BHARATI VIDYAPEETH
(DEEMED TO BE UNIVERSITY), PUNE

Faculty of Arts
B.A. - Photography & Cinematography
New Syllabus

BHARATI VIDYAPEETH (DEEMED TO BE) UNIVERSITY, PUNE (INDIA)

BVDU YASHWANTRAO MOHITE COLLEGE OF ARTS, SCIENCE & COMMERCE

(Department of Photography) Pune-43.

Under the Faculty of Arts,

DETAILED COURSE SYLLABUS

(UG PROGRAM)

BACHELOR OF ARTS

(Photography & Cinematography)

(CBCS 2018 COURSE)

Preamble:

Program Objectives:

The program facilitates learning in purpose-designed studios using up-to-date technology & photographic equipment along with expert faculty with a strong base in current industry techniques.

This program integrates theoretical, conceptual and industry-based models of photographic practice as they apply to the media and communication industry. The content will actively engage students in producing images that speak to the vibrant cultural dynamic of contemporary commercial photography production. The course challenges & prepares students to produce work that responds to critical discourses in both local and global contexts.

PO1: In-depth understanding of Visual narrative elements, and the ability to translate words into images.

PO2: High level of technical proficiency in film production, mastering camera operation, lighting techniques, and post-production processes specific to cinematography. Additionally, they will acquire foundational skills in basic photography, ensuring a comprehensive understanding of visual storytelling.

PO3: Graduates will exhibit innovative cinematographic techniques, adapting to evolving industry trends, experimenting with diverse styles, and demonstrating an ability to bring a unique visual perspective to filmmaking.

PO4: Students will develop strong foundational skills, ensuring a seamless transition from academic institution to professional industry. This includes practical proficiency, adaptability, and a keen understanding of industry standards.

Scheme of credits of B.A. Program:

The B.A. (Photography & Cinematography) programme will be of three years duration consisting of six semesters and of minimum 147 Credits:

Semester I (24Credits), Semester II (25 Credits), Semester III (24 Credits), and Semester IV (24Credits) Semester V (26 Credits), and Semester VI (24 Credits). All 36 Courses papers will have 100 marks each out of which 40 marks will be for Internal Assessment and 60 marks for University Examination. Thus B.A. degree examination, six Semesters shall be of 3600 marks and of 147 credits altogether.

Year	Semester	Credits	Total
1	Semester I	24	49
	Semester II	25	
2	Semester III	24	48
	Semester IV	24	
3	Semester V	26	50
	Semester VI	24	

Syllabus - abbreviation

(T) After the subject name indicates Theory
(P) After the subject name indicates Practical
(IA) Internal Assessment
(UE) University Examination
(ID) Interdisciplinary

B.A. (Photography and Cinematography)

F.Y.B.A. (Photography and Cinematography) Semester I

Subject Type	Course Code	Title of Paper	Hrs/ Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	20281	General English 1 (T)	3	3	3	0	100	100	Yes
Core Course	20282	History of Art (T)	3	3	2.5	40	60	100	Yes
Core Course	20283	Foundation of Art and Design (P)	10	5	6	40	60	100	Yes
Core Course	20284	History of Photography (T)	3	3	2.5	40	60	100	Yes
Core Course	20285	Equipment and Processes (P)	10	5	6	40	60	100	-
Core Course	20286	Fundamentals of Photography (P)	10	5	6	40	60	100	-

Course Title: General English – 1

Course Description:
This course integrates the study of the English language with a focus on "Annie Leibovitz at Work" as a reference text. Students will explore language elements, comprehension, and communication skills, using the book as a tool to enhance their English proficiency through group discussions, presentations, and writing assignments.

Course Objectives:

- To develop language skills (reading, writing, listening, and speaking) in English.
- To improve comprehension and critical thinking abilities through the study of "Annie Leibovitz at Work."
- To engage in effective communication through discussions, presentations, and writing tasks.

Course Outcomes:

CO 1: Demonstrate improved language proficiency in English.

CO 2: Analyze and interpret content from "Annie Leibovitz at Work" within an English language context.

CO 3: Communicate effectively through written and oral tasks.

Course Outline:

Unit I: Language Fundamentals

- Lesson 1: Introduction to English Language Elements (Grammar, Vocabulary)
- Lesson 2: Reading Comprehension Strategies and Skills
- Lesson 3: Writing Skills: Structuring Sentences and Paragraphs
- Lesson 4: Listening and Speaking: Effective Communication Techniques

Unit II: Exploring "Annie Leibovitz at Work"

- Lesson 5: Introduction to "Annie Leibovitz at Work": Themes and Concepts
- Lesson 6: Language Analysis: Exploring Descriptive Language in the Book
- Lesson 7: Comprehension Tasks: Extracting Information and Inferences
- Lesson 8: Writing Assignments and Responses based on Book Chapters

Unit III: Language Application and Integration

- Lesson 9: Vocabulary Expansion: Words and Phrases from the Book
- Lesson 10: Discussions on Themes and Ideas from "Annie Leibovitz at Work"
- Lesson 11: Presentations: Expressing Personal Insights and Opinions
- Lesson 12: Language Review and Recap: Key Language Aspects Explored

Unit IV: English Language Proficiency Assessment

- Lesson 13: Assessment: Writing Task based on Book Content
- Lesson 14: Oral Presentation: Summarizing and Analyzing Book Themes
- Lesson 15: Final Assessment and Reflections on Language Progress

Recommended Reading/Resources:

- "English Grammar in Use" by Raymond Murphy
- "The Oxford English Grammar" by Sidney Greenbaum
- "The Complete Guide to English Spelling Rules" by John J. Fulford

*****

Course Title: History of Art (T)

Course Description:
This course provides an overview of significant art movements, including Renaissance art, Dutch Still Life painting, Impressionism, 20th-century art movements, and their influence on photography. Through group discussions, debates, quizzes, presentations, and research papers, students will explore the connections between these art movements and photography.

Course Objectives:
- To introduce students to major art movements and their characteristics.
- To analyze the influence of art movements on photography.
- To encourage critical thinking and discussion through various classroom activities**.**

Course Outcomes:
CO 1: Identify and describe key characteristics of Renaissance art, Dutch Still Life painting, Impressionism, and 20th-century art movements.
CO 2: Analyze the relationship between various art movements and the evolution of photography.
CO 3: Engage in effective discussions, debates, and presentations on art history topics.

Course Outline:

Unit I: Introduction to Renaissance Art and Portraiture
- Lesson 1: Overview of Renaissance Art: Themes and Techniques
- Lesson 2: Renaissance Portraiture: Understanding Representation
- Lesson 3: Use of Light in Renaissance Art and Its Significance
- Lesson 4: Renaissance Painters and Their Contributions

Unit II: Dutch Still Life Painting and Art Elements
- Lesson 5: Introduction to Dutch Still Life Painting: Themes and Symbolism
- Lesson 6: Understanding Form, Shape, and Texture in Dutch Still Life
- Lesson 7: Analysis of Light and Composition in Dutch Still Life

Unit III: Impressionism and Its Link to Pictorialism in Photography
- Lesson 8: Exploration of Impressionism: Techniques and Characteristics
- Lesson 9: Impressionist Artists and Their Practices
- Lesson 10: Comparing Impressionism with Pictorialism in Photography

Unit IV: 20th-Century Art Movements and Photography

- Lesson 11: Influence of Cubism, Dadaism, and Surrealism on Photography
- Lesson 12: Abstract Expressionism and Its Impact on Visual Arts
- Lesson 13: Pop Art and Its Relation to Mass Media and Photography
- Lesson 14: Modernism, Postmodernism, and Their Reflection in Photography

Unit V: Light and Space Movement, Contemporary Art, and Photography's Role
- Lesson 15: Exploring Light and Space Movement: Interactions with Photography
- Lesson 16: Contemporary Art Movements and Photography's Evolution
- Lesson 17: Role of Photography in Contemporary Art Practices

Unit VI: Interactive Activities and Assessments
- Group Discussions, Debates, Quizzes, Class Presentations, Research Papers

Recommended Reading/Resources:
- The Story of Art by E.H. Gombrich
- "History of Modern Art" by H.H. Arnason and Elizabeth C. Mansfield

*****

Course Title: Foundation of Art and Design (P)

Course Description:
This course aims to introduce students to the fundamentals of art and design by emphasizing observation skills, practical assignments, artist exploration, and photography techniques. Through field walks, documentary screenings, discussions, craft assignments, research presentations, and hands-on activities, students will develop a foundational understanding of art and design concepts.

Course Objectives:
- To develop observational skills through sketching and photography assignments.
- To explore the aesthetics of light, shadows, and structures in a real-world setting.
- To engage with artistic works, analyze artists' styles, and apply learnings to practical assignments.
- To introduce various photography techniques and hands-on practice sessions.

Course Outcomes:
CO 1: Demonstrate improved observational skills through sketching and photography assignments.
CO 2: Analyze and interpret the aesthetics of light, shadows, and architectural structures.

CO 3: Apply learning from artists such as Henri Matisse to craft assignments.
CO 4: Demonstrate proficiency in photography techniques like light painting and slow shutter effects.

Course Outline:

Unit I: Introduction to Observation and Sketching
- Lesson 1: Importance of Observation in Art and Design
- Lesson 2: Sketching Assignments: Campus and Surroundings
- Lesson 3: Feedback and Review of Sketching Assignments

Unit II: Field Walks and Photography
- Lesson 4: Field Walks in Sadashiv Peth: Capturing Old House Structures
- Lesson 5: Photography of Light and Shadow Aesthetics
- Lesson 6: Documentary Screening on PLATON and Class Discussion

Unit III: Craft Assignment and Artist Exploration
- Lesson 7: Craft Assignment Inspired by Henri Matisse's Works
- Lesson 8: Research and Presentation on Similar Artists
- Lesson 9: City Walk for Surface Exploration and Abstract Photography

Unit IV: Photography Techniques and Practice
- Lesson 10: Introduction to Light Painting and Slow Shutter Effects
- Lesson 11: Hands-On Practice Sessions with Photography Techniques
- Lesson 12: Revision and Feedback Sessions

Recommended Reading/Resources:
- "Drawing on the Right Side of the Brain" by Betty Edwards
- "The Elements of Design" by Gail Greet Hannah
- "The Photographer's Eye: Composition and Design for Better Digital Photos" by Michael Freeman
- "Light Science & Magic: An Introduction to Photographic Lighting" by Fil Hunter, Steven Biver, and Paul Fuqua
- "Henri Matisse: The Cut-Outs" by Karl Buchberg, Nicholas Cullinan, and Jodi Hauptman

*****

Course Title: History of Photography (T)

Course Description:
This course provides an in-depth exploration of the history of photography, including the evolution of cameras, photographic processes, movements in photography, and its development in different regions such as America, Europe, and India. Students will engage in practical activities, assignments, group discussions, and presentations on the covered topics throughout the semester.

Course Objectives:
- To examine the historical evolution of cameras and photographic processes.

- To analyze the impact of photography movements and developments in different regions.
- To explore the history of photography in various contexts, including commercial, fashion, and cultural aspects.

Course Outcomes:
CO 1: Demonstrate understanding of the evolution of cameras and photographic processes.
CO 2: Analyze the significance of photography movements and their contributions.
CO 3: Evaluate the historical context and contributions of photography in different cultural settings.

Course Outline:

Unit I: Evolution of Cameras and Photographic Processes
- Lesson 1: History of Cameras: Evolution and Diverse Types
- Lesson 2: Evolution of Photographic Processes: Daguerreotype, Calotype, Wet-Plate Collodion, Tintype
- Lesson 3: Alternative Processes, Photograms, Recording Mediums, Film, and Digital Media

Unit II: Hands-On Activities: Camera Obscura and Pinhole Camera
- Lesson 4: Building a Camera Obscura: Understanding Optics
- Lesson 5: Creating a Pinhole Camera: Practical Application

Unit III: Photography Movements
- Lesson 6: Pictorialism and the f/64 Group: Exploring Photographic Movements
- Lesson 7: Photography in America in the 20th Century
- Lesson 8: Photography in Europe in the 20th Century

Unit IV: Photography in India
- Lesson 9: Introduction to Photography in Colonial India
- Lesson 10: British Photographers in India: Contributions and Perspectives
- Lesson 11: Indian Photographers of Prominence

Unit V: History of Commercial Photography and Fashion Photography
- Lesson 12: Evolution of Advertising and Commercial Photography
- Lesson 13: History and Evolution of Fashion Photography

Unit VI: Assignments, Group Discussions, and Presentations
- Lesson 14-15: Assignments and Practical Exercises on Course Topics
- Lesson 16-17: Group Discussions and Debates on Covered Topics
- Lesson 18: Student Presentations on Researched Topics

Recommended Reading/Resources:

- "The History of Photography: From 1839 to the Present" by Beaumont Newhall
- "Camera: A History of Photography from Daguerreotype to Digital" by Todd Gustavson
- "The Photographic Image in Digital Culture" by Martin Lister

*****

Course Title: Equipment and Processes (P)

Course Description:
This course introduces students to a range of photography and lighting equipment, including cameras, lenses, accessories, and studio gear. Students will learn how to operate, maintain, and safely use these tools, gaining hands-on experience to become proficient and comfortable with the equipment.

Course Objectives:
- To understand the properties of natural light and its creative applications in people photography.
- To master the use of portable lighting equipment, particularly flash, and its integration with natural light for versatile photography.
- To develop the skills needed for capturing Behind the scenes and events in various lighting conditions.

Course Outcomes:
CO 1: Proficient Handling and Comprehensive Knowledge of Photography Equipment for Effective Photography
CO 2: Implementation of Proper Maintenance and Repair Practices for Longevity and Functionality of Gear
CO 3: Adherence to Safety Protocols for Risk-Free Studio Operations and Practical Experience with Diverse Equipment for Adaptability in Photography Settings

Course Outline:

Unit I: Introduction to Photography Equipment and Processes
- Lesson 1: Overview of Cameras, Lenses, Lighting Equipment, and Accessories
- Lesson 2: Introduction to the Institute's Equipment Inventory
- Lesson 3: Understanding the Equipment Issuing Process
- Lesson 4: Rules, General Instructions, and Code of Conduct

Unit III: Cameras, Lenses, and Accessories
- Lesson 5: Understanding Different Types of Cameras and Their Applications
- Lesson 6: Exploring the World of Lenses and Their Diverse Uses
- Lesson 7: Investigating the Roles of Essential Photography Accessories

Unit IV: Lighting Equipment

- Lesson 8: Comprehensive Overview of Various Lighting Equipment, Including Continuous Lights and Strobes
- Lesson 9: Hands-On Studio Setup Sessions Using a Variety of Gears and Accessories

Unit V: Equipment Handling and Safety
- Lesson 10: Proper Handling and Care of Photography Gear
- Lesson 11: Safety Measures, Protocols, and Best Practices for Studio Work

*****

Course Title: Fundamentals of Photography (P)

Course Description:
This course aims to provide a comprehensive understanding of photography fundamentals, covering topics such as camera handling, basic settings, exposure triangle, metering modes, image formats, lenses, advanced camera functions, and creative techniques. Practical demonstrations, hands-on activities, and discussions will enhance students' proficiency in using various camera features.

Course Objectives:
- To familiarize students with different types of cameras and their features.
- To explain fundamental camera settings and their functions.
- To demonstrate advanced concepts like exposure triangle, metering modes, lenses, and creative camera techniques.

Course Outcomes:
CO 1: Demonstrate proper handling and understanding of various types of cameras.
CO 2: Apply knowledge of basic and advanced camera settings effectively.
CO 3: Employ creative techniques to enhance photographic compositions.
Course Outline:

Unit I: Understanding Your Camera
- Lesson 1: Proper Camera Handling: Posture, Balance, and Grip
- Lesson 2: Exploring Features and Functions of the Camera

Unit II: Types of Cameras and Research on Old Cameras
- Lesson 3: Overview of Camera Types: DSLR, Mirrorless, Compact, etc.
- Lesson 4: Research on Historical Cameras and Their Significance

Unit III: Basic Camera Settings and Exposure Triangle
- Lesson 5: Understanding Basic Camera Settings: ISO, Aperture, Shutter Speed
- Lesson 6: Demonstration of Exposure Triangle: Aperture, ISO, Shutter Speed

Unit IV: Camera Modes, Metering, and Image Formats

- Lesson 7: Exploring Camera Modes: Program, AV, TV, Manual Focus, Auto Focus
- Lesson 8: Introduction to Metering Modes and Their Uses
- Lesson 9: Understanding Histogram, Image Formats (RAW, JPEG, TIFF), and White Balance

Unit V: Lenses and Lensing Techniques
- Lesson 10: Introduction to Various Types of Lenses and Lensing
- Lesson 11: Hands-On Use of Different Lenses: Wide-Angle to Telephoto

Unit VI: Advanced Camera Functions and Creative Techniques
- Lesson 12: Understanding AE Lock and Sensor Sizes
- Lesson 13: Explaining Depth of Field, Dynamic Range, and Use of Grey Card
- Lesson 14: Introduction to Light Types and Their Effects on Exposure
- Lesson 15: Exploring Distortion Types and Creative Camera Movements

*****

F.Y.B.A. (Photography and Cinematography) Semester II

Subject Type	Course Code	Title of Paper	Hrs/ Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	20287	General English 2 (T)	3	3	3	0	100	100	Yes
Core Course	20288	History of Cinema (T)	3	3	2.5	40	60	100	Yes
Core Course	20289	Elements and Principles of Design in Photography (T)	3	3	2.5	40	60	100	Yes
Core Course	20290	Principles of Lighting 1 (P)	8	4	6	40	60	100	Yes
Core Course	20291	People and Portraiture 1 (P)	8	4	6	40	60	100	-
Core Course	20292	Still Life Products 1 (P)	8	4	6	40	60	100	-
Core Course	20293	Basics of Post Production (P)	8	4	6	40	60	100	-

Course Title: General English 2 (T)

Course Description:
This course is a continuation of General English 1, further exploring the book "Annie Leibovitz at Work" from the chapter 'Dance' till the end. The course combines language learning with a focus on the book's content, incorporating group discussions, presentations, writing assignments, and language skill development.

Course Objectives:
- To analyze the English language within the context of "Annie Leibovitz at Work."
- To improve language proficiency through book-related activities and discussions.
- To strengthen language skills in writing, speaking, reading, and comprehension.

Course Outcomes:
CO 1: Demonstrate a deeper understanding of the English language within the context of the covered book chapters.
CO 2: Engage actively in discussions, presentations, and writing tasks related to the book's content.
CO 3: Improve language skills through book-based language exercises and assignments.

Course Outline:

Unit I: Language Analysis of Book Chapters
- Lesson 1: Vocabulary Expansion: Key Terms and Phrases from the Chapters
- Lesson 2: Reading Comprehension: Detailed Analysis of Chapters
- Lesson 3: Grammar Focus: Sentence Structure and Language Usage in the Book

Unit II: Discussion and Presentation Skills
- Lesson 4: Group Discussions on Themes and Concepts in Chapters
- Lesson 5: Oral Presentations: Sharing Insights and Opinions on Book Content
- Lesson 6: Peer Review and Feedback Sessions on Presentations

Unit III: Writing Assignments and Language Application
- Lesson 7: Writing Tasks: Reflective Essays or Analytical Papers on Book Chapters
- Lesson 8: Language Exercises: Grammar Drills and Language Enhancement Activities
- Lesson 9: Summative Writing Task: Expressing Personal Interpretations of Book Themes

Unit IV: Integration and Language Proficiency Enhancement
- Lesson 10: Language Review: Recap and Consolidation of Language Concepts
- Lesson 11: Integration of Language Skills with Book Content in Practical Situations

*****

Course Title: History of Cinema (T)

Course Description:
This course offers a comprehensive exploration of the evolution of cinema, covering its origins, technological advancements, film techniques, genres, and a study of influential films across different periods and regions.

Course Objectives:
- To understand the historical development and technological advancements in cinema.
- To analyze the language of film, including technical elements and film genres.
- To explore the cultural and social significance of cinema through screenings and discussions.

Course Outcomes:
CO 1: Demonstrate knowledge of the historical evolution of cinema from its origins to modern times.
CO 2: Analyze and critique films from various genres and cultural backgrounds.

CO 3: Evaluate the impact of cinema on society and culture in different contexts.

Course Outline:

Unit I: Early Cinema and Silent Era (1885 – 1930)
- Lesson 1: Introduction to the Structure of Cinema and Departments
- Lesson 2: Pioneers of Early Cinema: Chaplin, Phalke, Edison, Lumiere Brothers
- Lesson 3: Evolution from Silent Era to Sound: DW Griffith, History of Kodak, Sound in Films

Unit II: Technical Aspects and Hollywood Studio System
- Lesson 4: Basics of Camera: Shutter Angle, Aperture, Film vs. Digital, Formats
- Lesson 5: Understanding Script and Screenplay: Original and Adapted Screenplay
- Lesson 6: Shot Division, Camera Movements, Film Editing

Unit III: Language and Grammar of Film
- Lesson 7: How to Read a Film: Understanding Film Grammar and Narrative Styles
- Lesson 8: Genres of Cinema: Musical, Western, Crime, Thriller, Science Fiction
- Lesson 9: Studying Classic Films and World Cinema by Regions and Genres

Unit IV: Indian Cinema and Screening Assignments
- Lesson 10: Evolution of Indian Cinema: Hindi and Regional Films, Directors, Modern Indian Cinema
- Lesson 11: Screening of Selected Films with Assignments, Research, and Analysis

Film Screenings:
- City Lights (Charlie Chaplin)
- Excerpts from Birth of a Nation, Man with a Movie Camera.
- Citizen Kane
- Seven Samurai (1954)
- Bonnie and Clyde (1967)
- Breathless (1960)
- Run Lola Run (German) (Thriller)
- Cinema Paradiso, Bicycle Thieves (1948),
- Lord of the Rings, 2001: A Space Odyssey
- Children of Heaven (Iran) (1997)
- Pyaasa (1957)
- Pather Panchali (1955)
- Jaane Bhi Do Yaaron (1983)
- Bombay (1995)

Recommended Reading/Resources:

- "Film History: An Introduction" by Kristin Thompson and David Bordwell
- "The Oxford History of World Cinema" edited by Geoffrey Nowell-Smith
- "Understanding Movies" by Louis Giannetti
- "A Short History of Film" by Wheeler Winston Dixon and Gwendolyn Audrey Foster

*****

Course Title: Elements & Principles of Design in Photography (T)

Course Description:
This course introduces students to the fundamental elements and principles of design in photography. It covers various aspects such as line, shape, form, color, value, texture, composition, and their application in different genres of photography.

Course Objectives:
- To understand the elements and principles of design in photography.
- To apply design fundamentals to create compelling photographic compositions.
- To explore color theory and its application in photography.

Course Outcomes:
CO 1: Demonstrate an understanding of design elements (line, shape, form, etc.) in photography.
CO 2: Apply principles of design (balance, rhythm, contrast, etc.) to create visually engaging photographs.
CO 3: Analyze and critique photographic compositions based on design principles.

Course Outline:
Unit I: Fundamentals of Design in Photography
- Lesson 1: Introduction to Elements of Art and Design
- Lesson 2: Study of Lines: Horizontal, Vertical, Curvilinear, and Diagonal
- Lesson 3: Understanding Shape: Organic and Geometric Shapes
- Lesson 4: Exploring Form and Representing Three-Dimensional Form
- Lesson 5: Introduction to Value, Color, Texture, Scale, Size, and Proportion

Unit II: Principles of Design and Composition
- Lesson 6: Introduction to Principles of Design: Rhythm, Harmony, Balance, Symmetry, Contrast
- Lesson 7: Composition in Photography: Rules and Approaches for Better Photos
- Lesson 8: Organizing Space and Time in Photographic Compositions

Unit III: Application of Design Principles in Photography
- Lesson 9: Applying Composition Fundamentals to Different Genres of

Photography
- Lesson 10: Color Theory Basics: Primary, Secondary Colors, Color Wheel
- Lesson 11: Application of Color Theory in Photography and Film, Color Schemes/Harmonies

Unit IV: Advanced Composition Techniques and Practical Applications
- Lesson 12: Advanced Composition Techniques: Creative Use of Elements and Principles
- Lesson 13: Critique and Analysis of Photographs Based on Design Principles
- Lesson 14: Final Project: Creating a Photographic Portfolio Based on Design Principles

Recommended Reading/Resources:

- The Photographer's Eye by Michael Freeman
- The Art of Photography by Bruce Barnbaum
- Design Basics Photography: The Joy of Composition" by David L. Strickland
- The Photographer's Guide to Composition" by Richard D. Zakia and David Page
- The Elements of Photography by Angela Faris Belt

*****

Course Title: Principles of Lighting -1 (P)

Course Description:
This course provides an in-depth understanding of lighting principles in photography, covering natural light, artificial light sources, flash photography, and the use of various modifiers. Students will learn about different types of lighting, their qualities, and techniques to create effective and creative images.

Course Objectives:
- To understand the science and principles of light in photography.
- To explore various lighting sources and modifiers.
- To apply lighting techniques effectively in photography.

Course Outcomes:
CO 1: Demonstrate understanding of natural and artificial lighting sources.
CO 2: Apply various lighting techniques using modifiers and different light sources.
CO 3: Create visually engaging photographs by utilizing lighting principles effectively.

Course Outline:

Unit I: Understanding Light and Natural Light Observation
- Lesson 1: Introduction to Light: Science Behind Light and How Photographers Perceive It
- Lesson 2: Observing Different Conditions and Densities of Daylight: Indoors

and Outdoors
- Lesson 3: Utilizing Natural Light: Use of Cardinal Directions and Demo with Window Light
- Lesson 4: Managing Contrasty Light on Subjects: Basic Use of Cutters and Reflectors

Unit II: Reflectors, Flash Photography, and Flash Techniques
- Lesson 5: Use of Reflectors: Field Application and Observing Light Reflections
- Lesson 6: Introduction to Flash Photography: History, Evolution, and Types of Flash
- Lesson 7: Understanding Pop-up Flash and Dedicated Flash: iTTL Mode and Flash Exposure Compensation
- Lesson 8: Exploring Flash Modes: 1st and 2nd Curtain, High-Speed Sync (HSS/AFP), Multiple Flash Usage

Unit III: Studio Lights, Modifiers, and Light Behavior
- Lesson 9: Introduction to Studio Lights, Modifiers, and Diffusers: Behavior and Light Modification
- Lesson 10: Quality and Quantity of Light: Brightness, Color, Contrast, Shadows, and Softness
- Lesson 11: Inverse Square Law and Exercise with Modifiers: Understanding Light Gradation

Unit IV: Creative Applications of Continuous Light Sources
- Lesson 12: Using Continuous Light Sources for Creative Image Making
- Lesson 13: Practical Sessions and Projects: Implementing Various Lighting Techniques

Recommended Reading/Resources:
- "Light: Science and Magic: An Introduction to Photographic Lighting" by Fil Hunter, Steven Biver, and Paul Fuqua
- "The Hot Shoe Diaries: Big Light from Small Flashes" by Joe McNally
- "Speedliter's Handbook: Learning to Craft Light with Canon Speedlites" by Syl Arena
- "Studio Lighting Techniques for Photography: Tricks of the Trade for Professional Digital Photographers" by Tony Corbell and Barry Staver.

*****

Course Title: Basic Post Production (P)

Course Description:
This course introduces students to Adobe Lightroom CC, focusing on its interface,

tools, image sorting, editing techniques, and a hands-on approach to editing photographs.

Course Objectives:

- To familiarize students with the Lightroom CC interface and its key features.
- To teach various image editing tools and techniques available in Lightroom CC.
- To guide students through the process of editing images effectively.

Course Outcomes:

CO 1: Understand the layout and functionality of Lightroom CC.
CO 2: Apply various editing tools and techniques in Lightroom CC.
CO 3: Edit and enhance images effectively using Lightroom CC.

Course Outline:

Unit I: Introduction to Lightroom CC Interface

- Lesson 1: Overview of Lightroom CC: Introduction to Modules and Workspace
- Lesson 2: Demonstration of Various Modules: Library, Develop, Map, Book, etc.

Unit II: Image Sorting and Selection

- Lesson 3: Understanding Image Sorting Methods: Flags, Ratings, Keywords, etc.
- Lesson 4: Tools for Image Selection: Utilizing Filters, Collections, and Smart Previews

Unit III: Editing Tools and Techniques

- Lesson 5: Introduction to Editing Tools: Crop, Exposure, White Balance, etc.
- Lesson 6: Advanced Editing Tools: Adjustment Brush, Graduated Filter, Radial Filter
- Lesson 7: Choosing the Right Tool: Demonstration to Achieve Desired Effects

Unit IV: Practical Application and Assignments

- Lesson 8: Primary Assignment: Editing Portrait Images Using Various Tools
- Lesson 9: Full Seamless Editing Process: Editing Images of Various Content
- Lesson 10: Final Project: Creation and Presentation of Edited Images

Recommended Reading/Resources:

- "The Adobe Photoshop Lightroom Classic CC Book for Digital Photographers" by Scott Kelby
- "Adobe Lightroom CC and Photoshop CC for Photographers Classroom in a Book" by Rafael Concepcion
- "Lightroom CC Complete Training: Learn the Entire Photographers Workflow in the New Lightroom CC" by Serge Ramelli

*****

Course Title: People and Portraiture -1 (P)

Course Description:
This course delves into the world of portraiture, exploring the work of renowned photographers and drawing inspiration from both painters and photographers. It covers various genres of photography, including people photography, self-portraiture, street photography, and documentary photography.

Course Objectives:
- To understand the significance of art movements and painters in photography.
- To explore different genres of portrait photography and the work of influential photographers.
- To develop practical skills in portraiture through shooting assignments and intensive review sessions.

Course Outcomes:

CO 1: Analyze and draw inspiration from painters and art movements for photography.
CO 2: Understand the work and styles of various photographers in different genres of portraiture.
CO 3: Apply learned techniques in practical shooting assignments and receive constructive feedback.

Course Outline:

Unit I: Understanding Influence from Painters and Art Movements
- Lesson 1: Discussion on Painters and Art Movements: Research, Debates, Drawing Inspiration
- Lesson 2: Shooting Exercise: Applying Insights from Painters in Class

Unit II: Understanding Light and Portraiture Techniques
- Lesson 3: Understanding Hard and Soft Light on Subjects: Practical Demonstrations
- Lesson 4: Practical Exercises: Exploring Light Techniques in Portraiture

Unit III: In-depth Study of Photographers and Genres
- Lesson 5: People Photography and Social Reform: Analysis of Work and Assignments
- Lesson 6: Self-Portraiture: Detailed Study of Photographers and Creative Assignments
- Lesson 7: Identity and Self in Photography: Analysis and Creative Projects
- Lesson 8: Street and Documentary Photography: Photographer's Work Analysis and Assignments
- Lesson 9: War and Conflict Photography: Understanding the Work and Shooting Assignments

Unit IV: Shooting Assignments and Review Sessions

- Lesson 10: Intensive Review Sessions: Feedback on Shooting Assignments
- Lesson 11: Final Projects: Portfolio Presentation and Critique

Recommended Reading/Resources:

- "The Americans" by Robert Frank
- "Street Photography Now" by Sophie Howarth and Stephen McLaren
- "Diane Arbus: An Aperture Monograph" by Diane Arbus
- "War Photographer: James Nachtwey" by Christian Frei (Documentary)

*****

Course Title: Still Life & Products -1 (P)

Course Description:
This course delves into the artistic and technical aspects of still life photography and product photography. It explores the history of still life in paintings and photographs, understanding shapes, forms, light, textures, and the work of influential photographers.

Course Objectives:

- To understand the history and evolution of still life in art and photography.
- To explore lighting, composition, and arrangement techniques in still life and product photography.
- To analyze the work of influential photographers and apply their techniques in assignments.

Course Outcomes:

CO 1: Understand the significance of still life in art and photography.
CO 2: Apply various lighting and composition techniques in still life and product photography.
CO 3: Create compelling and creative still life and product images inspired by historical and contemporary photographers.

Course Outline:

Unit I: History and Research on Still Life in Art and Photography

- Lesson 1: Understanding the History of Still Life in Paintings and Photography
- Lesson 2: Research and Presentations on Influential Painters and Photographers

Unit II: Shapes, Forms, and Use of Light

- Lesson 3: Demonstration and Practice on Shapes and Forms in Still Life
- Lesson 4: Understanding the Use of Light and Its Effect on Textures

- Lesson 5: Object Placement and Backgrounds: Creating Compositions in Still Life

Unit III: Study of Influential Still Life Photographers
- Lesson 6: Detailed Study of Photographers' Work: Analysis and Assignments
- Lesson 7: Assignments Inspired by Renowned Still Life Photographers

Unit IV: Techniques and Practical Applications
- Lesson 8: Assignment Themes: Found Objects, Time as a Metaphor, etc.
- Lesson 9: Circle of Light / Square of Light: Using Various Light Sources and Modifiers
- Lesson 10: Practical Sessions: Implementing Techniques Learned

Recommended Reading/Resources:
- "Edward Weston: Masters of Photography" by Edward Weston
- "Irving Penn: Centennial" by Maria Morris Hambourg and Jeff L. Rosenheim
- "Still Life Photography: The Complete Guide" by Steve Bavister
- "Product and Commercial Photography: A Step by Step Guide" by Bruce Smith

*****

S.Y.B.A (Photography and Cinematography) Semester III

Subject Type	Course Code	Title of Paper	Hrs/ Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	20824	A Technical Introduction to the moving Camera (P)	3	3	3	40	60	100	-
Core Course	20825	Film Appreciation (P)	3	3	3	40	60	100	Yes
Core Course	20826	The lens – optics in cinematography (P)	10	5	6	40	60	100	Yes
Core Course	20827	Masters of cinematography (P)	3	3	3	40	60	100	-
Core Course	20828	Fundamentals of cinematography (P)	10	5	6	40	60	100	-
Core Course	20829	Equipment & Processes (P)	10	5	6	40	60	100	-

Course Title: A Technical Introduction to the Moving Camera (P)

Course Description:

The course is designed to cultivate a harmonious blend of visual aesthetics and technical proficiency, fostering the development of students into accomplished

cinematographers in the contemporary landscape. Emphasizing the enhancement of both artistic skills and technical awareness, the program recognizes the evolving scope of the Art of Cinematography as a visual language. In light of recent advancements in communication technology, the course aims to equip students with analytical skills and critical judgment, empowering them to embark on technical and aesthetic innovations within the realm of Cinematography.

Course Objectives:

- The program seeks to develop image makers with strong aesthetic and analytic skills capable of solving the modern world communication requirements, integrating a command of the visual language with imagination, and technology.
- Enables the student to gain aesthetic evaluation of outstanding professional contribution of great masters in Cinematography and the confidence to function as a professional Cinematographer by achieving the latest technical skills.

Course Outcomes:

CO1.Demonstrate how the Cinematography camera works

CO2.State the fundamental functions of a camera

CO3.Identify the use of various functions in a camera effectively.

Course Outline:

Unit I. ANALOGUE TO DIGITAL IMAGES (P)

- Lesson 1: Study of Movie Cameras, Emulsions and Resolutions.
- Lesson 2: Study of Cameras – Electronic and Digital Tube Cam, CCD, 3CCD, Low band, High band, Beta Cam, Digi Beta, DSR-DSLR Cameras
- Lesson 3: Analogue and Digital Techniques – Encoding and Decoding process – Digital Movie Camera, Red Series, Arri Alexa etc.
- Lesson 4: Images and Natural light - Images and Artificial lights, Monochromatic images, and tonal qualities – Image separation in B/W and Color.
- Lesson 5: Practicals on Exterior/Interior matching light with MPP – Location Studio, Day or Night Shooting – continuous shot from natural to artificial light with MPP etc.

Unit II. ANALOGUE and DIGITAL Motion Picture Camera (P)

- Lesson 6: Study of Movie Cameras, Optical film camera’s Mitchel, Arri (II c, Arri III, Arri 43S, Arri 535) - History of Development – Images in Analogue – Resolution and Color saturation – Emulsions and Resolutions.

- Lesson 7: Study of Cameras – Electronic and Digital Tube Cam, CCD, 3CCD, Low band, High band, Beta Cam, Digi Beta, DSR-DSLR Cameras
- Lesson 8: Analogue and Digital Techniques – Encoding and Decoding process – Digital Movie Camera, Red Series, Arri Alexa etc.
- Lesson 9: Images and Natural light - Images and Artificial lights, Monochromatic images, and tonal qualities – Image separation in B/W and Color.
- Lesson 10: Practicals on Exterior/Interior matching light – Location Studio, etc. Day or Night Shooting – continuous shot from natural to artificial lights.

Unit III. SPACE, LIGHT AND IMAGES

- Lesson 11: Framing Space – Centrifugal and Centripetal influences. Painters' frames – Vertical, Horizontal, Conical, Circular etc. Vanishing Point – Golden Point.
- Lesson 12: Camera and Still Pictures – Illusion of Movement. Persistence of Image and Synthesis of Motion.
- Lesson 13: Celluloid Camera as recording machines. Several types of Cameras, SLR, and TLR – Parallax Error. Standardization of frames per second. Silent 16 fp. Talkie 24 fps.
- Lesson 14: Standardization of Aspect Ratio – Academy Ratio – Normal, Screen wide – cinemascope - 70mm (about 2.76 in) etc. Films of different formats, 16 mm (about 0.63 in), 35 mm (about 1.38 in), 70 mm (about 2.76 in) etc. Electronic Images - Low Band, High Band, High Definition, Digital etc. Standardization of frames per second. PAL, SECAM – 25 fps. NTSC – 30.

Unit IV. ANALOGUE TO DIGITAL IMAGES (P)

- Lesson 15: Study of Movie Cameras, Optical film camera’s Mitchel, Arri (II c, Arri III, Arri 43S, Arri 535) - History of Development – Images in Analogue – Resolution and Color saturation – Emulsions and Resolutions.
- Lesson 16: Study of Cameras – Electronic and Digital Tube Cam, CCD, 3CCD, Low band, High band, Beta Cam, Digi Beta, DSR-DSLR Cameras.
- Lesson 17: Analogue and Digital Techniques – Encoding and Decoding process – Digital Movie Camera, Red Series, Arri Alexa etc.
- Lesson 18: Images and Natural light - Images and Artificial lights, Monochromatic images, and tonal qualities – Image separation in B/W and Color. Practicals on Exterior/Interior matching light – Location Studio, etc. Day or Night Shooting – continuous shot from natural to artificial light

Unit V. DIGITAL IMAGING TECHNIQUES (P)

- Lesson 19. Digital Camera Tests (Hardware and Software) Practical with different brand lenses and images Comparison.

- Lesson 20. Practical on Shutter Speed –Creative uses in image formation Pixelation, Angle, Perspective. Practical with, Trolley, Experience in follow focus. Single Frame photography, Slow Motion, Fast Motion etc.

Recommended Reading/Resources:

- Cinematography Theory and Practice by Blain Brown.
- Notes on Cinematograph –Robert Bresson.
- James Wong howe –Todd Rainsberger
- Introduction to Cinematography –Tania Hoser
- A man with a Camera – Nestor Almendros.
- Film Studies: Viewing films, documentaries, video tutorials, reading books, magazines, etc. These resources will be treated as study material – Textbook. Focusing on the Technical & Aesthetics of cinematography.

*****

Course Title: Film Appreciation (P)

Course Description:

Film Appreciation involves expressing articulate and informed personal responses to artistic film works. It entails cultivating an appreciation for the aesthetic principles that shape the art of filmmaking. Moreover, it requires a demonstration of knowledge regarding how literature, philosophy, and the arts influence intercultural cinematic experiences.

Course Objectives:

Gain insight into films as reflections of individual and societal values within specific historical and social contexts, and critically analyze films within the realms of arts and humanities. Participate in the creative aspects of interpretive performance, grasping the physical and intellectual demands inherent in the filmmaking process.

Course Outcomes:

CO1. Demonstrate effective critical thinking skills (including analysis, critical evaluation, creative thinking, innovation, inquiry, and synthesis) in their study of the art of film.

CO2. Demonstrate effective written, oral, and visual communication skills as they analyze and think about the art of film.

CO3. This course's goal is to introduce each student to the basics of Film Appreciation, including film knowledge and artistic application.

CO4. Special focus will be placed on the understanding of Global cinema knowledge. They are not limited to only watching films, it will be adding knowledge of world cinema and the filmmakers with their different narrative style.

Course Outline:

Unit I. Movies and Their Roles in Our life (P)

- Lesson 1. Elements of a Film - Story, Narrative Structures, & Audience Semiotics and Cinematic Terms Film Screening and Discussion on that film.
- Lesson 2- Key elements involved in films. Film type, Shots, Camera Angles, Lighting, Color, Sound or Audio, Editing, Mise –en -scene

Unit II. Introduction to different Genres of Films (P)

Animation, Adventure, Horror, Suspense, Drama, Romance etc. Familiarizing with World films and filmic movements (French films, Japanese films, Hollywood films, Indian films, Italian films, Iranian films etc. Italian Neorealism, French New wave, Western, German Expressionism etc.

Unit III -Literary Elements in Film Themes and Symbolism Mise en Scene (P)

Settings, Props and Costumes Acting, Cinematography, Lighting Editing, VFX, Sound

Unit IV: Criticism (P): Weighing The Balance Film Screenings and Discussions.

Film Studies Viewing films, documentaries, video tutorials, reading books, magazines, etc. These resources will be treated as study material – Textbook. Focusing on the craft & aesthetics of cinematography. camera placements, framing, compositions, and camera angles, movements, in relation to the static & moveable subjects in each shot, scenes, and sequences and its overall treatment and impact in the context of the film visual narrative.

Recommended Reading/Resources:

- Understanding Movies: Louis Giannetti
- Film Studies: An Introduction: Ed Sikov
- Understanding the Film: An Introduction to Film
- Appreciation: Jan Bone and Ron Johnson

*****

Course Title: The Lens and Optics in Cinematography (P)

Course Description:

The course is designed with the intention of fostering a harmonious blend between visual aesthetics and technical studies, ultimately equipping students with the skills necessary to function as proficient cinematographers in the contemporary professional landscape. Emphasizing the importance of both artistic prowess and technical awareness, the curriculum seeks to cultivate a well-rounded expertise in aspiring cinematographers. The evolving landscape of the Art of Cinematography as a visual language is acknowledged, with recent years witnessing a significant expansion in its scope. Leveraging advancements in communication technology, the course not only acknowledges these changes but also aims to capitalize on them by instilling in students the analytical skills and critical judgment essential for navigating the dynamic intersection of technical and aesthetic innovations within the realm of Cinematography.

Course Objectives:

The program seeks to develop image makers with strong aesthetic and analytic skills capable of solving the modern world communication requirements, integrating a command of the visual language with imagination, and technology and to gain aesthetic evaluation of outstanding professional contribution of great masters in Cinematography and the confidence to function as a professional Cinematographer by achieving the latest technical skills in Lens and Optics in Cinematography.

Course Outcomes:

CO1.Demonstrate how Cinematography Lenses works creatively.

CO2. Understand the Lensing in Cinematography, its creative use.

CO3. Understand Lens Aberrations with Depth of Field and Depth of Focus.

Co4.Understand and apply the Spherical and Anamorphic lenses for shooting.

Course Outline:

Unit I:

Lesson 1. Prism and Light Spectrum – VIBGYOR – Speed of Light – Reflection – Refraction.

Lesson 2. Human Eye and Camera Lens – Comparisons and differences
Lesson 3. Work of Muybridge and Edison – Eastman –Bioscope.

Unit II:

Lesson 4. Forced Perspective – Hyper focal Distance - Fore Shortening.
Lesson 5. Lens Aberrations – Spherical, Optical, Astigmatism Inner reflection – Chromatic aberrations – Corrections – Lens elements and Lens barrel.

Unit III:

Lesson 6: Pinhole Camera – Camera Obscura – SLR – TLR –Parallelax Error.
Lesson 7: Celluloid Camera lens, Electronic Camera Lens-Normal Lens – Wide Angle Lens – Telephoto Lens – Fixed Focus Lenses – Image formation –Analog to Digital – Block Lenses.
Lesson 8. Focus Points – Depth of Field and Depth of Focus – Deep Focus Lenses – Variable Focus Lens – Merits and Demerits – Lens and Perspectives – 3 D Lenses.

Unit IV:

Lesson 9. Lens and Apertures – Image qualities Use of Filters – Black and white and color filters Light Measuring equipment's.
Lesson 10. Lens and Movements - Camera Movements, Optical Movements – Dynamizations of Images.

Unit V:

Lesson 11. Angle and Lenses – Eye Level, High Angle, Low Angle, Bird's Eye View, and Worms Eye View – Image Dynamizations.
Lesson 12. Use of Camera Movements with Lensing - Trolley Dolly, Crane, Boom Steady Cam, Jib etc. Remote operation – Lightweight digital cameras.

Recommended Reading/Resources:

- Lessons with Eisenstein: Vladimir Nizhny
- The Liveliest Art: Arthur Knight
- Notes of a Film Director: Sergei Eisenstein
- Techniques of The Film: Spottiswoods
- Film and the Director: Don Livingston
- Practical Photography: John Freeman
- Advanced Photography: A Langford M.T.

*****

Course Title: Masters of Cinematography (P)

Course Description:

This course provides an in-depth exploration of the art and craft of cinematography, focusing on the works of renowned cinematographers from both Western and Indian cinema. Students will delve into the distinctive styles, techniques, and contributions of masters like Roger Deakins, Gordon Willis, Vittorio Storaro, VK Murthy, and others. The course will cover various aspects of cinematography, including interactive storytelling, narrative styles, visual effects, and their impact on the evolving nature of storytelling in films.

Course Objectives:

- To develop a comprehensive understanding of the key cinematographers who have significantly influenced cinematic arts globally.
- To analyze and evaluate the unique styles, techniques, and contributions of Western and Indian cinematographers.
- To explore the evolving nature of storytelling in films, with a focus on interactive storytelling, different narrative styles, and the use of visual effects.

Course Outcomes:

CO 1: Students will be able to identify and analyze the distinctive styles and techniques of Western and Indian cinematographers.
CO 2: Students will gain insights into the contributions of cinematography master's to the cinematic arts and storytelling in films.
CO 3: Students will develop the ability to critically evaluate the impact of visual effects and interactive storytelling on filmmaking's evolving nature.

Course Outline:

Unit I: Western Cinematography Masters
a. Overview of Western Cinematographers
b. Analysis of the contributions of Roger Deakins and Gordon Willis

Unit II: More Western Cinematography Masters
a. Exploration of the cinematographic styles of Vittorio Storaro and Dauros Kondji
b. Case studies on the techniques employed by Emmanuel Lubezki

Unit III: Indian Cinematography Masters
a. Overview of Indian Cinematographers
b. Analysis of the contributions of VK Murthy and Subrata Mitra

Unit IV: More Indian Cinematography Masters
a. Exploration of the cinematographic styles of Ashok Mehata and Anil Mehta
b. Case studies on the techniques employed by Santosh Sivan and Govind Nihlani

Unit V: Evolving Nature of Storytelling
a. Interactive storytelling and its impact on cinematography
b. Different narrative styles in films and their significance
c. Visual effects and their role in shaping contemporary storytelling

Recommended Reading/Resources:

- Practical Cinematography – Paul Wheeler
- The Modern Moviemaking Movement - Jon Reiss, Peter D. Marshall, Jason Brubaker, Norman C Berns, Carole Dean
- Three Dimensions of film Narrative –David Bordwell.
- "Film Art: An Introduction" by David Bordwell and Kristin Thompson
- "Master Shots: 100 Advanced Camera Techniques to Get an Expensive Look on Your Low-Budget Movie" by Christopher Kenworthy

Filmography:

"Blade Runner" (1982) - Cinematography by Jordan Cronenweth (inspired by Gordon Willis)
"The Godfather" (1972) - Cinematography by Gordon Willis
"Barfi!" (2012) - Cinematography by Ravi Varman (inspired by Ashok Mehata)
"Children of Heaven" (1997) - Cinematography by Hossein Jafarian (inspired by Vittorio Storaro)

Online Resources:

- American Society of Cinematographers (ASC) website
- British Society of Cinematographers (BSC) website

*****

Course Title: Fundamentals Of Cinematography (P)

Course Description:

The course is designed to elevate visual aesthetics and advance the skills of cinematography students, fostering an in-depth understanding of visual theory and the rules essential for crafting a cohesive visual narrative. It encompasses the dual focus of developing both artistic skills and technical awareness, recognizing the expanding scope of cinematography as a visual language. In recent years, advancements in communication technology have opened new possibilities for image makers, and this course aims to cultivate compositional skills and critical judgment. Ultimately, it empowers students to spearhead technical and aesthetic innovations in the dynamic field of cinematography.

Course Objectives:

This course aims to provide students with a comprehensive understanding of the principles and methods of visualization in cinematography. By delving into the intricacies of cinematic visualization, students will develop the skills necessary to effectively communicate their creative vision to both cinematographers and directors. The emphasis is on empowering students with the ability to articulate and convey their ideas seamlessly, bridging the gap between conceptualization and execution in the realm of cinematographic storytelling.

Course Outcomes:

CO 1. Students will gain a profound understanding of shot design coupled with an in-depth knowledge of cinematic composition.

CO 2. This course's objective is to acquaint each student with the essential fundamentals of motion picture cinematography operations, encompassing technical knowledge and artistic application.

CO 3. This course will place special emphasis on the fundamental principles of cinematography. Topics covered include camera operation, composition and framing, lens selection, camera movement, achieving proper exposure, lighting techniques, collaboration, blocking, and all aspects related to visual storytelling.

Course Outline:

Unit I:
Familiarizing students with Celluloid Movie Cameras and Digital Cameras. Understanding Celluloid Camera and Digital Camera Operations to comprehend shot sizes and techniques for shooting with Motion Picture Cameras.

Unit II:
Hands-on practicals in Digital Movie Cameras, focusing on concepts such as the imaginary line (180-degree rule), Continuity Concepts, Image Sizes, Lighting for large screens, Continuity, and Image quality of various resolution cameras. Exploring lighting techniques with reflectors and artificial lights, as well as light-controlling systems.

Unit III:
Practical exercises centered on Composition, Movement, Lensing, and Object and Camera Movements with Block and Zoom Lenses, including the Vertigo Effect. Analysis of images at an aesthetical level.

Unit IV:
Practicals involving various Digital Cameras (e.g., Red, Alexa) and a study of their software. Exploration of various Codec Image Formations, Formats, Sensors, camera controls, HDR, different tonal qualities, and light-controlling methods. A study of the latitude of different digital formats (R.G.B – SRGB and Adobe RGB),

Miniature Lighting, Special effects (Celluloid/Digital).

Unit V:
Lesson 5: Indoor lighting techniques for achieving Daylight effect, Night effect, Mood lighting, and Contrast. Exploring Angle Filters, Colour Temperature, Aperture, Diffusion, and related concepts.

Recommended Reading/Resources:

- Film Criticism and Theory: G.Mast
- How to read a film: James Monaco
- Meaning of Art: Herbert Reed
- The ART OF Colour and Design: V.K.Ball
- Montage Eisenstein: Jacques Aumont
- Art and Visual Perception: Rudolf Arnheim

*****

Course Title: Equipment & Processes (P)

Course Description:

The program aims to cultivate image makers with robust aesthetic and analytical skills capable of addressing modern world communication requirements. It emphasizes the integration of a command of the visual language with imagination and technology. The program enables students to acquire an aesthetic evaluation of outstanding professional contributions from great masters in cinematography. It instills the confidence needed to function as a professional cinematographer by mastering the latest technical skills.

Course Objectives:

The course endeavors to harmonize the realms of visual aesthetics and technical studies, fostering the student's proficiency to function as a proficient cinematographer in the contemporary landscape. It seeks to cultivate both artistic skills and technical awareness, recognizing the expanding scope of cinematography as a visual language. In response to recent advancements in communication technology, the course aims to equip students with analytical skills and critical judgment, empowering them for innovative strides in both technical and aesthetic

dimensions within the art of cinematography.

Course Outcomes:

CO 1. Students will acquire a comprehensive understanding of motion picture cameras and professional equipment handling, demonstrating proficiency in their application.

CO 2. This course's objective is to familiarize each student with the rigging of motion picture cameras through hands-on operational practices. This encompasses the integration of both technical knowledge and artistic application, preparing students for a well-rounded skill set in cinematography.

Course Outline:

Unit 1: Understanding the Motion Picture Camera

- The evolution of the moving picture camera and image presentation, from the hand-cranked camera to digital imaging and beyond.
- Insight into the Human Eye and Camera Lens.
- Exploring Digital Cinematography.
- HD vs Digital Cinema comparison.
- Introduction to various cameras including Canon 300, Canon 500, Ursa Mini, Ursa 4.6k, ARRI, and Red Camera with PL and EF cinema Lenses.
- Practical focus on Movie Camera Rigging and Camera Operation, covering camera prep, setup, and operation. Discussions on common camera issues, setting up the camera, shooting a short scene, and proper file downloading for post-production.

Unit 2: Understanding Exposure & Sensors

- Theoretical foundations, Exposure Tools, and the Waveform Monitor.
- Exploration of exposure concepts, sensor types, sizes, pixels, photo sites, color temperature, shutters, noise, and ISO.

Unit 3: The Digital Image

- In-depth discussion on RAW, Chroma subsampling, 4:4:4, 4:2:2, bit depth, bit rate, and frame rates.
- Understanding Linear, Gamma, Log Dynamic Range, Exposure Latitude, Gamma, Rec. 709, Rec. 2020, Linear, and Log.

Unit 4: Digital Color

- Coverage of Color Science, terminology, color temperature, gamut, color space, ACES, HDR.
- Detailed examination of CODECS & FORMATS, including wrappers, formats,

containers, digital compression codecs, lossy and lossless compression, types of compression. Specific codecs like ProRes, DNxHD, Redcode RAW, Arri RAW, Sony Raw, and XAVC, along with discussions on metadata and compression artifacts.

Unit 5: Image Control & Grading

- Introduction to Creative Controls including Color Correction and Color Grading.
- Exploration of log controls, color space, and the role of LUTs (Look Up Tables) and LOOKS.
- Understanding waveform monitor, vector scope, color bars, test charts, and calibration test charts in the context of image control and grading.

Practical and Assignments:

- Students will be asked to submit assignments based on each unit.
- All Practical's & assignment will be done on Cinema cameras and with camera operation practicals.
- One shot, six shots, ten shots with still & Motion camera with a final 10 min Digital Video film.

Recommended Reading/Resources:

- The Art of Pictorial Composition: Louis Wolchonok
- Film and Reality: An Historical Survey by Roy Armes
- Ways of Seeing: John Berger
- The Ways of Film Studies: Gaston Roberge

*****

S.Y.B.A. (Photography and Cinematography) Semester IV

Subject Type	Course Code	Title of Paper	Hrs/ Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	20830	Theory of motion picture photography(P)	8	4	6	40	60	100	Yes
Core Course	20831	Lighting tools(P)	10	5	6	40	60	100	Yes
Core Course	20832	Creative lighting (P)	10	5	6	40	60	100	-
Core Course	20833	Continuity & Dialogue – 1 (P)	10	5	6	40	60	100	Yes
Core	20834	Workshop 1 (P)	10	5	6	40	60	100	Yes

Course									

Course Title: Theory of Motion Picture Photography (P)

Course Description:

The course endeavors to find equilibrium between film and digital cameras, guiding students in making informed choices between the two mediums. In the context of visual communication, movies, also referred to as films, utilize moving pictures and sound to convey narratives or impart knowledge. Essentially, a movie constitutes an electronic signal featuring moving graphics, pictures, or text, creating a continuous stream of images for purposes of entertainment, education, or other applications. The term "movie" is commonly associated with content longer than ten minutes, typically intended for viewing on television or in a theater. The course aims to empower students with a comprehensive understanding of both film and digital technologies, enabling them to make discerning decisions based on the specific requirements of their projects.

Course Objectives:

This course aims to empower students with a nuanced understanding of the significant historical milestones in motion picture inventions. Students will not only acquire the ability to articulate key terms associated with these inventions but also gain a comprehensive grasp of the broader context of films. Films, encompassing various terms such as movie, motion picture, or moving picture, represent a visual art form employed to simulate experiences that convey ideas, stories, perceptions, feelings, beauty, or atmosphere through dynamic images. These images are complemented by sound and, on occasion, other forms of sensory stimulation. By the end of the course, students will possess a well-rounded knowledge of the evolution and terminology of motion picture inventions, enhancing their appreciation of this influential visual medium.

Course Outcomes:

CO1.Demonstrate how the Cinematography camera film and digital camera works

CO2 A thin flexible strip of plastic or other material coated with light-sensitive emulsion for exposure in a camera, used to produce photographs or motion pictures.

CO3. Film is the narrow roll of plastic that is used in some cameras to take photographs.

CO4. Cinema is the world’s most recent art form (from the 19th century). It is also, by far, the world’s most complex, collaborative, and costly artistic expression.

Course Outline:

Unit 1. A technical Introduction to the Moving camera

- History of Motion Picture
- Film camera.
- Film formats used in MPP.
- Film Stock & Processing.

Unit 2. Postproduction of films.

- Editing video footage
- Editing the soundtrack, adding sound effects, music, etc.
- Adding titles and graphics
- Colour and exposure correction
- Adding optical special effects

Unit 3. Film Projection

- Movie projector
- Illumination and sound devices
- Modern movie projectors
- Film gauge

Unit 4. Introduction of digital camera.

- Digital camera
- Digital memory.
- High-definition dedicated cameras
- Digital movie cameras
- Optical system
- Digital camera complete workflow.
- Timecodes, AMA, MXF, AAF, and DNxHD,
- RED Digital Cinema Cameras (EPIC and SCARLET)
- ARRI ALEXA
- Blackmagic Cinema Camera

Recommended Reading/Resources:

1. How to read a film: James Monaco

2. Art and Visual Perception: Rudolf Arnheim

3. Handbook of Motion Picture Production - William B.Adams

4. Video users Handbook - Peter Utz

*****

Course Title: Lighting tools (P)

Course Description:

The course aims to make student understand the different lighting tools in cinematography lighting. The scope of the Art of Cinematography as a visual language has expanded in recent years, and advances in communication technology have offered a host of new possibilities to the image maker. The course aims to develop the analytical skills and critical judgment enabling the student for technical and aesthetic innovations in the Art of Cinematography.

Course Objectives:

Enables the student to gain technical & aesthetic evaluation of outstanding professional contributions of great masters in Cinematography and the confidence to function as a professional Cinematographer by achieving the latest technical skills.

Course Outcome: By the end of this course, students should be able to:

CO1 Demonstrate how the Cinematography lighting tools works.

CO2 Understanding the diverse types of cinematography lighting tools for cinematography.

CO3 Understanding a workflow while working with cinematography lights.

CO4 To create an effect in Movies to evoke the emotions of the Audience Lighting is especially important and the lighting tools which makes it possible to create a desired effect is essential.

Course Outline:

Unit I: Studies on Light and Spectrum

- Exploration of Light, Light Spectrum, Visible Spectrum, Infra-Red, and Ultraviolet.

Unit II: Understanding Color in Cinematography

- Analysis of Color Chart, Primary and Secondary Colors, and the Mixing of Colors.
- Comprehension of color frost in cinematography lighting tools.
- In-depth examination of various lighting tools utilized in both indoor and outdoor settings.

Unit III: Practical Application of Lighting Techniques

- Hands-on Camera Practical focusing on 3-point lighting.
- Execution of a single-shot studio practical using artificial lights.

Unit IV: Exposure Meters and Reading

- Introduction to exposure meters, covering both incidental and reflective types.
- In-depth exploration of Exposure and Meter reading techniques.

Unit V: Comparative Study of Image Resolution and Lighting Equipment

- Comparative analysis of Image resolution.
- Study of various Lighting Equipment, including Incandescent, CFL, HMI, LED, and considerations of Colour Temperature.

Recommended Reading/Resources:

- The Grip Book -Michael Uva, Sabrina Uva.
- Film Lighting: Kris Malkiewicz
- Lighting for Portraits: Walter Nurnberg

*****

Course Title: Creative Lighting (P)

Course Description:

The course aims to make student understand the different lighting Techniques in cinematography lighting. Extensive and coherent knowledge and understanding of an academic field of study as a whole and its various applications and links to related disciplinary areas and subjects of study including a critical understanding of the established theories, principles, and concepts, and several advanced and emerging trends and issues in the field of digital cinematography creative lighting.

Course Objectives:

The course aims to equip students with a comprehensive understanding of equipment and materials, encompassing the latest technological advances as well as insights from scholarly and professional literature. This knowledge extends to both essential and advanced elements, ensuring that students are well-versed in the tools and resources essential for their field. Additionally, the curriculum places a strong emphasis on Digital Cinematography and its impact on motion picture images in the postmodern world. Students will not only grasp the theoretical underpinnings but also learn to situate themselves within this evolving landscape. The objective is not just to impart knowledge but to enable students to develop professionally, fostering the skills and insights necessary to thrive in the dynamic realm of cinematography.

Course Outcome:

CO1. Shall acquire fundamental knowledge of various aspects of Digital Cinematography creative lighting and related study areas.

CO2. Shall acquire the knowledge related to the impact of Digital Cinematography and motion picture images in the postmodern world and to situate themselves and develop as a professional working in this field.
CO3. Shall be competent to undertake professional jobs/assignments as per demands and requirements of the various facets of the Motion Picture industry either as a freelance professional practitioner, an employee or in any other capacity.
CO4.Shall be able to enhance the ability of leadership by leading a Camera and lighting Team.
Course Outline:

Unit 1: Image and Light, Unfolded (P)

- Lesson 1: Image and Light Fundamentals
    - Use of Filters: Correction filters, Effect filters.
    - Measurement of Light: Colour Temperature, Tungsten Light, Incandescent Light, Fluorescent Light, LED.
    - Various Types of Lights and Light Controlling Devices: HMI light/Par Lights, Merits & Demerits, Lighting Equipment.
    - Study of various diffusion materials and LED.
    - Use of Colour Filters and effects, Colour conversion, and colour temperatures.
    - White balancing in digital movie images.
    - Light controlling filters: ND's, polarizing filter, UV filters, grad filters, etc.
- Lesson 2: Reflection & Refraction
    - Detailing Light dynamics: hard and soft light.
    - Movement of light on different surfaces.
    - The significance of light in the context of the written word.
    - Light and Colour: Formation of colour, difference between pigment and Analogue colours.
    - Detailed Lighting Spaces: Practical and Abstract.
    - Three-point Dynamic Lighting, changes in ratios with movement.
    - Lens and Lighting: Image formation and the spread of light.
    - Use of Filters over lights and their variations.
    - Dynamic Light Meter Reading, Shots in movements.
    - Light and Movements: Camera Movements, Optical Movements, Dynamization of Light.

Unit 2: Space, Light, and Images (Theory)

- Lesson 3: Lighting Large Spaces
    - Use of broad light and short light.

- Lighting for cross-cutting and matching the lighting.
- Lighting for different Aspect Ratios.
- Back Projection and dynamism.

Unit 3: Lighting Up Studios (P)

- Lesson 4: Lighting Indoors
  - Short exercise in lighting indoors, a two-minute film.
  - Mixing outdoor lighting to match artificial lights.
  - Images and Natural light: Mixing colour temperatures.
  - Camera Practicals: Different lighting theories (e.g., Butterfly, overhead).
  - Day or Night Shooting Lighting Techniques: Continuous shot from natural to artificial light, a two-minute film.

Unit 4: Understanding the Masters (P)

- Lesson 5: Replicating Stills
  - Practicals with studying different cinematographers and their styles.
  - Shooting 30-second films with voice-over or dialogues.
  - Location Shooting: Use of the full range of lights with a complete production unit.
  - Camera Movements with dynamic lighting techniques and mood – Each student should have independent shots for the final assessment.

Recommended Reading/Resources:

- Digital Cinematography: Fundamentals, Tools, Techniques & Workflows; David Stump, ASC
- Cinematography - Theory and Practice; Blain Brown
- The ASC Manual - Tenth Edition; Edited by Michael Goi, ASC
- The 5 Cs of Cinematography; Joseph V. Mascelli
- The Visual Story - Creating the Visual Structure of Film, TV & Digital Media; Bruce Block
- Painting with Light; John Alton, ASC
- American Cinematographer Magazine; Monthly Publication
- ICG Magazine; Monthly Publication.
- Writing with light. Vittorio Storraro.
- Sculpting in time… Andre Tarkovsky
- Storraro on Caravaggio.
- Masters of Light. Book by Dennis Schaefer and Larry Salvato

*****

Course Title: Continuity & Dialogue –1 (P)

Course Description:

In this course, students will delve into the intricacies of Film Continuity, aiming to provide a profound understanding of the principles that underlie seamless storytelling. Mastery of a range of camera and editing techniques will be emphasized, empowering students to skilfully uphold continuity throughout the entirety of a film. The curriculum will systematically introduce and explore the rules of continuity editing, serving as a comprehensive guide to navigate and apply these principles effectively. Through a blend of theoretical insights and practical applications, students will develop the expertise needed to ensure a cohesive and engaging cinematic experience in their filmmaking endeavours.

Course Objectives:

The course objectives encompass the application of film continuity principles through the practical execution of filmmaking projects, requiring students to adeptly implement these principles in planning, shooting, and editing a continuity-driven short film, thereby fostering a comprehensive understanding and proficiency in the seamless storytelling aspect of cinematography.

Course Outcomes: By the end of this course, students should be able to:

CO1: Apply film continuity principles effectively in a practical filmmaking project.
CO2: Demonstrate proficiency in planning and executing a continuity-driven short film.

Course Outline:

Unit 1: Eyelines and Angles in Dialogue

- Lesson 1: Ensure eyeline matches in dialogue scenes, emphasizing the characters' gazes and maintaining continuity.
- Lesson 2: Adhere to the 30-degree rule when shooting characters from multiple angles to avoid continuity errors.

Unit 2: Rules for Character Interaction

- Lesson 3: Understand the 180-degree rule for filming character interactions to avoid disorienting the audience.
- Lesson 4: Implement the match on action technique during action sequences to maintain continuity and avoid jump cuts.

Unit 3: Continuity Beyond Single Scenes

- Lesson 5: Emphasize continuity editing in various contexts, from dialogue scenes to climactic sequences and parallel editing.
- Lesson 6: Explore the role of discontinuity editing, such as jump cuts, to intentionally imply action out of sequence and manipulate the audience's perception of time in film.

Recommended Reading/Resources:

- Script Supervising and Film Continuity- Pat Miller
- The Five Cs of Cinematography: Motion Picture Filming Techniques Simplified Book by Joseph V. Mascelli

*****

Course Title: Workshop 1 (P)

Course Description:

This hands-on workshop is designed to provide students with practical experience in handling and operating special cinema gears. The focus will be on various specialized equipment used in the film industry, including 360-degree track and trolley systems, trolleys with cranes, car rigs, Steadicam, and the ARRI camera. Participants will gain valuable skills and insights into the technical aspects of cinematography and film production.

Course Objectives:

The course objectives aim to familiarize students with the operation and maintenance of specialized cinema gears, develop practical skills in utilizing 360-degree track and trolley systems, trolleys with cranes, car rigs, Steadicam, and ARRI cameras, and enhance participants' understanding of the creative possibilities and technical challenges associated with using special cinema gears in filmmaking.

Course Outcomes:

CO 1: Demonstrate proficiency in operating 360-degree track and trolley systems.
CO 2: Effectively use trolleys with cranes, demonstrating precision in camera movements.
CO 3: Successfully set up and operate car rigs for dynamic and controlled shots.
CO 4: Demonstrate skill in handling and operating Steadicam for smooth and stabilized camera movements.
CO 5: Exhibit competence in using ARRI cameras for professional film production.

Course Outline:

Unit I: Introduction to Special Cinema Gears

- Overview of specialized cinema equipment
- Safety protocols and guidelines
- Understanding the role of special cinema gears in filmmaking

Unit II: 360-Degree Track and Trolley Systems
- Components and assembly of track and trolley systems
- Hands-on practice with 360-degree movements
- Troubleshooting and maintenance

Unit III: Trolleys with Cranes
- Introduction to trolleys with crane systems
- Practical exercises for precise camera movements
- Safety considerations and best practices

Unit IV: Car Rigs
- Setting up and configuring car rigs for various shots
- Practical exercises in controlled and dynamic car rig movements
- Safety measures during car rig operation

Unit V: Steadicams
- Understanding the principles of Steadicam operation
- Hands-on practice in achieving smooth and stabilized shots
- Advanced techniques and creative applications

Unit VI: ARRI Camera Operation
- Overview of ARRI cameras and their features
- Hands-on experience in operating ARRI cameras
- Best practices for professional cinematography with ARRI cameras

Recommended Reading/Resources:

- The Grip Book: The Studio Grip's Essential Guide - Michael G. Uva
- *The Steadicam Operator's Handbook –Jerry Hallway, Laurie Hayball*

*****

T.Y.B.A. (Photography and Cinematography) Semester V

Subject Type	Course Code	Title of Paper	Hrs/ Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	20835	Color & it's application in motion picture photography	3	3	3	40	60	100	Yes

		(P)							
Core Course	20836	Editing (P)	8	4	3	40	60	100	-
Core Course	20837	Continuity & Dialogue 2 (P)	10	5	6	40	60	100	Yes
Core Course	20838	Working with sound (P)	8	4	3	40	60	100	Yes
Core Course	20839	Workshop 2- Short film & Documentary (P)	4	2	3	40	60	100	-
Core Course	20840	Workshop 3 - Advertising & Music videos (P)	10	5	6	40	60	100	-

Course Title: Color & Its Application in Motion Picture Photography (P)
Course Description:

Color & Its Application in Motion Picture Photography is designed to explore the significance of color in cinematography. Students will delve into color terminology, understand warm and cool colors, explore color temperature, and master techniques like color balance with gels and filters. The course emphasizes the role of color as a powerful storytelling tool in motion picture photography. Additionally, the course covers additive and subtractive colors, an introduction to color wheels, and explores color psychology and its applications in filmmaking.

Course Objectives:

- Understand Color Fundamentals: Demonstrate a comprehensive understanding of color terminology, including primary and secondary colors, and differentiate between warm and cool colors in cinematography.
- Master Color Techniques: Explore color temperature, apply the concept of color balance using gels and filters, and utilize color as a storytelling tool in motion picture photography.
- Grasp Color Principles: Understand the principles of additive and subtractive colors and familiarize yourself with the concept and application of color wheels in cinematography.
- Apply Color Psychology: Explore color psychology and its applications in filmmaking.

Course Outcomes:

CO1: Demonstrate a comprehensive understanding of color terminology and the differentiation between warm and cool colors in cinematography.

CO2: Master color techniques, including color temperature, achieving color balance with gels and filters, and utilizing color as a storytelling tool in motion picture photography.

CO3: Grasp color principles, including additive and subtractive colors, and the concept and application of color wheels in cinematography.

CO4: Apply color psychology and understand its applications in filmmaking.

Course Outline:

Unit I: Color Basics in Cinematography

- Lesson 1: Color terminology - Primary and secondary colors.
- Lesson 2: Understanding warm and cool colors.

Unit II: Color Temperature and Balance

- Lesson 3: Exploring color temperature in cinematography.
- Lesson 4: Achieving color balance with gels and filters.

Unit III: Color as a Storytelling Tool

- Lesson 5: Analyzing and utilizing color as a storytelling tool in motion picture photography.

Unit IV: Additive and Subtractive Colors, Color Wheels, and Psychology

- Lesson 6: Principles of additive and subtractive colors, and the concept of color wheels in cinematography.
- Lesson 7: Exploring color psychology and its applications in filmmaking.

Recommended Reading/Resources:

- "If It's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling" by Patti Bellantoni.

*****

Course Title: Film Editing(P)

Course Description:

The Film Editing Fundamentals course provides an in-depth exploration of the art and techniques of film editing. Covering a range of topics from editing software to the final packaging of a film, students will gain practical experience through exercises like silent film edits, continuity editing, and montage creation. The course also includes an analysis of film scenes and the history of film editing.

Course Objectives:

- Introduction to Editing: Familiarize students with editing software, project setups, and the concept of rhythm in editing. Analyze silent film edits and delve into the history of film editing.
- Continuity and Dialogue Editing: Develop skills in continuity editing and dialogue editing through practical exercises and analysis.

- Montage Creation: Explore different types of montage and practice creating small montages.
- Final Packaging: Understand the final steps in film editing, including titles, subtitles, DIT workflow, and basic color correction.

Course Outcomes:

CO1: Demonstrate proficiency in using editing software, managing project setups, and understanding the rhythm in editing.

CO2: Apply continuity editing techniques and practice dialogue editing with given footage.

CO3: Create different types of montages through practical exercises.

CO4: Package the final edited film, including titles, subtitles, and basic color correction.

Course Outline:

Unit I: Introduction to Editing

- Lesson 1: Basics of editing software, project setups, and bin management.
- Lesson 2: Understanding rhythm in editing. Practical: Shoot and edit a small video.

Unit II: Film Editing Analysis

- Lesson 3: Silent film edits and film scenes analysis.
- Lesson 4: Exploring the history of film editing.

Unit III: Continuity and Dialogue Editing

- Lesson 5: Learning continuity editing techniques with given footage.
- Lesson 6: Dialogue editing practice and review.

Unit IV: Montage Creation

- Lesson 7: Understanding the concept of montage and types.
- Lesson 8: Practical: Shoot and edit small montages.

Unit V: Final Packaging

- Lesson 9: Final steps in film editing - Titles, subtitles, and DIT workflow.
- Lesson 10: Exploring different formats, codecs, and basic color correction.

Recommended Reading/Resources:

- "In the Blink of an Eye" by Walter Murch.

- "The Technique of Film Editing" by Karel Reisz and Gavin Millar.

*****

Course Title: Continuity & Dialogue 2

Course Description:

Continuity & Dialogue 2 builds on the foundational concepts of dialogue continuity introduced in the previous semester. This course focuses on the importance of dialogues in films, effective shot divisions for dialogue scenes, and understanding lighting techniques for dialogue sequences. Students will engage in classroom discussions and analysis to deepen their knowledge.

Course Objectives:

- Understanding Dialogue Continuity: Delve deeper into the nuances of dialogue continuity and its significance in filmmaking.
- Importance of Dialogues: Explore the critical role of dialogues in films and their impact on storytelling.
- Shot Divisions for Dialogue Scenes: Learn effective techniques for shot divisions in dialogue scenes to enhance visual storytelling.
- Lighting for Dialogue Sequences: Gain theoretical insights into the art of lighting specifically tailored for dialogue sequences in a film.

Course Outcomes:

By the end of this course, students should be able to:

CO1: Demonstrate a deeper understanding of dialogue continuity and its application in film scenes.

CO2: Analyze the importance of dialogues in films and their contribution to storytelling.

CO3: Apply effective shot divisions for dialogue scenes to enhance visual storytelling.

CO4: Understand the theoretical aspects of lighting for dialogue sequences in films.

Course Outline:

Unit I: Understanding Dialogue Continuity

- Lesson 1: Nuances of dialogue continuity and its role in film scenes.
- Lesson 2: Classroom discussion on dialogue continuity.

Unit II: Importance of Dialogues

- Lesson 3: Significance of dialogues in films and their impact on storytelling.

- Lesson 4: Analysis of dialogue-driven scenes in iconic films.

Unit III: Shot Divisions for Dialogue Scenes

- Lesson 5: Effective shot divisions for dialogue scenes.
- Lesson 6: Practical application and analysis of shot divisions.

Unit IV: Lighting for Dialogue Sequences

- Lesson 7: Theoretical insights into lighting for dialogue sequences.
- Lesson 8: Classroom discussion on lighting techniques.

Recommended Reading/Resources:

- "Dialogue Editing for Motion Pictures" by John Purcell.
- "In the Blink of an Eye" by Walter Murch.

*****

Course Title: Working with Sound(P)

Course Description:

This course delves into the intricacies of film sound, covering location sound recording, recording formats, microphones, sound recorders, the complete workflow of sound, and an introduction to sound designing software.

Course Objectives:

- Location Sound Recording: Develop skills in capturing high-quality sound on location.
- Understanding Recording Formats: Gain knowledge of various recording formats in sound.
- Microphones & Sound Recorders: Familiarize yourself with different microphones and sound recording devices.
- Complete Workflow of Sound: Understand the entire process of sound production in filmmaking.
- Introduction to Sound Designing Software: Get introduced to sound designing software tools.

Course Outcomes:

CO1: Execute location sound recording techniques effectively.

CO2: Demonstrate knowledge of recording formats in sound.

CO3: Select and utilize appropriate microphones and sound recorders.

CO4: Navigate the complete workflow of sound in film production.

CO5: Familiarize themselves with basic sound designing software.

Course Outline:

Unit I: Location Sound Recording

- Lesson 1: Basics of capturing high-quality sound on location.
- Lesson 2: Practical exercises in location sound recording.

Unit II: Understanding Recording Formats

- Lesson 3: Overview of various recording formats in sound.
- Lesson 4: Analysis of recording formats and their applications.

Unit III: Microphones & Sound Recorders

- Lesson 5: Introduction to different types of microphones.
- Lesson 6: Hands-on experience with sound recording devices.

Unit IV: Complete Workflow of Sound

- Lesson 7: Understanding the step-by-step process of sound production.
- Lesson 8: Practical application of the complete sound workflow.

Unit V: Introduction to Sound Designing Software

- Lesson 9: Overview of sound designing software.
- Lesson 10: Basic exercises using sound designing tools.

Recommended Reading/Resources:

- "The Location Sound Bible: How to Record Professional Dialog for Film and TV" by Ric Viers.
- "Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema" by David Sonnenschein.

*****

Course Title: Workshop 2- Short film & Documentary (P)

Course Description:

This workshop provides hands-on experience in creating short films and documentaries. Students will explore the entire filmmaking process, from conceptualization to post-production, gaining practical skills in scripting, shooting, and editing.

Course Objectives:

Scripting and Storyboarding:

- Develop skills in crafting compelling scripts for short films and documentaries.
- Understand the importance of storyboarding in visual storytelling.

Shooting Techniques:

- Gain practical knowledge of camera operations and cinematography for short films and documentaries.
- Explore various shooting styles and techniques.

Editing and post-production:

- Learn the fundamentals of video editing using industry-standard software.
- Understand the post-production workflow for short films and documentaries.

Course Outcomes:

CO1: Create well-crafted scripts and storyboards for short films and documentaries.

CO2: Demonstrate proficiency in camera operations and shooting techniques.

CO3: Edit and complete the post-production process for a short film or documentary.

Course Outline:

Unit I: Scripting and Storyboarding

- Lesson 1: Basics of scriptwriting for short films and documentaries.
- Lesson 2: Importance and techniques of storyboarding.

Unit II: Shooting Techniques

- Lesson 3: Camera operations and cinematography fundamentals.
- Lesson 4: Exploring shooting styles and techniques.

Unit III: Editing and post-production

- Lesson 5: Introduction to video editing software.
- Lesson 6: Post-production workflow for short films and documentaries.

Unit IV: Practical Exercises

- Lesson 7: Scripting and storyboarding exercises.
- Lesson 8: Hands-on shooting exercises.

Unit V: Final Projects

- Lesson 9: Editing and post-production practical exercises.
- Lesson 10: Screening and critique of final short film and documentary projects.

Recommended Reading/Resources:

- "In the Blink of an Eye" by Walter Murch.
- "Documentary Storytelling: Creative Nonfiction on Screen" by Sheila Curran Bernard.

- Online resources on scriptwriting, cinematography, and video editing.

*****

Course Title: Workshop 3 - Advertising & Music Videos (P)

Course Description:

This workshop immerses students in the creative process of producing advertising content and music videos. Through practical exercises, participants will explore specialized lighting techniques to create industry-level commercials.

Course Objectives:

Conceptualization and Storyboarding:

- Develop skills in conceptualizing and storyboarding for advertising and music videos.
- Understand the narrative structure specific to commercials and music videos.

Shooting and Cinematography:

- Gain practical knowledge of specialized lighting techniques for creating impactful commercials.
- Explore cinematography techniques unique to advertising and music videos.

Editing and post-production:

- Learn the essentials of editing and post-production for advertising and music videos.
- Understand the role of music and sound design in enhancing visual storytelling.

Course Outcomes:

CO1: Develop compelling concepts and storyboards for advertising and music videos.

CO2: Execute specialized lighting techniques for industry-level commercials.

CO3: Edit and complete the post-production process for advertising and music videos.

Course Outline:

Unit I: Conceptualization and Storyboarding

- Lesson 1: Basics of conceptualizing for advertising and music videos.
- Lesson 2: Storyboarding techniques for commercials and music videos.

Unit II: Shooting and Cinematography

- Lesson 3: Specialized lighting exercises for impactful commercials.
- Lesson 4: Cinematography techniques specific to advertising and music videos.

Unit III: Editing and post-production

- Lesson 5: Introduction to video editing for commercials and music videos.
- Lesson 6: Enhancing storytelling through music and sound design.

Unit IV: Practical Exercises - Advertising

- Lesson 7: Conceptualization and storyboard exercises.
- Lesson 8: Specialized lighting practical exercises.

Unit V: Practical Exercises - Music Videos

- Lesson 9: Music video conceptualization and shooting exercises.
- Lesson 10: Editing and post-production practical exercises.

Recommended Reading/Resources:

- "Commercial Directing: Voodoo, Psychology, & Filmmaking Techniques" by Mark W. Travis.
- "In the Blink of an Eye" by Walter Murch.
- Online resources on specialized lighting techniques for commercials.

*****

T.Y.B.A. (Photography and Cinematography) Semester VI

Subject Type	Course Code	Title of Paper	Hrs/ Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	20841	Anamorphic presentation techniques, DI & CGI (P)	8	4	3	40	60	100	Yes
Core Course	20842	Master class 1 (P)	8	4	3	40	60	100	Yes
Core Course	20843	Master class 2 (P)	8	4	3	40	60	100	Yes
Core Course	20844	Graduation project (P)	24	12	3	40	60	100	-

Course Title: Anamorphic Presentation techniques, DI & CGI (P)

Course Description:

This course explores the intricate aspects of anamorphic lenses, the digital intermediate process, and the application of computer-generated imagery in the context of filmmaking. Students will gain a comprehensive understanding of how these elements contribute to the modern visual art-form used in films.

Course Objectives:

Students will be able to understand the importance and application of Anamorphic Presentation techniques, DI & CGI in motion pictures. Anamorphic presentation with DI & CGI is an integral part of the modern visual art-form used to simulate experiences that communicate ideas, stories, perceptions, feelings, beauty, or atmosphere using moving images in Films.

Course Outcome:

CO1: Demonstrate how a cine lens works as well as valuable insights as to how anamorphic lenses can be used.

CO2: Understand digital tools to color grade, which allows for much finer control of individual colors and areas of the image and allows for the adjustment of image structure.
CO3. Understand designing characters, virtual worlds, or scenes and special effects in films, television programs, commercials, etc.

Course Outline:

Unit I: Anamorphic Lens

- *Lesson 1: History of Anamorphic Lens*
  - Development of anamorphic optics and its early applications.
  - Introduction of anamorphic widescreen in cinematography.
- *Lesson 2: Development of Anamorphic Lens*
  - Evolution of anamorphic widescreen for wider aspect ratios.
  - Comparison with non-anamorphic spherical widescreen format.
- *Lesson 3: Naming for Anamorphic Format*
  - Understanding contemporary terms like 'Scope' and 2.35:1 in anamorphic widescreen.
  - Phrases associated with Panavision's anamorphic lenses.
- *Lesson 4: Optical Characteristics*
  - Artifacts and unique features of anamorphic lenses.
  - Impact on cinematic look and stylistic choices.
- *Lesson 5: Recent Use*
  - Revival of anamorphic lenses in the digital cinematography era.
  - Emulation of anamorphic film in computer animation.
- *Lesson 6: Aspect Ratio*

    - Overview of SMPTE standards for anamorphic projection.
    - The transition from 2.35 to 2.39 aspect ratio and its industry implications.

Unit II: Digital Intermediate (DI)

- *Lesson 7: The Significance of DI*
    - Exploring the role of DI in modern filmmaking.
    - Enhanced creative control, consistency, restoration, and cost savings in post-production.
- *Digital Intermediate Process*
    - Steps involved in the DI process, from scanning to distribution.

Unit III: Computer-Generated Imagery (CGI)

- *Lesson 8: CGI in Filmmaking*
    - Extensive use of CGI in movies.
    - Impact of VR and AR on visual effects and filmmaking.

Recommended Reading/Resources:

- *Spectacular Digital Effects: CGI and Contemporary Cinema* by Kristen Whissel
- *The Digital Intermediate for Film & Video* by Jack James

*****

Course Title: Master class – 1 (P)

Course Description:

A film director relies on the director of photography to create a unique and appropriate visual look for the story. Over this week, you'll hear from a series of renowned, award-winning cinematographers who will discuss their work and share the many challenges and successes they have experienced in achieving these looks.

In this course topics covered include the use of lighting design, art direction, and scene coverage. The theory and motivation behind specific aesthetics, scene coverage, lighting, lens selection, and camera movement are explored.

Course Objectives:

Apply theory and practical knowledge in Cinematography Masterclass a short film or Advertising film.

Demonstrate proficiency in cinematography as a Specialization.

Course Outcomes:

By the end of this project, students should be able to:

CO1: Create a short film that reflects a comprehensive understanding of filmmaking principles, especially in Cinematography.

CO2: Demonstrate proficiency in executing key aspects of filmmaking, including cinematography, scriptwriting, direction, editing, and sound design.

Course Outlines:

Unit I

- Lesson - 1. Student will be understanding filmmaking Various departments in films Pre-production Production Post- Production Film Language (Shot, Scene, Camera Movements)

Unit II

- Lesson -2. Basic thought, Story, Screenplay, Shooting Script - Revisualization (Shot Division, Story Boarding) Project Designing & Planning Scheduling (Creating grid, arranging scenes, characters & crew needed, Budgeting.

UNIT-II

- Lesson 3 – Shooting one shot film with the cinematography Masters under his guidance to develop a skill of lighting, composition, and execution of short film shooting.

UNIT-III

- Lesson 4 -. Work of Sound recordist & boom operator Recording equipment's, types of microphones & headphones, their qualities, mic techniques Terminologies & aspects of autography Sound recording/Dubbing & voice over techniques.
- Lesson 5. Editing - creating rough cut of a Masterclass film, Fine cutting, applying transitions, synchronization of scenes, color correction, titling Digital Integration, Creating Final output For Cinema Theatres & TV.

Recommended Reading/Resources:

- Cinematography Theory and Practice - Blain Brown
- The Filmmaker's Eye: Learning (and breaking) the Rules of Cinematic Composition" by Gustavo Mercado
- "Cinematography: Third Edition". Initially published in 1973, "Cinematography" by Kris Malkiewicz and M. David Mullen"

*****

Course Title: Masterclass 2 – Green Screen & VFX (P)

Course Description:

This masterclass delves into the fascinating world of Visual Effects (VFX), focusing on the integration of live-action footage and CGI elements to create realistic imagery. The course emphasizes green screen techniques, VFX proficiency in cinematography, and the use of industry-standard software such as Nuke. Students will gain hands-on experience through a VFX workshop, culminating in the production of a short film or advertising film under the guidance of a VFX artist and supervisor.

Course Objectives:

Apply theory and practical knowledge of VFX in Cinematography VFX workshop and shoot a short film or Advertising film under a VFX artist and a VFX supervisor. Enhance a skill for green screen and VFX proficiency in cinematography as a Specialization.

Course Outcomes:

By the end of this project, students should be able to:

CO1: Create a short film which includes a VFX scene and enhances comprehensive understanding of filmmaking challenges in Visual special effect Cinematography.

CO2: Demonstrate proficiency in executing key aspects of VFX, by learning green screen shooting and understanding Nuke software to previsualize scene.

Course Outline:

Unit I: Introduction to Visual Effects and Special Effects

- Lesson 1: Understanding Special Effects
    - Mechanical effects vs. optical effects
    - Traditional vs. digital filmmaking
- Practical application: Incorporating special effects in live-action shooting

Unit II: Motion Capture and Performance Animation

- Lesson 2: Exploring Motion Capture
    - Applications in military, entertainment, sports, and medical fields
    - Performance capture and subtle expressions
- Practical application: Hands-on experience with motion capture technology

Unit III: Creating Environments with Matte Painting

- Lesson 3: Matte Painting Techniques
    - Integration of matte-painted images with live-action footage
    - Creating seamless environments for filmmaking
- Practical application: Hands-on matte painting exercises

Unit IV: 3D Modeling for Visual Effects

- Lesson 4: Fundamentals of 3D Modeling
    - Mathematical representation of objects in three dimensions
    - Use of 3D rendering and physical creation through 3D printing
- Practical application: Creating a 3D model using specialized software

Unit V: Rigging and Skeletal Animation

- Lesson 5: Skeletal Animation Techniques
    - Representation of characters and objects using bones
    - Application of rigging for intuitive animation
- Practical application: Rigging and animating a character

Unit VI: Rotoscoping and Compositing

- Lesson 6: Rotoscoping Techniques
    - Tracing motion picture footage frame by frame
    - Compositing and combining visual elements for realistic effects
- Practical application: Rotoscoping and compositing exercises

Unit VII: Advanced Compositing and Industry Standards

- Lesson 7: Advanced Compositing Techniques
    - Industry standards and best practices in digital image manipulation
- Practical application: Applying advanced compositing techniques using industry-standard software

Unit VIII: Final Project and Presentation

- Culminating project: Production of a short film or advertising film with extensive use of green screen and VFX.
- Final presentation and critique

Recommended Reading/Resources:

- "The Art and Science of Digital Compositing" by Ron Brinkman
- "Master of VX" by Ian Failes

*****

Course Title: Graduation Project (P)

Course Description:
The Graduation Project in Cinematography is designed for students who have completed their comprehensive courses in cinematography, showcasing their proficiency in producing short films, advertisements, music videos, and documentaries. This advanced course provides students with the opportunity to consolidate their skills, creativity, and technical knowledge by undertaking a comprehensive final project in their preferred genre. This project will serve as their professional showreel, demonstrating their mastery of cinematography concepts and techniques.

Course Objectives:

- To enable students to independently conceptualize, plan, and execute a high-quality cinematographic project in their chosen genre.
- To foster creative expression and innovation by encouraging students to explore unique storytelling techniques and visual styles.
- To enhance students' project management and collaboration skills, emphasizing effective communication and teamwork in a real-world production environment.

Course Outcomes:
CO 1: Project Development
Students will demonstrate the ability to develop a well-defined and original concept for their final project, including a clear storyline, thematic elements, and visual style.
CO 2: Cinematographic Execution
Students will exhibit advanced cinematographic skills, including camera operation, lighting techniques, composition, and use of specialized equipment relevant to their chosen genre.
CO 3: Post-Production Mastery
Students will showcase proficiency in post-production processes, such as editing, color grading, sound design, and visual effects, to enhance the overall quality of their final project.

Course Guidelines:

- Project Proposal: Each student must submit a comprehensive project proposal outlining their chosen genre, storyline, visual style, and technical requirements. This proposal will be subject to approval before the commencement of the project.

- Production Plan: Students are required to create a detailed production plan, including a shooting schedule, equipment list, and budget estimation. Emphasis will be placed on effective project management.

- Regular Progress Reports: Students must provide regular progress reports, sharing their achievements, challenges, and proposed solutions during the various stages of project development.

- Jury Presentation: At the end of the course, students will present their final projects to a jury panel composed of industry professionals and faculty members. This presentation will include a discussion of the creative choices, technical aspects, and challenges faced during the production process.

- Peer Review: In addition to the jury evaluation, students will engage in peer reviews, offering constructive feedback on each other's projects to promote a collaborative and learning-centered environment.

Recommended Reading/Resources:

- "The Filmmaker's Handbook" by Steven Ascher and Edward Pincus
- "Cinematography: Theory and Practice" by Blain Brown
- Industry-relevant films and documentaries for analysis and inspiration.
- The Filmmakers Handbook - By Stevev Ascher
- Shot by Shot - By Steven Katz
- Making Movies - By Sidney Lumet.
- On Directing Film - By David Mamet

*****