

BU-COMMUNITY COLLEGE CONSULTANCY CENTRE

REVISED SYLLABUS – 2021-22
FOR
DIPLOMA IN DIGITAL FILM MAKING



BHARATHIAR UNIVERSITY
COIMBATORE-641046

BHARATHIAR UNIVERSITY: COIMBATORE.

**DIPLOMA IN DIGITAL FILM MAKING
(Community College)**

(for the candidates admitted form the academic year 2021- 22 onwards)

Minimum qualification for admission to Diploma Course in Digital Film Making is a pass in Standard X.

SCHEME OF EXAMINATIONS

S. No	Title of the Course	Credits	Maximum Marks
1	Fundamental of Film Making (theory)	4	100
2	Pre-Production (theory)	4	100
3	Production (theory)	4	100
4	Post -Production (theory)	4	100
5	Pre- Production (Practical I)	4	100
6	Film Acting Fundamentals (Practical II)	4	100
7	Short Film (Practical III)	4	100
8	Internship	4	100
	Total	32	800

Question paper Pattern: Theory

Section A: (10 x 2=20 Marks)

Answer ALL the questions

Section B: (5 x 6 = 30 Marks)

Answer ALL the questions either (a) or (b)

Section C: (5 x 10 = 50)

Answer ALL the questions either (a) or (b)

Duration of examinations for all papers is three hours.

*Minimum Pass Mark: 40 Marks

PAPER I
FUNDAMENTAL OF FILM MAKING

Unit:1		
Overview of the film crew, Introduction to various departments of film making, Collaborating and working with team. Introduction to stages of film production		
Unit:2		
Introduction to film script; treatment, Screenplay-format and layout, Narrative structures, Protagonists and antagonists, Adoption, Genre, Loglines. Story boards.		
Unit:3		
Production Planning; Proposals, Budgeting, Scheduling, Finding locations, Equipment, Role of production crew, Working with actors.		
Unit:4		
Shot sizes; meaning and motivation, Camera movements- methods and meaning, Master shots, cutaways, inserts, reaction shots, Parallel action, Shooting scripts. Picture composition and framing, working with lighting, color, lenses		
Unit:5		
Audio field production, microphones, music, sound effects, Shooting with knowledge of editing. Researching, Mini interviews, Essential resources.		
Reference Books		
1	Goswami, Thin Film Fundamentals, New age international publishers, 1996	
2	Amy Villarejo, Film Studies: The Basics, Routledge, 2013	
3	Michael K. Hughes, Digital Filmmaking for Beginners A Practical Guide to Video	

PAPER II
PRE –PRODUCTION

Unit:1		
Overview of the film crew, Introduction to various departments of film making, Collaborating and working with team. Introduction to stages of film production Screen writing –idea –plot –creating ideas –brain storming –traditional three act story telling – introduction –conflict –resolution –alternative structures		
Unit:2		
Introduction to film script; treatment, Screenplay-format and layout, Narrative structures, Protagonists and antagonists, Adoption, Genre, Loglines. Story boards. One-line treatment –elements of one line screenplay –dramatic arc –character and character development		
Unit:3		
Shot sizes; meaning and motivation, Camera movements- methods and meaning, Master shots, cutaways, inserts, reaction shots, Parallel action, Shooting scripts. Picture composition and framing, working with lighting, color, lenses. Professional script format –developing scene scripts –first draft –shooting script		
Unit:4		
Writing for other film forms –documentaries –short fictions –advertisements		
Unit:5		
Audio field production, microphones, music, sound effects, Shooting with knowledge of editing. Researching, Mini interviews, Essential resource Production Manager – his roles in all three stages of film production –Script breakdown and scheduling – an introduction to script writing software movie magic. Publicity Designers (Poster designing), Audiographer (Dubbing, re-recording, Sound effects), Outdoor Lightmen, Studio Workers (moulders, carpenters, painters, etc), Production Assistants (set assistants), Cinema Drivers, Junior Artist Agent Outdoor Unit Technicians (Camera assistants, electricians, etc), Production Women (Cleaners), Jr. Artists.		
Reference Books		
1	Jane Barnwell, The Fundamentals of Film Making, AVA book publishing, SA, 2019	
2	Nicholas Proferes, Film Directing Fundamentals: See Your Film Before Shooting, Focal press, 2012	
3	A. Goswami, Thin Film Fundamentals, New age international publishers, 1996	
4	Amy Villarejo, Film Studies: The Basics, Routledge, 2013	
5	Michael K. Hughes, Digital Filmmaking for Beginners A Practical Guide to Video Production, McGrawHill, 2012.	

PAPER III PRODUCTION

Unit:1		
Overview of film production design: Functions of film production manager. Working with assistants. Production manager as an architect of director's dream. Production management process. Stages of film production; Pre-production, Production Postproduction. Direction –the –shot –Mise-en-scene-Power of Mise-en-cene – Aspects of Mise-en-scene-shots –scenes – sequences –Reading the Image –Semiotics-Study of signs & symbols-space and time –documentary film.		
Unit:2		
Preparing for production; Script breakdown, Shooting schedule, Production manager's job during pre-production. Techniques of managing low budget productions. Movie making deals- Influencing factors which makes movie expensive Digital Cinematography (I) Physics of Light –speed of motion –Perspective relation – lens : focal length – middle focal length –Depth of field –and focus –deep focus – racking focus		
Unit:3		
Location survey, Film commissions, Procedure of getting permission, Foreign shooting. Setting the location on shooting schedule. Special effects –framing –aspect ratio –common aspect ratios –common aspect ratios of 35 mm film- angle, level height and distance of framing –Functions of framing mobile framing -mobile framing – types of mobile framing – pan – tilt –tracking –craning –functions of long take.		
Unit:4		
Cast and Crew; hiring procedures, crew duties, Actors, Agents, contracts, agreements and working permits, immigration laws, production forms. Principles of television – Video camera-Types of Video camera –Functions and controls- Digital formats – Interlaced and progressive scanning -HDTV –Digital Cinema –digital resolution 2 k, 4k		
Unit:5		
Color theory –additive and subtractive color wheel – Perception of color –Color temperature and white balance –Digital color manipulation an introduction.		
Reference Books		
1	A.S.Kanal, Cinematographer's Handbook, 1995, India , Vikshi Institute of Media Studies	
2	Thomas D Burrows Lynne S Gross James C.Foust Donald N.Wood , Video Production Disciplines and Techniques Eight edition, 2001, Newyork , McGraw Hill- Higher Educaqtion www.mhhe.com	
3	John Hedgecoe, The New Manual of Photography, 2003, Great Britain, Dorling Kindersley Ltd- A Penguin Company	
4	David Sheshire , The Complete Book of Video, 1977 , Great Britain, Focal Press	

PAPER IV
POST –PRODUCTION

Unit:1		
History of film editing; the manipulation of editing, Lev Kuleshov’s experiment; the language of cinema; introduction to the editor as storyteller and understanding the narrative structure. Introduction to film editing –Necessity and principles of editing, The screen technique: Joining of shots and scenes, the imaginary line.		
Unit:2		
Concepts of film editing, Process of editing- Storage and folder management, Logging, First assembly, Rough cut, Final cut, Colour grading, inserting audio, Graphics, Titling etc and exporting.		
Unit:3		
Basics of Sound production: Nature of acoustical waves; concepts of amplitude and frequency wavelength and harmonics. Psycho-acoustics: Nature of hearing and perception of sound, hearing sensitivity, frequency, sound range, sound recordist’s role. Sound for Film and Video: The sound track – its importance in AV medium, Different elements of a sound track, integration of sound to the film - Sync Sound: Dubbing - Achieving synchronized sound and picture with film. Sound editing fundamentals Post production studio recording; Foley and ADR. Sound designing; Pro-tools, Principles of Mixing: techniques, Building Blocks of Mixing, special effects, Equalizers, Setting the sound stage, channels and Mix master - mix with automation. Mixing in the box and Mixing through the board		
Unit:4		
The cut and types of cut, Pace, time and rhythm of storytelling, Fiction and non-fiction editing, Offline and online editing, Montage editing		
Unit:5		
Post production; Knowing the footage, rough cut, getting fine cut, working with music, sound mix, finishing touches.		
Reference Books		
1	David BordwellKristinThompson , Film Art An Introduction- 7th Edition , 2003 , Newyork , Chris Freitag-McGraw Hill www.mhhe.com	
2	Hedgecoe, A Complete Creative and Technical Guide to Making Videos , 1989 London Octopus Illustrate Publishing	
3	Thomas D Burrows Lynne S Gross James C.Foust Donald N.Wood , Video Production Disciplines and Techniques Eight edition, 2001	

PAPER V
LIST OF PRACTICAL I

Pre - Production	
1	Completing a Script for a 30 sec commercial
2	Story board for a 30 sec commercial
3	Writing a one –line script for 30 mins. short fiction and a simple scene script for one or two scenes
4	Preparing a documentary research report
5	Producing a 30sec TV commercial –public service
6	Demonstrate a scene with mise-en-scene and breakdown (3mins.)
7	Producing a Documentary film (15mins.)
8	Producing a corporate / industrial video
Post – Production	
1	Editing a music video re-mix (3mins.)
2	Shooting and editing a music video (2 mins)

PAPER VI
PRACTICAL II

Film Acting Fundamentals		
Unit:1		
Greek theatre – Emergence of tragedy, Catharsis and the three Act structure in contemporary narratives. Evolution of Indian Theatre: Parsi Theatre, Origin and Development of Sanskrit drama: Characteristics, Nature and Importance. Reference- Ramayana, Mahabharata, Abhigyan Shakuntalam, Folk Theatres of India, Contemporary Indian Theater (Hindi, Punjabi, Bengali, Marathi, Assamese)		
Unit:2		
Types of Drama & Situational Acting: Tragedy, Comedy, Satire, Social, Political, Contemporary, Black comedy, The Playwright: Style and Genre, Conflict, Plot (Theme, Script, Dialogue, Narrations, Breakdown of Script), Character (Different Shades of Characters E.G. Protagonist, Negative Shades, Supporting Characters Etc.), Understanding the Need and Importance of each scene of Drama		
Unit:3		
Principles and Styles of Acting –I I(Detailing's): Stanislavsky's system, Chekov, Brechtian and alienation Theatre		
Unit:4		
Principles and Styles of Acting –II (Detailing's): Dimensions of Acting: 1. Body Movement (Aangik), 2.Speech, Improvisation, pronunciation (Vachik), 3. Costume (Aharya), 4. Emotions (Satvik)		
Unit:5		
Project Visit – Visit to a Performing Arts Institution or on a Site Observation with relation to the Relevant & Decided Script for the Scene work.		
Reference Books		
1	Constant in Stanislavski -An Actor Prepares -Bloomsbury Revelations	
2	Melissa Bruder -A Practical Handbook for the Actor -Vintage	
3	Dr.Vishwanath Mishra -Stanislavski : Bhoomika Ki Sanrachna –Vani Prakashan	
4	Lee Strasberg -A Dream of Passion: The Development of the Method - Penguin USA	
5	Sanford Meisner& Dennis Longwell -Sanford Meisner On Acting -Vintage	

PAPER VII
PRACTICAL III

Short Film	
1	To students will be able to implement the knowledge gained through the course into practical field so as they will be able to work with professionals and will be able to enhance their skills.
2	Preparation Of A Short Film (Fiction/Non-Fiction) 15-25 Minutes}

PAPER VIII
INTERNSHIP – 30 days

A film internship can launch your career in this fast-paced, competitive industry, whether you want to be a producer, director, set designer, or screenwriter. Depending on the nature of the internship, you'll learn the ins and outs of the industry and prove your mettle by assisting with lighting and equipment, supporting cast and crew on-set, editing videos in post-production, or handling administrative and office tasks.