

M.Sc. (Digital Films)

SEMESTER 1

Paper Code	Subject Name	Marks	L	T	P	To	C
MDF 101	Introduction to Digital Short Film Making	100	4	1	0	5	3
MDF 102	Basics of Direction and Visual Language	100	4	1	0	5	3
MDF 103	Scriptwriting & Storyboarding	100	4	1	0	5	3
MDF 104	Videography & Lighting - I	100	4	1	0	5	3
MDF 105	Film As Cultural Practice - I	100	4	1	0	5	4
MDF 191	Writing Script for a Short Film	100	0	0	4	4	4
MDF 192	Camera Handling Workshop	100	0	0	4	4	4
	TOTAL	700	20	5	8	33	24

SEMESTER 2

Paper Code	Subject Name	Marks	L	T	P	To	C
MDF 201	Production Design	100	4	1	0	5	3
MDF 202	Videography & Lighting - II	100	4	1	0	5	4
MDF 203	Audiography & Sound Design	100	4	1	0	5	4
MDF 204	Video Editing - I	100	4	1	0	5	3
MDF 205	Film As Cultural Practice - II	100	4	1	0	5	3
MDF 291	Production Design And Making of Silent Film	100	0	0	4	4	3
MDF 292	Recording sound for film	100	0	0	4	4	4
	TOTAL	700	20	5	8	33	24

SEMESTER 3

Paper Code	Subject Name	Marks	L	T	P	To	C
MDF 301	Web Series	100	4	1	0	5	2
MDF 302	Documentary Film Making	100	4	1	0	5	3
MDF 303	Film As Cultural Practice - III	100	4	1	0	5	3
MDF 391	Video Editing - II	100	4	1	0	5	3
MDF 392	Post Production Techniques	100	4	1	0	5	3
MDF 393	Acting and Directing Workshop	100	0	0	4	4	4
MDF 381	Industry Internship	100	0	0	4	4	6
	TOTAL	700	20	5	8	33	24

SEMESTER 4

Paper Code	Subject Name	Marks	L	T	P	To	C
MDF 401	Marketing for Film	100	4	1	0	5	3
MDF 402	Film As Cultural Practice - IV	100	4	1	0	5	3
MDF 481	Pitching /Presentation For Film	100	2	4	0	6	4
MDF 482	Project 1 : Making a Non-Fiction	200	0	0	30	30	7
MDF 483	Project 2 : Making a Fiction	200	0	0	30	30	7
	TOTAL	700	10	6	60	76	24

Semester I

MDF 101: Introduction to Digital Filmmaking (100 Marks)

Lecture Hours: 40

Tutorial Hours: 10

Unit I

Genesis of Films, Pre-history of Cinema, Photography, From Still to Moving Images, Early Cinema, Evolution in Film Technology, Film Medium.

Unit II

Frames, Types of Cameras, Analogue System, Video, Digital System, Sound in films

Unit III

Phases of Filmmaking - Pre Production, Production, Post-Production, Various roles: Scriptwriter, Director, DOP, Sound Designer, Editor, Distribution, Exhibition.

Unit IV

Types of films: Fiction, Non-fiction, Experimental, Avant Garde, National Cinema, Television Series, Web Series, Genres, Music Videos.

Suggested Readings

Ben Long, The digital filmmaking handbook, 2000

Mark Brindle, The Digital Filmmaking Handbook: The Definitive Guide to Digital Filmmaking, 2013

Mike Figgis, Digital Filmmaking, 2007

MDF 102: Basics of Direction and Visual Language (100 Marks)

Lecture Hours: 40

Tutorial Hours: 10

Unit I

Introduction to Visual Culture What is an image? How does an image communicate and signify? How to read an Image? Role of image in culture and communication.

Unit II

Concept of Time in Films - Reel Time, Real Time, Ellipsis, Linear Narrative, Circular Narrative, Spiral Narrative, Absolute / Calendar Time, Relative Time, Time Image, Compression of Time, Expansion of Time, Psychological Time

Unit III

Concept of Space in Films - Real Space, Diegetic Space, Non-diegetic Space, Psychological Space, Space and Continuity, How space is genre dependant, Cartography and space in cinema

Unit IV

Various types of shots, Movements of camera, angles of camera, conventions of filmmaking (180 degree, 30 degree, track, multiple cam, continuity, seamless editing, montage), Types of transitions and their purpose.

Suggested Readings

Roland Barthes, "Rhetoric of the Image" in Image Music Text, London: Fontana Press, 1977.

John Berger, Ways of Seeing, Penguin Books, BBC, 1972.

Charles Sanders Peirce, What Is a Sign? 1984.

MDF 103: Scriptwriting & Storyboarding (100 Marks)

Lecture Hours: 40

Tutorial Hours: 10

Unit I

Theory of Narrative: Propp's ideas of narratology, Character Types, Structures of Story, Idea, Plot, Sub-plot, Traditions of Storytelling, Epics, Tragedies and Comedies.

Unit II

Narrative Structures - Three Act Structure, Plot Points, Understanding the Acts, Denouement, Episodic and Picaresque Structures

Unit III

Phases of Scriptwriting, Formats, Dialogue, Monologue, Voice Over and its use in films.

Unit IV

Storyboarding, Storyboarding and narrative flow, Graphic Novels, Case Studies of few storyboards

Suggested Readings

Scott McCloud, Understanding Comics. The Invisible Art. Harper Perennial, 1993.

Will Eisner, Comics and Sequential Art. Poorhouse Press 1985.

MDF 104: Videography & Lighting - I (100 Marks)

Lecture Hours: 40

Tutorial Hours: 10

Unit I

Still Photography: Camera types and lenses, Exposure control using aperture and shutter speed, DSLR workflow, Controlling subject movement and depth of field, Digital file formats, ISO and white balance Perspective and composition, rules of composition, A taste of different genres, including portraiture, action, events, street, travel, low light and fill flash photography

Unit II

Digital camera Programming, White balance logic, Exposure logic, Gain control logic, Depth of field calculation, Use of Lens: Block lens, Telephoto lens, Zoom lens, Wide angle lens, Normal lens, Camera Composition : line composition, Linear motif, Theme Composition, Framing and Proximity point, Frame with in frame, Reading Frame. Rule of thirds, off center framing, lead line composition, S curve, symmetry, repetition, gestalt composition, Surface division, Figure and ground, Circle of confusion.

Unit III

Different shot composition in cinema : Close ups ,Tight Close up ,Mid close shot ,Mid shot ,Long shot Mid long shot , Three shot , over the shoulder shot, reaction shot, Cut away, Insert shot, Motif, Transition shots, concept of foreground, mid ground and Back ground, Head and Nose room, frame with

in frame, S composition, Diagonal composition, Open Frame and closed frame, Aspect ratio: 4:3, 16:9, 1.85:1, 2.35:1 etc, Focus control: Focusing techniques, Variable Focusing, Follow Focusing, Camera operation: Panning (slow, fast, zip) Tilting, Zoom in, Zoom out, reFraming, complicated Camera operation, 8) Definition: IRE, CCD, Pixel, etc. Exposure control and Daylight and indoor light, Overcast day, Indoor outdoor Exposure balance Exposure balance, Exposure and Depth of field, optimum Exposure, Over exposure, Under exposure.

Unit IV

Different Formats: DV, DVCAM, HDV, HD, White Balance: Normal white balance, White balance manipulation techniques. Black Balance, Color Temperature, Color Balance: Day Light color temperature, Artificial light color Temperature, Conversion Filter & 85, 80, & ND filter. ND filter : Digital Tape : Mini DV , DVCAM, HDV.

Three Point Lighting, Five point Lighting, Reference to painting, Sources of Light, Natural Light, Types of lights used in films, Use of light and its manipulation for various purposes.

Suggested Readings

Brown, Blain. Cinematography: Theory and Practice - Image Making for Cinematographers, Directors and Videographers. Focal Press, 2002.

Brown, Blain. Motion Picture and Video Lighting. CRC Press, 2012.

Owens, Jim, and Gerald Millerson. 2012.

Video Production Handbook. CRC Press, 2007.

Barsam, Richard Meran, and Dave Monahan.. Looking at Movies: An Introduction to Film. W W Norton & Company Incorporated, 2012

Weise, Marcus, and Diana Weynand, How Video Works: From Analogue to High Definition. CRC Press, 2012

MDF 105: Film as Cultural Practice – I (100 Marks)

Lecture Hours: 40

Tutorial Hours: 10

Unit I

Film Movements: Classical Hollywood, Soviet Montage, German Expression, Surrealism, Italian Neo realism

Unit II

How to Read A Film: Genre Criticism, Historical Forces, Ideology, Nationalism

Unit III

Text Films: five Classical Hollywood Films, Dziga Vertov's *Man With The Movie Camera*, Eisenstein's *Strike* and *Battleship Potemkin*, Wiene's *Cabinet of Dr. Caligari* and Fritz Lang's *Metropolis*, Dali and Bunuel's *Un Chien Andalou*, De Sica's *Bicycle Thief* and Rossellini's *Germany, Year Zero*

Unit IV

Developing Skills in writing, how to write a movie critique, movie review – style, trends and techniques of writing review, interview format and techniques, film and entertainment journalism for print, audio-visual and digital media.

Each student should choose one contemporary film from any language and would write a review/criticism with the theoretical tools so learnt.

Suggested Readings

Monaco, James, et al.. How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media. New York: Oxford University Press, 2000

Cook, David A. A History of Narrative Film. New York: Norton, 1981.

Bordwell, David, and Kristin Thompson. Film Art: An Introduction. New York: The McGraw-Hill Companies, 1996.

Hill, John, and Pamela Church Gibson. The Oxford Guide to Film Studies. Oxford: Oxford University Press, 1998.

MDF 191: Writing Script for a Short Film (100 Marks)

Practical Hours: 40

Ideating, conceiving of the Plot, Research on the topic, Writing Script for a Short Film

MDF 192: Camera Handling Workshop (100 Marks)

Practical Hours: 40

Basic lighting Techniques

Tools of lighting

Contrast Ratio

Mid Tone

Color temperature

Develop a Photo Essay

Semester II

MDF 201: Production Design (100 Marks)

Lecture Hours: 40

Tutorial Hours: 10

Unit I

Elements of Pre Production: Creating A team, Discussion, basic Researches for Script, Hiring talents, Talent List, Continuity Sheet, Step Outline, Production Planning

Unit II

Budget: What is a Budget and why is it important? Format of Budge for Fiction and Non-Fiction, WIP Budget, Elements of Budget, Production Scale, Copyrights and Patents, Permissions and Legalities, Insurances.

Unit III

Location, Recce, Studio Bookings, Location Bookings, Production backups, Making of the film and documentation, Production Stills,

Unit IV

Sound Studio for Dubbing and Folly, Music, Issues of Copyrights for Music, Using Stock Music, Studio Hiring for sound, Multi-track recording

Suggested Readings

Vincent LoBrutto, The Filmmaker's Guide to Production Design, 2002

Fionnuala Halligan, Filmcraft: Production Design, 2014

Cathy Whitlock, Designs on Film: A Century of Hollywood Art Direction, 2010

Heidi Lüdi, Movie Worlds: Production Design in Film

MDF 202: Videography & Lighting - II (100 Marks)

Lecture Hours: 40

Tutorial Hours: 10

Unit I

Colour sub sampling, analogue and digital signal, Digital encoding system, Subtractive and additive principle I.R.E and CCD.

Unit II

Colour Bar and Plug Bar, Interlace and Progressive Scanning, Setting colour Monitor. Gamma and Black Strach, Exposure and Depth of field.

Unit III

Inverse Square Law. Shutter Speed. Conversion Filter. Aspect Ratio, Lighting Practice
Light Meter, Grey Card, Latitude Test, Some lighting terminology
Cinematic continuity.

Suggested Readings

Tom Schroepel, The bare bones camera course for film and video, 2015

Kris Malkiewicz, Film Lighting: Talks with Hollywood's Cinematographers and Gaffers, 2007

David Landau, Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image (The CineTech Guides to the Film Crafts) 2014

David Stump, Digital Cinematography: Fundamentals, Tools, Techniques, and Workflows Paperback, 2014

MDF 203: Audiography & Sound Design (100 Marks)

Lecture Hours: 40

Tutorial Hours: 10

Unit I

Nature of sound waves, Propagation process, Frequency, Amplitude, Wavelength, Pitch, Velocity of travel in different mediums, Loudness, Phase, Reverberation, Reflection, Absorption, Diffraction, Refraction, Interference, Delay and echo.

Unit II

Microphones: Basic Designs, Limitations and Advantages of different types, Polar Responses and their connotations, Special types, Accessories.

Unit III

Digital Audio: Theory, Process and application, Introduction to location recording, Overview of Studio Processes, Post Production processes.

Suggested Readings

Ric Viers, *The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects*, 2008

Larry Sider, *Soundscape* Paperback, 2003

Vincent LoBrutto, *Sound-On-Film: Interviews with Creators of Film Sound* Edition Unstated Edition, 2010

Rick Altman, *Sound Theory, Sound Practice (AFI Film Readers)* 2001

David Sonnenschein, *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema* Paperback, 2002

MDF 204: Video Editing - I (100 Marks)

Lecture Hours: 40

Tutorial Hours: 10

Unit I

Theories of Editing, Continuity editing (Classical Hollywood style), Spatial Association of Shots, Temporal Association of Shots, Digital Editing and its difference with Analogue System, Off-line editing, Online editing.

Unit II

Type of Transitions and their uses in films: Cut, Jump Cut, Dissolve, J Cut and L Cut, Cross Cut, Parallel Editing, Fade in Fade Out, Iris In Iris Out, Wipe, Superimposition

Unit III

Eisenstein's theory of montage, Kuleshov Effect, Discontinuity in Editing: Discontinuity in Ozu, Discontinuity in Bunuel, Discontinuity in Godard

Suggested Readings

Walter Murch, *In the Blink of an Eye*, 1995

Michael Wohl, *Editing Techniques with Final Cut Pro*, 2001

Edward Dmytryk, *On Film Editing*, 1984

Robert M. Goodman, *Editing Digital Video: The Complete Creative and Technical Guide (Digital Video and Audio)*, 2002

Practical:

Learning the non linear editing software, Editing Exercises to create and break continuity.

MDF 205: Film as Cultural Practice - II (100 Marks)

Lecture Hours: 40

Tutorial Hours: 10

Unit I

French New Wave, Japanese Cinema, Iranian Cinema

Unit II

How to Read A Film: Auteur Criticism, Marxist Film Theory, Feminist Film Theory

Unit III

Truffaut's *400 Blows*, Godard's *Breathless*, Resnai's *Hiroshima Mon Amor*, Kurosawa's *Roshomon* and *Seven Samurai*, Ozu's *Tokyo Story*, Mizoguchi's *Ugetsu Monogatari*, Kiaostami's *Close Up* and *Taste of Cherry*, Makhmalbaf's *Gabbeh*, Majidi's *Children of Heaven*, Panahi's *Mirror*.

Suggested Readings

Hansen, "The Mass Production of the Senses: Classical Cinema as Vernacular Modernism"

Dyer, "Introduction to Film Studies"

Nowell-Smith, "How Films Mean"

Kolker, "The Film Text and Film Form"

Gorbman, "Film Music"

MDF 291: Production Design and Making of Silent Film (100 Marks)

Practical Hours: 40

Budgeting, Location Reporting, Briefing, Talent List, Scheduling shoot, other necessary paper works

MDF 292: Recording Sound for Film (100 Marks)

Practical Hours: 40

Students have to learn the use of various microphones and booms

Record live sound from various sources and locations

Implementing the sound in the continuity film made in the semester

Semester III

MDF 301: Web Series (100 Marks)

Lecture Hours: 40

Tutorial Hours: 10

Unit I

What is New Media, Genesis of New Media, Diffusion of Reality, Diffusion of Identity, Characteristics

Unit II

Online Film Festivals, Channels, Youtube Uploading Films and Creating Traffic

Unit III

Studies of various web based entertainment practices, Web Series – Content, Style, Techniques, Difference with other forms of media

MDF 302: Documentary Film Making (100 Marks)

Lecture Hours: 40

Tutorial Hours: 10

Unit I

Fiction non-fiction Debate, Different types of Non-fiction, Documentary

Unit II

History and Evolution of Documentary Films, Indian tradition of Documentary

Unit III

Study of Documentary Films: *Nanook of the North*, *Night Train*, *Zoo*, *Night and Fog*, *British Sound*, *Fahrenheit 911*, *Ram Ke Naam*, *Humara Shaher Bombay*, *The Holy Wives*, *Life in A Day*

Suggested Readings

Erik Barnouw, *Documentary*, 2010

Trevor Ponech, *What is non-fiction cinema?*, 1999

Erik Barnouw, *Documentary: A History of the Non-Fiction Film*, 1993

MDF 303: Film as Cultural Practice - III (100 Marks)

Lecture Hours: 40

Tutorial Hours: 10

Unit I

African Cinema, Latin American Cinema - Cuba, Argentina, Brazil, South-East Asian Cinema

Unit II

How to Read A Film: Semiotics, Gender Studies, Gaze & Psychoanalytic Approach

Unit III

Sembene's *Xala*, Cisse's *Work*, Alea's *Memories of Underdevelopment*, Solas' *Lucia*, Solanas' *The Voyage*, Rocha's *Black God White Devil*, Wong Kar Wai's *Chungking Express*, Tsai Ming Liang's *Goodbye Dragon Inn*

Suggested Readings

Creed, "Film and Psychoanalysis"

White, "Feminism and Film"

Mulvey, "Visual Pleasure and Narrative Cinema"

Doane, "Film and the Masquerade: Theorizing the Female Spectator"

Sarris, "Notes on the Auteur Theory in 1962"

Wollen, "The Auteur Theory"

Ropars-Wuilleumier, "How History Begets Meaning: Alain Resnais' Hiroshima Mon Amour"

Christie, "Formalism and Neo-Formalism"

MDF 391: Video Editing - II (100 Marks)

Lecture Hours: 40

Tutorial Hours: 10

Unit I

Forms and aesthetics of editing for different medium: Editing in Cinema, Editing in Television, Editing for Advertisements, Editing for Documentary, Editing for Music Video

Unit II

Studying edit sequences from films of different genres and directors with different styles Digital Editing Codecs

Unit III

Compression, Digital connectors, Linear Vs Nonlinear, Various Video Formats, Understanding Video signals, Introduction to Editing Software

Suggested Readings

Alexis Van Hurkman, Color Correction Handbook: Professional Techniques for Video and Cinema (Digital Video & Audio Editing Courses), 2010

Jan Ozer, Premiere Pro CC: Visual QuickStart Guide Jun 27, 2013

Bryan Castle, Color Grading with Media Composer and Symphony, 2012

Ken Dancyger, The technique of film and video editing, 1993

MDF 392: Post Production Techniques (100 Marks)

Lecture Hours: 40

Tutorial Hours: 10

Unit-1

Introduction to video compositing- Introduction to Motion graphics- video formats and its uses- introduction to Adobe After Effects – Understanding the workspace- Importing footages- Preparing footages for compositing- Basic 2D and 3D compositing.

Unit-2

Keying- Details of Green screen and blue screen footage compositing and their set up – Color correction – 2D Tracking – Image Stabilization- Morphing- Use of lights and camera-Null objects, Using Expressions - Rendering Attributes- Codec's- Video Standards- Batch rendering.

Unit-3

Elements in sound design and their implementation, Major genres of music, A brief study and paper presentation. Contemporary practices in different styles, Syntactical study of the structure of music and film sound, Introducing technicalities (basics of scales, chords and tempo, different common music instruments, design study of one particular classic.) Design in production, Technicalities. Multitrack, live recording, dubbing, foley, editing, mixing and mastering.

Suggested Readings

Jon Gress, [digital] Visual Effects and Compositing Paperback – 2014

Eran Dinur, The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers, 2010

MDF 393: Acting and Directing Workshop (100 Marks)

Practical Hours: 40

Understand the basics of directing an actor and acting

Learn and implement various schools of acting

Should write a scene and should record the performance

MDF 381: Industrial Internship (100 Marks)

Practical (Internship) Hours: 40

Students will assist in production houses, independent filmmakers, companies in any capacity as a part of the production team for 45 to 60 days

Semester IV

MDF 401: Marketing for film (100 Marks)

Lecture Hours: 40

Tutorial Hours: 10

Unit I

Basics of Marketing, Laws of Marketing, The Business of Film production, Distribution and Exhibition

Unit II

Market research, Audience research, Study of the film industry in India, Methods of Marketing a film,

Unit III

Online Marketing, New Media Publicity, Generation of Reviews, Media Mix, Media Cross Campaign
Online Cross Campaign.

Suggested Readings

Jon Reiss, Think Outside The Box Office: The Ultimate Guide to Film Distribution and Marketing for the Digital Era, 2009

Finola Kerrigan, Film Marketing Paperback, 2009

MDF 402: Film As Cultural Practice - IV (100 Marks)

Lecture Hours: 40

Tutorial Hours: 10

Unit I

Phalke Era, Studio Social, Muslim Social, Hindi Popular Cinema, Bollywood.

Unit II

Indian Masters: Satyajit Ray (with special emphasis on *Aparajito* and *Pratidwandi*), Ritwick Ghatak (with special emphasis on *Meghe Dhaka Tara* and *Subarnarekha*)

Unit III

International Masters: Jean Luc Godard, Michelangelo Antonioni, Federico Fellini, Luis Bunuel

Unit IV

What is Avant Garde, Breaking Conventions, Alternative Ways of Telling Stories, Avant Garde in Literature and Painting

Study of Experimental Films, Genesis of Music Videos, Alternative Film Making and Film Viewing, Evolution of MTV, Study of a few Music Videos

Suggested Readings

Patricia Mellencamp, Indiscretions: Avant-Garde Film, Video, and Feminism, 1990

Bill Nichols, Movies and Methods: Vol. I (Movies & Methods) (v. 1&2), Bill Nichols

Mike Wayne, Understanding Film: Marxist Perspectives, 2005

Robin Silbergleid (Editor), Kristina Quynn (Editor), Reading and Writing Experimental Texts: Critical Innovations, 2017

Rees, A.L., A History of Experimental Film and Video, 2011

Michael O'Pray, Avant-Garde Film: Forms, Themes and Passions (Short Cuts), 2006
Kathryn Ramey, Experimental Filmmaking: BREAK THE MACHINE 1st Edition, 2012

MDF 481: Pitching /Presentation for Film (100 Marks)

Practical Hours: 60

Students will be pitching/presenting their films (documentary or fiction) to organizations, film production houses, and individual producers at various levels.

Students will also pitch for individual as well as local film production companies as independent filmmakers. Presentation of mood boards, production designs, plans and other details of the intended production.

MDF 482: Project 1: Making a Non-Fiction (200 Marks)

Practical Hours: 30

Plan, Write, Shoot, Edit and Produce a 15 minute non-fiction film

Pitching the film

MDF 483: Project 2: Making a Fiction (200 Marks)

Practical Hours: 30

Plan, Write, Shoot, Edit and Produce a 15 minute fiction film

Pitching the film