2 As per the order of Honorable Supreme Court of India, ragging in any form is considered as a criminal offense and is banned. Any form of ragging will be severely dealt with.

9.3 The following acts of omission and/or commission shall constitute gross violation of the code of conduct and are liable to invoke disciplinary measures.

    9.3.1 Ragging as defined and described by the Supreme Court/Government.

    9.3.2 Lack of courtesy and decorum, indecent behavior anywhere within or outside the campus.

    9.3.3 Willful damage or stealthy removal of any property/belongings of the Institution/Hostel or of fellow students/citizens.

    9.3.4 Possession, consumption or distribution of alcoholic drinks or any kind of hallucinogenic drugs.

    9.3.5 Mutilation or unauthorized possession of library books.

    9.3.6 Noisy or unseemly behavior, disturbing studies of fellow students.

    9.3.7 Plagiarism of any nature.

    9.3.8 Hacking of computer systems (such as entering into another person's domain without prior permission, manipulation and/or damage to the computer hardware and software or any other cybercrime, etc.)

    9.3.9 Any other act of gross indiscipline as decided by the Board of Management from time to time.

9.4 Commensurate with the gravity of offence, the punishment may be: reprimand, fine expulsion from the hostel, debarment from an examination, disallowing the use of certain facilities of the Institution, rustication for a specific period or even outright expulsion from the institution, or even handing over the case to appropriate law enforcement authorities or the

judiciary as required by the circumstances.

9.5 For any offense committed in - (i) a hostel, (ii) a department (iii) a class room, and (iv) elsewhere, the Chief Warden, the Head of the Department/ Head of the Institution/ Authorities of the University respectively, shall have the authority to reprimand or impose fine.

9.6 All cases involving punishment other than reprimand shall be reported to the Vice-Chancellor.

9.7 Cases of adoption of unfair means and/or any malpractice in an examination shall be reported to the Controller of Examinations, for taking the appropriate action.

10. Graduation Requirements:

Candidate shall be declared eligible for the award of the degree if he has:
- Fulfilled the degree requirements.
- No dues to the University, Institution, Departments, Hostels, Library, etc.
- No disciplinary action pending against him.

The award of the degree must be recommended by the Board of Management.

11. Convocation:

Degrees will be awarded in person to all the eligible candidates who have graduated during the preceding academic year at the annual convocation. For eligible candidates who are unable to attend the convocation, degrees will be sent by post. Candidates are required to apply for the convocation along-with prescribed fee within the specified date, after satisfactory completion of all degree requirements.

12. Structure of the Program

12.1 The Program is structured on a credit-based system and continuous evaluation, following the semester pattern. A total of 44 credits shall be required for the award of Post graduate Diploma in Photography and Filmmaking (PGDPF) degree from the University.

12.2 Project Work

As a partial requirement of the program, a candidate is required to carry out a project in a select area short film/ photography pertaining to the program, under the supervision of a faculty Guide.

Candidates shall submit a project report after the completion of the project. A presentation and/or viva will be conducted by a panel of experts appointed by the University.
The candidate shall submit the presentation on a CD/DVD/USB and also submit a detailed report on the entire project (not more than 1000 words)

14   Attendance:

14.1 A candidate shall study in the concerned department of the Institution for the entire period as a full-time student. No candidate is permitted to work in any outside media or communication agency/ organization or any organization while studying. No candidate should join any other program of study or appear for any other degree examination conducted by this University or any other University in India or abroad during the period of registration.

14.2 Each semester shall be taken as a unit for the purpose of calculating attendance.

14.3 A candidate who has put in a minimum of 75% of attendance in theory and practical separately and who has fulfilled other requirements of the program shall be permitted to appear for University examinations.

15. Examination:

There shall be a University examination at the end of each semester.

15.1 Scheme of Examination:

There shall be a University examination at the end of each semester. Evaluation is based on formative evaluation (Continuous Internal Evaluation) and summative evaluation (Semester End Examination).
The academic performance is assessed on the basis of both Continuous Internal Evaluation (CIE) assessment and Semester End Examination (SEE) in each semester. CIE: SEE weightage will be in the ratio of 50:50.

15.1.1   Continuous Internal Evaluation (CIE)

50% of the marks are allotted for CIE in each course. The CIE will be calculated on the basis of regular assessments through the semester. 50% of the CIE for all courses will be completed in the first 8 weeks of the semester.

The assessment could be in the form of either sessional examinations, assignments, seminar, group work, presentations, quiz, projects or other subject-specific means.

A candidate must secure at least 50% of total marks fixed for internal assessment in a particular course in order to be eligible to appear for the Semester End Examination of that course.

15.1.2 Semester End Examination:

A candidate who satisfies the requirements of attendance, progress and conduct shall be eligible to appear for the university examinations. There shall be a University Examination at the end of each semester.

To be eligible to appear for University examination a candidate should fulfil all the following conditions.

a. undergone satisfactorily the approved program of study in the course/courses for the prescribed duration;

b. 75% attendance separately in each course;

c. shall have the minimum attendance requirement in all courses of that semester for the first appearance;

d. secure at least 40% of total marks fixed for internal assessment in a particular course; and

e. fulfill any other requirement that may be prescribed by the University from time to time.

15.2 Scheme of Examinations:

Semester 1	CIE		Theory Exam	Viva/Practical Exam	Total
	Theory	Practical			
1. Introduction to Photography	50			50	100
2. Digital Design and New Media	50	25	50	25	150
3. Digital Animation (DE)		50		50	100
4. Short Filmmaking	50			50	100
5. Travel writing and photography	50	25	50	25	150
6. Advertising Photography (DE)		50		50	100

Semester 2	CIE		Theory Exam	Viva/Practical Exam	Total
	Theory	Practical			
1. Film Theory and Criticism	50		50		100
2. Audio & Video Editing	50			50	100
3. Documentary Filmmaking	50	25	50	25	150
4. Introduction to Acting (GE)	50	25	50	25	150
5. Introduction to VFX	50			50	100
6. Digital Media Marketing (GE)	50	25	50	25	150
7. Project		50		50	100

Hours Allocation – Number of Hours per week

Semester 1	Theory	Tutorial	Practical	Total	Credits
1. Introduction to Photography	2		4	6	4

2.	Digital Design and New Media	2	1	4	7	5
3.	Digital Animation (DE)		2	4	6	4
4.	Short Filmmaking	2	0	6	8	5
5.	Travel writing and photography	1		6	7	4
6.	Advertising Photography (DE)		2	4	6	4
Total					34	22

Semester 2		Theory	Tutorial	Practical	Total	Credits
1.	Film Theory and Criticism	3	1		4	4
2.	Audio & Video Editing			6	6	3
3.	Documentary Filmmaking	2	2	2	6	5
4.	Introduction to Acting (GE)	1	1	4	6	4
5.	Introduction to VFX			6	6	3
6.	Digital Media Marketing (GE)	1	1	4	6	4
7.	Project-2			6	6	3
	Total				34	22

15.3 Criteria for Pass:

A candidate is declared to have passed in a course if he secures 40% of the marks separately in the Semester End Examination (SEE) and Continuous Internal Evaluation (CIE) , fixed for the course.

A candidate who fails in any course shall have to appear only in that course in the subsequent examination.

16. Academic Performance Evaluation

16.1   Grading System:

The performance of a candidate shall be evaluated according to Letter Grading System, based on both CIE and SEE provided he passes each one separately. The letter grades (O, S, A+, A, B+, B, C,F and I) indicate the level of academic achievement assessed on a 10 point scale (0 to 10).

Marks Range (%)	Grade Point	Letter Grade	Descriptor	Classification	CGPA
90 & above	10	O	Outstanding	First Class with Distinction	7.50 and above
80 - 89	9	S	Excellent		
75-79	8	A+	Very Good		
60-74	7	A	Good	First Class	6.00-7.49
55-59	6	B+	Above Average	Second Class	5.50-5.99
50-54	5	B	Average		5.00-5.49
Below 50	0	F	Fails	Fail	Less than 5.00
Absent	0	I	Absent		

16.1.1 A candidate shall be considered to have completed a course successfully and earned the credits assigned, if he secures an acceptable letter grade in the range O-B. Letter grade 'F' in any course implies failure in that course and no credit is earned.

16.1.2 A candidate having satisfactory attendance at classes and meeting the passing standard at CIE in a course, but remained absent from SEE shall be awarded 'I' grade in that course.

16.2   Grade Point Averages:

The overall performance of a candidate will be indicated by Grade Point Average (GPA). For each course grade points will be awarded as per a letter grading system.

Semester Grade Point Average (SGPA) is computed as follows:

$$SGPA = \frac{\sum [(course\ credit) \times (Grade\ point)]\ for\ all\ courses\ with\ Letter\ grades,\ including\ F}{\sum [(course\ credits)]\ for\ all\ courses\ with\ Letter\ grades,\ including\ F}$$

Cumulative Grade Point Average (CGPA) is computed as follows:

$$\text{CGPA} = \frac{\sum [(\text{course credit}) \times (\text{Grade point})] \text{ for all courses for all semesters with letter grades, excluding F}}{\sum [(\text{course credits})] \text{ for all courses for all semesters with Letter grades, excluding F}}$$

16.3 Award of Class:

The candidate, who has passed all the courses prescribed, shall be declared to have passed the program. Class will be awarded only to those who pass the entire examination in the first attempt and on the basis of the aggregate of marks scored in each semester.

- A candidate who secures GPA ≥ 7.50 and above in first attempt shall be declared to have passed in 'First Class with Distinction'
- A candidate who secures GPA ≥ 6.00 or more but less than 7.50 in the first attempt shall be declared to have passed in 'First Class'
- A candidate who secures GPA ≥ 5.00 or more but less than 6.00 in the first attempt shall be declared to have passed in 'Second Class'

Candidates who pass the examinations in more than one attempt shall be declared as passed in 'Pass' class irrespective of the percentage of marks secured.

- An attempt means the appearance of a candidate for one or more courses either in part or full in a particular examination.
- A candidate who fails in the main examination and passes one or more subjects or all subjects in the supplementary examination is not eligible for award of class or distinction. Passing in supplementary examination by such candidates shall be considered as an attempt.
- If a candidate submits application for appearing for the regular examination but does not appear for any of the courses/subjects in the regular University examination, he can appear for supplementary examination provided other conditions such as attendance requirement, internal assessment marks, etc. are fulfilled and his appearing in the supplementary examination shall be considered as the first attempt.
- Candidates who pass the subjects in the supplementary examinations are not eligible for the award of Gold Medal or Merit Certificate.

16.4 Re-totaling:

Re-totaling of marks is permitted only for theory papers. The University, on application within the stipulated time and remittance of a prescribed fee, shall permit a recounting of marks for the course/s applied. The marks obtained after re-totaling shall be the final marks awarded.

17. Award of Merit Certificates:

Merit Certificates will be awarded on the basis of overall CGPA obtained. Further, only those candidates who have completed the program and fulfilled all the requirements in the minimum number of years prescribed (i.e. one year) and who have passed each semester in the first attempt are only eligible for the award of Merit Certificates.

18. **Project Work**

As a partial requirement of the program, a candidate is required to carry out a project in a select area pertaining to the program, under the supervision of a faculty Guide.

Candidates shall submit a project report after the completion of the project. A presentation and/or viva will be conducted by a panel of experts appointed by the University.

The candidate shall submit the presentation on a CD/DVD/USB and also submit a detailed report on the entire project

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Programme Outcomes

PO1: Write, edit, and design content for newspapers and online platforms

PO2: Handle camera and related equipment for still photography and basic video shoots

PO3: Demonstrate technical knowledge and skill of media-related software applications to create or edit content across platforms

PO5: Conceptualise and create advertisements across media platforms

PO7: Create and publish digital media content such as blogs, podcasts, videos and photographs

PO12: Demonstrate an advanced knowledge and skill in photography and film making

PO13: Write a dissertation and contribute to existing research in humanities and social sciences

PO14: Identify ethical issues, perspectives and debates across media

PO 15: Design and develop simple websites using design software.

PO 16: Demonstrate the understanding of Peace Journalism and Investigative Journalism.

Introduction to Photography

At the end of the course students will be able to...

CO1: Demonstrate a comprehensive understanding of history and technical aspects of the camera
CO2: Develop practices of maintaining camera safety
CO3: Demonstrate a comprehensive understanding of lighting and depth of field
CO4: Demonstrate an understanding of use of colours and shadows
CO5: Demonstrate an understanding and ability to click sports photography and wildlife photography
CO6: Demonstrate an understanding and ability to click event photography
CO7: Demonstrate an understanding and ability to click product photography and portrait photography

Unit-1
History of Camera/Photography
Camera Controls in Digital Camera
Different types of Lenses
Different types of Filters
Rule of thirds, Head room, Nose room
Camera safety
Formats, storage types and capacities

Unit-2
Understanding depth of field
Depth of field for a constructed/scripted situation
Depth of field for rapid motion/non-scripted situation

Understanding lighting
Studio Lighting
Using natural lighting
HDR
Low light photography
Long exposure Photography

Unit-3
Understanding colours
Using shadows effectively
Black and White photography (advantages and disadvantages)
Debating the ethics of photo manipulation

Unit-4
Sports photography, wildlife photography and event photography
Case studies of the three types
Ethics/consent of the three categories,
Caption writing, Ownership and copyrights

Unit-5
Product photography and portrait photography

Abstract photography and critique
Case studies
Accessories, background and accompaniments
Caption Writing
Ownership and copyrights
Photography appreciation

References:
1.   Dorling Kindersley Munro. (2016). *The Beginner's Photography Guide*. DK.

2.   Benvie(N). (2000). *The Art of Nature Photography*. David & Charles.

3.   Marco Antonini. (2015). *Experimental Photography: A Handbook Of Techniques*. Thames and Hudson.

Digital Design and New media

At the end of the course students will be able to...
CO1 Discuss the evolution of Internet in India and the world
CO2 Analyse the Impact of internet and networking
CO3 Demonstrates an understanding of the search engine and its working.
CO4 Analyse laws and ethics applicable to online Media
CO5 Discuss the different types of online advertisements
CO6 Edit Photos and design creatives using Adobe Photoshop
CO7 Create designs, logos, flyers, brochures using Adobe photoshop. CO8 Design newspapers and newsletters using Adobe InDesign.

Unit-1 Introduction to New Media, difference between traditional and New Media, Features of New Media, convergence media and technology.

Unit-2
Search Engines, Advance Search, working of a Search Engines, Search Engine optimization, Revenue generation of a Search Engine, terms, and norms of a Search Engine.

Unit-3
Online advertising, Different kinds of Online advertising, Online advertising in India, Case study of Google as an Online advertiser and a search engine.

Unit-4 Digital literacy, Digital Divide, Digital democracy, Digital economy, crypto currency, E commerce, E governance, digital Citizen, Aadhaar and digital identities.

Unit-5

Security and Privacy issues online, Bugs and cookies, Cyber laws in India, Cyber Crimes, Social networking, blogs, types of blogs, micro blogging, podcasts, virtual reality and Augmented reality.

Unit-6

Introduction to photoshop, Digital poster making Tools and interface of photoshop, Colour Modes, Colour theory, Raster and Vector graphics Layer Visibility, Layer Locking Options, Layer Blending Mode, Fill, Opacity, Layer Lock, Layer Options Menu Move tool, Path selection tool, direct selection tool, custom shape tools.Rectangular Marquee Tool, Move tool, magic wand tool, quick selection tool, lasso tool, polygonal lasso tool, magnetic lasso tool

Unit-7

Pen tool, Text tool, Paint Bucket, Gradient, gradient map, Free Transform, Scale, Rotate, Distort, Skew, Content-Aware Scale, Photo editing, Vector Masking, and clip masking, Colour balancing, Blending effects

Unit-8

InDesign interface, how to set workspace, Working with Artboards, Creating new Documents with different sizes.Typography, Character, and paragraph formatting leading, kerning, tracking. understanding gutter width page margins.Designing newspapers and magazines with InDesign. Working with graphics and formatting objects

References

Barrie Gunter. (1998). *Effects of Video Games on Children: The Myth Unmasked*. UNKNO.

Bryn Holmes. (2006). *E-Learning: Concepts and Practice*. SAGE Publications Ltd.

Martin Lister, & Jon Dovey. (2009). *New Media: A Critical Introduction*. Routledge.

Robert Burnett. (2003). *Web Theory: An Introduction*. S.Chand (G/L) & Company Ltd.

William H. Dutton. (1999). *Society on the Line: Information Politics in the Digital Age*. OUP Oxford.

Digital Animation

At the end of the course students will be able to...

CO1	**Discuss the History of animation and its evolution as an art form.**
CO2	**Critically evaluate the tradition of animation in different countries.**
CO3	**Examine the portrayal of different social concerns in animated films.**
CO4	**Analyse the influence of different art movements on animation**
CO5	**Discuss different experiments in the field of animation in India and the world.**
CO6	**Create basic animation using adobe animate.**
CO7	**Create basic stop motion animation.**
CO8	**Create basic clay animation.**

Unit 1
Introduction to Digital animation. History of animation and digital animation. Introduction to 2D and 3D animation. Use of animation during world war II, History of animation in India, Introduction to American Animation.

Unit 2
Walt Disney, characters of Walt Disney, Understanding Mickey Mouse, goofy, Cinderella, and characters of Lion King.Norman McLaren and his experiments with Animation, Understanding multiple exposure technique, frame by frame animation and stop motion animation.

Unit 3
Introduction to Japanese Animation : Manga and anime, Discussing history of Japanese animation, Discussing Osamu Tezuka and his animations, discussing Yoji Kuri and his experiments with surreal animation.

Discussing Koji Yamamura, Takashi Murakami and contemporary Japanese animation. Animation for children and adults.Ghibli studio and their contributions to the world of animation.

Unit 4

Scripting for short animation, Sound for animation, building characters, and narratives.
Introduction to clay animation: creating basic characters using clay, creating simple animation**.**

Unit 5

Introduction to Adobe Animate, Learning the interface and tools of Adobe Animate. Drawing techniques in Animate. Understanding Timeline and document setups**.**

Unit 6

Introduction to Animate Library, Designing Characters, Creating storyboards, Introduction to frame by frame animation. Introduction to layers and layer properties.
Unit 7

Introduction to symbols and their features. Understanding Graphic, buttons, and movie clip symbols. Different types of tweens: motion tween, classic tween, shape tween, alpha tween. Introduction to guide motion animation.

Unit 8

Creating scenes in Animate, using scenes to build a narrative. Creating a 60-second animation with multiple scenes. Using components in Adobe animate.

Unit 9

Creating animated ads for websites. Creating presentations using adobe animate. Building simple interactive websites.

Reference:

Norman Mclaren(1977) , *Norman Mclaren,* Edinburgh : Scottish Arts Council

Patrick Drazen, (2003) *Anime explosion! : the what? why? & wow! of Japanese animation,* Stone Bridge Press, Berkeley, Calif

Michael Barrier (1999) *Hollywood Cartoons : American Animation in Its Golden Age,* Oxford University Press, USA

Short film making
At the end of the course students will be able to...

CO1 **Write scripts, screenplay and create storyboard for a film.**

CO2 **Demonstrate an understanding of pre-production stage.**

CO3 **Demonstrate an understanding of the production stage.**

CO4 **Demonstrate an understanding of video editing.**

CO5 **Demonstrate an understanding of audio editing.**

CO6 **Discuss film distribution.**

Unit 1

Development stage: Idea, Target audience, Turning your story into a script, Adaptation & collaboration, Script writing formats & writing software's, Structure of Story & Screenplay, 3 act structure, Breaking down the elements of a story, Character building, Dialogue writing, Rewriting and reviewing your script. Arranging funds and finding a producer

Unit 2

Pre-production:Script breakdown, script breakdown as per department's, Storyboard, elements in story boarding, Understanding the importance of location, Location scout, Understanding different departments and their functioning, Casting and its process, Camera department, floor plans, understanding a location as a DOP, Shot list, Production design department, importance of aesthetics in composing a location, Meaning of different colours and their uses, Rehearsals**.**
Budgeting.

Unit 3

Production:Understanding Director's department, Role of 1st AD on set, Preparing call sheet, understanding the elements and importance of it. Production manager and his functions, how to manage budget, Important documents to be prepared, importance of time and scheduling. Sound department and their functions, Role of recordist and boom operator, how to mic. Role of DIT on set, data management and backup. Role and Importance of continuity. Management of actors by AD, rehearsals and blocking. Understanding the relationship between Director and DOP. Equipment management.

Unit 4

Post-production:Role of Editor, data processing for editing. Workflow management, Understanding System requirements for editing, Importance of data backup. Colour grading and it's importance. Sound editing, BGM, dubbing, Foley. Titling, Understanding theatre projection requirements, export settings. How to prepare a production file and it's importance.

Unit 5

Film distribution:How to sell your film, Different channels of distribution, understanding the process of it. OTT a new medium to reach the audience. How to send you short films to film festivals.

References

Steven Ascher. (2012). *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age* (5th ed.). Penguin USA.

Syd Field. (2005). *Screenplay: The Foundations of Screenwriting*. RHUS.

Ken Dancyger. (2010). *The Technique of Film and Video Editing: History, Theory, and Practice*. Routledge.

Blain Brown. (1992). *Motion Picture and Video Lighting*. Focal Press.

Travel Writing and Photography

At the end of the course students will be able to...
CO1: Demonstrate a comprehensive understanding of the various elements and techniques used while framing a photograph
CO2: Appreciate and click various styles of travel photography in Black and White and in Colour after understanding the various aspects of ethics involved.
CO3: Identify various styles and methods of photo-narrative and write appropriate captions CO4: Discuss the different types of travel writing
CO5: Write different types of travel articles CO6: Discuss the ethics of travel writing

Unit 1
>	The art of travel - Why travel? Why write
>	about it? The travel narrative as a genre
>	Types of travel writing: travel guide, how-to, personal essay,
>	narrative feature Read and analyse select travel writing.
>	Write a short travel guide

Unit 2
>	Writing the travel narrative: capturing the spirit of a place: observing
>	places and people Characters in travel writing. Anecdotes, characters, and
>	detail
>	Pacing, scenes, and structure - Writing a good lead.

Unit 3
Finding a unique angle
How much of yourself to include Writing a narrative feature
Avoiding purple prose, travel-writing clichés, stereotypes

Travel writing ethics: press trips, expenses, and comps. - working with tourism boards,
PR people
Ethics of representing place and people.

References:

1. Benvie(N). (2000). *The Art of Nature Photography*. David & Charles.

2. Marco Antonini. (2015). *Experimental Photography: A Handbook Of Techniques*. Thames and Hudson.

3. Dan M. Lee, & Adam Juniper. (2019). *Creative Photography: The Professional Edge*. Ilex Press.

4. Richard I'Anson, & Lonely Planet. (2016). *Lonely Planet's Guide to Travel Photography*. Lonely Planet.]

Advertising Photography
At the end of the course, students will be able to...

CO 01 Demonstrate an understanding of fashion photography for advertising.

CO 02 Demonstrate an understanding of product photography for advertising.

CO 03 Demonstrate an understanding of food photography for advertising.

CO 04 Demonstrate an understanding of architectural photography for advertising.

CO 05 Demonstrate an understanding of image post processing for advertising.

Unit 1
Fashion photography for ad
Understanding client requirement, selection of colour that matches the concept, Interaction with models, Understanding different poses, Lighting for fashion photography, Indoor and outdoor photography

Unit 2
Product photography, understanding a product, ad requirement, product placement, lighting a product for photography, dressing a product.

Unit 3
Understanding the food To be photographed, Shooting angles and setting background, arranging food for an ad shoot, Lighting food for a photoshoot, Using artificial methods to make food look better

Unit 4
Understanding different building structures, Different lenses to be used for architecture photography, Use of tilt-shift lenses, Aerial photography for buildings, Looking at lines to make pictures better.

Unit 5

Using clone tool and Spot heal tool to retouch images, Image colour correction, Color replacement, Exposure correction, Processing raw images, Sharpening images, Noise reduction.

References

Film Theory and Criticism

COURSE OUTCOMES

At the end of the course, students will be able to...

CO1: demonstrate an understanding of the History of cinema
CO2: demonstrate an understanding of the various technical aspects in cinema
CO3: analyze and critique the underlying themes in various fictional and nonfictional narratives
CO4: demonstrate an understanding of the various theories and perspectives used to analyze a film
CO5: demonstrate an understanding of Indian cinema and world cinema CO6: critique the use of censorship and technology in cinema

Unit-1

Early Cinema
What is Film Theory, Importance of film criticism
Why study film theory Classification and categorization of films,
Early and Silent Cinema (1888-1920)
Changes in the narrative
Changes in the duration and accommodation in the photoplay
Subject and the gaze Till the Talkies
Kuleshov and Eisenstien (Montages and meaning making)
Chaplin and Buster Keaton (Humour, representation and rebellion)
Impact of sound on cinema

Unit-2

How to read cinematography: Types of shots, 180 Degree Rule and its
visual impact; Lensing and Colour grading
Use of music

Story, plot, characterization.
Editing: Time as an object of study
Semiotics in Cinema
Blocking

Unit-3

German Expressionism-Italian Neo-realism-French New Wave
-Iranian cinema-Hollywood

Unit-4

Feminist Film Theory
Psychoanalysis
Auteur Theory
Formalist Theory

Unit-5

Indian New Wave
Regional Cinema
Critique of mainstream cinema and technique
Indian film stars and fandom
OTT platforms
Referenes:

Richard Rushton, & Gary Bettinson. (n.d.). *What is Film Theory?* (2010th ed.). Open University Press.

Satyajit Ray. (2021). *Speaking of Films*. Penguin India.

Andrew Dix. (2016). *Beginning film studies: Second edition (Beginnings)* (2nd ed.).

Editing

At the end of the course, students will be able to...

CO 01 :Demonstrate an understanding of Adobe premiere pro interface
CO 02 :Demonstrate an understanding of different tools of editing
CO 03 :Demonstrate an understanding of audio editing
CO 04 :Demonstrate an understanding of graphic templates
CO 05 :Demonstrate an understanding of color grading

Unit 1
Introduction to premiere Pro file management, initial setup proxy setting our understanding layout and different panels.

Unit 2

Sequence setting, different resolution, different tools and their uses, importing clips, video effects.

Unit 3
Audio editing, Audio levels, Audio effects , transition

Unit 4
Inserting graphic template, editing graphic template, creating new graphic template, editing text.

Unit 5
Key frames and toggle animation, Color grading, Adjustment layers, export settings

<mark>References</mark>

Documentary Filmmaking

At the end of the course, students will be able to...

CO1: Demonstrate a comprehensive understanding of the history of documentary
CO2: Plan and execute a well-researched documentary film
CO3: Discuss the issues pertaining to the ethics of shooting a documentary, including invasion of privacy and shooting of vulnerable population
CO4: Demonstrate an understanding of using sound in documentary films
CO5: Demonstrate an understanding of the methods of editing and the politics of editing

Unit-1

A Brief History of the Documentary beginning with Robert Flaherty's Nanook of the North and tracing through the Russian and British Schools of the Documentary.
Evolution of documentary over the years
Rising popularity and impact of short documentaries in the modern age of internet
Understanding Docufiction, Docudrama, Mockumentary, Biopic

Unit-2
Documentary Production: Types & Approaches;
Research: Finding an angle, finding sources, who is a good source, using external footages, crediting
Scripting: Different ways of writing. Different roles of the narrator
Interviewing techniques

Unit-3
Ethics of shooting:
On the record, off the record. Whose voice and whose narrative. Ethics and role of the narrator and the script. The power and ethics of editing. Consent. Role of music.
Invasion of Privacy: Camera as an observer and camera as an intruder; Ethics of questions and interviews.
Shooting vulnerable populations and children: Consent, measures to be taken, sensationalism, objectification; laws, forms and withdrawal of consent

Unit-4

The Documentary - Fiction vs. Fact; Claims of Objectivity and Reality vis-à-vis Realism in Fiction and Propaganda Films; Aesthetics and Authorship. Censorship; Audience and Distribution
Documentary Production: Recording - The politics of Camera: How the camera lends meaning to shots; Significance of camera movements. Capturing Sound – Mic-ing techniques, Interviews, Narration and Music

Unit-5

Editing the Documentary: Methods and Politics;
World Masters of the Documentary – A Study of Documentary Films of Renowned Documentary Filmmakers.

References:

1. Steven Ascher. (2012). *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age* (5th ed.). Penguin USA.

2. Michael Rabiger. (2009). *Directing the Documentary* (5th ed.). Focal Press.

3. William Rothman. (1997). *Documentary Film Classics (Cambridge Studies in Film)*. Cambridge University Press.

Introduction to Acting (General Elective)

Course Outcomes:

At the end of the course, students will be able:

CO1: To understand the basics of theatre acting.

CO2: To explore the idea of Imagination and its importance in improvising in theatre.

CO3: To expose to the different emotions in acting in theatre.

CO4: To understand the role of voice modulation and the necessary modulation in theatre acting.

CO5: To demonstrate a scene based on the knowledge gained through the course.

Unit 1: Basics of Theatre

What is Theatre, A brief history of theatre, what is acting in theatre, Different elements in acting: Body, mind, using properties, usage of stage setting, Understanding costumes and makeup.

Unit 2: Imagination in Theatre

Theoretical understanding of Imagination, Imagination in Theatre, building a character using Imagination, different exercises, and games on Imagination.

Unit 3: Basics of Acting

Voice Exercise, different pitches, different emotional usage of voice, different types of voices, Importance of Voice Modulation, Expressions, Bodily awareness in a Space

Unit 4: Emotions in Acting

Aesthetic emotion Vs Mundane emotions, Different Emotions, Enacting those Emotions, Exercises

Unit 5: Building a scene

Reading and splitting a script, how to build a scene, blocking, improvising a Scene, using music, lights, properties, stage setting

Suggested Readings:

Hapgood, Elizabeth Reynolds (Trans.). 1989. *Stanislavski's An Actor Prepares.* New York and London: Routledge,.

Bockett, Oscar G. 1974. *History of the Theatre* (Second Edition). Boston, London and Sydney: Allyn and Bacon, Inc.

Grotowski, Jerzy. 2002. *Towards a Poor Theatre.* New York: Routledge.

Kumar, Pushpendra (Ed). 2010. *Bharata's Natyashastra*, Trans, by M.M. Ghosh, New Delhi: New Bharatiya Book Corporation.

Schechner, Richard. 2013. *Performance Studies: An Introduction.* London and New York: Routledge.

Introduction to VFX

At the end of the course, students will be able to…

CO01: Understanding the interface of Adobe after effects.
CO02: Create a composition using Adobe AFter Effects
CO03: Demonstrate the understanding of masking, keyframes and their various properties.
CO04: Create animation composition using text, shapes and puppet tool.
CO05: Demonstrate an understanding of Green screen technology CO06:
Demonstrate an understanding of 3D engine.

Unit 1

Introduction to Adobe after effects, understanding the interface and customising workspace, basic tools, creating a project and importing files, timeline, layers, composition, nesting.

Unit 2

Using various effects, applying effects on layers, customising effects. Motion sketch, time remapping, split layer, using key frames. Interpolation keyframes, null object.

Unit 3

Masking, pen tool, feathering, using masks from illustrator and photoshop, masks for spatial key frame, creating custom shapes, shape properties, creating groups, rotoscoping,

Unit 4

Animating text, presets, animating using psd file, path animation. Using motion sketches and the smoother, Animating shapes and characters. Animating using puppet tool, Distorting Objects using puppet tool, Animating particles, recording animation. Matte tracking.

Unit 5

Video stabilisation, tracking point, motion tracker option, using green screen technology, tracking in chroma key. Background replacement, tracking background using markers, Using adobe bridge, rendering, media encoder.

Unit 6

Introduction to the 3D engine, Camera Angles & Monitor Views, Creating 3D Text with Lights & Shadows, Setting Up a 3D Scene, Animating a 3D Scene, Working with Vanishing Point

References

Lee Lanier. (2015). Compositing Visual Effects in After Effects: Essential Techniques. Routledge.
Pamela Glintenkamp. (2011). Industrial Light & Magic: Creating the Impossible. Harry N. Abrams.
Tim Dobbert. (2012). Matchmoving: The Invisible Art of Camera Tracking. Sybex.

Digital Media Marketing

CO1 Discuss the importance of Digital Media marketing in today's world.

CO2 Demonstrate the knowledge of various platforms for digital media marketing.

CO3 Discuss the idea of Search engine optimisation and search engine marketing.

CO4 Demonstrate the knowledge of designing a campaign on Social media.

CO5 Demonstrate the knowledge of monitoring and analysing the campaign.

CO6 Discuss the importance of local directories, and paid campaigns.

CO7 Demonstrate the knowledge of evaluating a campaign through insights.

CO8 Creating graphics and videos as a part of digital media campaigns.

Unit-1

Introduction to Social media marketing, understanding the digital space, building your online presence, marketing your online presence. Social media Channels and their utilities.

Unit-2

Taking your business online, understanding customer behaviour, defining your online goals, drafting strategies to reach your goals. Search Engine optimisation, choosing keywords for SEO, The SEO process and planning. Search engine marketing, SEM auction, Marketing to the locals, Local directories.

Unit-3

Digital advertising for local business: Google ads- introduction to AdSense and AdWords Using different platforms for advertising, targeting audience, Social media campaigns and social media marketing plans: Content marketing, email marketing, search advertising, social media management, social media marketing automation, online videos, influencer marketing.

Unit-4

Designing text, images and audio-visual content for different social media platforms; tailoring content for specific media platforms. Viral marketing – how to make your posts go viral on different platforms. Social media tagging techniques. Feedback and Analysis: Measuring success on social media, understanding web analytics, turning data into insights.

Unit-5

Discover the possibilities of Mobile, make mobile work for you, content marketing for mobile. Building your online shop, sell products and services online. Expand internationally.

Project

Specializatin	Deliverables
Short Film	2 films of 8-15 minutes; Script, Screenplay, Storyboard, Call Sheet
Documentary	25-30 minutes duration on any topic of the student's choice, rooted in adequate research
Photobook	Photobook with 15-20 photographs 3000 words on the theme; 3000 word write up on composition of each photograph and structure of the book