

Film Studies

Course Structure

1st year

Paper	Code	Subject	Marks	Teaching hour	Remarks
1	BFS 401	Compulsory English	70+30	150 hrs	
2	BFS 421	Psychology and film studies	70+30	150 hrs	
3	BFS 422	Basic film history	70+30	150 hrs	
4	BFS 423	Film as an art form	70+30	150 hrs	
5	BFS 424	Film-making fundamentals	100 (P)	150 hrs	

2nd year

Paper	Code	Subject	Marks	Teaching hour	Remarks
6	BFS 402	Compulsory Nepali	70+30	150 hrs	
7	BFS 425	Art of east and west	70+30	150 hrs	
8	BFS 426	Film theory and criticism	70+30	150 hrs	
9	BFS 427 - A	The art of acting	100 (P)	150 hrs	Acting
	BFS 427 - B	Intermediate film making			Dir.,Cine.,edit.sound.
10	BFS 428 - A	Introduction to acting	50+50	150 hrs	Specialization(select any one subject from specialilzation group)
	BFS 428 - B	Fundamental of Sound, Electromagnetism and Acoustic	50+50	150 hrs	
	BFS 428 - C	Basics of Cinematography	50+50	150 hrs	
	BFS 428 - D	Basics of screen play writing and direction	50+50	150 hrs	
	BFS 428 - E	Introduction to film editing	50+50	150 hrs	

3rd year

Paper	Code	Subject	Marks	Teaching hour	Remarks
11	BFS 403	Compulsory English	70+30	150 hrs	
12	BFS 429	Contemporary world cinema	70+30	150 hrs	
13	BFS 430 - A	the actors art and craft (Acting)	50+50	150 hrs	Acting Specialization
	BFS 430 - B	Documentary film making : techniques and aesthetics	50+50	150 hrs	Dir.,Cine.,edit.sound.
14	BFS 431 - A	Body and movement; voice and speech	50+50	150 hrs	Choose according to your specialization
	BFS 431 - B	Technology for sound recording and mixing	50+50	150 hrs	
	BFS 431 - C	intermediate cinematography I	50+50	150 hrs	
	BFS 431 - D	Technique of screen-writing	50+50	150 hrs	
	BFS 431 - E	Psychology of editing	50+50	150 hrs	
15	BFS 432 - A	Building a character	50+50	150 hrs	Choose according to your specialization
	BFS 432 - B	Basics of sound designing	50+50	150 hrs	
	BFS 432 - C	intermediate cinematography II	50+50	150 hrs	
	BFS 432 - D	Visual story	50+50	150 hrs	
	BFS 432 - E	Practice of editing	50+50	150 hrs	

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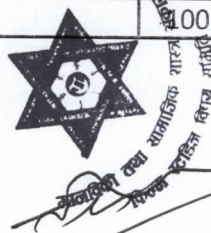


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4th year

Paper	code	Subject	Marks	Credit hour	Remarks
16	BFS 404	Compulsory Nepal studies	70+30	150 hrs	
17	BFS 433	Research methodology and term paper	50+50	150 hrs	
18	BFS 434 - A	Different methods and techniques of acting	50+50	150 hrs	Choose according to your specialization
	BFS 434 - B	Audio – post production	50+50	150 hrs	
	BFS 434 - C	Advance Cinematography I	50+50	150 hrs	
	BFS 434 - D1	Film directing : techniques and aesthetics	50+50	150 hrs	
	BFS 434 - D2	Advanced screen writing	50+50	150 hrs	
	BFS 434 - E	Mastering cinema : from camera to table	50+50	150 hrs	
19	BFS 435 - A	Film acting and orientation of medium	50+50	150 hrs	Choose according to your specialization
	BFS 435 - B	Sense of cinema sound	50+50	150 hrs	
	BFS 435 - C	Advance Cinematography II	50+50	150 hrs	
	BFS 435 - D1	Film production : workflow	50+50	150 hrs	
	BFS 435 - D2	Developing a feature length screenplay	50+50	150 hrs	
	BFS 435 - E	Practice of different editing approaches	50+50	150 hrs	
20	BFS 436	Final project	100 (P)	150 hrs	

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PSYCHOLOGY AND FILM STUDIES

Full Marks: 100

Theory: 70 + Practical: 30

Pass Marks: Theory 28, Practical 12

BFS421

Objective

The main objective of this course is to apprise the students the knowledge on psychological science both in academic and applied area, acquaint them with different psychological approaches in basic psychology and to teach how to understand human nature and relate the understanding with human interaction. Along with theories and their application, student will be able to acquaint with the use of psychology in film study. It is expected that the course will provide knowledge about professional approach of psychology in its applied field including film study.

Theoretical Modules

1. Psychology Introduction

- Definition, nature, goal and scope of psychology
- Brief history of modern psychology
- Perspectives and applications of psychology

Source book/chapters/articles/thesis:

- Shishir Subba, Khem Raj Bhatta, Padam Raj Joshi (2018). Psychology: An Introduction, Kathmandu, Nepal
- S. K. Mangal (2009). *An Introduction to Psychology*. Sterling Publishers Pvt. Ltd

2. Sensation and Perception,

- Definition, nature, characteristics, types of sensation and perception,
- Factors affecting perception; perceptual processes, and Gestalt principles of perceptual organization
- Social Cognition: Definition, importance, process (steps) of social cognition, social perception
- Social influence, attitude and attitude change, Social conformity and social compliance
- Social influence, prejudice and discrimination

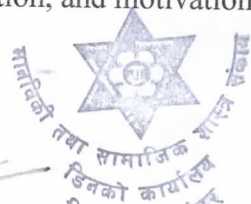
Source book/chapters/articles/thesis:

- Shishir Subba, Khem Raj Bhatta, Padam Raj Joshi (2018). Psychology: An Introduction, Kirti Publication Pvt. Ltd, Putalisadak, Kathmandu, Nepal.
- S. K. Mangal (2009). *An Introduction to Psychology*. Sterling Publishers Pvt. Ltd

3. Emotion and Motivation

- Definition, nature, characteristics, physiological basis, process and types of emotion, and motivation
- Theories of emotion and motivation
- Applications of emotion, and motivation

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Source book/chapters/articles/thesis:

- c. Shishir Subba, Khem Raj Bhatta, Padam Raj Joshi (2018). Psychology: An Introduction, Kirti Publication Pvt. Ltd, Putalisadak, Kathmandu, Nepal.
- d. S. K. Mangal (2009). *An Introduction to Psychology*. Sterling Publishers Pvt. Ltd

4. Learning and memory

Learning

- 1. Nature of learning, difference among learning, instinct, and maturation
- 2. Factors affecting learning, Transfer of learning and its types
- 3. Theories of learning: classical, insight, and social learning

Memory

- 1. Nature, characteristics, process, and types of memory
- 2. Stage theory model and parallel distribution processing model of memory
- 3. Forgetting: nature and causes of forgetting, brain and forgetting
- 4. Methods of improving memories

Source book/chapters/articles/thesis:

- a. Shishir Subba, Khem Raj Bhatta, Padam Raj Joshi (2018). Psychology: An Introduction, Kirti Publication Pvt. Ltd, Putalisadak, Kathmandu, Nepal.
- b. S. K. Mangal (2009). *An Introduction to Psychology*. Sterling Publishers Pvt. Ltd

5. Abnormal Psychology

- a. Definition of abnormality, nature, types and historical perspective of abnormal behavior.
- b. Causal factors and viewpoints in abnormality (Biological viewpoint, psychosocial viewpoints and sociocultural viewpoints)
- c. Some forms of abnormality: anxiety, mood disorders, somatoform and dissociative disorders, personality disorder and psychoses.

Source book:

- 1. Robert C. Carson et al (1998). *Abnormal Psychology and Modern Life* (10th Edition)

Practical Modules

6. Psychological Explanation of Cinema

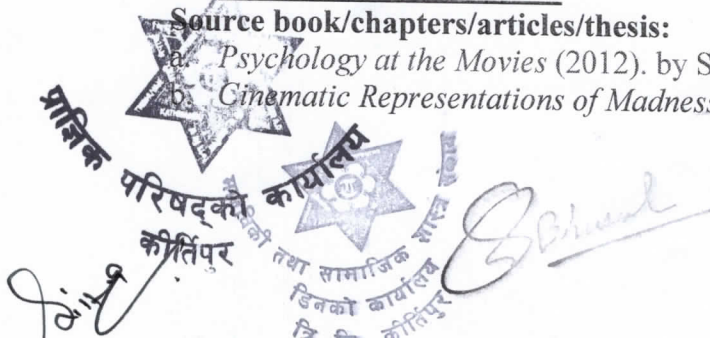
Source book/chapters/articles/thesis:

- a. *A Psychology of the film* by Ed S. Tan (2018). Palgrave communications. Humanities, Social Sciences, Business (Article)
- b. The cultural psychology of motion pictures: Dreams that Money Can Buy in Film, Television and the Psychology of the Social Dream by Robert W. Rieber and Robert J. Kelly (2014). Springer.
- c. *Psychology at the Movies* (2012). By Skip Dine Young. Wiley-Blackwell

5.1 Mental Illness in Cinema

Source book/chapters/articles/thesis:

- a. *Psychology at the Movies* (2012). by Skip Dine Young. Wiley-Blackwell
- b. *Cinematic Representations of Madness* by Sabo Josipa Unizd (2016). Unpublished thesis



- c. People Like Ourselves - *Portrayals of Mental Illness in the Movies* -Jacqueline N. Zimmerman (2003). The Scarecrow Press, Inc. Lanham, Maryland, and Oxford.

5.2 Psychological Theories and Cinema

- Psychoanalytic theory
- Humanistic theory
- Cognitive theory

5.3 Emotion and Cinema

Source book/chapters/articles/thesis:

- Emotion and Film Theory (2003) by Norbert Wiley in *Studies in Symbolic Interaction*, Volume 26, 169-187
- Interactivity and Emotion through Cinematography* (1999) by William Michael Tomlinson, Jr. MA Thesis (unpublished).

Marks distribution

S.no.	Topic	Mark	Remarks
1	Final Examination	70	
2	Internal Marks	30	
	A. Film Practical	10	
	B. Assignment	10	
	C. Terminal Exam	10	

Students need to complete 5 practical work and assignment related to each unit as assigned by the concerned psychology teacher.

Students will be required to make a short fiction or documentary film about any one mental illness. The film should be 3 to 5 minutes in length.

Topic of the project work or assignments will be provided by the concerned psychology teacher. By writing project work (mini research or term paper) students are expected to develop critical thinking skill on a particular topic they are interested to pursue in the future academic course. Mini research work should be based on primary data.

Students need to submit their completed practical and project papers at the end of academic year. The practical and reports should be approved (signed) by the concerned psychology teacher. Student's practical and project will be evaluated by external examiners during viva examination.

The marks obtained in practical, assignment, and project work(25) will be added in the final examination marks (75).

Assignments example

How do films stimulate and exploit our cognition to make movies understandable, exciting, immersive and compelling?

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2. *The Enigma of Kasper Hauser*: Identify the psychological principles related to learning illustrated in the film. Select 2-3 relevant scenes and elaborate on how the selected scenes conform and or fail to conform the psychological principle(s) that you have identified.
3. *12 Angry men: American History X, Schindler's List*
Based on the concept of social influence, prejudice and pro-social behavior, analyze any two of the above films elucidating how the films conform and or fail to conform to the principles of the aforementioned concepts.
4. *We need to talk about Kevin, Fatal Attraction*
Analyze the film "We need to talk about Kevin" from the perspective of abnormal psychology elaborating how the film conforms and or fails to conform in the portrayal of characters with the disorder.

Other Readings

1. Baron, R. A. (2003). Psychology. 6th Edition. Prentice-Hall of India.
2. Feldman, R. S., (2003) *Understanding Psychology*, 5th Edition. Tata McGraw Hill Publication.
3. Lahey, B. B., *Psychology-An Introduction*, Tata McGraw Hill Publication.
4. Morgan C. T., King, R.A., Weisz, J.R., Schopler, J. *Introduction to Psychology*, Latest edition.



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BASIC FILM HISTORY

Full Marks : 100

BFS422

Theory : 70, Practical : 30

Pass Marks: Theory 28, Practical 12

Objectives:

The objective of the course is to help understand the evolution of visual language, and the development of technical and aesthetic components of cinema. The course will help discover different dimensions of cinema language that have been already discovered and impart the knowledge of evolution of cinema language from other forms of art. The course is also to learn the chronological development of the techniques and aesthetics of cinema before 1960.

UNIT 1: INTRODUCTION OF FILM HISTORY

05 HOURS

- i. Film history and how it is done
- ii. Why do we care about old movies?
- iii. Film history as description and explanation
- iv. Evidence
- v. Explaining the past
- vi. History as story

UNIT 2: EARLY CINEMA

25 HOURS

- i. The invention and early age of the cinema(1880-1904)
- ii. The international expansion of the cinema (1905-1912)
- iii. National cinemas , Hollywood classism and world war I(1913-1919)

UNIT 3: THE LATE SILENT ERA

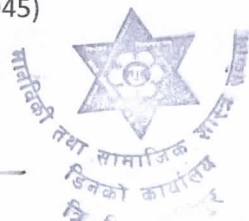
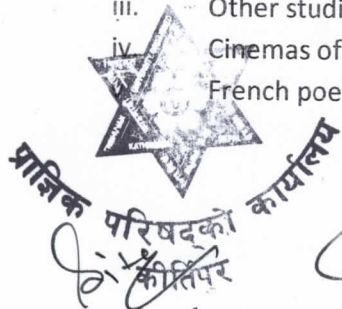
35 HOURS

- i. France in the 1920s
- ii. Germany in the 1920s
- iii. Soviet cinema in the 1920s
- iv. The late silent era in Hollywood (1920-1928)
- v. International trends of the 1920s

UNIT 4: THE ADVENT OF SOUND

35 HOURS

- i. The introduction of sound
- ii. The Hollywood studio system (1930-1945)
- iii. Other studio systems
- iv. Cinemas of USSR, Germany and Italy(1930-1945)
- French poetic realism (1930-1945)



- vi. Leftist , documentary and experimental cinemas (1930-1945)

UNIT 5: THE POST WAR ERA

40 HOURS

- i. American cinemas in the post war era (1945-1960)
- ii. Italian neo realism (1945-1959)
- iii. Postwar European cinema (1945-1959)
- iv. Postwar cinema beyond the west (1945-1959)
- v. Art cinema and auteur theory
- vi. French new wave(1958-1967)
- vii. Documentary and experimental cinemas (1945-1965)

UNIT 6: HISTORY OF NEPALI CINEMA

10 HOURS

- i. Early period (1965-1980)
- ii. Evolution of popular Nepali cinema (1980-1995)
- iii. Conflict era
- iv. New trends of Nepali cinema

FILM SCREENINGS

- Lumiere brother's films- train coming to the station, worker leaving the factory
- Trip to the moon
- Life of a fire man
- Birth of a nation
- Intolerance
- The Cabinet of Dr. Caligari
- Battleship Potemkin
- Jazz singer
- Un chen andelou
- Wizard of oz
- Citizen Kane
- The bicycle thieves
- Singing in the rain
- 400 blows
- Breathless
- Hiroshima mon amour
- Maitighar
- Kumari
- Badalido akash
- Sindur
- Basudev
- Mukundo
- Numafung

Marks distribution

S.No.	Topic	Mark	Remarks
1	Final Examination	70	
2	Internal Marks	30	
	A. Internal Assignment	10	
	B. Film History Project work	10	
	C. Terminal Exam	10	

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Text books

1. Film history an introduction – Kristin Thompson and David Bordwell
2. The coming of sound – Dougl's Gomery
3. The oxford history of world cinema – Geoffery Nowell Smith
4. The story of Hollywood –Gregory Paul Williams
5. Nepali chalachitra ko itihās – Laxmi Nath Sharma

References

1. The Persistence of History: Cinema, Television and the Modern Event - Vivan Sobchak
2. Easy Riders Raging Bulls: How the Sex-Drugs-And Rock 'N Roll Generation Saved Hollywood- Peter Biskind
3. Film art an introduction - David Bordwell , Krisitn Thomposn
4. Chalchitra kala ra prabidhi – Prakash Shayami



FILM AS AN ART FORM

Full Marks : 100

BFS 423

Theory : 70, Practical : 30

Pass Marks: Theory 28, Practical 12

Objectives

The objective of the course is to impart the basic theoretical knowledge of cinema and film language. The course conceptualizes cinema as an art form through its codes and conventions, and conveys the knowledge of critical analysis of film.

UNIT 1: FILM AS AN ART

10 HRS

1. The nature of art
2. Ways of looking at art
 - A. The spectrum of abstraction
 - B. The modes of discourse
 - C. The "Rapports de production"
3. The structure of art

UNIT 2: FILM AND THE OTHER ARTS

10 HRS

1. Film photography and painting
2. Film and the novel
3. Film and theater
4. Film and music
5. Film and environmental arts

UNIT 3: INTRODUCTION TO FILM MAKING

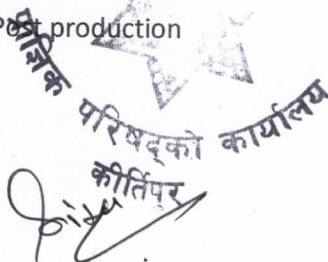
15 HRS

1. Basic grammar of film language
2. Basic techniques

UNIT 4: TECHNOLOGY : IMAGE AND SOUND

10 HRS

1. Art and technology
 - A. Image technology
 - B. Sound technology
2. The lens
3. The camera
4. The sound track
5. Post production



UNIT 5: BASIC COMPONENTS OF FILM LANGUAGE

10 HRS

1. Space
2. Time
3. Picture
4. Sound

UNIT 6: THE LANGUAGE OF FILM : SIGN AND SYNTAX

10 HRS

1. Signs
 - i. The physiology of perception
 - ii. Denotative and connotative meaning
2. Syntax
 - i. Codes
 - ii. Mise-en-scene
 - iii. The framed image
 - iv. The diachronic shot
 - v. Sound
 - vi. Montage

UNIT 7: MAJOR FILM THEORIES

15 HRS

1. Dialectic materialist theories
2. Cine semiotics and structuralism
3. Idealism in cinema theories of Andre Bazin
4. Expressionism , Impressionism , Realism , Neorealism , Surrealism

UNIT 8: THE SIGNIFICANCE OF FILM FORM

10 HRS

1. The Concept of film form
2. Principles of film form

UNIT 9: NARRATIVE AS A FORMAL SYSTEM

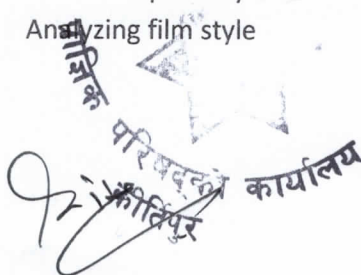
10 HRS

1. Principles of narrative construction
2. Narration : flow of story information

UNIT 10: STYLE AS A FORMAL SYSTEM

10 HRS

1. The concept of style
2. Analyzing film style



UNIT 11: FILM GENRE**15 HRS**

1. Understanding genre
2. Defining a genre
3. Analyzing a genre
4. Genre history
5. Close study of some film genre

UNIT 12: DOCUMENTARY, EXPERIMENTAL AND ANIMATED FILMS**15 HRS****Documentary**

1. Introduction
2. Types of documentary
3. The boundaries between documentary and fiction
4. Types of form in documentary film

Experimental films**Types of form in experimental films****Animated films****UNIT 13: CRITICAL ANALYSIS OF THE FILM****10 HRS**

1. The classical narrative cinema
2. Narrative alternatives to classical film making
3. Form, style and ideology
4. Writing a critical analysis of a film

Marks distribution

S.No.	Topic	Mark	Remarks
1	Final Examination	70	
2	Internal Marks	30	
	A. Internal Assignment	10	
	B. Critical analysis paper writing	10	
	C. Terminal Exam	10	

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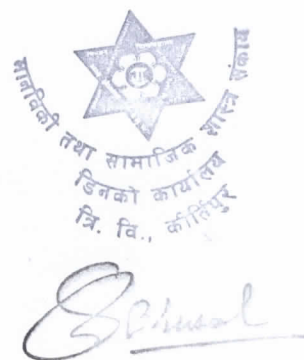
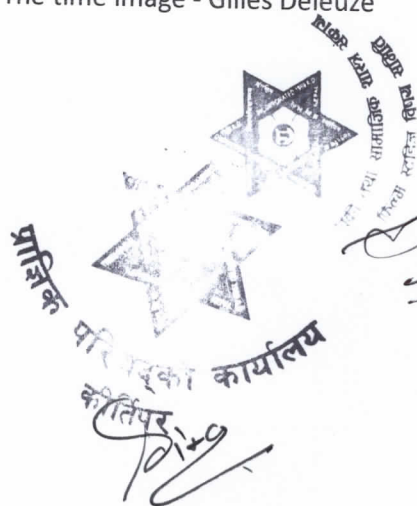
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Text books

1. Film art – an introduction – David Bordwell . Kristin Thomposon
2. How to read a film – James Monaco

Reference Books

1. Film Theory and Criticism - Leo Braudy, Marshall Cohen
2. What is cinema ? Volume 1 - Andre Bazin
3. What is cinema ? Volume 2 - Andre Bazin
4. Concept in film theory - Dudley Andrew
5. Sculpting in time - Andrie Tarkovsky
6. Cinema 1 : The movent image - Gilles Deleuze
7. Cinema 2 : The time image - Gilles Deleuze



FILM-MAKING FUNDAMENTALS

Full Marks : 100

BFS 424

Practical : 100

Pass Marks: 40

Objectives:

The objective of the course is to help understand the entire filmmaking process and the workflow involved. The course will also expose students on various techniques and software used for film production.

UNIT 1: PREREQUISITES OF CINEMA STUDIES

10 HOURS

1. Close study of popular films : understanding the basic techniques and styles used for story telling
2. Understanding the basic techniques and aesthetics of cinema language
3. Self exploration through the medium of image and sound.

Assignment – self exploring assignment

UNIT 2: UNIVERSAL STYLING AND FORMATTING OF A SCREENPLAY

15 HOURS

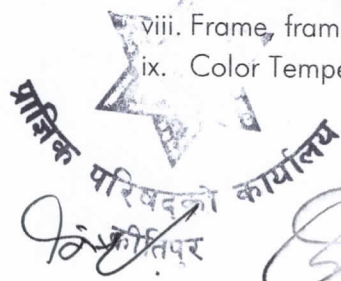
1. Screenplay writing style
2. Formatting a screenplay
3. Creating a short story from real life story
4. Styling and formatting the written script

Assignment – one act screenplay writing assignment with proper format and style

UNIT 3: BASIC KNOWLEDGE AND PRACTICE OF CINEMATOGRAPHY

20 HOURS

1. Basics of camera and Lens
 - i. Exposure triangle : shutter speed, iris, ISO
 - ii. Focus, focus shifting, depth of field
 - iii. Focal length
 - iv. Wide, normal and telephoto lens
 - v. Prime and zoom lens
 - vi. Photo resolution and video resolution
 - vii. Sensor and sensor size
 - viii. Frame, frame rate, aspect ratio
 - ix. Color Temperature, white balance, black balance



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2. Basic introduction to lighting
 - i. What do we expect lighting to do for us
 - ii. lighting process
3. Basic coordination with camera team, director, actor, editor, green screen team, VFX team
4. Composition
 - iii. Elements of Composition
 - iv. Principle of Composition
 - v. Composition and Story telling
5. Photo story
6. Storyboard (storytelling in key frames)
7. Digital manipulation of a photograph with adobe light room

Assignments:

1. **Test of the basic of camera – written**
2. **Photo story**
3. **Composition practical**
4. **Storyboarding practical**
5. **Lighting practical**

UNIT 4: THE BASICS OF FILM SOUND

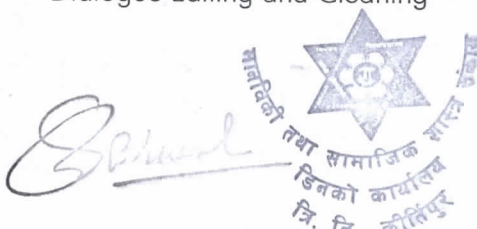
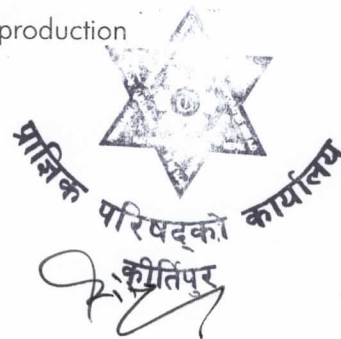
20 HOURS

a) Introduction to the five major elements of sound

1. Dialogue and Voiceover
2. Foley and Sound Effects (SFX)
3. Ambience
4. Background Score and Playback Music
5. Silence a state of cinema

b) Introduction to the different process in various stages of film production

- 1) Pre Production
 - Sound Script
 - Perpetration and Crew Selection
 - Songs and Music selection
- 2) Production
 - Production Sound
 - Pilot Sound/ Reference Sound
 - SFX and Ambience Collection
- 3) Post Production
 - ADR or Dubbing
 - Dialogue Editing and Cleaning



- Foley
- Ambience Design
- SFX editing
- Background Score
- Mixing

c) Introduction to various personnel in film sound track process

1. Sound Designer
2. Production Sound Mixer
3. Boom Operator
4. Sound Utility
5. Lockup Team
6. Sound Recordist
7. Foley Artist
8. Foley Mixer
9. SFX Editor
10. Music Composer
11. Ambience Designer
12. Dubbing Artist/Recordist
13. Voice Artist
14. Supervising Sound Editor
15. Mixing Engineer/ Re- Recordist

d) Sound Script

- In depth practice of sound script and its use during pre production phase.

d) Basic principle of Sound

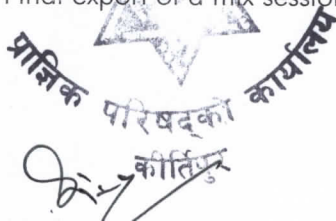
- Amplitude
- Frequency

e) Basic sound recording

- Training to achieve minimal knowledge and norms of recording sound process with bear minimum recording setup.
- Various microphone placement and wind protection technique.

f) Sound editing and basic mixing.

- Proper project management and file organizing
- Basic of Adobe Audition
- Placement of various recorded sounds in timeline.
- Use of basic trim, fade and gain tools
- Panning sound in a stereo setup
- Working with video
- Final export of a mix session



Assignments:

- 1) One Photo Story telling through sound
- 2) Sound Script
- 3) 2 minutes Sound Design

Original Sound Only (The students can only use the sound recorded by themselves)

UNIT 5: INTRODUCTION OF EDITING

20 HOURS

- 1) Editing Software introduction
 - a. Basic introduction to adobe premiere pro, resolve
 - b. Practice of adobe premiere pro, resolve
- 2) Basics of joining two shots.
 - a. Selection of the shot
 - b. Match cut
 - c. Matching action of two shots, (Matching of the position, Matching of the look, Matching of the movement)
 - d. Imaginary line

3) Basic elements of transition

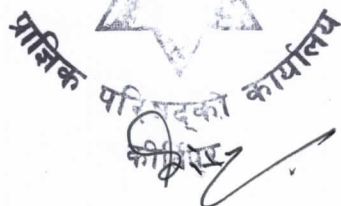
- | | |
|-------------|---------|
| a. Cut | b. Fade |
| c. Dissolve | d. Wipe |

Dissection of the elements of transition

- | | |
|--------------------------|----------------|
| a. Fade In | b. Fade Out |
| c. Dissolve | d. Superimpose |
| e. Wipe and its patterns | f. Insert |
| g. Cutaways | h. Swiss pan |
| i. Swift pan | j. Flash Back |
| k. Flash Forward | |

Assignments

- a) the students are required to understand the basic components of film and video editing software practically.
- b) Two or three match action exercise using 3 static shots.
- c) Two or three exercises for maintaining screen direction, imaginary line and matching looks, using 5 static shots.
- d) One or two exercises for skillfully crossing imaginary line using 5 static shots.
- e) One exercise of a chasing sequence using two characters, maintaining screen direction, imaginary line using 5 shots (static + movement).



UNIT 6: BASIC ACTING EXERCISES

15 HOURS

- I. Open-up/ warm up for energy flow
- II. Developing confidence/team up
- III. Exploring human expressions
- IV. Exercise to open the blockage of imagination
- V. Appreciation of acting and actors
- VI. Exercise to develop feedback skills
- VII. Role play in real life and acting

Assignment : - Monologue preparation and individual performance in a class

UNIT 7: STORYTELLING THROUGH SHOT DIVISION

30 HOURS

- I. Telling a story in 3 still shots – long shot, medium shot and close up.
- II. Telling a story in 5 still shots – shot size and camera angle.
- III. Telling a story in 10 still shots - - shot size, camera angles and focal length.
- IV. 3 static shots – camera angle, focal length and shot size.
- V. 5 static shots – shot size, camera angles and focal length.
- VI. 10 static shots – shot size, camera angles and focal length.
- VII. 10 shots with movement – shot size, camera angles and focal length.
- VIII. 15 shots with movement – shot size, camera angles and focal length.
- IX. 2 minutes short film.

UNIT 8: UNDERSTANDING THE WORKFLOW OF FILM MAKING

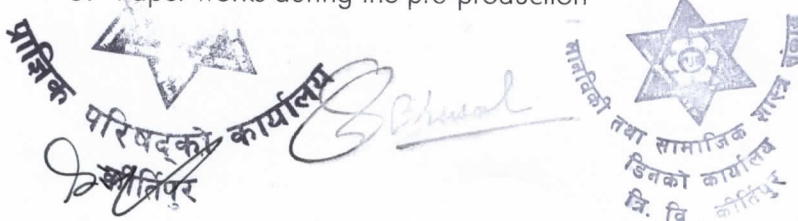
30 HOURS

A. Development

1. Stages of writing screenplay – idea to final form

B. Pre-production

1. Film budget
2. Registration of film Production Company
 - a) Documents needed for the registration.
 - b) Process of registration.
3. Film registration
 - a) Documents needed for the registration.
 - b) Process of registration.
4. Crew selection
 - a) Process of crew selection.
 - b) Qualities of crew members.
 - c) Duties and responsibilities of crew member.
5. Paper works during the pre-production



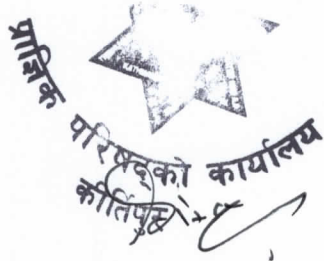
6. Designing storyboard
7. Recce
 - a) Process of location scouting.
 - b) Challenges during the location scouting.
8. Set and props designing
9. Equipments
10. Costume design
- C. Production
 1. How to run everyday shoot.
 2. Challenges and solutions during the shoot.
- D. Post production
 1. Editing, special effects.
 2. Automated Dialog Replacement
 3. Background music
 4. Color grading
 5. Sound designing and mixing.
 6. Filling and encoding.
- E. Marketing
 1. Marketing and its strategy.
 2. Dealing with distributors.
 3. Dealing with cinema theatre.

Assignment –

1. Class presentation
2. Making a short film following the process of film production

UNIT 9: FILM APPRECIATION

- i. Close study of some critically acclaimed and popular films



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Marks distribution

S.No.	Topic	Mark	Remarks
1	Self exploring assignment	10	
2	one act screenplay writing assignment with proper format and style	10	
3	Cinematography assignment	10	
4	Sound assignment	10	
5	Editing assignment	10	
6	Acting assignment	10	
7	Story telling assignment	10	
8	Short film assignment	20	
9	Film Presentation	10	

Text book:

1. Directing film techniques and aesthetics – Michael Rabiger, Mick Hurbis-CHerrier
2. Cinematography theory and practice – Blain Brown
3. In the blink of an eye – Walter Murch
4. An actor prepares – Constantin Stanislavsky

Reference books:

1. Directing shot by shot – Steven D Katz
2. Story – Robert McKee
3. The art of photography - Bruce Barnbaum
4. Creative nature and outdoor photography - Brenda Tharp
5. The art of the story board - story boarding for film, Tv and animation - John Hart
5. Sound design: the expressive power of music ,voice and sound effects in cinema – David Sonnenchein

