

Ch. Charan Singh University, Meerut
Syllabus of Post Graduate Diploma in Film Production
W.e.f. 2021-22 (B.O.S. 06/09/2021, AC.....)
(For University Department Only)
(One Year / Two Semesters Programme)

Objective:

This innovative P.G. Diploma in Film Studies is designed for students desirous of taking up careers in Film Industry. The Course intends to provide the students with the necessary skills required to understand the history, economics, genres and technical aspects of films. The Course aims to offer an in depth understanding of film criticism, theory and techniques. The curriculum is designed to familiarize the students with both the rudiments of film form and the most advanced theories of film practice. This course is an introduction to the reading and comprehension of film language and to cinema as institution.

General Rules :

1. The whole programme (PGDPRA) is divided into two semesters (One Year). There will be four Theory and One Course Related Practical-Viva in semester-I. In Semester- II there will be four theory paper and one Internship based Viva will be held. Each theory paper will carry 100 marks, out of which an external examination will be held carrying 50 marks and internal assessment of 50 marks. Course Related Practical-Viva (Max. Marks 100) will be conducted by external examiner only. Viva which is based upon Internship will be held in Semester-II. Maximum marks of Internship based Viva is 100 which is conducted by one external and one internal examiner.
2. P.G. Diploma in Film Production is a career oriented course and spread over Two Semesters (One Year). After Completion of the Course student is eligible for lateral entry in final year of MA JMC in the department.

Note: Admission rules the same as per G.O. and University Norms.

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Semester-I

Course: I	Visual Communication	M.M. 100 (Ext. 50 & Int. 50)
Course: II	History of Cinema	M.M. 100 (Ext. 50 & Int. 50)
Course: III	Understanding Cinema and Film Production	M.M. 100 (Ext. 50 & Int. 50)
Course: IV	Basics of Cinematography	M.M. 100 (Ext. 50 & Int. 50)
Course: V	Course Related Practical Viva	M.M. 100 (Only External)

Semester-II

Course: VI	Production, Planning and Management	M.M. 100 (Ext. 50 & Int. 50)
Course: VII	Elements of Film Direction	M.M. 100 (Ext. 50 & Int. 50)
Course: VIII	Elements of Film Editing	M.M. 100 (Ext. 50 & Int. 50)
Course: XI	Creative Lighting Techniques	M.M. 100 (Ext. 50 & Int. 50)
Course: X	Internship - Viva	M.M. 100 (Only External)

(A student will be attached for 30 days with any agency/organization of his/her special interest. A diary will be prepared of every day which will be certified by agency supervisor. Based on every day's work a file will be prepared separately by the student. The diary and work file (date wise work) will be submitted in the department. On the basis of these a practical-viva voce examination will be held towards the end of the fourth semester by a board of two examiners one internal and external.)

- Types of Code – Social codes
- Textual codes & Interpretive codes
- Branches of Semiotics- Semantics
- Syntactic & Pragmatics
- Denotation, Connotation & Myth.

UNIT IV

- Ideation- definition & concept
- Creativity- definition, concept
- characteristics & process of creativity
- Creativity tools
- Approaches to Creativity
- Innovation- definition & concept
- Lateral thinking- definition & concept
- Process of developing ideas for different medium.

TEXT BOOKS/ REFERENCES:

- Seema Hasan (2010). Mass Communication- Principles & Concepts, First Edition, CBS Publishers, New Delhi
- Lester. E (1998). Visual Communications: Images with messages, Third Edition, Thomson Learning, London
- Denis McQuail (2010). Mass Communication Theory- An introduction, Sixth Edition, Sage Publications, London
- Keval J. Kumar (2009). Mass Communication in India, Fourth Edition, Jaico Books, Mumbai
- Edward De Bono, (1970). Lateral Thinking: Creativity Step by Step, First Edition, Harper & Row Publishers, New York.

- Regional Cinema: Adoor Gopalakrishnan: Olavum Theeravum (Malayalam), Janu Barua: Aparoopaa (Assamese), Ketan Mehta: Bhav ni Bhavai (Gujrati), Buddhadeb Dasgupta: Grihayuddha (Bengali), Satyajit Ray [Apu Trilogy], Ritwik Ghatak [Partition Trilogy], Mrinal Sen [Bhuvan Shome (1969)]

UNIT V

Modern Filmmakers: Mahesh bhatt[Arth (1982),],

- Ramesh Sippy[Sholay, 1984], Mahesh bhatt [Saaransh],
- Suraj badjatya[Hum Aapke Hain Koun..! (1994)],
- Vidhu vinod chopra [3 Idiots],
- Sanjay Leela Bhansali [Hum Dil De Chuke Sanam],
- Ramgopal verma [Rangeela],
- Karan Johar [Kuch Kuch Hota Hai(1998)],
- Aditya chopra [Chak De India (2007)],
- Zoya Akhtar [Gully Boy],
- Anurag Kashyap [Fashion].

TEXT BOOKS/ REFERENCES

- Renu Saran, (2012), History of Indian Cinema, Publisher: Diamond Books and is available in paperback.
- Chidananda Dasgupta , (1980).The Cinema of Satyajit Ray.
- Dipankar Mukhopadhyay, 'Mrinal Sen: Sixty Years in Search of Cinema' by, Publisher: HarperCollins

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Maximum Marks: 100 (Ext. 50 & Int. 50)

Semester-I

Course: III

UNDERSTANDING CINEMA AND FILM PRODUCTION

UNIT I

- Meaning of film Appreciation Difference between film review,
- film criticism and film appreciation — qualities of a film critic — (a) Training (b) Sensitivity (c) Association and familiarity.
- Factors to be appraised in Appreciating a film story, technique — Direction, camera work, sound, editing, decor, costumers, special effects, performance.

UNIT II:

- Film Analysis: Analysis of narrative films with special reference to "Bicycle Thieves".
- Detailed analysis of Indian films, with special reference to popular Indian film makers".
- A brief History of cinema — Early cinema: The early classical Hollywood cinema - German expressionism - Impressionism and surrealism — soviet montage,
- The classical Hollywood after 1927 — Italian Neo-realism- The French new wave.

UNIT III:

- Fundamentals of film production.
- Stages of film production from script to screen— various technicians and artistes involved in the production work.
- Production- three important stage — pre-production stage— preliminary works to be done for film production- Production stage-Post-production stage.
- Budgeting Usefulness of budgeting— Budget formats — the various methods of acquiring Finance for film production — Govt.
- Control over film industry — Film laws- Associations & their role.

UNIT IV:

- Film Distribution Process Areas of distribution in India.
- Different terms of contract — M.G. Basis — Our right basis - advance basis and royalty basis — Contemporary distribution methods.
- Exhibition — Different types of theatres - Methods of film exhibition — in the various centers.

TEXT BOOKS/ REFERENCES :

- David Bordweil and Kristin, An Introduction to film art-Publisher: Thompson. McGrawHill
- Alan Casabier, Film Appreciation, (1976). Publisher : Harcourt Brace Jovanovich; 1st edition.
- Ernest Lindgren, (1970) The Art of film, Publisher : Allen & Unwin; New edition.
- Lee. R. Booker & Loins Marinates, (1973). Making movies, Publisher: Harcourt Brace Jovanovich; First Edition.
- Indian Motion Picture Almanac — Edited — Compiled by B.Jha

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Maximum Marks: 100 (Ext. 50 & Int. 50)

Semester-I

Course IV: Basics of Cinematography

UNIT I

- Power of a Picture: Power of a still picture
- Shooting a good Still picture
- Composition-Framing
- Understanding & Use of color
- Capturing the Drama | Black and white Photography;

UNIT II

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

Unit III

- Lenses: Type of Lenses
- Power of Lenses

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

Unit IV

- Camera Movements: Basic grammar of shots
- Primary Camera Movement: Pan, Tilt, Zoom, Character Movement
- Usage and need of Track and trolley, Crane, jib, Pan Cam
- Managing Movements, Single camera Setup, Multi camera setup
- Continuity Exercise | Do's and don'ts of camera movements.

Unit V

- Moving Images: Aesthetics and Psychological Impact of Moving Images
- Various parts of Motion picture cameras
- Moving Image-Motion Picture
- Impact of collective moving Images
- Motion Picture Dynamics;
- Understanding digital video recording. Principle of video recording | Digital Recording Formats
- Editing and compression
- Digital sampling and storage
- Technical formats of video- PAL, NTSC
- "Time Code" in Video Recording
- Film Stock and Processing

TEXT BOOKS/ REFERENCES:

- David Elkins, (1993) 'Camera Terms and Concepts', Publisher: Focal Press; 1st edition.

Reference Books:

- David Samuelson, (1984) 'Motion Picture Camera Techniques', Publisher: Focal Press; 2nd edition.
- Douglas Underdahl, (1993) 'The 16mm Camera Book, Long Valley Equipment', Inc.
- David Samuelson, (2014) 'The Hands on Manual for Cinematographers' by, Publisher : Routledge; 2nd edition.
- Verne Carlson, (1985) 'The Professional Lighting Handbook, Publisher' : Focal Press.

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Semester-I

C-V

Course Related Practical Viva

Maximum Marks: 100 (External Only)

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Maximum Marks: 100 (Ext. 50 & Int. 50)

Semester-II

Course: VI PRODUCTION, PLANNING AND MANAGEMENT

UNIT I

- Need for production planning. Elements of Production planning.
- Pre production and Post production planning.
- Duties and responsibilities of producer/director.
- Production Package, Production Designers.
- Production office.
- Best laid plans.

UNIT II

- Planning of Studio operations.
- Set designing and make up – visualization and composition-aesthetics-directing the actors-directing the crew planning in career.
- Costing and budgeting of programme.
- Commissioned and sponsored programme.

UNIT III

- Planning in career.
- Planning and Production of indoor and outdoor shootings.
- Planning and management of live shows.
- Functions, roles, and skills of media managers in broadcast, cable and corporate facilities, with emphasis on financial management, personnel management, programming, physical systems, and regulations.

UNIT IV

- An overview of management theory.
- Financing a production. Moving the budget down.
- Markets and marketing. Digital Asset Management.
- Rich Media. Streaming management.
- Repurposing of assets.
- Storage management and archiving.
- Rights management.
- Contracts management.
- Anti-piracy measures.

TEXT BOOKS/ REFERENCES:

- Robert Benditti, (2001) From Concept to Screen, Publisher : Pearson; 1st edition.
- Linda Stardling, (2010) Production Management for TV and Film –, Publisher : A&C Black.

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Semester-II

Maximum Marks: 100 (Ext. 50 & Int. 50)

Course: VII

Elements of Film Direction

UNIT I

- Role of the Film Director How we read and understand an image —
- Director's Responsibility, Moral, artistic,
- Technical and financial — interlocking roles of various technicians and artistes in the making of a film.
- Film as the Director's medium of expression— Their contribution to the art of film.

UNIT II

- Director & Script Idea, Theme, Outline— Deep structure of the story,
- Treatment, Writer's script— Shooting script— Developing the idea through brooding — Scenes & sequences —A simple sequence in terms of long, medium, & close shots.

UNIT III

- Director & Camera Choice of lenses and their effects.
- Depth of fields and its importance — camera movements.
- Pan, tilt, dolly in dolly out, Tracking shots, Crane shots.
- Subject movement. — Connotative memory of the shot - Camera angles.

UNIT IV

- Director & Editing Constructive editing of Eisenstein and relational Editing of V.I. Pudovkin — Overlap and matching of action cut-in and cut away –
- Types of continuity cuts- Match cut and cut away - Imaginary line principle.
- Handling of actors by the directors. Role of assistant directors and apprentice.

TEXT BOOKS/ REFERENCES:

- Don Livingston, (1953) Film and the Director, Publisher : Macmillan; First Edition.
- Ernst Lindgren, (1970) Art of Film, Publisher : Allen & Unwin; New edition.
- James Monaco, (2013), How to read a Film, Publisher : Harbor Electronic Publishing; 4th edition
- Michael Robiger , (2013) Directing - Film Techniques and Aesthetics , Publisher : Routledge; 5th edition

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Semester-II

Maximum Marks: 100 (Ext. 50 & Int. 50)

Course: VIII

ELEMENTS OF FILM EDITING

UNIT I

- Introduction to Editing Definition: Editing- Stages from shooting to final print.
- Study of different kinds of clap boards.
- Study of different types of reports

UNIT II

- Types of Editing Introduction to linear editing— Non-Linear film editing—Planning and designing of an editing room.
- The arrangement of Linear film editing room. Non-Linear film editing room.
- Study of Editing tools and accessories for Linear film editing and Non-Linear film editing.

UNIT III

- Basics of Editing Fundamentals of synchronization of both picture and sound — picture and sound synchronization —
- Pilot track (Guide Track) —
- Picture positive and magnetic sound synchronization - Synchronization of picture and sound through Non-Linear film editing system.
- Special Effects Study of visual special effects — Visual special effects in Linear film editing — Visual special effects in Non-Linear film editing — Dupe — Fades -Wipe — Dissolves — Freeze — Double print — Super imposing.

UNIT IV

- Study of synchronous and non-synchronous sounds.
- Sound special effect. Editing Fundamentals Study of timing.
- Rhythm in film story telling — Natural rhythm —Artificial rhythm.
- pace — Tempo, Pace affecting tempo.
- Transitions- Study of different types of films- Feature films — Documentary films.
- News reel films — Educational films — Compilation films — Advertisement films - Creative editing,

TEXT BOOKS/ REFERENCES:

- Earnest Walter, (1976). The Techniques of Film Cutting Room , Publisher : Communication Arts Books.
- Don Livingstone, (1953). Film and the Director, Publisher : Macmillan; First Edition.
- Hugh Baddele , (1968) How to Edit , Publisher : Focal Press.
- Karel Reisz and Gavin Miller, (2009). The technique of Film Editing, Publisher : Routledge; 2nd edition.
- Kendan Cyge , (2010) The Technique of Film and Video Editing , Publisher : Routledge; 5th edition.

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Semester-II

Maximum Marks: 100 (Ext. 50 & Int. 50)

Course : IX CREATIVE LIGHTING TECHNIQUES

UNIT I

- Introduction to the importance of light in the reproduction of images in cinematography.
- Propagation of light and their importance in cinematography.
- Reflection factor – Reflection factor of various materials.
- Nature of light –Light intensity.

UNIT II

- Types of light sources – Natural light source.
- The nature and characteristics of Day light –Artificial light sources.
- Factors responsible for suitability of light sources to be used for cinematographic purposes.
- Cinematographic light sources – Tungsten balanced and Daylight balanced light sources.
- Continuous and discontinuous light sources.

UNIT III

- Aims of lighting – The concept of good lighting and bad lighting.
- The horizontal positioning of a light source and its effect.
- The vertical positioning of a light source and its effect.
- Combination of horizontal and vertical positioning of light sources - Lighting terms.

UNIT IV

- The importance of correct exposure – Technical and aesthetic approach in setting exposure
- Exposure Index - The effect of over exposure – The effect of underexposure – Ansel Adam's Zone system –
- Exposure and colour – Exposure and camera speed.
- The concept of flashing – The different methods of measuring light – Study of an incident type exposure meter –
- Study of an reflected type exposure meter - Spot meter.
- The importance of Gray card in determining exposure – The H &D curve.

TEXT BOOKS/ REFERENCES:

- Michael Freeman: Light, (2014)Publisher : Ilex Press; UK ed. edition
- Gerald Millerson, (1982) The Techniques of Lighting for Television and motion picture –, Publisher: Focal Press; 2nd edition.
- Fredrick A. Talbot, Practical Cinematography, (2017) Publisher : Forgotten Books.
- Freddy Young, The work of a motion picture cameraman, (1972) Publisher : Focal Press.
- Charles G. Clark, (1973) American Cinematographer manual, Publisher : American Society of Cinematographers; 4th edition.
- Joseph V. Mascelli , (1998) The Five C's of Cinematography , Publisher : Silman-James Press,U.S.
- Gerald Millerson , (1999) Lighting for Film and Television , Publisher : Routledge; 3rd edition.

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Semester-II

C-X Internship- Viva Maximum Marks: 100 (External Only)

A student will be attached for 30 days with any agency/organization of his/her special interest. A diary will be prepared of every day which will be certified by agency supervisor. Based on every day's work a file will be prepared separately by the student. The diary and work file (date wise work) will be submitted in the department. On the basis of these a practical-viva voce examination will be held towards the end of the fourth semester by a board of two examiners one internal and external.