

**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 IN FILMMAKING
(CBCS 2025 COURSE)
(as per NEP 2020)

with Specialization in

1. Direction
2. Cinematography
3. Editing
4. Sound
5. Production Design

Preamble

SCHEME OF CREDITS

Year	Semester	Credits	Total
1	Semester I	21	41
	Semester II	20	
2	Semester III	20	40
	Semester IV	20	
3	Semester V	20	42
	Semester VI	22	
4	Semester VII	20	40
	Semester VIII	20	

PROGRAMME OUTCOMES

After completing this program, students will be able to

- **PO1:** Develop a comprehensive understanding of visual storytelling techniques across diverse genres of filmmaking and create stories that engage audiences on an emotional and intellectual level.
- **PO2:** Demonstrate a strong grasp of the fundamental principles of filmmaking, including screenwriting, direction, cinematography, editing, sound, and production design.
- **PO3:** Acquire expertise in handling professional filmmaking equipment, software, and tools to efficiently execute pre-production, production, and post-production stages to meet industry standards.
- **PO4:** Recognize and appreciate the evolution of cinema and its cultural and historical impact across global and regional contexts and to incorporate those into the filmmaking process.
- **PO5:** Develop original concepts and experiment with innovative techniques in storytelling, production design, and technical execution; with the aid of emerging technologies, such as VR, AR, and AI.

- **PO6:** Master verbal, written, and visual communication techniques to articulate and convey ideas to team members, collaborators, and stakeholders to successfully execute the project.
- **PO7:** Exhibit strong interpersonal skills to collaborate efficiently in multidisciplinary teams, and foster a positive team environment, ensuring smooth project execution.
- **PO8:** Apply ethical principles in filmmaking for truthful storytelling and integrate sustainable practices in production to minimize environmental impact and promote responsible filmmaking.
- **PO9:** Cultivate entrepreneurial abilities by developing skills in budgeting, scheduling, and resource management to establish and manage independent film projects, production houses, or creative ventures.
- **PO10:** Demonstrate cultural sensitivity by respecting and authentically representing diverse stories and traditions in film projects.
- **PO11:** Conduct advanced research in chosen specializations (direction, cinematography, video editing, sound, or production design) to contribute to the body of knowledge in filmmaking.
- **PO12:** Build a professional portfolio that showcases expertise, versatility, and readiness for varied roles within the filmmaking industry.

CO-CURRICULAR ACTIVITIES

- Field visits
- Film festivals
- Film screenings
- Study Tour
- Workshops and Seminars

B.A. in Filmmaking

B.A. in Filmmaking - Semester I									
Subject Type	Course Code	Title of Paper	Hrs./ Week	Credits	Exam Hrs.	Maximum Marks			ID
						IA	UE	Total	
Core Course		Fundamentals of Photography and Design Principles (P)	6	3	-	40	60	100	-
Core Course		History of Cinema (Indian & World Cinema) (T)	2	2	2	40	60	100	-
Core Course		Fundamentals of Filmmaking (P)	8	4	-	40	60	100	-
AECC		English - Communication (T)	2	2	3	40	60	100	-
Value Added		Introduction to Production Design (P)	4	2	-	40	60	100	-
SEC		Film Appreciation (P)	4	2	-	40	60	100	-
Minor		Minor - 1	8	4	-	80	120	200	Yes
IKS		Cultural Study of India - Study Tour (P)	4	2	-	40	60	100	-
		Total	38	21		360	560	900	

Subject Type	Course Code	Minor 1 Catalogue (Select any 2)	Hrs./ Week	Credits	Exam Hrs.	Maximum Marks			ID
						IA	UE	Total	
Inter-disciplinary		Study on a Famous Director - 1 (P)	4	2	-	40	60	100	Yes
Inter-disciplinary		Project: 6 Shot Film, 10 Shot Film (P)	4	2	-	40	60	100	Yes
Inter-disciplinary		Theatre & Drama (P)	4	2	-	40	60	100	Yes
Inter-disciplinary		Film Screening - 1 (P)	4	2	-	40	60	100	Yes

Add on multi-disciplinary courses – 2 Credits (Optional)

Students can choose to do Multidisciplinary courses either from Swayam Portal or the courses offered by any other department of BVDU. The suggested list of courses will be shared separately with students.

Course Title: Fundamentals of Photography and Design Principles (P)

Course Description:

This course provides an in-depth understanding of the fundamentals of photography, covering both its technical and creative aspects. Students will learn how to operate various types of cameras and lenses, control exposure, and compose compelling images using design principles. The course emphasizes visual storytelling, and practical implementation of photography. Through hands-on exercises, critiques, and projects, students will develop essential photography skills that will enhance their filmmaking practice.

Course Objectives:

- Understand the basic technical aspects of photography, including camera operations, exposure, and lighting.
- Demonstrate proficiency in using various types of cameras, lenses and related accessories.
- Apply the principles of composition and design to create visually compelling images.

Course Outcomes:

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

- **CO1:** Demonstrate comprehensive understanding of camera operations, and effective utilisation of various camera settings.
- **CO2:** Exhibit proficiency in using a diverse range of cameras, lenses and accessories.
- **CO3:** Apply various design principles in photography to create visually compelling images and lay a strong foundation for visual storytelling.

Course Outline:

Unit I: Introduction to Photography & Basics of Camera

- Lesson 1: Introduction to Photography and its brief history
- Lesson 2: Understanding Working of DSLRs and Mirrorless cameras
- Lesson 3: Sensor Technology and Resolution
- Lesson 4: Camera Modes and Picture Styles
- Lesson 5: File Formats and Aspect Ratio

Unit II: Understanding Light and Depth

- Lesson 6: The Exposure Triangle: Aperture, Shutter Speed & ISO
- Lesson 7: Metering Modes and Histogram
- Lesson 8: Exposure Bracketing & Compensation
- Lesson 9: White Balance
- Lesson 10: Depth of Field and Focusing Techniques

Unit III: Study of Photographic Lenses

- Lesson 11: Study of Photographic Lenses and its Types
- Lesson 12: Lens Choices and Their Role in Visual Narrative
- Lesson 13: Understanding Distortion, Aberrations, and Perspective Control

Unit IV: Aesthetics in Photography

- Lesson 14: Understanding Aesthetics: Style, Mood, and Emotion
- Lesson 15: Elements of Art
- Lesson 16: Principles of Design
- Lesson 17: Composition Techniques
- Lesson 18: The Science of Color: Color Theory and Color Models
- Lesson 19: Color Psychology and its Applications

Recommended Reading/Resources:

- "The Photographer's Eye" by Michael Freeman
- "Learning to see Creatively -3rd Ed. Design,Color & Composition in Photography" by Bryan Peterson
- "Mastering Composition with your Digital SLR" by Chris Rutter
- "The Fundamentals of Creative Photography" by Parkel David
- "Aesthetics and Photography (Aesthetics & the Philosophy of Art S.)" by Jonathan Friday

Course Title: History of Cinema (Indian & World 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:

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

- **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: Language and Grammar of Film

- Lesson 4: How to Read a Film: Understanding Film Grammar and Narrative Styles
- Lesson 5: Genres of Cinema: Musical, Western, Crime, Thriller, Science Fiction
- Lesson 6: Studying Classic Films and World Cinema by Regions and Genres

Unit III: Golden Age of Hollywood and Global Cinema

- Lesson 7: New Waves and Young Cinemas
- Lesson 8: Third World Cinema
- Lesson 9: 1960s Political Modernism, Midterm / 1960s Avant-Garde Cinema
- Lesson 10: 1970s Developments in Political Modernism
- Lesson 11: Contemporary Hollywood

Unit IV: Indian Cinema

- Lesson 12: Evolution of Indian Cinema: Hindi and Regional Films, Directors, Modern Indian Cinema
- Lesson 13: Screening of Selected Films with Assignments, Research, and Analysis

Recommended Reading/Resources:

- "Film History: An Introduction" by Kristin Thompson and David Bordwell

- "The Oxford History of World Cinema" edited by Geoffrey Nowell-Smith
- "The Story of Film" by Mark Cousins
- "A Short History of Film" by Wheeler Winston Dixon and Gwendolyn Audrey Foster

Course Title: Fundamentals of Filmmaking (P)

Course Description: This course introduces students to the core elements of filmmaking, covering the fundamental principles of direction, cinematography, editing, and sound. Through hands-on exercises and projects, students will learn the filmmaking process from pre-production to post-production. Emphasis will be placed on visual storytelling, technical execution, and creative collaboration to develop essential filmmaking skills.

Course Objectives:

- To understand the key stages of filmmaking: pre-production, production, and post-production.
- To develop fundamental skills in direction, cinematography, editing, and sound design.
- To equip students with practical knowledge of industry-standard tools and workflows.

Course Outcomes:

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

- **CO 1:** Demonstrate an understanding of the filmmaking process, from concept to final output.
- **CO 2:** Apply basic technical and creative skills in directing, cinematography, editing, and sound.
- **CO 3:** Analyze and evaluate different filmmaking techniques for effective storytelling.

Course Outline:

Unit I: Introduction to Filmmaking

- Lesson 1: Understanding Film as a Visual Medium
- Lesson 2: Overview of the Filmmaking Process (Pre-Production, Production, Post-Production)
- Lesson 3: Fundamentals of Film Grammar (Shots, Angles, Movements, Composition)
- Lesson 4: Basics of Film Crew Roles and Responsibilities

Unit II: Pre-Production

- Lesson 5: Storytelling & Scriptwriting (Idea Development, Story Structure, Screenplay Format)
- Lesson 6: Storyboarding and Shot Planning (Creating a Visual Plan for the Film)
- Lesson 7: Scheduling, Budgeting, and Logistics (Production Planning)
- Lesson 8: Casting and Rehearsals (Working with Actors)

Unit III: Production

- Lesson 9: Fundamentals of Directing (Blocking, Scene Staging, Actor Coordination)
- Lesson 10: Basics of Cinematography (Camera Types, Lenses, Exposure, Focus)
- Lesson 11: Lighting Techniques (Three-Point Lighting, Natural Light, Mood & Atmosphere)
- Lesson 12: Sound Recording on Set (Microphone Types, Boom Operation, Audio Quality)

Unit IV: Post-Production

- Lesson 13: Introduction to Editing (Continuity, Pacing, Montage)
- Lesson 14: Editing Software Basics (Adobe Premiere Pro, DaVinci Resolve)
- Lesson 15: Sound Design & Audio Post-Production (Dialogue Editing, Sound Effects, Music)
- Lesson 16: Color Correction & Finalizing the Film (Exporting & Preparing for Screening)

Recommended Reading/Resources:

- "Film Directing Shot by Shot" by Steven D. Katz
- "Cinematography: Theory and Practice" Blain Brown
- "In the Blink of an Eye" by Walter Murch
- "The Filmmaker's Handbook" by Steven Ascher & Edward Pincus
- Online tutorials: Adobe Premiere Pro, DaVinci Resolve, Audacity for sound design

Course Title: English - Communication (T)

Course Description: This course is designed to enhance students' English language and communication skills. It covers essential grammar concepts, vocabulary expansion, and practical communication skills required for both informal and formal settings.

Course Objectives:

- Understand and apply essential grammar rules for clear and effective communication.
- Develop confidence in speaking English in both formal and informal situations.
- Expand vocabulary relevant to both everyday conversations and professional settings.

Course Outcomes:

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

- **CO 1:** Master English Grammar and Vocabulary for Effective Communication
- **CO 2:** Engage in Conversations, Interviews, and Presentations with Practical Communication Skills
- **CO 3:** Demonstrate expanded Vocabulary and Enhanced Presentation Proficiency for Confident Information Conveyance

Course Outline:**Unit I: Parts of Speech**

- Lesson 1: Introduction to parts of speech (nouns, pronouns, verbs, adjectives, adverbs, etc.)
- Lesson 2: Understanding the role of each part of speech in constructing sentences

Unit II: Sentence Structures

- Lesson 3: Building sentences with various structures (simple, compound, complex)
- Lesson 4: Analysis of sentence patterns and their meanings

Unit III: Synonyms and Antonyms

- Lesson 5: Building vocabulary through synonyms and antonyms
- Lesson 6: Exercises to enhance word choice and language variety

Unit IV: Meeting and Greeting People (Informal/Casual)

- Lesson 7: Practical lessons on informal greetings and conversations
- Lesson 8: Role-playing exercises for real-life situations

Unit V: Interview Techniques

- Lesson 9: Understanding the structure and purpose of interviews
- Lesson 10: Preparing for common interview questions and scenarios

Unit VI: Presentation Skills

- Lesson 11: Introduction to effective presentation techniques

- Lesson 12: Preparing and delivering short presentations
- Lesson 13: Advanced presentation skills, including visual aids and body language

Recommended Reading/Resources:

- "English Grammar in Use" by Raymond Murphy
- "Word Power Made Easy" by Norman Lewis

Course Title: Introduction to Production Design (P)

Course Description:

This course explores the role of production design as a cornerstone of visual storytelling in film, television, theatre, and other visual media. Students will learn the basic concepts involved in creating and managing the visual environment in which a story unfolds, encompassing everything the audience sees on screen or stage. Through a series of creative assignments, students will be able to enhance their knowledge and ideate thoughtful design to enhance the narrative, support character development, and set the tone and mood of a project.

Course Objectives:

- To impart knowledge about the fundamental aspects of production design for film.
- Provide a foundation for design and visualisation.
- Encourage observational and analytical skills in filmmaking aesthetics.

Course Outcomes:

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

- **CO 1:** Demonstrate comprehensive understanding of the role and effect of production design in filmmaking.
- **CO 2:** Understand core elements of production design and their uses in enhancing film’s visual appeal.
- **CO 3:** Apply creative and analytical thinking to create visually compelling presentations and lay a strong foundation for design and aesthetics.

Course Outline:

Unit I: What is Production Design?

- Lesson 1: Sets - Designing Physical or Digital Spaces
- Lesson 2: Props - Creating or Selecting Objects
- Lesson 3: Costumes - Collaborating with costume designers

- Lesson 4: Lighting and Colour - Establishing mood and atmosphere
- Lesson 5: Location Selection - Finding or modifying real-world
- Lesson 6: Integrating Special and Visual Effects

Unit II: Key Responsibilities of a Production Designer

- Lesson 7: Collaborating with Directors and Cinematographers
- Lesson 8: Researching and Developing the Visual Language
- Lesson 9: Managing the Art Department
- Lesson 10: Budget and Schedule Management
- Lesson 11: Maintaining Visual Continuity and Realism

Unit III: Core Elements of Production Design

- Lesson 12: Visual Storytelling through Production Design
- Lesson 13: Design and Composition - Using textures, materials, and spatial arrangements
- Lesson 14: Use of Props and Details
- Lesson 15: Period and Genre Design

Unit IV: The Importance of Production Design

- Lesson 16: Enhancing Storytelling through Design
- Lesson 17: Setting the Tone and Atmosphere
- Lesson 18: Character Development - Use of Environment and Props

Unit V: Skills Required for Production Design

- Lesson 19: Artistic and Technical Proficiency
- Lesson 20: Research and Analytical Skills
- Lesson 21: Creativity and Problem-Solving
- Lesson 22: Collaboration and Communication

Unit VI: Evolution and Advancements in Production Design

- Lesson 23: Early Cinema - Focused on practical sets and props
- Lesson 24: Golden Age - Characterized by grand, elaborate set designs
- Lesson 25: Modern Era - Use of CGI and VFX

Recommended Reading/Resources:

- "Production Design: Visual Design for Film and Television" by Peg McClellan
- "The Filmmaker's Guide to Production Design" by Vincent LoBrutto
- "Designing for Screen: Production Design and Art Direction Explained" by Georgina Shorter
- "The Art Direction Handbook for Film & Television" by Michael Rizzo

- "Production Design for Screen: Visual Storytelling in Film and Television" by Jane Barnwell

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.
- Critically analyse 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:

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

- **CO 1:** Demonstrate critical thinking skills, including analysis, evaluation, creativity, and synthesis, in their study of film as an art form.
- **CO 2:** Develop effective written, oral, and visual communication skills to analyze and articulate their understanding of films.
- **CO 3:** Gain foundational knowledge of film appreciation, including global cinema, key filmmakers, and diverse narrative styles.

Course Outline:

Unit I: Movies and Their Roles in Our life

- Lesson 1: Elements of a Film - Story, Narrative Structures, Audience Semiotics and Cinematic Terms
- Lesson 2: Key Elements of Film - Film type, Shots, Camera Angles, Lighting, Color, Audio, Editing, Mise-en-scene

Unit II: Introduction to Different Genres of Films

- Lesson 3: Animation, Adventure, Horror, Suspense, Drama, Romance etc.
- Lesson 4: Familiarising with World films and filmic movements (French films, Japanese films, Hollywood films, Indian films, Italian films, Iranian films etc.)

- Lesson 5: Italian Neorealism, French New wave, Western, German Expressionism etc.

Unit III: Literary Elements in Film Themes and Symbolism

- Lesson 6: Mise en Scene - Settings, Props, Costumes, Acting, Cinematography, Lighting, Sound, Editing, and VFX

Unit IV: Criticism in Filmmaking

- Lesson 7: Film Studies - Screening of films and documentaries

Recommended Reading/Resources:

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

Course Title: Cultural Study of India - Study Tour (P)

Course Description: This course provides students with a unique opportunity to explore the cultural richness of India through photography and immersive experiences. They will engage in a photo walk in Pune City, participate in cultural events, analyse how non-Indian photographers capture India's culture, and immerse themselves in the vibrant landscapes and traditions of the region.

Course Objectives:

- Develop students' cultural awareness and appreciation of India's diversity.
- Enhance students' photography skills and their ability to convey cultural narratives through images.
- Encourage critical thinking and research skills through the analysis of non-Indian photographers' perspectives.

Course Outcomes:

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

- **CO1:** Get comprehensive Understanding of India's Diverse Cultural Heritage.
- **CO2:** Develop proficiency in Critiquing Photographs to Convey Cultural Narratives Effectively.
- **CO3:** Demonstrate preparedness for Study Tours and Active Participation in Cultural Events for Enhanced Cultural Appreciation.

Course Outline:

Unit I: Introduction to Indian Culture and Photography

- Lesson 1: Overview of India's cultural diversity and its significance
- Lesson 2: Introduction to photography as a means of cultural exploration
- Lesson 3: Guided photo walk in Pune City to capture its cultural aspects
- Lesson 4: Presentation and Analysis of Selected Photographs

Unit II: Study Tour

- Lesson 5: Photography projects focusing on rural life, traditions, and landscapes
- Lesson 6: Engaging with local communities and documenting cultural practices
- Lesson 7: Presentation of photo essays and sharing insights gained from the tour

Unit III: Cultural Exploration and Interpretation

- Lesson 8: Participation in cultural events like festivals and exhibitions
- Lesson 9: Visits to museums, art galleries, or cultural heritage sites
- Lesson 10: Analysis and reflection on cultural events and museum exhibits

Recommended Reading/Resources:

- "India: A History" by John Keay
- "Photography as Activism: Images for Social Change" by Michelle Bogre
- "Ways of Seeing" by John Berger
- "The Art of Travel" by Alain de Botton

Course Title: Study on a Famous Director - 1 (P)

Course Description: This course offers an in-depth study of renowned film directors from around the world, focusing on their unique visual styles and filmmaking techniques. Students will analyse the works of these directors, understanding their influence on the film industry. The course culminates in a project where students choose a film director of their choice and write an essay analysing that director's visual style and filmmaking approach.

Course Objectives:

- Understanding unique visual styles and storytelling techniques of famous film directors.
- Gain insight into the specific filmmaking techniques employed by renowned directors and how they contribute to the overall narrative and visual aesthetics of their films.

- Demonstrate the ability to critically analyse and articulate a director's unique style.

Course Outcomes:

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

- **CO1:** Analyse and articulate the unique visual styles and storytelling techniques of various famous film directors.
- **CO2:** Understand and describe the filmmaking techniques that contribute to a director's signature style.
- **CO3:** Create a detailed essay project analysing the visual style and filmmaking approach of a chosen film director.

Course Outline:

Unit I: Introduction to Famous Directors

- Lesson 1: Overview of renowned film directors from around the world.
- Lesson 2: Introduction to the visual styles and storytelling techniques of these directors.

Unit II: Analysis of Directorial Styles

- Lesson 3: Study of Alfred Hitchcock's suspense techniques.
- Lesson 4: Analysis of Quentin Tarantino's narrative structure and dialogue.
- Lesson 5: Examination of Wes Anderson's use of colour and symmetry.

Unit III: Filmmaking Techniques

- Lesson 6: Study of Stanley Kubrick's camera work and visual composition.
- Lesson 7: Understanding the use of long takes and natural lighting in Terrence Malick's films.
- Lesson 8: Exploration of Wong Kar Wai's use of colour and mood.

Unit IV: Project Writing

- Lesson 9: Writing the essay analysing the director's visual style and filmmaking approach.
- Lesson 10: Presentation and critique of projects.

Recommended Reading/Resources:

- "Hitchcock/Truffaut" by François Truffaut and Alfred Hitchcock.
- "Quentin Tarantino: Interviews, Revised and Updated" edited by Gerald Peary.
- "The Wes Anderson Collection" by Matt Zoller Seitz.
- "Stanley Kubrick: A Biography" by Vincent LoBrutto.
- Online resources and documentaries on famous film directors and their work.

Course Title: Project: 6 Shot Film, 10 Shot Film (P)

Course Description: This project-based course requires students to create two films: one consisting of 6 shots and the other consisting of 10 shots. The focus will be on planning, execution, and refining technical skills in film production, including shot composition, continuity, and storytelling within a limited number of shots.

Course Objectives:

- Develop skills in planning and storyboarding short films with a specified number of shots.
- Enhance technical skills in camera operation, lighting, and sound.
- Gain practical experience in filming and editing short films.

Course Outcomes:

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

- **CO 1:** Plan and storyboard short films with a specified number of shots, focusing on shot composition and continuity.
- **CO 2:** Execute the filming and editing of short films, effectively conveying a narrative within a limited number of shots.
- **CO 3:** Demonstrate technical and creative skills in camera operation, lighting, sound, and storytelling.

Course Outline:

Unit I: Introduction to Short Films

- Lesson 1: Overview of the project requirements and objectives
- Lesson 2: Basics of shot composition and continuity in short films

Unit II: Planning and Storyboarding

- Lesson 3: Techniques for planning a short film with 6 shots
- Lesson 4: Techniques for planning a short film with 10 shots
- Lesson 5: Storyboarding for short films: Visualizing and organizing shots

Unit III: Filming the 6 Shot Film

- Lesson 6: Practical exercise: filming the 6 shot film
- Lesson 7: Reviewing and critiquing the 6 shot film
- Lesson 8: Editing techniques for the 6 shot film

Unit IV: Filming the 10 Shot Film

- Lesson 9: Practical exercise: filming the 10 shot film

- Lesson 10: Reviewing and critiquing the 10 shot film
- Lesson 11: Editing techniques for the 10 shot film

Unit V: Final Review and Presentation

- Lesson 12: Final review of both short films
- Lesson 13: Presentation and critique session

Recommended Reading/Resources:

- "The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age" by Steven Ascher and Edward Pincus.
- "Shot by Shot: Visualising from Concept to Screen" by John Cantine, Susan Howard, and Brady Lewis.
- Online tutorials and resources on short film production and editing.

Course Title: Theatre & Drama (P)

Course Description: This course explores the fundamentals of theatre and drama, tracing their historical development, key movements, and influential playwrights. Students will engage in script analysis, performance techniques, and stagecraft while understanding the cultural and artistic significance of theatrical traditions. Through practical exercises, discussions, and performances, students will develop an appreciation for drama as a form of storytelling and expression.

Course Objectives:

- Study the origins and historical development of theatre across different cultures.
- Explore major theatrical movements and examine key dramatic texts, their themes, structures, and characters.
- Gain insight into stage direction, set design, lighting, and other technical aspects of theatre production.

Course Outcomes:

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

- **CO1:** Identify and analyse key theatrical movements, playwrights, and dramatic techniques.
- **CO2:** Demonstrate an understanding of dramatic texts through performance and critical discussions.
- **CO3:** Apply theatre techniques in script interpretation, stage performance, and production planning.

Course Outline:

Unit I: Introduction to Theatre & Drama

- Lesson 1: Origins and Early Forms of Theatre (Greek, Roman, Indian, and Asian traditions)
- Lesson 2: Key Elements of Drama – Plot, Character, Theme, Dialogue, and Spectacle
- Lesson 3: Evolution of Theatre – Classical to Modern Theatre

Unit II: Theatrical Movements & Playwrights

- Lesson 4: Realism and Naturalism – Anton Chekhov, Henrik Ibsen, and Konstantin Stanislavski.
- Lesson 5: Expressionism and Absurdism – Bertolt Brecht, Samuel Beckett, and Eugene Ionesco.
- Lesson 6: Indian Theatre – Classical Sanskrit Drama, Folk Theatre, and Contemporary Indian Playwrights.

Unit III: Acting & Performance Techniques

- Lesson 7: Voice and Speech Techniques – Diction, Projection, and Intonation
- Lesson 8: Body Language and Movement on Stage
- Lesson 9: Improvisation and Character Development

Unit IV: Theatre Production & Stagecraft

- Lesson 10: Stage Direction and Blocking – Basics of Stage Movement
- Lesson 11: Set Design, Costumes, and Props
- Lesson 12: Lighting and Sound in Theatre Productions

Unit V: Practical Application & Performance

- Lesson 13: Script Analysis and Scene Work
- Lesson 14: Rehearsals and Performance Preparation

Recommended Reading/Resources:

- "Theatre: Brief Version" by Robert Cohen
- "The Art of Theatre: Then and Now" by William Missouri Downs
- "Indian Theatre: Traditions of Performance" by Farley P. Richmond
- "A Doll's House" by Henrik Ibsen
- "Tughlaq" by Girish Karnad
- "Macbeth" by William Shakespeare

Course Title: Film Screening - 1 (P)

Course Description: Film Screening-1 is designed to expose students to a diverse range of films, emphasising the importance of cinematic appreciation. Through the screening of films from various genres and cultures, students will enhance their understanding of filmmaking techniques, storytelling, and cultural nuances.

Course Objectives:

- Develop a keen understanding of the importance of watching films for aspiring filmmakers.
- Explore films from different genres and cultures to broaden artistic perspectives.
- Analyse and critique films to develop critical thinking and observational skills.

Course Outcomes:

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

- **CO1:** Recognize the significance of watching films in the context of film education.
- **CO2:** Appreciate the diversity of filmmaking styles and storytelling approaches.
- **CO3:** Analyse and critique films effectively, demonstrating improved observational skills.

Course Outline:

Unit I: Importance of Watching Films

- Lesson 1: Role of Film Watching in Cinematic Education
- Lesson 2: Impact of Film Viewing on Artistic Development
- Lesson 3: Understanding Genre Conventions
- Lesson 4: Analysing Films from Various Genres

Unit II: Cultural Enrichment Through Cinema

- Lesson 5: Importance of Cultural Diversity in Filmmaking.
- Lesson 6: Analysing Films from Different Cultures.

Unit III: Critiquing Films Effectively

- Lesson 7: Developing Critical Observation Skills.
- Lesson 8: Writing Film Critiques and Analysis.

Unit IV: Special Film Screenings

- Lesson 9: Spotlight on Classic Films.
- Lesson 10: Contemporary Masterpieces and Emerging Filmmakers.

Recommended Reading/Resources:

- "How to Read a Film: Movies, Media, and Beyond" by James Monaco.

- "Film Art: An Introduction" by David Bordwell and Kristin Thompson.

B.A. in Filmmaking - Semester II									
Subject Type	Course Code	Title of Paper	Hrs./ Week	Credits	Exam Hrs.	Maximum Marks			ID
						IA	UE	Total	
Core Course		Fundamentals of Cinematography (P)	4	2	-	40	60	100	-
Core Course		Film Editing (P)	4	2	-	40	60	100	-
Core Course		Film Sound (P)	4	2	-	40	60	100	-
Core Course		Digital Video Project (P)	8	4	-	40	60	100	-
AECC		English - Creative Writing (T)	2	2	3	40	60	100	-
Value Added		Evolution of Production Design (P)	4	2	-	40	60	100	-
SEC		Introduction to Script Writing & Direction Workshop (P)	4	2	-	40	60	100	-
Minor		Minor - 2	8	4	-	80	120	200	Yes
		Total	38	20		360	540	900	

Subject Type	Course Code	Minor 2 Catalogue (Select any 2)	Hrs./ Week	Credits	Exam Hrs.	Maximum Marks			ID
						IA	UE	Total	
Inter-disciplinary		Study on a Famous Cinematographer - 1 (P)	4	2	-	40	60	100	Yes
Inter-disciplinary		Film Festival Studies - 1 (P)	4	2	-	40	60	100	Yes

Inter-disciplinary		Fundamentals of Screenplay Writing (P)	4	2	-	40	60	100	Yes
Inter-disciplinary		Film Screening - 2 (P)	4	2	-	40	60	100	Yes

Add on courses

Subject Type	Code	Title of Paper	Hrs./ Week	Credits	Exam Hrs.	Maximum Marks				ID
						IA	UE	CA	Total	
Core Course		Portfolio Project (P)	8	4	-	-	-	100	100	-
Multi-disciplinary		Environmental Studies (T)*	4	4	3	40	60	-	100	-

Course Title: Fundamentals Of Cinematography (P)

Course Description:

This course introduces students to the fundamental principles of cinematography, covering both technical and creative aspects. It explores the science of light, camera operation, composition, movement, and visual storytelling. Students will learn how to control exposure, frame shots, and use different lenses and lighting setups to achieve cinematic visuals. Through hands-on exercises, students will develop the skills necessary to translate a director's vision into compelling imagery. The course emphasizes practical learning through shooting assignments and scene analysis.

Course Objectives:

- Learn the fundamentals of exposure, lighting, color theory, and composition.
- Gain proficiency in handling various types of cameras, lenses, lights and accessories.
- Understand the use of cinematographic techniques in different genres and storytelling contexts.

Course Outcomes:

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

- **CO 1:** Demonstrate technical competency in exposure, color balance, and motion control.
- **CO 2:** Effectively use different cameras, lenses and lighting equipment for creative storytelling.
- **CO 3:** Demonstrate proficiency in framing and composing shots to enhance

storytelling and visual impact.

Course Outline:

Unit I: Understanding Cinematography

- Lesson 1: Understanding the Role of Cinematographer
- Lesson 2: Cinematography and Storytelling
- Lesson 3: Cinematography Concepts - 180-degree Rule, Continuity Concepts, Vertigo Effect.

Unit II: Fundamentals of Cameras and Lensing

- Lesson 4: Introduction to Celluloid Movie Cameras and Digital Cameras
- Lesson 5: Shot sizes and techniques for shooting with Motion Picture Cameras
- Lesson 6: Introduction to Digital Movie Cameras
- Lesson 7: Understanding Cine Lenses - Block and Zoom
- Lesson 8: Camera Movements and Viewpoint
- Lesson 6: Formats and resolution

Unit III: Lighting Concepts

- Lesson 9: Lighting techniques with natural light and reflectors
- Lesson 10: Indoor Lighting Techniques - Daylight and Night effect
- Lesson 11: Mood Lighting
- Lesson 12: Angle Filters, Color Temperature and Diffusion
- Lesson 13: Miniature Lighting and Special effects (Celluloid/Digital)

Unit IV: Understanding Softwares

- Lesson 14: Codec Image Formats
- Lesson 15: Latitude for Different Digital Formats (sRGB and AdobeRGB)

Recommended Reading/Resources:

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

Course Title: Film Editing (P)

Course Description:

This 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:

- Familiarise students with editing software, project setups, and the concept of rhythm in editing.
- Develop skills in continuity editing and montage editing through practical exercises and analysis.
- Understand video editing workflow, including titles, basic colour correction and exporting.

Course Outcomes:

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

- **CO1:** Demonstrate proficiency in using editing software, managing project setups, and understanding the rhythm in editing.
- **CO2:** Apply continuity editing techniques and montage editing with given footage.
- **CO3:** Create a final edited film, complete with titles and tonal and color corrections.

Course Outline:

Unit I: Film Editing Analysis

- Lesson 1: Silent film edits and film scenes analysis
- Lesson 2: Exploring the history of film editing

Unit II: Introduction to Editing Software

- Lesson 3: Introduction to editing software interface and project management
- Lesson 4: Understanding rhythm in editing

Unit III: Continuity and Dialogue Editing

- Lesson 5: Understanding the Concept of Continuity Editing Techniques with given footage
- Lesson 6: Dialogue editing

Unit IV: Montage Creation

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

Unit V: Final Output and Exporting

- Lesson 9: Titles, Subtitles, and DIT Workflow
- Lesson 10: Basics of Tonal and Color Correction
- Lesson 10: Exploring Different Formats and Codecs

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: Film 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:

- Understand the entire process of sound production in filmmaking and on-location recording.
- Familiarise with different microphones, sound recording devices and recording formats.
- Introduction to sound designing software and its workflow.

Course Outcomes:

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

- **CO1:** Navigate the complete workflow of sound in film production and execute location sound recording effectively.
- **CO2:** Select and utilise appropriate microphones, sound recorders and recording formats.
- **CO5:** Work on basic sound designing software to produce required output.

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: Practical 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: Digital Video Project (P)

Course Description: This course is a culmination of students' learning in cinematography, editing, and sound, where they will conceptualize, shoot, and edit a complete digital video project. It provides hands-on experience in all aspects of filmmaking, from pre-production to post-production. Students will develop their own experimental videos, demonstrating their ability to integrate storytelling techniques, cinematographic composition, editing principles, and sound design into a cohesive final project. Emphasis will be placed on project planning, collaboration, and creative execution.

Course Objectives:

- Develop a compelling concept and script for a short video project.
- Utilize professional cinematography and editing techniques to craft a seamless narrative.
- Work collaboratively in a production team to deliver a professional-quality video project.

Course Outcomes:

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

- **CO1:** Conceptualize and plan a digital video project from start to finish.
- **CO2:** Operate cameras, lighting, editing softwares and sound equipment at a professional level.
- **CO3:** Work within a production timeline to produce and deliver the project.

Course Outline:

Unit I: Pre-Production – Concept to Planning

- Lesson 1: Concept Development for the Project
- Lesson 2: Scriptwriting & Storyboarding
- Lesson 3: Budgeting, Casting, and Scheduling
- Lesson 4: Location Scouting

Unit II: Production – Shooting the Project

- Lesson 5: Cinematic Composition & Camera Techniques
- Lesson 6: Lighting for Production
- Lesson 7: Sound Recording for Production
- Lesson 8: Maintaining Visual Consistency

Unit III: Post-Production – Editing & Sound

- Lesson 9: Editing Workflow & Narrative Structure
- Lesson 10: Color Correction & Grading
- Lesson 11: Dialogue Cleaning, Noise Reduction, and Music Sync
- Lesson 12: Project Screening and Critique

Recommended Reading/Resources:

- "Directing: Film Techniques and Aesthetics" by Michael Rabiger
- "The Filmmaker's Handbook" by Steven Ascher & Edward Pincus
- NoFilmSchool (Filmmaking Techniques & Tutorials)
- Adobe Premiere Pro & DaVinci Resolve Tutorials (Editing & Color Grading)

Course Title: English - Creative Writing (T)

Course Description:

This course introduces students to the various forms and techniques of creative writing, encompassing creative nonfiction, fiction, writing about photographs, and photo essays. It provides guidelines and practice assignments to explore different

creative writing styles.

Course Objectives:

- To introduce students to the different types and techniques of creative writing.
- To develop practical skills in writing creative nonfiction and fiction.
- To understand the nuances of writing about photographs and creating photo essays.

Course Outcomes:

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

- **CO 1:** Understand the different types of creative writing and their respective techniques.
- **CO 2:** Apply creative writing techniques in crafting fiction, nonfiction, and photo essays.
- **CO 3:** Demonstrate the ability to write creatively using standard formats and guidelines.

Course Outline:

Unit I: Introduction to Creative Writing and Types

- Lesson 1: Introduction to Creative Writing: Overview and Importance
- Lesson 2: Exploring Four Types of Creative Writing
- Lesson 3: Assignment: Writing Exercise for Four Types of Creative Writing

Unit II: Techniques and Forms of Creative Writing

- Lesson 4: Writing About a Photograph: Techniques and Approaches
- Lesson 5: Understanding and Crafting Photo Essays
- Lesson 6: Exploring Creative Non-fiction: Techniques and Examples
- Lesson 7: Crafting Creative Fiction: Elements and Structure

Unit III: Figures of Speech and Writing Guidelines

- Lesson 8: Understanding Figures of Speech in Creative Writing
- Lesson 9: Standard Formats and Guidelines in Creative Writing
- Lesson 10: Presentation: Photo Essay with minimum 10 Photos

Recommended Reading/Resources:

- "The Art of Creative Writing" by Lajos Egri
- "On Writing: A Memoir of the Craft" by Stephen King
- "The Elements of Style" by William Strunk Jr. and E.B. White
- "The Writing Life: Writers on How They Think and Work" by Marie Arana

Course Title: Evolution of Production Design (P)

Course Description:

Production design has undergone significant transformation since the inception of cinema. From its early roots in practical set construction to the integration of cutting-edge digital tools, this course explores the evolution of production design and reflects broader technological advancements, cultural shifts, and artistic trends in filmmaking.

Course Objectives:

- Understanding the evolution of production design through various film eras.
- Being able to adapt and learn from evolving scenarios in production design.
- Analyse the iconic styles in production design from various film eras and incorporate them in their work.

Course Outcomes:

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

- **CO 1:** Understand evolution of production design on a global level.
- **CO 2:** Develop the ability to explain the significance of different film eras from a design standpoint.
- **CO 3:** Appreciate the work of iconic production design from different eras.

Course Outline:

Unit I: The Silent Era (1890s–1920s)

- Lesson 1: View and discuss films from the silent era
- Lesson 2: Early Set Design & Stagecraft
- Lesson 3: Emergence of Expressionist Styles

Unit II: The Golden Age of Hollywood (1930s–1950s)

- Lesson 4: View and discuss films from the golden era
- Lesson 5: Creating Immersive Worlds
- Lesson 6: Emergence of Film Noir

Unit III: The Post-War Era and Realism (1950s–1960s)

- Lesson 7: View and discuss films from the post-war era
- Lesson 8: Popularity of Live Locations
- Lesson 9: Emergence of New Wave cinema

Unit IV: The Blockbuster Era (1970s–1990s)

- Lesson 10: View and discuss films from the blockbuster era
- Lesson 11: Imaginative Set Design

- Lesson 12: Emergence of Sci-Fi and Fantasy genres

Unit V: The Digital Revolution (1990s–2000s)

- Lesson 13: View and discuss films from the early digital era
- Lesson 14: CGI and Set Design
- Lesson 15: Emergence of CGI and 3D

Unit VI: The Modern Era (2010s–Present)

- Lesson 16: View and discuss films from the present era
- Lesson 17: Expanding Design Possibilities through Technology
- Lesson 18: Emergence of Trends

Recommended Reading:

- "Film Architecture: Set Designs from "Metropolis" to "Blade Runner" by Dietrich Neumann
- "Designing Dreams: Modern Architecture in the Movies" by Donald Albrecht
- "The Architecture of Image: Existential Space in Cinema" by Juhani Pallasmaa
- "The Making of Stanley Kubrick's 2001: A Space Odyssey" by Piers Bizony
- "The Art of Film: John Box and Production Design" by Ian Christie

Course Title: Introduction to Script Writing and Direction Workshop (P)

Course Description: This workshop-based course introduces students to the fundamentals of scriptwriting and film direction. Through practical exercises, case studies, and hands-on projects, students will learn the essential techniques of storytelling, screenplay formatting, and directing actors and crew. The course covers the fundamentals of script writing, storytelling techniques, character development, and the practical aspects of film direction. Participants will engage in hands-on exercises to apply theoretical concepts in practical scenarios.

Course Objectives:

- Understand the fundamentals of screenplay structure, character development, and dialogue writing.
- Apply visual storytelling techniques through shot composition.
- Collaborate with actors and crew members to translate a script into a visual narrative.

Course Outcomes:

By the end of this workshop, participants should be able to:

- **CO1:** Demonstrate an understanding of basics of script writing and effective storytelling.
- **CO2:** Effectively create compelling characters and engaging dialogue.
- **CO3:** Direct and edit a short scene, demonstrating an understanding of storytelling and cinematic grammar.

Course Outline:

Unit I: Fundamentals of Screenwriting

- Lesson 1: Storytelling and Narrative Structure
- Lesson 2: Character Development and Dialogue
- Lesson 3: Formatting and Writing a Screenplay

Unit II: Fundamentals of Film Direction

- Lesson 4: Understanding Role of the Director
- Lesson 5: Visual Storytelling and Cinematic Language
- Lesson 6: Directing Actors and Crew

Unit III: Script Analysis & Scene Breakdown

- Lesson 7: Script Analysis & Storyboarding
- Lesson 8: Understanding Continuity and Visual Consistency
- Lesson 9: Blocking and Staging Actors

Recommended Reading/Resources:

- "Story: Substance, Structure, Style, and the Principles of Screenwriting" by Robert McKee.
- "Save the Cat! The Last Book on Screenwriting You'll Ever Need" by Blake Snyder.
- "Directing: Film Techniques and Aesthetics" by Michael Rabiger.

Course Title: Study on a famous Cinematographer (P)

Course Description: This course explores the works of renowned film cinematographers from around the world, examining their unique visual styles and contributions to the art of filmmaking. Students will study various cinematographers' techniques and philosophies, and ultimately choose a cinematographer to analyze in detail. The course includes writing an essay on the chosen cinematographer's visual style and impact on filmmaking.

Course Objectives:

- Gain knowledge of renowned cinematographers and their unique visual

styles.

- Learn about various cinematographic techniques and how they are used to enhance storytelling by famous cinematographers.
- Develop critical skills to understand the impact of the cinematographer's work on the overall filmmaking process.

Course Outcomes:

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

- **CO1:** Identify and describe the unique visual styles of renowned cinematographers.
- **CO2:** Analyze the techniques and philosophies used by famous cinematographers to enhance storytelling.
- **CO3:** Write a detailed essay on a chosen cinematographer, discussing their visual style and contributions to filmmaking.

Course Outline:

Unit I: Introduction to Famous Cinematographers

- Lesson 1: Overview of renowned cinematographers and their works.
- Lesson 2: Introduction to visual styles and techniques.

Unit II: Cinematographers and Their Unique Visual Styles

- Lesson 3: Study of Roger Deakins' visual style and techniques.
- Lesson 4: Analysis of Emmanuel Lubezki's contributions to cinematography.

Unit III: Cinematographers' Philosophies and Approaches

- Lesson 5: Examination of Robert Richardson's approach to cinematography.
- Lesson 6: Study of Wong Kar-wai's collaboration with Christopher Doyle.

Unit IV: Essay on a Chosen Cinematographer

- Lesson 7: Researching about a cinematographer.
- Lesson 8: Essay writing on a selected cinematographer's visual style and contributions.

Recommended Reading/Resources:

- "Masters of Light: Conversations with Contemporary Cinematographers" by Dennis Schaefer and Larry Salvato.
- "Cinematography: Theory and Practice: Image Making for Cinematographers and Directors" by Blain Brown.
- "Reflections: Twenty-One Cinematographers at Work" by Benjamin Bergery.
- Online interviews, articles, and documentaries on famous cinematographers.

Course Title: Film Festival Studies - 1 (P)

Course Description: This course is designed to immerse students in the global landscape of film festivals. Students will gain an understanding of the history, significance, and operational aspects of festivals while analyzing films screened at major festivals. Students will learn to evaluate films critically, develop networking skills, and explore opportunities for their own films in these festivals. The aim of this course is to understand the basics, history, and types of film festivals.

Course Objectives:

- Understand the history, purpose, and impact of film festivals on global cinema.
- Analyze and critique films showcased at major international and regional festivals.
- Prepare and present a project on a selected movie from the festival.

Course Outcomes:

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

- **CO1:** Understand the basics of film festivals, their purpose, and historical evolution.
- **CO2:** Analyze festival programming, film selections, and award-winning films.
- **CO3:** Write a detailed essay on a chosen film, elaborating its technical and creative aspects.

Course Outline:

Unit I: The Origins of Film Festivals

- Lesson 1: Evolution of Film Festivals Over the Decades
- Lesson 2: The Role of Film Festivals in Global Cinema

Unit II: Understanding Film Festival Categories

- Lesson 3: Major International Festivals
- Lesson 4: Regional and Niche Festivals

Unit III: Attending and Documenting a Film Festival

- Lesson 5: Participation in Film Festival
- Lesson 6: Writing a Film Review on a Festival Screening

Recommended Reading/Resources:

- "Film Festivals: History, Theory, Method, Practice" by Marijke de Valck
- "Film Festival Yearbook Series" Dina Iordanova & Ragan Rhyne

- Annual Catalogs of various Film Festivals

Course Title: Fundamentals of Screenplay Writing (P)

Course Description: This course aims to introduce students to the fundamental principles of screenplay writing. Through lectures, script analysis, and hands-on writing exercises, students will learn how to develop ideas into structured screenplays. The course will focus on storytelling techniques, character development, dialogue writing, screenplay formatting, and scene construction. By the end of the course, students will have written a short screenplay that demonstrates their understanding of screenplay fundamentals and their ability to tell compelling stories.

Course Objectives:

- Understand the fundamental principles of screenplay structure and storytelling.
- Analyze classic and contemporary screenplays to understand effective storytelling techniques.
- Gain an understanding of the screenplay writing process, from ideation to final draft.

Course Outcomes:

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

- **CO1:** Develop an industry-standard screenplay from an initial concept.
- **CO2:** Create engaging and dynamic characters with clear goals and conflicts.
- **CO3:** Analyze and critique screenplays with an understanding of storytelling techniques.

Course Outline:

Unit I: Introduction to Screenwriting & Storytelling

- Lesson 1: The Art of Storytelling in Cinema
- Lesson 2: Introduction to Narrative Structures - Three-Act Structure, Nonlinear, Episodic, Circular narratives.
- Lesson 3: Case studies of successful screenplay structures
- Lesson 4: Ideation and Story Development

Unit II: Character Development and Conflict

- Lesson 5: Character Creation - Protagonists, Antagonists, and Supporting Characters

- Lesson 6: The Hero's Journey and Character Archetypes
- Lesson 7: Structuring Dialogues in Screenplays
- Lesson 8: Importance of Conflict in Storytelling and its Types

Unit III: Screenplay Formatting and Scene Construction

- Lesson 9: Understanding Screenplay Formatting
- Lesson 10: Scene transitions and Continuity
- Lesson 11: Process of Script Rewriting
- Lesson 12: Pitching a Screenplay

Recommended Reading/Resources:

- "Story: Substance, Structure, Style, and the Principles of Screenwriting" by Robert McKee
- "Screenplay: The Foundations of Screenwriting" by Syd Field.
- "Writing Screenplays That Sell" by Michael Hauge

Course Title: Film Screening - 2 (P)

Course Description: The Film Screening course is a structured cinematic exploration designed to enhance students' understanding of film as an artistic, cultural, and technical medium. This course focuses on the fundamentals of film appreciation by introducing students to the basics of film language, classic cinema, and different genres.

Course Objectives:

- Develop an appreciation for world cinema and recognize various film genres, styles, and movements.
- Learn how to analyze films critically using cinematic language, narrative techniques, and thematic elements.
- Understand the historical, social, and cultural impact of films from different eras and regions.

Course Outcomes:

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

- **CO1:** Identify and analyze different cinematic styles and their impact on storytelling.
- **CO2:** Understand the evolution of film across various genres, regions, and historical periods.
- **CO3:** Critically evaluate films using theoretical and technical perspectives.

Course Outline:

Unit I: Understanding Film Language

- Lesson 1: Introduction to Cinematic Techniques – Shots, Angles, and Composition
- Lesson 2: Narrative Structures – Classical vs. Non-Linear Storytelling
- Lesson 3: Mise-en-Scène and the Visual Language of Cinema

Unit II: Classic Hollywood and Early Cinema

- Lesson 3: Silent Cinema – Charlie Chaplin, Buster Keaton, and Early Filmmaking
- Lesson 4: The Golden Age of Hollywood – Hitchcock, Orson Welles, and Film Noir
- Lesson 5: The Role of Editing – Introduction to Soviet Montage and Continuity Editing

Unit III: Introduction to Global Cinema

- Lesson 6: Italian Neorealism – Bicycle Thieves and Realistic Storytelling
- Lesson 7: French New Wave – The Influence of Jean-Luc Godard and François Truffaut
- Lesson 8: Indian Parallel Cinema – Satyajit Ray and the Humanist Approach

Recommended Reading/Resources:

- "Film Art: An Introduction" by David Bordwell & Kristin Thompson
- "How to Read a Film" by James Monaco
- "A Short History of Film" by Wheeler Winston Dixon & Gwendolyn Audrey Foster

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
(PG PROGRAM)

Masters of Art
(Cinematography)
(CBCS 2023 COURSE)

Preamble

Scheme of credits

Year	Semester	Credits	Total
1	Semester I	22	42
	Semester II	20	
2	Semester III	20	41
	Semester IV	21	

Program Outcomes

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.

Co-CurricularActivities

- Film Festival Visits
- Exhibition Visits
- Study Tour
- Workshops and Seminars

MI01021 01	Masters of Cinematography (P)	4	2	-	40	60	-	100	Y
MI01021 02	Film Screening-1(P)	4	2	-	40	60	-	100	Y
MI01021 03	Fundamentals and Design Principles in Photography (P)	4	2	-	40	60	-	100	Y

Course Title: Fundamentals of Cinematography (P)

Course Description: Fundamentals of Cinematography is a comprehensive study of the practical aspects of cinematography, covering both traditional celluloid and digital camera operations. Students will gain hands-on experience with various cameras and explore techniques for achieving different shot sizes and visual effects.

Course Objectives:

- Gain practical familiarity with celluloid and digital movie cameras.
- Understand the principles of shot size and shooting techniques with motion picture cameras.
- Develop operational skills in digital movie camera operations, focusing on continuity, image sizes, and lighting for large screens.
- Explore composition, movement, lensing, and other cinematographic elements.

Course Outcomes:

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

- **CO1:** Demonstrate practical skills in operating both celluloid and digital movie cameras.
- **CO2:** Apply shot size techniques and shooting principles effectively.
- **CO3:** Analyse and implement compositional elements, lensing, and camera movements.

Course Outline:

Unit I: Introduction to Cinematography

- **Lesson 1:** Practical familiarisation with celluloid and digital movie cameras.

Unit II: Digital Movie Camera Operations

- **Lesson 2:** Camera operation practice focusing on the imaginary line, continuity concepts, and lighting for large screens.

Unit III: Cinematographic Elements

- **Lesson 3:** Practicals on composition, movement, lensing, and analysis of images at an aesthetic level.

Unit IV: Study of Digital Cameras

- **Lesson 4:** Practical on various digital cameras (Red, Alexa), study of software, image formations, formats, sensors, and special effects.

Recommended Reading/Resources:

- "Cinematography: Theory and Practice" by Blain Brown.
- "The Five C's of Cinematography: Motion Picture Filming Techniques" by Joseph V. Mascelli.

Course Title: Introduction to the camera (P)

Course Description: An exploration of the technical aspects of motion picture cameras, covering the history, film formats, processing, post-production, and the transition to digital. Topics include film projection, introduction to digital cameras, aspect ratios in film cameras, digital camera workflow, recording formats in digital film cameras, and colour space in digital cameras.

Course Objectives:

- Examine the history of motion picture cameras.
- Explore various film formats used in motion picture production.
- Understand film stock and its processing.
- Investigate post-production processes in filmmaking.
- Analyse film projection techniques.
- Introduce the basics of digital cameras.
- Explore aspect ratios in film cameras.
- Understand the complete workflow of digital cameras.
- Examine recording formats in digital film cameras.
- Explore the concept of colour space in digital cameras.

Course Outcomes:

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

- **CO1:** Identify and describe various film formats used in motion picture production.
- **CO2:** Understand the basics of digital cameras and their introduction.
- **CO3:** Analyse different aspect ratios in film cameras.
- **CO4:** Navigate the complete workflow of digital cameras.

Course Outline:

Unit I: History of Motion Picture Camera

- Lesson 1: Introduction to the history of motion picture cameras.

Unit II: Film Formats used in Motion Picture Production

- Lesson 2: Overview of various film formats used in motion picture production.

Unit III: Film Stock & Processing

- Lesson 3: Understanding film stock and its processing.

Unit IV: Postproduction of Films

- Lesson 4: Processes and techniques involved in post-production.

Unit V: Film Projection

- Lesson 5: Techniques and methods of film projection.

Unit VI: Introduction of Digital Camera

- Lesson 6: Basics of digital cameras and their introduction.

Unit VII: Aspect Ratios in Film Camera

- Lesson 7: Exploration of different aspect ratios in film.

Unit VIII: Digital Camera Complete Workflow

- Lesson 8: Understanding the entire workflow of digital cameras.

Unit IX: Recording Formats in Digital Film Camera

- Lesson 9: Overview of recording formats used in digital film cameras.

Unit X: Colour Space in Digital Camera

- Lesson 10: Concepts and applications of colour space in digital cameras.

Recommended Reading/Resources:

- "The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age" by Steven Ascher and Edward Pincus
- "Film Production Technique: Creating the Accomplished Image" by Bruce Mamer
- "Digital Cinematography: Fundamentals, Tools, Techniques, and Workflows" by David Stump
- "Color Correction Handbook: Professional Techniques for Video and Cinema" by Alexis Van Hurkman

Course Title: Introduction to Cinematography Lighting (P)

Course Description: An introduction to the principles of cinematography lighting, covering the understanding of lighting tools, colour balance, various light sources, and creative lighting techniques. Topics include the fundamentals of lighting, attributes of light, hard vs. soft lighting, colour control, and techniques for creating shape, separation, depth, texture, mood, and tone.

Course Objectives:

- Understand the tools of lighting.
- Explore colour balance in cinematography lighting.
- Familiarize yourself with different light sources such as daylight, tungsten, LED, HMI units, etc.
- Learn about various lighting tools including PARs, open face lights, tungsten lights, etc.
- Understand colour-corrected fluorescents and their applications.
- Explore lighting techniques for day exteriors using reflectors and skimmers.
- Comprehend the fundamentals of 3-point lighting and creative lighting.
- Explore the attributes of light and the full range of tones.
- Differentiate between hard and soft lighting.
- Learn techniques for colour control and balance using colour frost.
- Understand how to create shape, separation, depth, texture, mood, and tone through lighting.
- Learn various lighting techniques, including ambient, classical, practical, and motivated lighting.

- Explore mood lighting, high key, and low-key lighting.
- Understand techniques for day exteriors using fill, silks, diffusions, and utilising the sun as a backlight.

Course Outcomes:

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

- **CO1:** Demonstrate an understanding of various lighting tools.
- **CO2:** Identify and use different light sources effectively.
- **CO3:** Utilise various lighting tools for specific cinematic effects.
- **CO4:** Apply creative lighting techniques to enhance visual storytelling.

Course Outline:

Unit I: Understanding Tools of Lighting

- Lesson 1: Introduction to lighting tools.
- Lesson 2: Colour balance in cinematography lighting.
- Lesson 3: Daylight and tungsten sources.

Unit II: Light Sources

- Lesson 4: LED lights.
- Lesson 5: HMI units.
- Lesson 6: PARs, open face, soft lights.
- Lesson 7: Colour-corrected fluorescents.
- Lesson 8: Day exteriors - Reflectors, skimmers.

Unit III: Day Exteriors 8. Unit IV: Creative Lighting

- Lesson 9: Fundamentals of lighting.
- Lesson 10: Attributes of light.
- Lesson 11: Hard vs. soft lighting.
- Lesson 12: Full range of tones.
- Lesson 13: Color control and color balance.
- Lesson 14: Creating shape, separation, depth, texture, mood, and tone.

Unit IV: Lighting Technique

- Lesson 15: 3 point lighting, ambient, classical, practical, and motivated lighting.
- Lesson 16: Mood lighting, high key, low key.

Unit V: Day Exteriors Techniques

- Lesson 17: Fill, silks, and diffusions with the sun as a backlight.

Recommended Reading/Resources:

- "Cinematography: Image Making for Cinematographers, Directors, and Videographers" by Blain Brown.
- "Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image" by David Landau.
- "Film Lighting: Talks with Hollywood's Cinematographers and Gaffers" by Kris Malkiewicz.

Course Title: Script Writing and Film Direction Workshop (P)

Course Description: A comprehensive workshop on the art and craft of script writing and film direction. The course covers the fundamentals of script writing, storytelling techniques, character development, and the practical aspects of film direction. Participants will engage in hands-on exercises to apply theoretical concepts in practical scenarios.

Course Objectives:

- Understand the fundamentals of script writing.
- Learn storytelling techniques and structure.
- Develop skills in character development and dialogue writing.
- Explore the practical aspects of film direction.
- Engage in hands-on exercises to apply theoretical concepts.
- Gain insights into the collaborative process of filmmaking.

Course Outcomes:

By the end of this workshop, participants should be able to:

- **CO1:** Demonstrate an understanding of script writing fundamentals.
- **CO2:** Understand the practical aspects of film direction.
- **CO3:** Apply theoretical concepts in hands-on exercises.

Course Outline:

Unit I: Fundamentals of Script Writing

- Lesson 1: Introduction to script writing.
- Lesson 2: Elements of storytelling.

Unit II: Character Development and Dialogue Writing

- Lesson 3: Creating compelling characters.
- Lesson 4: Writing effective dialogue.

Unit III: Storytelling Techniques and Structure

- Lesson 5: Storytelling techniques.
- Lesson 6: Script structure and formatting.

Unit IV: Practical Aspects of Film Direction

- Lesson 7: Introduction to film direction.
- Lesson 8: Blocking, staging, and shot composition.

Unit V: Hands-on Exercises and Collaborative Filmmaking

- Lesson 9: Hands-on script writing exercise.
- Lesson 10: Hands-on film direction exercise.

Recommended Reading/Resources:

- "Story: Substance, Structure, Style, and the Principles of Screenwriting" by Robert McKee.
- "Save the Cat! The Last Book on Screenwriting You'll Ever Need" by Blake Snyder.
- "Directing: Film Techniques and Aesthetics" by Michael Rabiger.

Course Title: Project: 6 Shot Films, 10 Shot Films (P)

Course Description: This project-based course focuses on the practical aspects of creating short films with limited shot counts. Students will explore the creative constraints of working within a small shot framework, emphasizing effective storytelling, shot composition, and visual communication. The course encourages hands-on experience in directing, shooting, and editing short films.

Course Objectives:

- Develop storytelling skills within the constraints of a limited shot count.
- Explore short composition and visual communication in short film projects.
- Understand the importance of effective directing in filmmaking.
- Gain hands-on experience in directing, shooting, and editing short films.
- Develop collaborative and problem-solving skills in a filmmaking context.

Course Outcomes:

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

- **CO1:** Create engaging and concise narratives within a limited shot count.
- **CO2:** Demonstrate effective shot composition and visual communication.
- **CO3:** Display proficiency in directing, shooting, and editing short films.

Course Outline:

Unit I: Introduction to Short Film Projects

- Lesson 1: Overview of the course and project requirements.
- Lesson 2: Understanding the creative constraints of limited shot counts.

Unit II: Storytelling and Shot Composition

- Lesson 3: Developing concise narratives for short films.
- Lesson 4: Exploring shot composition and visual storytelling.

Unit III: Directing and Pre-production

- Lesson 5: Importance of effective directing in filmmaking.
- Lesson 6: Pre-production processes for short film projects.

Unit IV: Shooting Short Films

- Lesson 7: Practical aspects of shooting with a limited shot count.
- Lesson 8: Techniques for capturing impactful visuals in a few shots.

Unit V: Editing and post-production

- Lesson 9: Basics of editing for short films.
- Lesson 10: Post-production workflows and finalizing short films.

Unit VI: Collaborative Filmmaking

- Lesson 11: Collaborative aspects of working on short film projects.
- Lesson 12: Problem-solving in a limited shot framework.

Recommended Reading/Resources:

- "In the Blink of an Eye" by Walter Murch.
- "Shot by Shot: Visualizing from Concept to Screen" by Steven D. Katz.
- "The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media" by Bruce Block.

Course Title: Workshop: Documentary (P)

Course Description:

This workshop, designed for students in the first semester of the M.A. program, provides an immersive experience in the art and techniques of creating compelling documentary films. Participants will explore various styles and approaches to documentary filmmaking, emphasizing storytelling, visual aesthetics, ethical considerations, and the essential aspect of lighting for documentary cinematography. The course includes hands-on experience in planning, shooting, and editing documentary projects.

Course Objectives:

- Understand the fundamentals and various styles of documentary filmmaking.
- Explore storytelling techniques unique to documentary projects.
- Develop skills in planning, shooting, editing documentary films, and lighting for documentary cinematography.

Course Outcomes:

By the end of this workshop, participants should be able to:

- **CO1:** Demonstrate an understanding of documentary filmmaking fundamentals.
- **CO2:** Apply storytelling techniques specific to documentary projects.
- **CO3:** Showcase proficiency in planning, shooting, and editing documentary films.
- **CO4:** Implement effective lighting strategies for documentary cinematography.

Course Outline:

Unit I: Introduction to Documentary Filmmaking

- Lesson 1: Overview of the course and documentary filmmaking.
- Lesson 2: Understanding various styles and approaches in documentaries.

Unit II: Storytelling in Documentary

- Lesson 3: Developing compelling narratives in documentaries.
- Lesson 4: Emphasizing visual storytelling in documentary filmmaking.

Unit III: Planning and Pre-production

- Lesson 5: Importance of planning in documentary filmmaking.
- Lesson 6: Pre-production processes for documentary projects.

Unit IV: Shooting Documentary Films

- Lesson 7: Practical aspects of shooting documentary footage.
- Lesson 8: Techniques for capturing authentic visuals in documentaries.

Unit V: Lighting for Documentary Cinematography

- Lesson 9: Fundamentals of lighting for documentary cinematography.
- Lesson 10: Practical techniques and considerations for lighting in documentaries.

Unit VI: Editing and post-production

- Lesson 11: Basics of editing for documentary films.

- Lesson 12: Post-production workflows and finalizing documentary projects.

Unit VII: Ethical Considerations in Documentary Filmmaking

- Lesson 13: Exploring ethical considerations in documentary filmmaking.
- Lesson 14: Navigating challenges and responsibilities in documentary production.

Unit VIII: Collaborative Documentary Filmmaking

- Lesson 15: Collaborative aspects of working on documentary projects.
- Lesson 16: Problem-solving in a documentary filmmaking context.

Recommended Reading/Resources:

- "Directing the Documentary" by Michael Rabiger.
- "Making Documentary Films and Reality Videos: A Practical Guide to Planning, Filming, and Editing Documentaries of Real Events" by Barry Hampe.
- "The Documentary Filmmaker's Handbook: A Guerilla Guide" by Genevieve Jolliffe and Andrew Zinnes.
- "Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image" by David Landau.

Course Title: Equipment & Processes (P)

Course Description:

This course provides an in-depth exploration of cinema equipment and processes, emphasizing their uses in filmmaking. Participants will gain practical experience in utilizing cinema tripods, understanding camera movements and optical dynamics, mastering angle and lenses for image dynamization, and applying various camera techniques such as trolley dolly and crane operations. The course also covers the use of skimmers and reflectors for outdoor shooting, extensive focus pulling practice, composition using the rule of thirds, and an understanding of the complete workflow of image production.

Course Objectives:

- Gain a comprehensive understanding of cinema equipment and its applications.
- Develop proficiency in using a cinema tripod for creating cinematic movements.
- Explore camera movements, optical dynamics, and image dynamization techniques.

- Master the use of different angles and lenses for specific visual effects.
- Practice camera movements using trolley dolly, crane, skimmers, and reflectors.
- Develop advanced focus pulling skills with character movement.
- Apply the rule of thirds in composition through camera practicals.
- Understand the complete workflow of image production in filmmaking.

Course Outcomes:

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

- **CO1:** Demonstrate a comprehensive understanding of cinema equipment and its applications.
- **CO2:** Apply effective camera movements and optical dynamics in filmmaking.
- **CO3:** Execute advanced focus pulling techniques and demonstrate proficiency in composition through practical camera exercises.

Course Outline:

Unit I: Understanding Cinema Equipment

- Lesson 1: Overview of cinema equipment and its applications.

Unit II: Cinema Tripod and Cinematic Movements

- Lesson 2: Effective use of a cinema tripod for cinematic movements.

Unit III: Camera Movements and Optical Dynamics

- Lesson 3: Exploring camera movements and optical dynamics.
- Lesson 4: Techniques for dynamization of images.

Unit IV: Angle and Lenses for Image Dynamization

- Lesson 5: Understanding different angles - Eye Level, High Angle, Low Angle, Bird's Eye View, Worm's Eye View.
- Lesson 6: Image dynamization through angle and lenses.

Unit V: Advanced Camera Techniques

- Lesson 7: Use of camera movements - Trolley Dolly, Crane, with practical exercises.
- Lesson 8: Use of skimmers and reflectors for outdoor shooting.

Unit VI: Focus Pulling and Composition Techniques

- Lesson 9: Extensive focus pulling practice with character movement.
- Lesson 10: Rule of thirds in composition with camera practicals.

Unit VII: Workflow of Image Production

- Lesson 11: Understanding the complete workflow of image production.

Recommended Reading/Resources:

- "The Five C's of Cinematography" by Joseph V. Mascelli.
- "Cinematography: Theory and Practice" by Blain Brown.
- "Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image" by David Landau.

Course Title: Masters of Cinematography (P)**Course Description:**

Cinematography has always been a vital part of what makes a film great. Films are visual media, and if the camera work is shoddy, it takes away from the audience's experience. In this subject, we are going to learn and study the most famous cinematographers of all time, exploring their techniques, styles, and contributions to the world of filmmaking.

Course Objectives:

- Understand the contributions of renowned cinematographers to the art of filmmaking.
- Analyze the distinctive styles and techniques employed by master cinematographers.
- Gain insights into the impact of cinematography on the overall cinematic experience.

Course Outcomes:

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

- **CO1:** Identify and discuss the works of influential cinematographers.
- **CO2:** Analyze and critique cinematographic techniques employed by master cinematographers.
- **CO3:** Appreciate the role of cinematography in shaping the visual narrative of films.

Course Structure:**Unit I: Introduction to Cinematography Masters**

- Lesson 1: Significance of Cinematography in Filmmaking.
- Lesson 2: Overview of Sir Roger Deakins' Contributions.

Unit II: Exploring Gordon Willis' Cinematic Legacy

- Lesson 3: Gordon Willis and Woody Allen's Collaborations.

- Lesson 4: Shadows and Underexposed Film in Gordon Willis' Cinematography.

Unit III: Conrad Hall - A Cinematic Journey

- Lesson 5: Conrad Hall's Breakthrough and Butch Cassidy.
- Lesson 6: The 11-Year Break and Post-Hiatus Works.

Unit IV: Vittorio Storaro and the Art of Colors

- Lesson 7: Vittorio Storaro's Career and Contributions.
- Lesson 8: Goethe's Theory of Colors in Storaro's Cinematography.

Unit V: Indian Cinematographers - Contributions and Influences

- Lesson 9: Overview of Indian Cinematographers.
- Lesson 10: Case Studies of Notable Indian Cinematographers.

Recommended Reading/Resources:

- "Cinematography: Theory and Practice" by Blain Brown.
- "Masters of Light: Conversations with Contemporary Cinematographers" by Dennis Schaefer and Larry Salvato.

Course Title: Film Screening-1 (P)

Course Description:

Film Screening-1 is designed to expose students to a diverse range of films, emphasizing the importance of cinematic appreciation. Through the screening of films from various genres and cultures, students will enhance their understanding of filmmaking techniques, storytelling, and cultural nuances.

Course Objectives:

- Develop a keen understanding of the importance of watching films for aspiring filmmakers.
- Explore films from different genres and cultures to broaden artistic perspectives.
- Analyze and critique films to develop critical thinking and observational skills.

Course Outcomes:

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

- **CO1:** Recognize the significance of watching films in the context of film education.

- **CO2:** Appreciate the diversity of filmmaking styles and storytelling approaches.
- **CO3:** Analyze and critique films effectively, demonstrating improved observational skills.

Course Structure:

Unit I: Importance of Watching Films

- Lesson 1: Role of Film Watching in Cinematic Education.
- Lesson 2: Impact of Film Viewing on Artistic Development.

Unit II: Exploring Different Genres

- Lesson 3: Understanding Genre Conventions.
- Lesson 4: Analyzing Films from Various Genres.

Unit III: Cultural Enrichment Through Cinema

- Lesson 5: Importance of Cultural Diversity in Filmmaking.
- Lesson 6: Analysing Films from Different Cultures.

Unit IV: Critiquing Films Effectively

- Lesson 7: Developing Critical Observation Skills.
- Lesson 8: Writing Film Critiques and Analyses.

Unit V: Special Film Screenings

- Lesson 9: Spotlight on Classic Films.
- Lesson 10: Contemporary Masterpieces and Emerging Filmmakers.

Recommended Reading/Resources:

- "How to Read a Film: Movies, Media, and Beyond" by James Monaco.
- "Film Art: An Introduction" by David Bordwell and Kristin Thompson.

Course Title: Fundamentals and Design Principles in Photography (P)

Course Description:

This course delves into the essential Fundamentals and Design Principles in Photography, emphasizing a practical approach to learning. Students will learn in-depth camera operation, and composition. Through a series of hands-on exercises and creative projects, students will cultivate their technical abilities and artistic vision, enabling them to capture compelling images.

Course Objectives:

- To impart knowledge about the fundamental concepts in photography

- Provide a foundation for visualisation

Course Outcomes:

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

- **CO1:** Demonstrate how the camera works
- **CO2:** State the fundamental functions of a camera
- **CO3:** Identify the use of various functions in a camera effectively
- **CO4:** Understand and apply the various Design Principles in photography

Course Outline:

Unit I: Study of DSLR and Mirrorless Cameras

- Lesson 1: Study of D-SLR, Mirrorless, and Digital Cameras
- Lesson 2: Fundamental Controls of a Camera: Aperture, Shutter, ISO
- Lesson 3: Sensor and Sensor Sizes
- Lesson 4: Getting to Know Your Camera
- Lesson 5: Various Modes of DSLR Cameras
- Lesson 6: Do's and Don'ts

Unit II: Fundamentals of Exposure

- Lesson 7: Introduction to Exposure Triangle and Its Parameters
- Lesson 8: Creative Uses of Aperture, Shutter Speed & ISO
- Lesson 9: Metering Modes
- Lesson 10: Study of Histogram
- Lesson 11: Exposure Bracketing & Exposure Compensation

Unit III: Fundamentals Technical Concepts

- Lesson 12: Depth of Field and Its Parameters
- Lesson 13: Introduction to White Balance and Its Effects
- Lesson 14: Focusing Modes and Its Application
- Lesson 15: File Formats, Picture Style, Aspect Ratio

Unit IV: Study of Photographic Lenses

- Lesson 16: Working of Camera Lenses
- Lesson 17: Types of Cameras, Lenses and Their Purposes
- Lesson 18: Lens Distortions and Aberration

Unit V: Principles of Design

- Lesson 19: Understanding Aesthetics: Aesthetics and Style
- Lesson 20: Understanding Principles of Design

Unit VI: Composition Techniques

- Lesson 21: Significance of Composition in Photography
- Lesson 22: Composition Techniques
- Lesson 23: Study of Context and Perspective
- Lesson 24: Creative Use of Geometry

Unit VII: Colour Theory

- Lesson 25: Colour Systems: Additive and Subtractive
- Lesson 26: Primary, Secondary, and Tertiary Colours
- Lesson 27: Tint, Tone, and Shade
- Lesson 28: Application of Colour Theory in Photography

Recommended Reading:

- Basic Photography Composition by Prakerl David
- Learning to see Creatively -3rd Ed. Design, Color & Composition in Photography by Bryan Peterson
- Mastering Composition with your Digital SLR by Chris Rutter
- The Fundamentals of Creative Photography by Parkel David
- Aesthetics and Photography (Aesthetics & the Philosophy of Art S.) by Jonathan Friday

M.A in Cinematography - Semester 2										
Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks				ID
						IA	UE	CA	Total	
Core Course	MJ0102207	Film appreciation and History of Cinema (P)	6	3	-	40	60	-	100	Y
Core Course	MJ0102208	Film Editing Workshop (P)	4	2	-	40	60	-	100	Y
Core Course	MJ0102209	Advance functioning of a movie camera operation (P)	4	2	-	40	60	-	100	-
Core Course	MJ0102210	Film Continuity (P)	4	2	-	40	60	-	100	-

M.A in Cinematography - Semester 2										
Core Course	MJ0102211	Project: Continuity film (P)	4	2	-	40	60	-	100	-
Core Course	MJ0102212	Advance Creative Lighting [Shooting a Short film Workshop] (P)	4	2	-	40	60	-	100	Y
Inter-disciplinary		Minor -2	8	4	-	80	120	-	200	Y
SEC	SE0102202	Film Sound Workshop (P)	6	3	-	40	60	-	100	Y
		Total	40	20					900	

Code	Minor 2 Catalogue (Select Any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks				ID
					IA	UE	CA	Total	
MI0102204	Drone Cinematography workshop(P)	4	2	-	40	60	-	100	Y
MI0102205	TV & Media Broadcasting (P)	4	2	-	40	60	-	100	Y
MI0102206	Film Screening -2 (P)	4	2	-	40	60	-	100	Y
MI0102207	Workshop: Data Management and Color Correction (P)	4	2	-	40	60	-	100	Y

**Add on course - Compulsory for students seeking exit after 1st Year
(to be completed during summer break)**

Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks				Inter-disciplinary
						IA	UE	CA	Total	
Core Course		Portfolio Project	8	4	-	-	-	100	100	Y

Course Title: Film Appreciation and History of Cinema (P)

Course Description:

This course explores film appreciation and the historical evolution of cinema, emphasizing critical thinking and film expression. Students analyse films from different periods, genres, and cultures, considering their impact on regional, national, and global communities. Additionally, the course delves into the history of cinema to provide a comprehensive understanding of its development.

Course Objectives:

- Critical Thinking and Communication Skills
- Work collaboratively in a team to apply critical thinking in film theory and analysis.
- Demonstrate effective written, oral, and visual communication skills in film analysis.
- Film Expression and Aesthetics
- Apply effective critical thinking skills in the study of the art of film.
- Comprehend the scope and variety of works in the arts and humanities, understanding films as expressions of human values within historical and social contexts.

Course Outcomes:

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

- **CO1:** Demonstrate the ability to work as a team as they work together toward the common goal of critical thinking about concepts in film theory and film analysis.
- **CO2:** Demonstrate effective written, oral, and visual communication skills as they analyze and think about the art of film.
- **CO3:** Understand the historical evolution of cinema and its impact on the development of narrative film.

Course Outline:

Unit I: Film Appreciation and Critical Thinking

- Lesson 1: Defining Critical Thinking in Film.

- Lesson 2: Applying Critical Thinking in Film Narratives.

Unit II: Cinema and Global Communities

- Lesson 3: Engaging with Regional, National, and Global Communities in Film.
- Lesson 4: Teamwork in Critical Thinking: Film Theory and Analysis.

Unit III: Communication Skills in Film Analysis

- Lesson 5: Developing Effective Written, Oral, and Visual Communication in Film Analysis.
- Lesson 6: Enhancing Critical Thinking Skills in Film Studies.

Unit V: Arts, Humanities, and Film Expression

- Lesson 7: Film as Expressions of Human Values in Historical and Social Contexts.
- Lesson 8: Responding Critically to Films in the Arts and Humanities.

Unit VI: History of Cinema

- Lesson 9: Origins and Early Innovations in Cinema.
- Lesson 10: The Silent Era and Transition to Sound.

Recommended Reading/Resources:

- "Understanding Movies" by Louis Giannetti.
- "The Art of Watching Films" by Joe Bogs and Dennis Petrie.
- "A Short History of Film" by Wheeler Winston Dixon and Gwendolyn Audrey Foster.

Course Title: Film Editing Workshop(P)

Course Description:

This workshop focuses on the art and technique of film editing, emphasizing hands-on experience and theoretical understanding. Students will explore the principles of editing, digital editing software, and the creative decision-making process involved in shaping a narrative through editing.

Course Objectives:

- **Advanced Critical Thinking and Communication Skills**

- a. Apply critical thinking to the creative decision-making process in film editing.
- b. Enhance written, oral, and visual communication skills for discussing and presenting edited sequences.
- **Film Editing Techniques and Software Proficiency**
 - a. Explore advanced film editing techniques.
 - b. Gain proficiency in using digital editing software for post-production.

Course Outcomes:

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

- **CO1:** Apply advanced critical thinking skills to the creative decision-making process in film editing.
- **CO2:** Demonstrate proficiency in using digital editing software for post-production.
- **CO3:** Communicate effectively about the editing process through written, oral, and visual means.

Course Outline:

Unit I: Principles of Film Editing

- Lesson 1: Introduction to the Art and Importance of Film Editing.
- Lesson 2: Understanding Continuity Editing and Discontinuity Editing.

Unit II: Creative Decision-Making in Editing

- Lesson 3: Analyzing the Impact of Editing on Narrative Flow.
- Lesson 4: Exploring Symbolism and Subtext through Editing Choices.

Unit III: Introduction to Digital Editing Software

- Lesson 5: Overview of Digital Editing Software (e.g., Adobe Premiere Pro, Final Cut Pro).
- Lesson 6: Hands-on Practice: Basic Editing Techniques.

Unit IV: Advanced Editing Techniques

- Lesson 7: Exploring Time Manipulation and Pacing in Editing.
- Lesson 8: Creative Editing for Genre-specific Narratives.

Unit V: Collaborative Editing

- Lesson 9: Collaborative Editing and Working with Directors.
- Lesson 10: Editing for Different Platforms: Film, TV, and Web Streaming.

Unit VI: Editing and Visual Storytelling

- Lesson 11: Impact of Editing on Visual Storytelling.

- Lesson 12: Case Studies: Critiquing and Analyzing Edited Sequences.

Recommended Reading/Resources:

- "In the Blink of an Eye" by Walter Murch.
- "The Technique of Film Editing" by Karel Reisz and Gavin Millar.
- Online tutorials and resources for the chosen digital editing software.

Course Title: Advance Functioning of a Movie Camera Operation (P)

Course Description:

This course delves into the advanced aspects of movie camera operation, focusing on technical proficiency, creative decision-making, and the intricate workings of professional film cameras. Students will explore advanced camera movements, optical techniques, and the integration of technology in contemporary cinematography.

Course Objectives:

- **Technical Proficiency in Movie Camera Operation**
 - a. Master advanced camera movements and optical techniques.
 - b. Understand the intricacies of professional film cameras and their advanced functions.
- **Creative Decision-Making in Cinematography**
 - a. Apply creative and innovative thinking to camera operation.
 - b. Explore the integration of technology for creative cinematography.

Course Outcomes:

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

- **CO1:** Demonstrate advanced technical proficiency in movie camera operation.
- **CO2:** Apply creative decision-making in cinematography, incorporating advanced camera movements and optical techniques.
- **CO3:** Integrate technology for innovative and contemporary cinematography.

Course Outline:

Unit I: Advanced Camera Movements

- Lesson 1: Mastering Complex Camera Movements.
- Lesson 2: Exploring Innovative Camera Angles.
- Lesson 3: Understanding Track In/Zoom Out and their Creative Applications.
- Lesson 4: Handheld Camera Movements: Techniques and Cinematic Impact.

Emphasis on:

- a. Push In & Pull Out: Creating intimacy or revealing scene information.

- b. Booming or Crane Shot: Establishing scenes and providing context.
- c. Dolly Slide or Horizontal Move: Building character and calming movements.

Unit II: Optical Techniques in Cinematography

- Lesson 5: Understanding Advanced Lens Functionality.
- Lesson 6: Exploring Optical Effects for Creative Cinematography.

Recommended Reading/Resources:

- "Cinematography: Theory and Practice" by Blain Brown.
- "The Five C's of Cinematography" by Joseph V. Mascelli.
- Online resources and tutorials on advanced cinematography techniques.

Course Title: Film Continuity (P)

Course Description:

This course explores the principles of film continuity, encompassing visual consistency, screen directions, and the 180-degree rule. Students will delve into types of continuity, prime directives in filmmaking, and the purpose of screen direction.

Course Objectives:

- **Understanding Film Continuity Principles**
 - a. Grasp the fundamentals of maintaining visual consistency.
 - b. Explore various types of film continuity.
 - c. Comprehend the prime directives in filmmaking.
 - d. Matching the lens magnifications and maintaining action continuity

Course Outcomes:

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

- **CO1:** Demonstrate a solid understanding of film continuity principles.
- **CO2:** Apply continuity principles in filmmaking.
- **CO3:** Analyze and justify exceptions to continuity rules in specific contexts.

Course Outline:

Unit I: Fundamentals of Film Continuity

- Lesson 1: Introduction to Film Continuity Principles.
- Lesson 2: Visual Consistency and Its Importance.

Emphasis on:

- a. Maintaining visual coherence across shots.
- b. Understanding the 180-degree rule.

Unit II: Types of Film Continuity

- Lesson 3: Continuity of Content.
- Lesson 4: Continuity of Movement.
- Lesson 5: Continuity of Position.
- Lesson 6: Continuity of Time.

Emphasis on: Exploring different types of film continuity.

Unit III: The Prime Directives

- Lesson 7: Screen Directions.
- Lesson 8: Action Axis.
- Lesson 9: The 180-Degree Rule.

Emphasis on: Understanding the prime directives of film continuity.

Unit IV: Purpose of Screen Direction

- Lesson 10: Exploring the Purpose of Screen Direction.

Unit V: Directional Conventions

- Lesson 11: Understanding Directional Conventions.

Unit VI: Exceptions to the Rule

- Lesson 12: Analyzing Exceptions to Continuity Rules.

Unit VII: Continuity Filmmaking

- Lesson 13: Practical Application of Continuity Principles.
- Lesson 14: Case Studies - Analyzing Continuity in Film Scenes.

Recommended Reading/Resources:

- "In the Blink of an Eye" by Walter Murch.
- "The Technique of Film Editing" by Karel Reisz and Gavin Millar.
- Online resources and tutorials on film continuity.

Course Title: Project: Continuity film (P)

Course Description:

This project-oriented course focuses on applying the principles of film continuity in the creation of a 5-minute short film. Students will actively engage in planning, shooting, and editing a film, emphasizing the practical application of continuity principles learned in previous courses.

Course Objectives:

- **Application of Film Continuity Principles**
 - a. Apply film continuity principles in a practical filmmaking project.
 - b. Demonstrate proficiency in planning, shooting, and editing a continuity-driven short film.

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 I: Project Planning

- Lesson 1: Defining Project Scope and Continuity Requirements.
- Lesson 2: Developing the Script with Continuity in Mind.

Unit II: Production Phase

- Lesson 3: Shooting Techniques for Continuity in a Limited Timeframe.
- Lesson 4: Overcoming Challenges in Maintaining Continuity on Set.

Unit III: Editing and post-production

- Lesson 5: Continuity Editing Techniques for a 5-Minute Short Film.
- Lesson 6: Enhancing Narrative Coherence in Post-Production.

Unit IV: Evaluation and Analysis

- Lesson 7: Evaluating the Final 5-Minute Short Film for Continuity.
- Lesson 8: Analyzing the Application of Continuity in the Project.

Recommended Reading/Resources:

- "In the Blink of an Eye" by Walter Murch.
- "The Technique of Film Editing" by Karel Reisz and Gavin Millar.
- Online resources and tutorials on the practical application of film continuity in short films.

Course Title: Advance Creative Lighting [Shooting a Short film Workshop] (P)

Course Description:

This workshop is designed to provide hands-on experience in shooting a short film. Students will actively participate in the planning, execution, and post-production phases of creating a short film. The emphasis is on practical application and gaining proficiency in shooting techniques for storytelling, with a particular focus on the creative aspects of lighting.

Course Objectives:

- **Practical Application of Filmmaking Techniques**
 - a. Apply shooting techniques for storytelling in the creation of a short film.
 - b. Gain hands-on experience in planning, shooting, and post-producing a short film.

- **Emphasis on Creative Lighting**
 - a. Explore and apply creative lighting techniques to enhance visual storytelling.

Course Outcomes:

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

- **CO1:** Apply shooting techniques effectively in the creation of a short film.
- **CO2:** Demonstrate proficiency in planning and executing a short film shoot.
- **CO3:** Implement creative lighting techniques to enhance visual storytelling.

Course Outline:

Unit I: Pre-production

- Lesson 1: Developing a Short Film Concept and Script.
- Lesson 2: Planning the Shoot - Storyboarding, Shot Lists, and Location Scouting.

Unit II: Production

- Lesson 3: Camera Operation and Composition Techniques.
- Lesson 4: Directing Actors and Capturing Performances.
- Lesson 5: Creative Lighting Techniques for Visual Storytelling.

Unit III: Post-Production

- Lesson 6: Editing Techniques for Short Films.
- Lesson 7: Sound Design and Music Integration.

Unit IV: Evaluation and Analysis

- Lesson 8: Evaluating the Final Short Film.
- Lesson 9: Analyzing the Application of Shooting Techniques, including Creative Lighting, in the Project.

Recommended Reading/Resources:

- "In the Blink of an Eye" by Walter Murch.
- "The Filmmaker's Handbook" by Steven Ascher and Edward Pincus.
- "Film Lighting: Talks with Hollywood's Cinematographers and Gaffers" by Kris Malkiewicz and Leonard Konopelski.

Course Title: Film Sound Workshop (P)

Course Description:

This workshop provides practical insights into the world of film sound. Students will engage in hands-on experiences covering location sound recording, understanding recording formats, and working with microphones and sound recorders. The focus is on gaining proficiency in the complete sound workflow in filmmaking.

Course Objectives:

- **Practical Application of Sound Recording Techniques**
 - a. Apply location sound recording techniques in film production.
 - b. Understand various recording formats and equipment.
 - c. Gain proficiency in the complete workflow of sound in filmmaking.

Course Outcomes:

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

- **CO1:** Apply sound recording techniques effectively in a film production setting.
- **CO2:** Demonstrate understanding of recording formats and equipment used in sound production.
- **CO3:** Execute the complete workflow of sound in filmmaking.

Course Outline:

Unit I: Location Sound Recording

- Lesson 1: Basics of Location Sound Recording.
- Lesson 2: Challenges and Solutions in Recording Sound on Set.

Unit II: Recording Formats and Equipment

- Lesson 3: Understanding Recording Formats in Sound.

- Lesson 4: Microphones and Sound Recorders.

Unit III: Complete Workflow of Sound

- Lesson 5: Workflow from Production to Post-Production.
- Lesson 6: Editing and Mixing Sound for Film.

Unit IV: Evaluation and Analysis

- Lesson 7: Evaluating Sound Quality in Film.
- Lesson 8: Analyzing the Application of Sound Techniques in a Film Project.

Recommended Reading/Resources:

- "The Location Sound Bible: How to Record Professional Dialog for Film and TV" by Ric Viers.
- "Sound for Film and Television" by Tomlinson Holman.

Course Title: Drone Cinematography Workshop (P)

Course Description:

This workshop provides hands-on experience and theoretical knowledge in the art and techniques of drone cinematography. Students will explore the use of drones for capturing cinematic shots, understanding safety regulations, and post-production considerations for drone footage.

Course Objectives:

- **Hands-on Experience in Drone Operation**
 - a. Gain practical skills in operating drones for cinematic purposes.
 - b. Understand safety regulations and guidelines for drone cinematography.
- **Post-Production Considerations**
 - a. Learn post-production techniques for optimizing and integrating drone footage into film projects.
 - b. understanding the legality , police restrictions and rules and regulations in operating the drones

Course Outcomes:

By the end of the course, students will be able to:

- **CO1:** Demonstrate proficiency in operating drones for cinematic shots.
- **CO2:** Understand and adhere to safety regulations and guidelines for drone cinematography.

- **CO3:** Apply post-production techniques to optimize and integrate drone footage into film projects.

Course Outline:

Unit I: Introduction to Drone Cinematography

- Lesson 1: Basics of Drone Operation.
- Lesson 2: Cinematic Possibilities with Drones.

Unit II: Hands-on Drone Operation

- Lesson 3: Drone Piloting Techniques.
- Lesson 4: Safety Regulations and Guidelines.

Unit III: Cinematic Shots and Techniques

- Lesson 5: Capturing Cinematic Shots with Drones.
- Lesson 6: Advanced Techniques in Drone Cinematography.

Unit IV: Post-Production Considerations

- Lesson 7: Editing and Enhancing Drone Footage.
- Lesson 8: Integration of Drone Footage into Film Projects.

Unit V: Evaluation and Analysis

- Lesson 9: Evaluating Cinematic Quality of Drone Shots.
- Lesson 10: Analyzing the Application of Drone Cinematography Techniques in a Film Project.

Recommended Reading/Resources:

- "The Drone Pilot's Handbook" by Adam Juniper.
- "Drone Filmmaking: Techniques and Tips for the Filmmakers of Tomorrow" by Eric Cheng.
- Online resources and tutorials on drone cinematography.

Course Title: TV & Media Broadcasting

Course Description:

This course provides an in-depth understanding of broadcast journalism, including the history, evolution, and development of radio and television journalism. It explores the technical, ethical, and creative aspects of radio and TV production while emphasizing current and emerging trends in broadcast media.

Course Objectives:

- To understand the development of Broadcast Journalism.
- To understand the importance of Regional Journalism in Broadcast Media.
- To learn to write in Broadcast Format conforming to the ethical and practical principles that guide it.
- To briefly introduce the concepts of Convergence, Social Media & Online Journalism.

Course Outcomes:

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

- **CO1:** Analyze the history, evolution, and development of radio and television journalism.
- **CO2:** Evaluate the importance of regional journalism in broadcast media.
- **CO3:** Demonstrate proficiency in writing for broadcast formats.
- **CO4:** Understand and apply concepts of convergence, social media, and online journalism.

Course Outline:

Unit I: History & Development of Broadcast Journalism

- Lesson 1: Brief History, Evolution & Development of Radio Journalism - Globally & in India
- Lesson 2: Brief History of the Development of TV Journalism - Globally & in India
- Lesson 3: Emerging Trends in Broadcast Journalism

Unit II: Evolution & Development of Radio

- Lesson 4: International Scenario - Marconi to Modern Times
- Lesson 5: Indian Scenario - All India Radio (AIR) and Its Services
- Lesson 6: Private FM Channels, Digital Broadcast, and Satellite Radio
- Lesson 7: Developmental & Educational Role of AIR & Community Radio

Unit III: Evolution & Development of TV

- Lesson 8: International Scenario - John Baird and the Evolution of Television
- Lesson 9: Indian Scenario - Doordarshan and Its Services
- Lesson 10: Growth of Private, Satellite, and Regional TV Networks

Unit IV: Broadcast Formats

- Lesson 11: Characteristics of News in Broadcast Media
- Lesson 12: News Bulletins, Talk Shows, and Interviews
- Lesson 13: Documentaries, Docudramas, and Commentaries
- Lesson 14: Music and Sports Broadcasting

Unit V: Writing for Broadcast Media

- Lesson 15: Research in Broadcast Journalism
- Lesson 16: Broadcast News Vocabulary
- Lesson 17: Scripting for Interviews, Documentaries, and Features
- Lesson 18: Preparation of Audio and Video Briefs

Unit VI: Current & Emerging Trends in Broadcast Journalism

- Lesson 19: 24/7 News Broadcast and Audience Effectiveness
- Lesson 20: Convergence and Multimedia
- Lesson 21: Emerging Trends - Mobile Technology, Social Media, and Web Platforms
- Lesson 22: Digital Storytelling and Web Series

Recommended Reading/Resources:

- "Broadcast Journalism: Techniques of Radio and Television News" by Andrew Boyd
- "Writing and Producing Television News" by Eric K. Gormly
- "Television Production Handbook" by Herbert Zettl

Course Title: Film Screening-2 (P)

Course Description:

Film Screening-2 is an advanced exploration of film analysis, delving into more complex cinematic works. Students will engage in in-depth discussions, critique, and analysis of films from various genres and periods.

Course Objectives:

- Develop advanced skills in film analysis and critique.
- Explore diverse film genres and styles.

Course Outcomes:

By the end of the course, students will be able to:

- **CO1:** Analyse and critique films at an advanced level, considering elements such as cinematography, narrative structure, and thematic content.
- **CO2:** Demonstrate a deep understanding of diverse film genres and their conventions.
- **CO3:** Place selected films in their historical and cultural context, recognizing their impact on the evolution of cinema.

Course Outline:

Unit I: Advanced Film Analysis

- Lesson 1: In-depth analysis of narrative structures.
- Lesson 2: Advanced cinematography techniques.

Unit II: Diverse Film Genres

- Lesson 3: Exploration of experimental and avant-garde cinema.
- Lesson 4: Case studies in world cinema.

Unit III: Historical and Cultural Context

- Lesson 5: Impact of films on society and culture.
- Lesson 6: Films as reflections of historical events.

Unit IV: Contemporary Cinema

- Lesson 7: Analysis of recent releases.
- Lesson 8: Discussion on the impact of technology on filmmaking.

Recommended Reading/Resources:

- "Film Art: An Introduction" by David Bordwell and Kristin Thompson.
- "The Oxford History of World Cinema" by Geoffrey Nowell-Smith.

Course Title: Workshop: Data Management and Color Correction(P)

Course Description:

This workshop focuses on the crucial aspects of data management in filmmaking, covering the organisation and storage of digital assets. Additionally, it delves into the art and techniques of colour correction, emphasising its role in enhancing the visual aesthetics of a film.

Course Objective:

- **Efficient Data Management**
 - a. Gain knowledge and skills in organising and managing digital assets in filmmaking.
- **Color Correction Techniques**
 - a. Understand the principles and techniques of colour correction for film post-production.

Course Outcomes:

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

- **CO1:** Implement efficient data management practices in filmmaking.

- **CO2:** Apply colour correction techniques to enhance the visual aesthetics of film projects.

Course Outline:

Unit I: Data Management in Filmmaking

- Lesson 1: Basics of Digital Asset Organization.
- Lesson 2: Best Practices in Data Management for Film Projects.

Unit II: Tools and Software for Data Management

- Lesson 3: Introduction to Data Management Software.
- Lesson 4: File Naming Conventions and Version Control.

Unit III: Color Correction Principles

- Lesson 5: Understanding Color Spaces and Grading.
- Lesson 6: Techniques for Color Correction in Film.

Unit IV: Hands-on Colour Correction

- Lesson 7: Using Color Correction Software.
- Lesson 8: Practical Applications of Color Correction in Film.

Unit V: Evaluation and Analysis

- Lesson 9: Assessing Data Management Practices in Film Projects.
- Lesson 10: Analysing the Impact of Color Correction Techniques in a Film Project.

Recommended Reading/Resources:

- "Color Correction Handbook: Professional Techniques for Video and Cinema" by Alexis Van Hurkman.

Course Title: Portfolio Project (P)

Course Description:

The Portfolio Project course gives students the opportunity to apply the knowledge and skills acquired in Semester 1 and 2 to create a short film, advertisement, or music video. Students will be flexible to choose their project type, and faculties will be mentors throughout production.

Course Objectives:

Project Development:

- Develop a concept, script, and pre-production plan for the chosen project.
- Collaborate with faculty mentors for project guidance.
- Work on the complete assignment from script to screen before embarking for the final shoot

Shooting and Cinematography:

- Implement cinematography techniques based on the chosen project.
- Execute effective lighting and camera operations for the selected genre.

Editing and post-production:

- Edit the chosen project, adhering to the specific requirements of the genre.
- Apply genre-specific colour correction and sound design techniques.

Course Outcomes:

By the end of the course, students will be able to:

- **CO1:** Develop a concept, script, and pre-production plan for a short film, advertisement, or music video.
- **CO2:** Implement cinematography techniques suitable for the chosen project.
- **CO3:** Edit and complete the post-production process for the chosen genre.
- **CO 4:** Maintain complete record of the working process for the final; display.

Course Outline:

Unit I: Project Development

- Lesson 1: Conceptualization and script development for the chosen genre.
- Lesson 2: Collaborative pre-production planning with faculty mentors.

Unit II: Shooting and Cinematography

- Lesson 3: Implementation of genre-specific cinematography techniques.
- Lesson 4: Lighting and camera operations tailored to the selected project.

Unit III: Editing and post-production

- Lesson 5: Genre-specific video editing for the chosen project.
- Lesson 6: Colour correction and sound design techniques based on the genre.

Recommended Reading/Resources:

- "The Filmmaker's Handbook" by Steven Ascher and Edward Pincus.
- "In the Blink of an Eye" by Walter Murch.
- Online resources on short film, advertisement, and music video production and editing techniques.
- How to read a film by James Monaco
- Sculpting in time by Andre Tarkovsky

M.A. in Cinematography - Semester 3									ID
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			
						IA	UE	Total	
Core Course	MJ0102313	Shooting Dialogue scenes in films (P)	4	2	3	40	60	100	
Core Course	MJ0102314	Cinema Gears Workshop [Steadicam, Track & Trolley, Crane & Car Rig] (P)	6	3	3	40	60	100	
Core Course	MJ0102315	Advance film Techniques [VFX, CGI, Chroma Key] Workshop (P)	4	2	3	40	60	100	
Core Course	MJ0102316	TV Advertising/Music Video - Workshop (P)	6	3	3	40	60	100	
Core Course	MJ0102317	Project: [Shooting a scene from a popular Web Series - Re-interpretation] (P)	6	3	3	40	60	100	
Interdisciplinary		Minor -3	8	4	3	80	120	200	
SEC	SE0102303	Study on a famous cinematographer (P)	6	3	3	40	60	100	
		Total	40	20				800	

Course Code	Minor 3 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks	ID
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					IA	UE	Total	
MI01023 08	Art Direction Workshop (P)	4	2	-	40	60	100	
MI01023 09	Digital camera basics: Sensor, Resolution, Formats + Viva Voce (P)	4	2	-	40	60	100	
MI01023 10	Colour theory: Colour & Moods + Viva Voce (P)	4	2	-	40	60	100	
MI01023 11	Innovation in the World of Cine Equipment (P)	4	2	-	40	60	100	

Course Title: Shooting Dialogue scenes in films (P)

Course Description:

The particular course deals with the subject of taking the film to the final shooting level, where one trains him/herself to understand the story and the scene division and lead the scenes to a narrative through leading dialogues then further where one is trained to understand the breaking down of the script to an actual getting into creating a visual narrative, and understanding the way a story unfolds itself on the screen. the objective is also to understand the technique of converting the dialogues into a visual narrative

Course Objectives:

Is to get the students completely armed with the necessary tools and understanding the manner in which the story unfolds and get ready for the studio or and outdoor shoot, Is t prepare the students to face the actual shooting scenario in the eventual vocation they have chosen

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:** Analyse 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.
- **CO 5:** Accomplish the shoot on by themselves from script to screen, touching all the steps that go into accomplishing the final screenplay.
- **CO 6:** To get to know and display the intermediate skills of storytelling by using metaphors and symbols of visual writing.
- **CO 7:** Overcome and enhance the product.

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.
- Lesson 9 : Working with the dialogue writer and the director to come to a conclusion towards a visual narrative
- Lesson 10: Reading the idioms and the metaphors to turn into a visual language so as to the film should be easily understood without any explanation ie Denotative and connotative language of writing a film on screen.
- Lesson 11: finding spaces within the given premises to light up the scene in effective time .
- Lesson 13: Learning the technique of finding the correct visual contrast or hue to suite the story br discussing the applications with the rest of the crew to find a better film
- Lesson 14: to stick to the written script and avoid the waste of time doing last minute alterations with the narrative ..

Recommended Reading:

- Sculpting In Time ... Andre Tarkovsky
- The screenplay of Gandhi by David Attenborough
- Screenplay of Meghe Dhaka Tara . Ritwik Ghatak

Cinema Gears Workshop [Steadicam, Track & Trolley, Crane & Car Rig] (P)

Course Description:

This course introduces students to a range of photography and lighting equipment, including cameras, lenses, accessories, and studio gear camera movement gears (Steadicam). 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 and Location photography.
- To master the use of portable lighting equipment, portable camera gears particularly cine lights, 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:

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

- **CO 1:** Proficient Handling and Comprehensive Knowledge of cinematography Equipment for Effective cinematography.
- **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 dynamic Accessories

- Lesson 5: Understanding Different Types of Cameras and Their Applications and gadgets
- 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 like Stedycam 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

Advance film Techniques [VFX, CGI, Chroma Key] Workshop (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 emphasises 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 Specialisation.

Course Outcomes:

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

- **CO1:** Demonstrate a comprehensive understanding of VFX principles and techniques, specifically in the context of integrating CGI with live-action footage.
- **CO2:** Execute professional green screen setups and shoots, ensuring effective lighting, positioning, and camera settings for seamless keying in post-production.
- **CO3:** Proficiently navigate and use industry-standard software, such as Nuke, for compositing, rotoscoping, and visual effects creation.
- **CO4:** Collaborate effectively in a team environment, taking on specific roles

in the production process under the guidance of experienced VFX artists and supervisors.

- **CO5:** Plan, shoot, and edit a short film or advertising project that incorporates VFX techniques learned in the workshop, demonstrating creativity and technical skill.
- **CO6:** Evaluate and critique VFX work, providing constructive feedback based on industry standards and best practices.
- **CO7:** Identify and troubleshoot common challenges encountered in VFX production, applying problem-solving skills to achieve desired outcomes.
- **CO8:** Create a professional portfolio showcasing the completed VFX project, highlighting individual contributions and technical proficiency in visual effects.
- **CO9:** Understand current trends and technologies in the VFX industry, preparing for potential career opportunities in film, television, and advertising.

Course Outline:

Unit I: 3D Modelling for Visual Effects

- Lesson 1: Fundamentals of 3D Modelling
 - a. Mathematical representation of objects in three dimensions
 - b. Use of 3D rendering and physical creation through 3D printing
 - c. **Practical application:** Creating a 3D model using specializeUnit I: Introduction to Visual Effects and Special Effects
- Lesson 2: Understanding Special Effects
 - a. Mechanical effects vs. optical effects
 - b. Traditional vs. digital filmmaking
 - c. **Practical application:** Incorporating special effects in live-action shooting

Unit II: Motion Capture and Performance Animation

- Lesson 3: Exploring Motion Capture
 - a. Applications in military, entertainment, sports, and medical fields
 - b. Performance capture and subtle expressions
 - c. Practical application: Hands-on experience with motion capture technology

Unit III: Creating Environments with Matte Painting

- Lesson 4: Matte Painting Techniques
 - a. Integration of matte-painted images with live-action footage
 - b. Creating seamless environments for filmmaking
 - c. **Practical application:** Hands-on matte painting exercises

Unit IV: Rigging and Skeletal Animation

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

Unit V: Rotoscoping and Compositing

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

Unit VI: Advanced Compositing and Industry Standards

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

Unit VII: Final Project and Presentation

- Lesson 8: Culminating project: Production of a short film or advertising film with extensive use of green screen and VFX.
- Lesson 9: Final presentation and critique

Recommended Reading/Resources:

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

Project: [Shooting a scene from a popular Web Series - Re-interpretation] (P)

Course Description:

The students have to create a scene from a popular web series or a film and shoot it precisely in the same manner, wherein the student gets a hands on experience of the complete professional manner in which the shoots are executed

Course Objective :

To get the cinematographers completing the course ready to face the Television and Web series format, to understand and know the perimeters of setting the visuals for signal telecasting and setting for the advanced production working. to shoot a short

film/ scene from a web series and get the understanding of lighting for a multiple camera setup on a sitcom

Course outcome :

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

- **CO1:** Create a short film which includes a sitcom and enhance comprehensive understanding of Web filmmaking and handle the steep challenges in Visual special effect television Cinematography.
- **CO2:** Demonstrate proficiency in executing key aspects of sitcom shooting by learning the time bound shooting and understanding the importance of time constraints of previsualize scenes.
- **CO3:** Understanding the working space and choosing the equipment accordingly.

Course Outline

Unit I: Conducting the sets for required storytelling

- Lesson 1: Fundamentals of web series
 - a. calculative representation of scenes in the given space
 - b. Use of Studio lights to create the desired effects required for a sitcom
 - c. Timing each shot and keeping its record for the edit
 - d. **Practical application:** sound and other elements like Three camera set ups
- Lesson 2: Understanding sets and its dynamics
 - a. Traditional vs. digital setting up
 - b. **Practical application:** Incorporating special provisions required within the sets
- Lesson 3: Various Set lighting techniques Techniques
 - a. Creating an outdoor effect in the studio
 - b. Creating seamless environments for filmmaking
 - c. **Practical application:** Hands-on on the moving camera

Unit II: Advanced Lighting systems

- Lesson 4: Advanced studies and Techniques
 - a. Industry standards and best practices in digital image manipulation

Unit III: Final Project and Presentation

- Lesson 5: Culminating project: Production of a sWeb series or a Television Show

TV Advertising/Music Video - Workshop (P)

Course Description:

The Project is designed to get the students to understand and implement the aspects of dealing with the Advertising films and Music Videos which is the major part of film making and a source of creativity and earning that is constantly in process. How to conceive and complete the project in a stipulated time frame with very purposeful attitude to enhance and sell the given product

Course Description :

The course is laid out starting with complete understanding of Advertising/ Msc Video and the USP of the concerned product . A script and the screenplay is written keeping the time frame in mind, working over the music and timing the shots and synch sound is essential and the screenplay (music / Ad film) is divided in seconds where the shots would be placed, also the hammering of the product or blending with the music in play is mandatory, After which the story board is made where the cinematographer is consulted for necessary suggestions and advice the crew about his concerns and requirements. The study of this process is very important and essential

Course Outcome:

The outcome of this subject is to get the student to get a hands down experience in a time bound advertisement film or music video. The concerned student will accomplish all the aspects of shooting the Ad in the provided facilities and accomplish a film that will enhance his/ her skills to do such a film on their own. The film will be made and submitted to the college for assessment.

Course Outline

Unit I: Conducting the sets for required storytelling

- Lesson 1: Fundamentals of Advertisement film and music video
 - a. calculative representation of scenes in the given space
 - b. Use of Studio lights to create the desired effects required for a sitcom
 - c. **Practical application:** Storyboard and other elements like Single camera and its limitations and advantages
- Lesson 2: Understanding sets and its dynamics and understanding the music
 - a. knowing the music and the subsequent camera movements
 - b. **Practical application:** Incorporating special provisions and gadgets required within the sets
- Lesson 3: Various Set lighting techniques Techniques specially designed produces
 - a. Creating an outdoor or any required effect in the studio
 - b. Creating seamless environments for accomplishing the shoot

- c. creating sets aiming to look like a professional product
- d. **Practical application:** Hands-on on the moving camera

Unit II: Advanced Lighting systems

- Lesson 4: Advanced studies and Techniques
 - a. Industry standards and best practices in digital image manipulation

Unit III: Final Project and Presentation

- Lesson 5: Culminating project: Production of a Web series or a Television Show

Study on a Famous Cinematographer (P)

Course Description: This course explores the works of renowned film cinematographers from around the world, examining their unique visual styles and contributions to the art of filmmaking. Students will study various cinematographers' techniques and philosophies, and ultimately choose a cinematographer to analyze in detail. The course includes writing an essay on the chosen cinematographer's visual style and impact on filmmaking.

Course Objectives:

- Introduction to Famous Cinematographers:
 - Gain knowledge of renowned cinematographers and their contributions to filmmaking.
 - Understand the unique visual styles of different cinematographers.
- Analysis of Cinematographic Techniques:
 - Learn about various cinematographic techniques and how they are used to enhance storytelling.
 - Study the philosophies and approaches of famous cinematographers.
- Essay on a Chosen Cinematographer:
 - Develop research and analytical skills by writing an essay on a selected cinematographer.
 - Understand the impact of the cinematographer's work on the overall filmmaking process.

Course Outcomes:

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

- **CO1:** Identify and describe the unique visual styles of renowned cinematographers.
- **CO2:** Analyze the techniques and philosophies used by famous

cinematographers to enhance storytelling.

- **CO3:** Write a detailed essay on a chosen cinematographer, discussing their visual style and contributions to filmmaking.

Course Outline:

Unit I: Introduction to Famous Cinematographers

Lesson 1: Overview of renowned cinematographers and their works.

Lesson 2: Introduction to visual styles and techniques.

Unit II: Cinematographers and Their Unique Visual Styles

Lesson 3: Study of Roger Deakins' visual style and techniques.

Lesson 4: Analysis of Emmanuel Lubezki's contributions to cinematography.

Unit III: Cinematographers' Philosophies and Approaches

Lesson 5: Examination of Robert Richardson's approach to cinematography.

Lesson 6: Study of Wong Kar-wai's collaboration with Christopher Doyle.

Unit IV: Essay on a Chosen Cinematographer

Lesson 7: Research methodologies for studying a cinematographer.

Lesson 8: Writing and structuring an essay on a cinematographer's visual style and contributions.

Recommended Reading/Resources:

- "Masters of Light: Conversations with Contemporary Cinematographers" by Dennis Schaefer and Larry Salvato.
- "Cinematography: Theory and Practice: Image Making for Cinematographers and Directors" by Blain Brown.
- "Reflections: Twenty-One Cinematographers at Work" by Benjamin Bergery.
- Online interviews, articles, and documentaries on famous cinematographers.

Course Title: Art Direction Workshop(P)

Course Description:

This course explores the fundamentals and advanced concepts of production design and art direction in film, television, and other media. Students will gain hands-on experience in the art of visual storytelling, learning how to create immersive environments, design sets, and understand the relationship between production design and narrative. The workshop emphasizes creative problem-solving, team collaboration, and the practical applications of design in a production setting. Students will work on real-world projects to develop a comprehensive understanding of the production design process, from concept to execution.

Course Objectives:

- **Introduction to Production Design:** Gain an understanding of the history, role, and responsibilities of a production designer. Learn how production design supports storytelling and enhances the narrative.
- **Designing Set Pieces and Environments:** Learn to design sets, props, and environments that complement the script and the director's vision. Explore the creative process from initial concept art to finalized set design.
- **Art Direction and Visual Storytelling:** Understand the role of an art director and how they collaborate with other departments such as costume, lighting, and camera. Learn how to create mood, tone, and atmosphere through visual design.
- **Practical Application and Hands-on Experience:** Engage in hands-on exercises such as creating mood boards, set models, and collaborating on group projects.
- **Develop a set design and art direction for a short scene or film.**

Course Outcomes:

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

- **CO1:** Understand the principles of production design and the role of the production designer and art director in the filmmaking process.
- **CO2:** Demonstrate the ability to conceptualize and create detailed set designs, including floor plans, visual references, and material lists.
- **CO3:** Develop skills in visual storytelling, creating environments and props that contribute to a film's narrative and mood.
- **CO4:** Collaborate effectively within a production team, understanding how art direction intersects with other departments.
- **CO5:** Complete a production design project from concept to execution, showcasing learned skills and techniques.

Course Outline:

Unit I: Introduction to Production Design and Art Direction

- Lesson 1: History and Evolution of Production Design
 - Overview of significant production designers and art directors in film history.
 - The evolution of production design styles across different cinematic periods.
- Lesson 2: Role and Responsibilities of the Production Designer
 - The relationship between the director, producer, and production designer.
 - Key responsibilities: conceptualization, planning, and overseeing set

construction.

- Lesson 3: The Art of Visual Storytelling
 - How sets, colors, props, and lighting work together to support the narrative.
 - Understanding the mood, theme, and period of a film through design choices.

Unit II: Designing Sets and Environments

- Lesson 4: Conceptualization and Mood Boards
 - The process of visualizing a film's look and feel through mood boards and sketches.
 - Identifying key elements of the narrative that influence set design.
- Lesson 5: Designing Physical Sets and Props
 - Practical exercises in designing practical sets, props, and set dressing.
 - Creating detailed floor plans and models for film sets.
- Lesson 6: The Relationship Between Set Design and Narrative
 - How set design helps tell the story and supports the film's themes and characters.
 - Case study analysis of iconic set designs in film.

Unit III: Art Direction and Collaboration

- Lesson 7: Role of the Art Director in Film Production
 - Responsibilities, from supervising the design team to ensuring continuity and feasibility.
 - Case studies of successful art direction in film.
- Lesson 8: Collaboration with Other Departments
 - Understanding the intersection of art direction with cinematography, costume design, lighting, and sound.
 - Practical exercise: Collaborating on a scene and setting up art direction alongside the lighting and camera departments.
- Lesson 9: Scale Models and Digital Tools in Art Direction
 - Introduction to creating scale models and using digital tools like CAD and 3D software for design visualization.
 - Hands-on project: Design a small set and create a scale model or digital mock-up.

Unit IV: Practical Application and Final Project

- Lesson 10: Developing a Set Design from Script to Set
 - Students will be assigned a scene from a script and develop the set design, including concept art, floor plans, and materials.
 - Hands-on experience with budget planning, design implementation, and sourcing materials.

- Lesson 11: Art Direction for a Short Scene
 - Students will collaborate to design, build, and style a set for a short scene.
 - Work with a director or student filmmaker to implement art direction into the final shoot.
- Lesson 12: Presenting the Final Design and Collaboration Reflection
 - Students will present their final production design projects, explaining their process and how their designs enhance the narrative.
 - Group review of projects with constructive feedback from peers and instructors.

Recommended Reading/Resources:

- "Set Design for Beginners" by Roberta A. Reeder
- "The Art of Movie Making: The Production Design of Film" by Andrew S. McLeod
- "Filmcraft: Production Design" by Fionnuala Halligan
- "Production Design: Architects of the Screen" by George L. Lucas
- Online resources and tutorials on CAD and digital tools for set design.
- "The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media" by Bruce Block

Course Title: Digital Camera Basics: Sensor, Resolution, Formats + Viva Voce

Course Description:

This course introduces students to the fundamental principles of digital cameras, focusing on the technical aspects of sensors, resolution, and image formats. Students will gain a deep understanding of how digital cameras capture and process images, the importance of sensor types and sizes, and the role of resolution in image quality. The course also covers various image and video formats used in professional workflows. Through practical exercises and interactive sessions, students will learn to optimize camera settings for different shooting scenarios. The course concludes with a viva voce to assess theoretical knowledge and practical understanding.

Course Objectives:

- **Understanding Digital Camera Technology:** Learn about the core components of digital cameras, including sensors, lenses, and image processors.

Understand the science behind digital image capture and processing.

- **Sensor Technology and Resolution:** Study sensor types, sizes, and their impact on image quality.
Explore the relationship between resolution, pixel density, and image clarity.
- **Image and Video Formats:** Understand various file formats for photography and videography (e.g., RAW, JPEG, ProRes).
Explore compression methods, bit depth, and their impact on image quality.
- **Practical Application and Hands-On Learning:** Gain hands-on experience in configuring camera settings for optimal performance. Analyze and compare outputs based on different sensor types, resolutions, and formats.
- **Viva Voce:** Test both theoretical and practical knowledge through an oral examination and demonstration.

Course Outcomes:

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

- **CO1:** Demonstrate an understanding of digital camera components and their functions.
- **CO2:** Differentiate between sensor types, sizes, and their impact on image quality.
- **CO3:** Explain the relationship between resolution, pixel density, and clarity in digital imaging.
- **CO4:** Identify and use appropriate file formats and codecs for photography and videography.
- **CO5:** Confidently apply camera settings for real-world shooting scenarios.
- **CO6:** Exhibit strong theoretical and practical knowledge in the viva voce assessment.

Course Outline:

Unit I: Introduction to Digital Camera Technology

- Lesson 1: Understanding Digital Camera Components
 - Overview of camera body, lenses, sensors, and image processors.
 - Basic camera operations and settings.
- Lesson 2: How Digital Cameras Capture Images
 - Digital image processing: From sensor to file.
 - Exposure triangle: ISO, Shutter Speed, Aperture.
- Lesson 3: Practical Exercise
 - Hands-on session: Familiarization with camera controls and settings.

Unit II: Sensors and Resolution

- Lesson 4: Understanding Digital Camera Sensors
 - Sensor types: CCD, CMOS, Full-Frame, APS-C, Micro Four Thirds.
 - Sensor size and crop factor: Impact on depth of field and field of view.
- Lesson 5: Resolution and Image Quality

- Understanding megapixels, pixel density, and dynamic range.
- Relationship between resolution and output formats.
- Lesson 6: Practical Exercise
 - Comparing image outputs from different sensors and resolutions.
 - Real-world sensor and resolution testing with sample shots.

Unit III: Image and Video Formats

- Lesson 7: Photography File Formats
 - RAW vs. JPEG: Advantages and limitations.
 - Understanding TIFF and other still image formats.
- Lesson 8: Video File Formats and Codecs
 - ProRes, H.264, H.265, MP4, MOV, AVI, and others.
 - Compression, bit depth, and color sampling (4:4:4, 4:2:2, 4:2:0).
- Lesson 9: Practical Exercise
 - Shooting and exporting images in different formats.
 - Analyzing file sizes, compression, and visual quality differences.

Unit IV: Camera Settings and Practical Applications

- Lesson 10: Configuring Digital Cameras for Different Scenarios
 - Indoor vs. outdoor shooting.
 - Low light and high-speed photography.
- Lesson 11: Real-World Application
 - Setting up for portrait, landscape, and action photography.
 - Optimizing settings for video shoots.

Recommended Reading/Resources:

- *"Understanding Exposure: How to Shoot Great Photographs with Any Camera"* by Bryan Peterson
- *"The Digital Photography Handbook"* by Doug Harman
- *"Mastering Digital Cameras"* by Alexander S. White
- *"Digital Cinematography: Fundamentals, Tools, Techniques, and Workflows"* by David Stump
- Camera manuals and technical documentation for popular brands (Canon, Sony, Nikon).
- Online video tutorials and workshops from industry professionals.

Course Title: Colour theory: Colour & Moods + Viva Voce (P)

Course Description:

This course explores the fundamentals of color theory and its powerful impact on emotions, storytelling, and visual communication. Students will learn about the science and psychology of colors, color harmony, and how colors can evoke moods and influence perception. Through a mix of theoretical lessons, visual analysis, and hands-on projects, students will develop an understanding of how to effectively use color in various creative mediums, including film, photography, design, and fine arts.

Course Objectives:

- **Understanding the Basics of Color Theory**
Learn about the color wheel, primary, secondary, and tertiary colors, and their relationships.
Explore the concepts of hue, saturation, and brightness (HSB).
- **Psychology of Colors**
Understand how different colors evoke emotions and influence moods.
Explore cultural and contextual interpretations of color symbolism.
- **Color Harmony and Composition**
Study complementary, analogous, triadic, and split-complementary color schemes.
Learn how to create visually balanced and appealing compositions using colors.
- **Colors in Visual Storytelling**
Analyze how colors are used in film, photography, and design to communicate emotions and enhance narratives.
Learn to use color grading and correction techniques in visual media.
- **Practical Application**
Apply learned concepts in hands-on projects, including creating mood boards, designing color palettes, and analyzing color usage in media.

Course Outcomes:

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

- **CO1:** Demonstrate an understanding of fundamental color theory concepts and terminology.
- **CO2:** Analyze the emotional and psychological effects of colors in different contexts.
- **CO3:** Apply principles of color harmony to create aesthetically pleasing designs and visuals.
- **CO4:** Identify and interpret the use of color in visual storytelling across different mediums.
- **CO5:** Create original projects that effectively use color to convey mood, atmosphere, and narrative intent.

Course Outline:

Unit I: Fundamentals of Color Theory

- Lesson 1: Introduction to the Color Wheel
 - Primary, secondary, and tertiary colors.
 - Warm vs. cool colors.
- Lesson 2: Properties of Color
 - Hue, saturation, and brightness (HSB).
 - Color value and tint, tone, and shade.
- Lesson 3: Practical Exercise
 - Creating and experimenting with a color wheel and gradients.

Unit II: The Psychology of Colors

- Lesson 4: Emotional Impact of Colors
 - Psychological effects of primary and secondary colors.
 - Emotional triggers associated with different colors.
- Lesson 5: Cultural Context of Colors
 - Symbolism and cultural associations of colors across different regions.
- Lesson 6: Practical Exercise
 - Creating mood boards for different emotional themes using color palettes.

Unit III: Color Harmony and Composition

- Lesson 7: Principles of Color Harmony
 - Complementary, analogous, triadic, and split-complementary schemes.
 - Achieving balance and visual appeal through color combinations.
- Lesson 8: Color in Design and Branding
 - Case studies: Iconic brand color palettes.
 - Designing logos and layouts with intentional color choices.
- Lesson 9: Practical Exercise
 - Designing a poster or digital artwork using harmonious color schemes.

Unit IV: Colors in Visual Storytelling

- Lesson 10: Color in Film and Photography
 - Understanding color grading and color correction.
 - Case studies: Color palettes in famous films and photographs.
- Lesson 11: Narrative Through Colors
 - How colors set the tone, mood, and atmosphere of a scene.
 - Visual storytelling through strategic color choices.
- Lesson 12: Practical Exercise
 - Analyze a film scene or photograph and recreate its mood using colors.

Unit V: Practical Applications and Final Project

- Lesson 13: Developing a Color Project
 - Create a project (e.g., short film scene, photo series, or design piece) using color to express emotion and narrative.
- Lesson 14: Presentation and Review
 - Students will present their final project and explain their color choices and creative process.

Recommended Reading/Resources:

- *"Interaction of Color"* by Josef Albers
- *"Color: A Natural History of the Palette"* by Victoria Finlay
- *"The Secret Lives of Color"* by Kassia St. Clair
- *"If It's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling"* by Patti Bellantoni
- Online color palette tools (e.g., Adobe Color, Coolers)
- Case studies from iconic films and visual art.

Course Title: Innovation in the World of Cinema Equipment

Course Description:

This course explores the technological advancements and innovations in cinema equipment, focusing on cameras, lighting, sound recording, and post-production tools. Students will gain insights into the evolution of cinematic tools, emerging trends, and their impact on modern filmmaking. The course includes theoretical discussions, case studies, and hands-on demonstrations, culminating in a field visit to the BroadcastIndia Show in Mumbai, where students will witness the latest industry developments and interact with professionals and innovators.

Course Objectives:

- **Understanding the Evolution of Cinema Equipment**
Explore the historical development and technological advancements in cinema tools.
Understand the transition from analog to digital equipment.
- **Exploring Key Cinema Technologies**
Study innovations in cameras, lenses, lighting, sound systems, and editing software.
Understand the role of virtual production, AI, and robotics in filmmaking.
- **Learning Through Case Studies**
Analyze landmark films and how technology played a crucial role in their production.

Explore success stories of innovative equipment use in cinema.

- **Hands-On Interaction with Cinema Equipment**

Gain hands-on experience with professional-grade filmmaking tools.

Explore industry-standard workflows for production and post-production.

- **Field Visit to BroadcastIndia Show**

Attend the **BroadcastIndia Show in Mumbai** to witness live demonstrations of the latest cinema technologies.

Interact with industry experts, innovators, and equipment manufacturers.

Course Outcomes:

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

- **CO1:** Understand the historical and technological evolution of cinema equipment.
- **CO2:** Identify and explain the functions and significance of modern cinema tools.
- **CO3:** Analyze the impact of technological advancements on storytelling and filmmaking workflows.
- **CO4:** Apply knowledge of cinema equipment in practical scenarios and projects.
- **CO5:** Gain exposure to industry trends through participation in the **BroadcastIndia Show** and networking with professionals.

Course Outline:

Unit I: Evolution of Cinema Equipment

- Lesson 1: Historical Overview of Cinema Tools
 - Evolution of cameras, lighting, and sound equipment.
 - Key technological milestones in cinema history.
- Lesson 2: Transition from Analog to Digital Filmmaking
 - Understanding the digital revolution.
 - Case studies of landmark shifts in technology.
- Lesson 3: Practical Exercise
 - Comparative analysis of analog vs. digital outputs.

Unit II: Innovations in Cinema Cameras and Lenses

- Lesson 4: Modern Camera Technologies
 - Digital cinema cameras, mirrorless systems, and 8K technology.
 - Innovations in sensor technology and resolution.
- Lesson 5: Lens Innovations and Special Effects
 - Anamorphic lenses, tilt-shift, and macro lenses.
 - Virtual production with camera tracking systems.
- Lesson 6: Practical Exercise
 - Hands-on session with digital cinema cameras and lenses.

Unit III: Lighting and Sound Innovations

- Lesson 7: Advances in Lighting Technology
 - LED lighting, smart lighting systems, and dynamic lighting setups.
 - Case studies of innovative lighting designs in films.
- Lesson 8: Sound Technology in Modern Cinema
 - Dolby Atmos, binaural sound recording, and immersive audio experiences.
 - Innovations in wireless sound systems and field recording tools.
- Lesson 9: Practical Exercise
 - Setting up advanced lighting and sound recording environments.

Unit IV: Virtual Production and Post-Production Tools

- Lesson 10: Introduction to Virtual Production
 - LED walls, motion capture, and real-time rendering engines.
 - AI tools for pre-visualization and on-set adjustments.
- Lesson 11: Post-Production Innovations
 - Advanced editing software, VFX tools, and AI-driven editing platforms.
 - Color grading advancements and automated post-production workflows.
- Lesson 12: Practical Exercise
 - Experimenting with virtual production tools and editing software.

Unit V: BroadcastIndia Show - Field Visit

- Lesson 13: Preparation for BroadcastIndia Show
 - Understanding key exhibitors, sessions, and technologies to focus on.
 - Creating a plan for observation and interaction.
- Lesson 14: Field Visit to BroadcastIndia Show, Mumbai
 - Live demonstrations of cinema equipment and technologies.
 - Networking with industry professionals and innovators.
- Lesson 15: Post-Visit Discussion and Presentation
 - Students will present their observations, learnings, and reflections from the visit.
 - Discussion on emerging trends and future opportunities in cinema technology.

Recommended Reading/Resources:

- *"Digital Cinematography: Fundamentals, Tools, Techniques, and Workflows"* by David Stump
- *"The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age"* by Steven Ascher and Edward Pincus
- *"Sound Design: The Expressive Power of Music, Voice, and Sound Effects in*

Cinema” by David Sonnenschein

- Research papers and case studies on virtual production and AI tools in filmmaking
- Official BroadcastIndia Show website and brochures

M.A. in Cinematography - Semester 4									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0102418	Masterclass Workshop (P)	4	2	-	40	60	100	
Core Course	MJ0102419	Postproduction [DI] Workshop (P)	4	2	-	40	60	100	
Core Course	MJ0102420	Industry Internship (P)	-	2	-	-	-	100	
Core Course	MJ0102421	Emerging Tech Workshop + Viva Voce (P)	4	2	-	40	60	100	
Core Course	MJ0102422	Final Film Project (P)	8	4	-	40	60	100	
Interdisciplinary		Minor -4	8	4	-	80	120	200	
Research Project /Dissertation	RP0102401	Dissertation project + Viva Voce (P)	10	5	-	40	60	100	
		Total	38	21				800	

Course Code	Minor 4 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks	ID
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					IA	UE	Total	
MI010241 2	Workshop: Short film/Music Video using colour theory (P)	4	2	-	40	60	100	
MI010241 3	Business Practices & Marketing + Viva Voce (P)	4	2	-	40	60	100	
MI010241 4	Film Screening -3 (P)	4	2	-	40	60	100	

Award on Completion: M.A. in Cinematography

Course Title: Masterclass workshop(P)

Course Description:

This intensive workshop offers students a unique opportunity to learn directly from a renowned industry cinematographer. The masterclass blends theoretical knowledge, hands-on practical exercises, and expert insights to help students understand the art and craft of cinematography at an advanced level. Covering topics from visual storytelling to lighting techniques, composition, camera movement, and creative decision-making, this course emphasizes practical applications and real-world challenges in cinematography.

Course Objectives:

- **Understanding Cinematography as a Visual Language**
Learn how cinematography contributes to storytelling and emotional engagement.
Study the relationship between light, camera, and composition.
- **Mastering Camera Techniques and Movement**
Understand advanced camera operations, angles, and movements.
Explore the creative use of different lenses and framing techniques.
- **Exploring Advanced Lighting Techniques**
Study the art of natural and artificial lighting setups.
Learn to create mood, texture, and emotion through lighting design.
- **Analyzing Cinematic Visual Styles**
Examine case studies of iconic cinematography styles in films.
Discuss the philosophy and creative process behind renowned works.
- **Hands-On Practical Sessions with Expert Guidance**
Work on live shooting scenarios under the mentorship of the visiting cinematographer.

Apply theoretical knowledge to practical film projects.

- **Interactive Discussions and Q&A Sessions**

Gain insights into the professional industry practices, challenges, and trends.

Participate in open discussions with the master cinematographer.

Course Outcomes:

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

- **CO1:** Demonstrate a deep understanding of cinematography as a tool for visual storytelling.
- **CO2:** Apply advanced camera techniques and framing strategies in film projects.
- **CO3:** Utilize lighting effectively to create specific moods and atmospheres.
- **CO4:** Analyze and interpret the visual styles of renowned cinematographers.
- **CO5:** Confidently execute live shooting exercises under professional conditions.
- **CO6:** Gain valuable industry insights through discussions and Q&A with the guest cinematographer.

Course Outline:

Unit I: The Role of a Cinematographer in Storytelling

- Lesson 1: Visual Language of Cinema
 - Cinematography as a storytelling tool.
 - Case studies of iconic cinematographic moments.
- Lesson 2: Framing and Composition
 - Rule of thirds, leading lines, and balance.
 - Creative framing choices to guide audience focus.

Unit II: Camera Techniques and Movement

- Lesson 3: Camera as a Narrative Device
 - Static vs. dynamic shots.
 - Exploring tracking, dolly, handheld, and crane shots.
- Lesson 4: Lens Selection and Perspective
 - Impact of lens choice on storytelling.
 - Depth of field and focus pulling techniques.
- Lesson 5: Practical Exercise
 - Hands-on camera movement practice with professional setups.

Unit III: Advanced Lighting Techniques

- Lesson 6: Natural vs. Artificial Lighting
 - Techniques for working with available light.
 - Designing complex lighting setups.
- Lesson 7: Lighting for Mood and Atmosphere

- Understanding hard and soft lighting.
- Creating emotional impact through lighting design.
- Lesson 8: Practical Exercise
 - Live lighting setup and scene shooting.

Unit IV: Case Studies and Style Analysis

- Lesson 9: Master Cinematographers and Their Styles
 - Analysis of works by renowned cinematographers.
 - Exploring their visual approaches and techniques.
- Lesson 10: Creative Philosophy in Cinematography
 - The decision-making process behind iconic shots.
 - Balancing technical expertise with creative vision.

Unit V: Live Shooting Project with the Master Cinematographer

- Lesson 11: Pre-Production Planning
 - Scene breakdown and shot list creation.
 - Discussion on visual treatment and approach.
- Lesson 12: Live Practical Session
 - Students participate in a live shooting exercise under the guidance of the guest cinematographer.
 - Real-time feedback and adjustments.
- Lesson 13: Post-Shoot Discussion
 - Analysis and critique of the footage shot during the session.
 - Reflection on challenges and key learnings.

Unit VI: Interactive Sessions and Q&A with the Master Cinematographer

- Lesson 14: Industry Insights
 - Understanding current trends and future of cinematography.
 - Real-world problem-solving approaches on set.
- Lesson 15: Open Q&A Session
 - An interactive forum for students to ask questions and clarify doubts.
 - Career guidance and professional advice from the expert.

Recommended Reading/Resources:

- *"Cinematography: Theory and Practice"* by Blain Brown
- *"Master Shots: 100 Advanced Camera Techniques"* by Christopher Kenworthy
- *"The Five C's of Cinematography"* by Joseph V. Mascelli
- Interviews, documentaries, and case studies on master cinematographers.
- Selected films showcasing exemplary cinematography techniques.

Course Title: Postproduction (DI) Workshop(P)

Course Description:

This workshop provides students with an in-depth understanding of the Digital Intermediate (DI) process, a crucial stage in modern post-production workflows. Students will learn how raw footage is transformed into the final polished visual output through color correction, color grading, and digital mastering. The course combines classroom sessions, theoretical discussions, and a field visit to a professional DI studio, allowing students to observe the workflow firsthand and interact with industry professionals.

Course Objectives:

- **Understanding the Digital Intermediate Workflow**
Learn the role of DI in post-production and its significance in modern filmmaking.
Understand the stages of the DI pipeline from ingest to final output.
- **Exploring Color Correction and Color Grading Techniques**
Study the difference between color correction and grading.
Understand the tools and software used in DI studios.
- **Understanding Formats, Codecs, and Deliverables**
Explore various digital formats, codecs, and technical deliverables used in DI workflows.
Learn about resolution, bit depth, and color spaces (e.g., Rec.709, DCI-P3, HDR).
- **Field Visit to a Professional DI Studio**
Observe live DI workflows and interact with professional colorists and DI experts.
Understand industry practices, challenges, and creative decision-making processes.

Course Outcomes:

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

- **CO1:** Understand the purpose and workflow of the Digital Intermediate process.
- **CO2:** Differentiate between color correction and color grading.
- **CO3:** Identify and work with various digital formats, codecs, and deliverables.
- **CO4:** Analyze and evaluate DI workflows observed in a professional studio environment.
- **CO5:** Understand the creative and technical decision-making processes in DI

workflows.

Course Outline:

Unit I: Introduction to Digital Intermediate (DI)

- Lesson 1: Overview of the DI Process
 - History and evolution of DI in filmmaking.
 - Role of DI in modern post-production workflows.
- Lesson 2: Workflow Stages in DI
 - Ingesting raw footage.
 - Preparation, grading, and final output.
- Lesson 3: Case Study
 - Analysis of DI workflows in notable films.

Unit II: Color Science and Theory in DI

- Lesson 4: Basics of Color Science
 - Color spaces (Rec.709, DCI-P3, HDR).
 - LUTs (Look-Up Tables) and their role in DI.
- Lesson 5: Tools for Color Correction and Grading
 - Overview of DI software (e.g., DaVinci Resolve, Baselight).
 - Understanding scopes: waveform, vectorscope, and histogram.
- Lesson 6: Case Study
 - Color grading analysis in select film sequences.

Unit III: Advanced Color Grading Techniques

- Lesson 7: Creative Color Grading
 - Setting mood and tone through color.
 - Matching shots and maintaining consistency.
- Lesson 8: Scene-Based Grading Techniques
 - Shot-by-shot analysis and adjustments.
 - Color grading for different genres (e.g., drama, thriller, documentary).
- Lesson 9: Discussion
 - Industry examples and best practices in creative grading.

Unit IV: Technical Aspects of DI Workflow

- Lesson 10: Formats, Codecs, and Deliverables
 - Understanding RAW formats (e.g., ARRIRAW, RED RAW).
 - Digital deliverables: DCP, ProRes, and other final formats.
- Lesson 11: Understanding Resolution and Bit Depth
 - 2K, 4K, 8K workflows.
 - Dynamic range and HDR mastering.
- Lesson 12: Case Study
 - Analysis of technical workflows in feature films.

Unit V: Field Visit to a Professional DI Studio

- Lesson 13: Studio Visit Preparation
 - Understanding key workflows and observing critical stages.
 - Preparing questions for industry professionals.
- Lesson 14: Live Observation and Interaction at the DI Studio
 - Students observe live grading sessions.
 - Interact with professional colorists and workflow supervisors.
- Lesson 15: Post-Visit Discussion and Review
 - Reflecting on the studio visit experience.
 - Discussion on industry challenges and emerging trends in DI.

Unit VI: Final Presentation and Reflection

- Lesson 16: DI Case Study Presentation
 - Students will analyze and present case studies on selected DI workflows.
- Lesson 17: Reflection and Feedback
 - Group discussion on learnings from the workshop.
 - Constructive feedback and Q&A with faculty.

Recommended Reading/Resources:

- *"The Art and Technique of Digital Color Correction"* by Steve Hullfish
- *"Color Correction Handbook: Professional Techniques for Video and Cinema"* by Alexis Van Hurkman
- *"Digital Cinematography & Directing"* by Dan Ablan
- Online tutorials and resources on DaVinci Resolve and Baselight
- Case studies from renowned DI studios

Course Title: Industry Internship(P)

Course Description:

The Industry Internship course bridges the gap between academic knowledge and professional practice, offering students an opportunity to gain real-world experience in the media and entertainment industry. Through direct engagement with industry professionals, students will observe workflows, understand professional standards, and apply classroom knowledge to practical tasks.

Course Objectives:

- Apply theoretical knowledge to real-world professional scenarios.

- Develop workplace skills such as teamwork, communication, and problem-solving.
- Understand industry workflows, tools, and professional standards.
- Build professional networks and explore career opportunities.
- Reflect on the internship experience through structured documentation and reporting.

Course Outcomes:

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

- **CO1:** Apply academic knowledge to industry projects.
- **CO2:** Demonstrate professional work ethics and teamwork.
- **CO3:** Understand industry tools, workflows, and practices.
- **CO4:** Build industry networks and identify career pathways.
- **CO5:** Document and present their internship experience effectively.

Course Outline:

Unit I: Pre-Internship Preparation

- Lesson 1: Overview of internship goals and expectations.
- Lesson 2: Professional ethics and workplace behavior.
- Lesson 3: Research on the organization and its workflows.

Unit II: Internship Engagement

- Lesson 4: Observation of team dynamics and project workflows.
- Lesson 5: Hands-on tasks and participation in projects.
- Lesson 6: Exposure to industry tools and technologies.

Unit III: Professional Growth and Networking

- Lesson 7: Understanding industry trends and practices.
- Lesson 8: Building professional relationships and mentorship.

Unit IV: Reflection and Reporting

- Lesson 9: Maintaining an internship logbook.
- Lesson 10: Writing an internship report summarizing key experiences.
- Lesson 11: Final presentation of internship outcomes.

Recommended Reading/Resources:

- *"The Essential Guide to Workplace Learning"* by Leslie Rae
- *"Internships for Dummies"* by Geraldine Woods
- Industry-specific resources and professional guides.

Course Title: Emerging Tech Workshop + Viva Voce (P)

Course Description:

This workshop introduces students to cutting-edge technologies transforming the media and entertainment industry. Through a theoretical exploration, students will delve into the impact of Artificial Intelligence (AI), Virtual Reality (VR), Virtual LED screens, and 3D shooting technologies on filmmaking, production design, and storytelling. The course will focus on understanding the potential and future implications of these technologies in the media landscape.

Course Objectives:

- **Introduction to Emerging Technologies**
Understand the fundamentals of AI, VR, Virtual LED screens, and 3D shooting technologies.
Learn how these technologies are currently being applied in the film, television, and entertainment industries.
- **Theory of Emerging Technologies in Filmmaking**
Explore the role of AI in content creation, VR in immersive experiences, and Virtual LED screens in creating realistic environments.
Examine the advancements in 3D shooting technologies and their impact on visual storytelling.
- **Analysis of Industry Case Studies**
Analyze the real-world use of these technologies in major productions.
Understand the technical and creative challenges faced by filmmakers in adopting new technologies.
- **The Future of Filmmaking and Media Production**
Discuss the potential future developments of AI, VR, and other emerging technologies.
Evaluate the opportunities and risks these technologies bring to the industry.

Course Outcomes:

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

- **CO1:** Demonstrate a deep understanding of emerging technologies in film and media production.
- **CO2:** Analyze the practical applications and impact of AI, VR, Virtual LED screens, and 3D shooting technologies.
- **CO3:** Critically evaluate case studies of projects utilizing these technologies.
- **CO4:** Predict the future trajectory of these technologies and their potential in shaping the industry.

Course Outline:

Unit I: Introduction to Emerging Technologies

- Lesson 1: Overview of Emerging Technologies in Filmmaking
 - Introduction to AI, VR and other upcoming technologies.
 - Current trends and future potential of these technologies in the

industry.

- Lesson 2: Artificial Intelligence (AI) in Film
 - AI applications in scriptwriting, visual effects, editing, and content creation.
 - Case studies of AI in filmmaking.

Unit II: Virtual Reality (VR) in Filmmaking

- Lesson 3: Virtual Reality and Immersive Filmmaking
 - Understanding VR technology and its role in creating immersive narratives.
 - Exploring the creative potential and challenges of VR filmmaking.
- Lesson 4: Case Studies of VR in Media Production
 - Review of VR applications in film, television, and gaming.

Unit III: Virtual LED Screens in Production

- Lesson 5: Virtual LED Screens for Filmmaking
 - Introduction to virtual LED screen technology and its use in virtual production.
 - Comparison with traditional green screen technology and its advantages.
- Lesson 6: Case Studies of Virtual LED Screen Usage
 - Review of productions using virtual LED screens (e.g., *The Mandalorian*).

Unit IV: The Future of Filmmaking

- Lesson 9: The Evolution and Future of Emerging Technologies
 - Speculation on how AI, VR, and Virtual LED screens will evolve in the next decade.
 - Potential risks and ethical concerns in adopting new technologies.
- Lesson 10: Industry Panel Discussion: The Future of Filmmaking
 - A discussion on how emerging tech will redefine the creative process in the media industry.

Course Title: Final Film Project(P)

Course Description:

The Final Film Project course provides students with the opportunity to apply their skills and knowledge gained throughout their academic program to create a professional-level film project. Students will work independently or in teams to conceive, plan, shoot, edit, and present a short film or film-related project. The course will guide students through the entire production process, from pre-

production planning to post-production finalization, ensuring they gain practical experience in filmmaking and develop a polished final project.

Course Objectives:

- **Project Planning and Development**

Learn how to develop a film concept, create a script, and design a production plan.

Understand the process of budgeting, scheduling, and managing a film project.

- **Production Skills**

Apply knowledge of cinematography, sound design, and directing to create high-quality footage.

Work collaboratively with a team to ensure smooth production workflows.

- **Post-Production Skills**

Learn how to edit, color grade, and add sound design to your film.

Understand the technical and creative aspects of finalizing a film.

- **Presentation and Review**

Present the final film project to faculty and peers for review.

Develop the ability to critically analyze the strengths and areas of improvement in your work.

Course Outcomes:

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

- **CO1:** Develop a complete film project from concept to final product.
- **CO2:** Demonstrate proficiency in all phases of production, including planning, shooting, editing, and sound design.
- **CO3:** Apply professional production techniques and industry standards in their projects.
- **CO4:** Successfully collaborate with peers in a team-oriented production environment.
- **CO5:** Present and critique their final film project in a professional manner.

Course Outline:

Unit I: Pre-Production Planning

- Lesson 1: Film Concept Development
 - Understanding how to develop an original film idea.
 - Writing a compelling script and creating a storyboard.
- Lesson 2: Budgeting, Scheduling, and Crew Management
 - Creating a production budget and timeline.
 - Organizing and managing a film crew, including roles and responsibilities.

Unit II: Production Phase

- Lesson 3: Filming Techniques and Directing
 - Principles of cinematography: framing, lighting, and camera movement.
 - Working with actors and crew during the shooting phase.
- Lesson 4: Sound and Production Design
 - Basics of location sound recording and sound design.
 - Working with production design elements like sets, costumes, and props.

Unit III: Post-Production

- Lesson 5: Editing and Post-Production Workflow
 - Basics of video editing and assembling a rough cut.
 - Color grading and visual effects techniques.
- Lesson 6: Sound Design and Final Mix
 - Creating a sound design: ADR, Foley, and sound effects.
 - Mixing sound to achieve balance and clarity in the final film.

Unit IV: Final Presentation and Review

- Lesson 7: Preparing for the Screening
 - Finalizing the film and preparing the presentation format.
 - Marketing your film: creating a trailer and promotional materials.
- Lesson 8: Film Review and Critique
 - Screening the final film project for faculty and peers.
 - Reflecting on the production process and receiving constructive feedback.

Recommended Reading/Resources:

- *"In the Blink of an Eye: A Perspective on Film Editing"* by Walter Murch
- *"Rebel without a Crew"* by Robert Rodriguez
- *"The Filmmaker's Handbook"* by Steven Ascher and Edward Pincus
- Online resources, tutorials, and industry guides on filmmaking techniques and trends.

Course Title: Dissertation Project+Viva Voce(P)

Course Description:

The Dissertation Project is an opportunity for students to conduct in-depth research on a topic related to filmmaking or cinematography, culminating in a comprehensive written dissertation. This course encourages students to explore

significant themes, historical developments, technical aspects, or creative approaches within the world of cinema. The project enables students to engage critically with scholarly sources, theories, and industry practices, contributing original insights to the field of film studies or cinematography.

Course Objectives:

- **Research Methodology**

Learn how to conduct thorough research, including literature reviews, interviews, and case studies, related to filmmaking or cinematography. Develop the ability to analyze and synthesize scholarly sources in a critical and structured manner.

- **Academic Writing Skills**

Enhance academic writing and presentation skills by composing a well-organized dissertation.

Learn how to structure a research paper, create an outline, and properly cite sources in academic formats.

- **Theoretical and Practical Insights**

Engage with key theories and practices within filmmaking or cinematography. Investigate historical, technical, and creative aspects of the chosen dissertation topic.

- **Contribution to Film Knowledge**

Contribute original ideas or findings to the field of filmmaking or cinematography.

Present research in a clear and engaging manner, demonstrating deep understanding of the topic.

Course Outcomes:

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

- **CO1:** Conduct original, independent research on a filmmaking or cinematography topic.
- **CO2:** Analyze and critically evaluate academic sources and industry practices.
- **CO3:** Write and structure a detailed dissertation in an academic style.
- **CO4:** Present research findings effectively through a written dissertation.
- **CO5:** Contribute new insights to the fields of filmmaking or cinematography through research.

Course Outline:

Unit I: Introduction to Dissertation Research

- Lesson 1: Choosing a Research Topic
 - Selecting a relevant and original dissertation topic in filmmaking or cinematography.

- Formulating a clear research question or hypothesis.
- Lesson 2: Research Methodology
 - Introduction to qualitative and quantitative research methods.
 - Techniques for literature review, data collection, and analysis.

Unit II: Literature Review and Theoretical Framework

- Lesson 3: Conducting a Literature Review
 - Identifying and reviewing scholarly articles, books, and case studies related to the topic.
 - Critically engaging with existing research and theories.
- Lesson 4: Establishing a Theoretical Framework
 - Selecting the appropriate theoretical approach to analyze the research topic.
 - Applying film theories or cinematography principles to guide the research.

Unit III: Research and Data Collection

- Lesson 5: Data Collection Methods
 - Techniques for collecting primary and secondary data (e.g., interviews, case studies, archival research).
 - Ethical considerations in conducting research.
- Lesson 6: Analyzing Film and Cinematographic Works
 - Analyzing films, cinematic styles, or techniques based on the research question.
 - Using film analysis, camera work, lighting, and editing techniques as part of the research process.

Unit IV: Writing the Dissertation

- Lesson 7: Structuring the Dissertation
 - Developing an outline for the dissertation.
 - Understanding the typical structure: introduction, literature review, methodology, analysis, conclusion.
- Lesson 8: Academic Writing Techniques
 - Writing in an academic tone and style.
 - Citing sources correctly using standard citation formats (APA, MLA, Chicago, etc.).

Unit V: Finalizing and Presenting the Dissertation

- Lesson 9: Revising and Editing the Dissertation
 - Techniques for proofreading, editing, and improving clarity in writing.
 - Ensuring academic rigor and coherence in arguments and presentation.

- Lesson 10: Dissertation Presentation and Defense
 - Preparing a dissertation presentation to share findings with faculty and peers.
 - Responding to questions and critiques in a formal defense setting.

Recommended Reading/Resources:

- *"The Film Studies Reader"* by Joern Ahrens and Tom Brown
- *"The Visual Story: Creating the Visual Structure of Film, TV and Digital Media"* by Bruce Block
- *"Cinematography: Theory and Practice: Image Making for Cinematographers and Directors"* by Blain Brown
- *"The Complete Filmmaker's Guide to Film School"* by D.B. Gilles
- Scholarly journals, film theory books, and academic papers on filmmaking and cinematography.

Course Title: Workshop: Short Film/Music Video Production Using Colour Theory(P)

Course Description:

This workshop focuses on the complete process of producing short films and music videos, with an emphasis on integrating colour theory as a key element in visual storytelling. Students will learn how to use colour, along with other filmmaking techniques, such as cinematography, lighting, and editing, to enhance the mood, narrative, and aesthetic of a project. By the end of the workshop, students will have hands-on experience in conceptualizing, shooting, and editing a short film or music video that effectively uses colour to elevate the visual storytelling.

Course Objectives:

- **Integrated Filmmaking Techniques**
Learn how to plan, shoot, and edit a short film or music video, using colour theory as a tool to strengthen narrative and emotional impact.
Understand the relationship between colour, lighting, and cinematography in creating a cohesive visual style.
- **Colour Theory in Visual Storytelling**
Explore how colour impacts storytelling in different genres and moods, and how to select and apply colour schemes that support the narrative.
Understand how to collaborate with production teams to bring a colour vision to life.
- **Practical Application in Production**
Develop skills in practical filmmaking techniques, including lighting setups,

cinematography, and editing, to support the use of colour in storytelling.

- **Post-Production Integration**

Gain an understanding of how to enhance visual elements with colour grading and editing techniques in post-production.

Course Outcomes:

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

- **CO1:** Plan and execute a short film or music video that incorporates colour theory as a central element in visual storytelling.
- **CO2:** Integrate cinematography, lighting, and production design with colour to create a cohesive visual style.
- **CO3:** Use colour grading and editing to further enhance the visual mood and impact of the final project.
- **CO4:** Apply practical filmmaking techniques to create a short film/music video that resonates emotionally with the audience.

Course Outline:

Unit I: Introduction to Visual Storytelling in Film and Video

- Lesson 1: Filmmaking Overview
 - Key stages of production: pre-production, shooting, and post-production.
 - Overview of how visual elements such as colour, lighting, and cinematography contribute to storytelling.
- Lesson 2: The Role of Colour in Visual Storytelling
 - Introduction to colour theory: how colours evoke different emotions and moods.
 - Case studies of colour use in films/music videos (e.g., *La La Land*, *Mad Max: Fury Road*, *This Is America*).

Unit II: Pre-Production Planning and Design

- Lesson 3: Developing the Concept and Visual Style
 - Defining the narrative and emotional tone of the project.
 - Creating mood boards and selecting a colour palette for your project.
- Lesson 4: Cinematography and Lighting for Colour Impact
 - Choosing lighting setups to complement the chosen colour palette.
 - Working with the cinematographer to achieve the desired visual style through camera angles, shots, and lighting.

Unit III: Production Techniques

- Lesson 5: Setting the Scene: Props, Costumes, and Set Design
 - Coordinating with the production designer to ensure colours in props, costumes, and set pieces support the overall aesthetic.

- Using colour in wardrobe and set design to enhance characters and themes.
- Lesson 6: Shooting the Project with Colour in Mind
 - Applying colour theory during the shoot: using gels, filters, and practical effects.
 - Understanding the technical aspects of colour on camera, including white balance, exposure, and camera settings.

Unit IV: Post-Production and Colour Grading

- Lesson 7: Introduction to Editing and Colour Grading
 - Basics of editing footage with attention to visual rhythm and pacing.
 - Introduction to colour grading software (e.g., DaVinci Resolve), and how to enhance the visual mood in post-production.
- Lesson 8: Using Colour to Elevate the Final Project
 - Grading footage to match the intended mood and emotional tone.
 - Fine-tuning colours to create visual consistency and a polished look in the final edit.

Unit V: Final Presentation and Review

- Lesson 9: Presenting the Final Film/Music Video
 - Preparing your project for screening and presentation.
 - How to frame your creative choices and discuss the impact of colour in your project.
- Lesson 10: Class Screening and Feedback
 - Screening the final projects for the class and faculty review.
 - Receiving feedback and reflecting on the use of colour in your work.

Recommended Reading/Resources:

- *"The Color Primer: A Guide for Artists, Designers, and Educators"* by T.L. DeWitt
- *"The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age"* by Steven Ascher and Edward Pincus
- *"The Visual Story: Creating the Visual Structure of Film, TV and Digital Media"* by Bruce Block
- Online tutorials and resources for colour grading (e.g., DaVinci Resolve tutorials).
- Films and music videos renowned for their use of colour: *The Grand Budapest Hotel*, *Blade Runner 2049*, *Lorde's Royals*, *Coldplay's The Scientist*.

Course Title: Business Practices & Marketing+Viva Voce(P)

Course Description:

This course is designed to provide comprehensive knowledge and practical insights into the fundamental aspects of business practices and marketing, focusing on their application to Photography and Cinematography. Students will explore topics such as the 4Ps of marketing, services marketing, business planning, website development, branding, market research, social media marketing, sales techniques, search engine marketing (SEM) & search engine optimization (SEO), content marketing, and various other crucial elements of running a successful photography and cinematography business. The course will culminate in a dissertation and viva voce, allowing students to integrate theoretical concepts with practical experiences in the industry.

Course Objectives:

- To develop a deep understanding of core marketing principles and their application in the context of Photography and Cinematography businesses.
- To equip students with the skills necessary for effective business planning, website development, branding, and market research specific to the creative industries.
- To instill knowledge and proficiency in contemporary online marketing strategies, including social media marketing, search engine optimization, and content marketing.
- To enable students to master sales techniques, pricing strategies, and financial management tailored to the unique challenges of photography and cinematography businesses.
- To foster effective communication skills, both within the business context and with clients, and to emphasize the importance of maintaining proper documentation and accounts.

Course Outcomes:

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

- **CO 1:** Analyze and apply the 4Ps of marketing, services marketing, and business planning principles to Photography and Cinematography businesses.
- **CO 2:** Design and develop effective websites, implement branding strategies, and conduct market research specific to the creative industries.
- **CO 3:** Demonstrate proficiency in utilizing various online marketing channels, sales techniques, and pricing strategies for photographers and cinematographers.
- **CO 4:** Execute search engine marketing (SEM) & search engine optimization (SEO) strategies and employ content marketing and video marketing techniques.
- **CO 5:** Develop effective communication skills, adhere to meeting etiquettes,

and understand the significance of maintaining separate business and personal accounts.

- **CO 6:** Create a comprehensive dissertation integrating theoretical concepts with practical experiences in the Photography and Cinematography business.

Course Outline:

Unit I: Fundamentals of Marketing

- Lesson 1: Introduction to the 4Ps of marketing
- Lesson 2: Services marketing: Understanding the 3Ps
- Lesson 3: Business plan essentials

Unit II: Online Presence and Branding

- Lesson 4: Website development: Must-have features for good websites
- Lesson 5: Meaning, definition, and examples of branding
- Lesson 6: Application of branding to photography and cinematography businesses

Unit III: Market Research

- Lesson 7: Meaning and scope of market research
- Lesson 8: Application of market research to photography and cinematography businesses

Unit IV: Online Marketing Strategies

- Lesson 9: Social Media Marketing (SMM): Meaning, scope, and importance
- Lesson 10: Channels for online marketing
- Lesson 11: Sales techniques and importance of portfolio making

Unit V: Search Engine Optimization (SEO) and Search Engine Marketing (SEM)

- Lesson 12: Understanding SEO and SEM
- Lesson 13: Content marketing strategies and platforms
- Lesson 14: Video marketing techniques

Unit VI: Financial Management

- Lesson 15: Factors of pricing for photography and cinematography services
- Lesson 16: Ideas of overheads and direct costs
- Lesson 17: Importance of paperwork, accounts keeping, and financial planning

Unit VII: Legal and Administrative Aspects

- Lesson 18: Types of permissions and returns, their importance
- Lesson 19: Overview of the Copyright Act and its application

- Lesson 20: Insurance and depreciation of assets

Unit VIII: Business Communication and Etiquette

- Lesson 21: Theory of communication: Importance, significance, and rules
- Lesson 22: Telephone rules and meeting etiquettes
- Lesson 23: Importance of maintaining separate business and personal accounts

Recommended Reading/Resources:

- Kotler, P., Armstrong, G., Wong, V., & Saunders, J. (2016). Principles of Marketing.
- Hair, J. F., Wolfinbarger, M., Money, A. H., Samouel, P., & Page, M. J. (2015). Essentials of Business Research Methods.
- Chaffey, D., & Ellis-Chadwick, F. (2019). Digital Marketing.
- Tracy, B. (2008). The Psychology of Selling: Increase Your Sales Faster and Easier Than You Ever Thought Possible.
- Best Business Practices for Photographers by John Harrington
- The Freelance Photographer's Guide To Success: Business Essentials by Todd Bigelow

Course Title: Film Screening-3

Course Description:

Film Screening-3 is a course designed to expose students to a diverse selection of films from different genres, countries, and time periods. Through regular screenings, students will explore various filmmaking techniques, narrative styles, visual aesthetics, and cultural contexts. The course encourages students to engage critically with each film, analyze its themes and filmmaking elements, and understand its influence on the evolution of cinema. Screenings will be followed by group discussions and analysis, providing students with a deeper appreciation of global cinema.

Course Objectives:

- **Diverse Film Exposure**
Introduce students to a wide range of films from different cultures, genres, and filmmaking traditions.
Explore the evolution of film and how different styles and movements have shaped contemporary cinema.
- **Critical Film Analysis**
Develop students' ability to analyze and critique films, focusing on narrative

structure, cinematography, editing, sound design, and performance. Encourage an understanding of how filmmaking techniques contribute to storytelling.

- **Understanding Film Movements and Genres**

Explore key film movements (e.g., Neo-realism, French New Wave, German Expressionism) and their impact on global cinema.

Study various genres, from drama to experimental cinema, and understand their conventions and innovations.

- **Fostering Discussion and Debate**

Promote critical discussion and debate among students regarding the thematic, technical, and cultural elements of the films screened.

Provide a space for students to articulate their interpretations and connect films to larger societal or historical contexts.

Course Outcomes:

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

- **CO1:** Recognize and analyze different film genres, movements, and historical contexts.
- **CO2:** Critically assess films' technical elements, such as cinematography, sound design, and editing, and understand their contribution to storytelling.
- **CO3:** Engage in thoughtful discussions and debates about films, articulating their perspectives on narrative, technique, and cultural significance.
- **CO4:** Identify the influence of classic and contemporary films on current filmmaking practices and industry trends.

Course Outline:

Unit I: Introduction to Film Analysis and Appreciation

- Lesson 1: Understanding Film as an Art Form
 - Basics of film analysis: narrative structure, themes, cinematography, sound, and editing.
 - Overview of film terminology and technical elements.
- Lesson 2: Film Genres and Their Conventions
 - Introduction to key film genres: drama, comedy, thriller, sci-fi, etc.
 - Understanding genre conventions and innovations in filmmaking.

Unit II: Historical and Cultural Film Movements

- Lesson 3: The Birth of Cinema and Silent Film Era
 - Exploring the earliest works in cinema history and their impact on visual storytelling.
 - Screening of a classic silent film (e.g., *The Cabinet of Dr. Caligari*).
- Lesson 4: The French New Wave and International Cinema
 - Studying the emergence of new storytelling techniques and editing styles (e.g., *Breathless* by Jean-Luc Godard).

- Screening of influential films from international filmmakers.

Unit III: Key Genres and Their Evolution

- Lesson 5: The Rise of Neo-Realism and Social Commentary
 - Understanding the Italian Neo-Realist movement and its influence on global cinema (e.g., *Bicycle Thieves*).
 - Screening of a neo-realist film and analysis of its social and political themes.
- Lesson 6: Experimental Cinema and Non-linear Narratives
 - Exploring the role of avant-garde and experimental cinema in pushing the boundaries of film form (e.g., *Un Chien Andalou* by Luis Buñuel).
 - Screening of an experimental film to analyze unconventional storytelling techniques.

Unit IV: The Role of Film in Contemporary Society

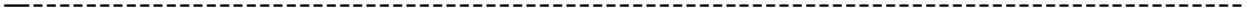
- Lesson 7: Modern Filmmaking Styles and Techniques
 - Analyzing the impact of modern directors (e.g., Quentin Tarantino, Christopher Nolan) on contemporary cinema.
 - Screening of a modern film with innovative narrative or technical style.
- Lesson 8: The Influence of Global Cinema on Hollywood and Vice Versa
 - Understanding the exchange of cinematic influences between Hollywood and international cinema.
 - Screening of a film with cross-cultural or cross-industry influence.

Unit V: Film Criticism and Discussion

- Lesson 9: Developing Film Criticism Skills
 - Teaching students to write and discuss film reviews with a critical eye.
 - Practicing articulation of thoughts on various film aspects (e.g., character development, cinematographic techniques).
- Lesson 10: Final Film Screening and Group Discussion
 - A final screening of a classic or contemporary film, followed by an in-depth group discussion.
 - Reflecting on what students have learned throughout the course regarding film history, technique, and critical thinking.

Recommended Reading/Resources:

- *"Film Art: An Introduction"* by David Bordwell and Kristin Thompson
- *"The Oxford History of World Cinema"* edited by Geoffrey Nowell-Smith
- *"How to Read a Film: The World of Movies, Media, and Multimedia"* by James Monaco
- *"A Short History of Film"* by Wheeler Winston Dixon and Gwendolyn Audrey Foster



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
(PG PROGRAM)

Masters of Art
(COMMERCIAL PHOTOGRAPHY & MOVING IMAGES)
(CBCS 2023 COURSE)

Preamble

Scheme of credits

M.A. in Commercial Photography & Moving Images			
Year	Semester	Credits	Total
1	Semester I	20	40
	Semester II	20	
2	Semester III	23	44
	Semester IV	21	

Program Outcomes

PO1: Technical Proficiency & Creative Vision: Master technical skills in photography and moving images, showcasing a strong creative vision.

PO2: Diverse Portfolio & Industry Adaptability: Create a broad portfolio reflecting industry trends, client needs, and adaptability to emerging concepts.

PO3: Industry Knowledge & Collaboration: Learn industry practices and collaborate effectively in projects.

PO4: Professional Growth & Entrepreneurship: Develop professionally, embracing entrepreneurship and marketing strategies for a sustainable career.

PO5: Research, Innovation & Cultural Integration: Innovate techniques, contribute to evolving practices, and integrate sustainability and culture into storytelling.

Co-Curricular Activities

- Field Visits
- Exhibition Visits
- Study Tour
- Workshops and Seminars

M.A. in Commercial Photography & Moving Images

M.A. in Commercial Photography and Moving Images - Semester 1									
Subject Type	Course Code	Title of Paper	Hrs/ Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0101101	Equipment and Process (P)	4	2	-	40	60	100	
Core Course	MJ0101102	Studio and Outdoor Portraits Lighting (P)	8	4	-	40	60	100	Yes
Core Course	MJ0101103	Visual Storytelling and Conceptual Portraiture (P)	4	2	-	40	60	100	Yes
Core Course	MJ0101104	History of Fashion (T)	2	2	2	40	60	100	Yes
Core Course	MJ0101105	Fashion Photography (P)	6	3	-	80	120	200	Yes
Interdisciplinary		Minor -1	8	4	-	40	60	100	-
SEC	SE0101101	Photoshop - Post Production (P)	6	3	-	40	60	100	Yes
		Total	38	20				800	

Course Code	Minor 1 Catalogue (Select any 2)	Hrs/ Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0101101	Fundamentals and Design Principles in Photography (P)	2	2	2	40	60	100	Yes
MI0101102	Editorial Project (P)	2	2	2	40	60	100	Yes
MI0101103	Personality development through Art (P)	2	2	2	40	60	100	

Course Title: Equipment and Process (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:

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

- **CO1:** Demonstrate comprehensive knowledge and proficiency in handling cameras, lenses, lighting equipment, and accessories, enabling effective photography.
- **CO2:** Execute proper equipment maintenance and repair practices, ensuring the longevity and functionality of photography gear.
- **CO3:** Apply safety measures and protocols for risk-free operations in a studio environment.

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: Studio and Outdoor Portraits Lighting (P)

Course Description:

This program balances theory and practical application, equipping one with the knowledge and skills needed to excel in portrait photography. Covering topics from natural light to studio equipment and lighting setups, one will gain a deep understanding of lighting techniques. With hands-on exercises and assignments, one will hone their abilities to create captivating portraits. This course is designed to provide one with the expertise necessary to produce stunning portraits in a variety of settings, whether in a controlled studio environment or outdoors.

Course Objective:

- Gain expertise in diverse lighting setups, spanning from natural light to advanced studio equipment.
- Master the art of creating visually stunning portraits by exploring light ratios, classical styles, and creative background lighting.
- Develop versatility in portrait photography with a seamless blend of skills in both natural and studio lighting techniques.

Course Outcomes:

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

- **CO1:** Develop Proficiency in Portrait Lighting: Gain a strong foundation in both studio and outdoor portrait lighting techniques, including the use of natural light and artificial lighting equipment.
- **CO2:** Understand Light Quality and Direction: Recognize and manipulate the quality, direction, and characteristics of light to create visually appealing and emotionally impactful portraits.
- **CO3:** Apply Classical Lighting Techniques: Master classical portrait lighting styles, such as Rembrandt, Loop, Split, Butterfly, and Broad lighting, to create diverse and aesthetically pleasing portraits.

Course Outline:

Unit 1: Introduction

- Lesson 1: Course Introduction and Overview
- Lesson 2: Review of All Previous Assignments
- Lesson 3: Fundamentals of Light

Unit 2: Introduction to Studio lights and Modifiers

- Lesson 4: Review of Assignment 1 - "Natural Light Portraits"
- Lesson 5: Introduction to Studio Lights and Modifiers

Unit 3: Ratios and 5 Classical Lighting

- Lesson 6: Ratio of Two Lights
- Lesson 7: Classical Portrait Lighting Techniques

Unit 4: Modifying the Light

- Lesson 8: Review of Assignment 2
- Lesson 9: Feathering of Light
- Lesson 10: Positive Fill and Negative Fill

Unit 5: High Key - Low key and Backgrounds

- Lesson 11: Review of the Assignment 3
- Lesson 12: Background Lighting
- Lesson 13: High Key and Low-Key Lighting
- Lesson 14: Multiple Lighting Setups

Unit 6: Outdoor Lighting

- Lesson 15: Natural Light Vs Studio Lights
- Lesson 16: Outdoor Lighting Techniques

Unit 7: Outdoor Lighting + Studio Lighting

- Lesson 17: Equipment and Setup
- Lesson 18: Techniques for Mixing Light Sources

Recommended Reading/Resources:

- "Portrait Photography: Art and Techniques" by Saraya Corteville
- "The Portrait Photographer's Lighting Style Guide: Recipes for Lighting and Composing Professional Portraits" by John Hartman
- "The Flash Book: How to fall hopelessly in love with your flash, and finally start taking the type of images you bought it for in the first place" by Scott Kelby

- "Photography Lighting: The Techniques of Creating Photography Lighting in Your Home Studio" by James Carren

Course Title: Visual Storytelling and Conceptual Portraits (P)

Course Description:

Over the program's duration, students will explore the principles and techniques essential for crafting compelling narratives through imagery. From understanding the fundamentals of storytelling to mastering the interplay of composition, lighting, color, and body language, this course empowers individuals to convey emotions, ideas, and concepts with depth and creativity. Drawing inspiration from various sources, including personal experiences and other media forms, students will develop the skills to create visually striking and emotionally resonant portraits

Course Objective:

The course objectives include developing a comprehensive understanding of the principles of visual storytelling across various media, such as photography, film, graphic design, and advertising. Participants will refine their skills in story development, from brainstorming and mind mapping to drawing inspiration from diverse sources, including personal experiences and different perspectives.

Course Outcomes:

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

- **CO1:** Master the Art of Visual Storytelling: Develop a deep understanding of visual storytelling principles, enabling the creation of narrative-driven imagery that resonates with viewers.
- **CO2:** Conceptualise Compelling Stories: Acquire the skills to brainstorm, research, and outline clear and engaging visual narratives for various media forms, including photography and advertising.
- **CO3:** Harness Creative Inspiration: Learn how to draw inspiration from diverse sources, including personal experiences, other media, and art, to infuse creativity into visual storytelling.

Course Outline:

Unit 1: Introduction to Visual Storytelling

- Lesson 1: Introduction to Visual Storytelling
- Lesson 2: Importance of Visual Storytelling in Media

Unit 2: Story Development Techniques

- Lesson 3: Story Development Techniques
- Lesson 4: Drawing Inspiration from Other Sources

- Lesson 5: Drawing from Personal Experiences

Unit 3: Perspectives

- Lesson 6: Review and Discussion of Assignment 1
- Lesson 7: Playing with Different Perspectives
- Lesson 8: Effects of Different Perspective

Unit 4: Research

- Lesson 9: Research
- Lesson 10: Gathering Information

Unit 5: Brainstorming and Mind Mapping

- Lesson 11: Brainstorming Group Discussion
- Lesson 12: Techniques of Mind Mapping

Unit 6: Portraits, Gesture and Body Language

- Lesson 13: What is Portrait?
- Lesson 14: Gesture
- Lesson 15: Body Language

Unit 7: Practical Applications

- Lesson 16: The Art of Storyboarding

Recommended Reading/Resources:

- "Portrait Revolution: Inspiration from Around the World for Creating Art in Multiple Mediums and Styles" by Julia L. Kay
- "Conceptual Photography: 100 Creative Photoshoot Ideas" by Gina Milicia

Course Title: History of Fashion (T)

In the "History of Fashion" course, participants will delve into a comprehensive exploration of the evolution and significance of fashion throughout history. The course objectives include developing a deep understanding of key historical periods and their influence on fashion trends.

Course Description:

The "History of Fashion" course offers a comprehensive exploration of the evolution of fashion, tracing its origins from ancient civilizations to the present day. Through a blend of historical analysis, cultural insights, and industry perspectives, students

will gain a deep understanding of how fashion has shaped and been shaped by society over time. The course will delve into key fashion trends, designers, and style icons from various decades, providing insights into the fashion industry's global impact. Also, the course will examine social media influencers' influence and offer a glimpse into the future of fashion aesthetics.

Course Objective:

In the "History of Fashion" course, participants will delve into a comprehensive exploration of the evolution and significance of fashion throughout history. The course objectives include developing a deep understanding of key historical periods and their influence on fashion trends.

Course Outcomes:

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

- **CO1:** Understand the Relationship Between Culture and Fashion
- **CO2:** Trace the Evolution of Fashion
- **CO3:** Explore Fashion Trends, Designers, and Style Icons

Course Outline

Unit 1: Understanding Culture and Early Evolution of Fashion

- Lesson 1: Exploring the relationship between culture and fashion. The cultural iceberg model: Surface culture vs. deep culture.
- Lesson 2: Pre-assessment: Group discussion on basic fashion history concepts.
- Lesson 3: First sightings of fashion in ancient civilizations.
- Lesson 4: Fashion evolution in the 18th century and industrial revolution. Assignment: Research and write a report on fashion from ancient times (Egypt and Persia).

Unit 2: Introduction to Fashion Industry and Fashion Trends (1900s-1940s)

- Lesson 5: Introduction to major fashion cities and their significance
- Lesson 6: Fashion weeks and their role in the industry.
- Lesson 7: Fashion trends, designers, and style icons from the 1900s to the 1940s. Assignment: - Research and prepare a presentation on key fashion designers from the 1950s to the 2000s.

Unit 3: Fashion Trends (1950s-2000s) and Influencers

- Lesson 8: Presentation of team assignments on key fashion designers (1950s-2000s) by students. Teacher feedback and review of the presentations.

- Lesson 9: Exploration of fashion trends, designers, and style icons from the 2000s to the 2020s. Influencers - Discussion on the fashion aesthetic of today.
- Lesson 10: Screening of a mini documentary on Tim Walker: Then and Now. Assignment - Each student writes a mini report on assigned fashion designers.

Unit 4: Student Presentations and Course Review

- Lesson 11: Students present their fashion designer reports to the class.
- Lesson 12: Teacher provides feedback and reviews the reports.
- Lesson 13: Q&A session: Students can ask questions and seek clarifications.

Recommended Reading/Resources:

- "A Cultural History of Fashion in the 20th and 21st Centuries: From Catwalk to Sidewalk" by Bonnie English
- "Fashion: A History from the 18th to the 20th Century" by Taschen
- "The Fashion Book" by Phaidon Editors
- "The History of Modern Fashion" by Daniel James Cole and Nancy Deihl
- "Fashion: The Definitive History of Costume and Style" by DK
- "Fashion: The Whole Story" by Marnie Fogg

Course Title: Fashion Photography (P)

Course Description:

This course provides an in-depth exploration of fashion photography, focusing on the technical, artistic, and business aspects necessary to succeed in this dynamic field. Students will learn how to conceptualise, shoot, and edit fashion images, while also understanding the importance of collaboration with models, stylists, and designers. Emphasis will be placed on developing a personal style, understanding the current trends, and building a professional portfolio.

Course Objectives:

In Fashion Photography, students will understand and learn the intricacies of commercial fashion photography. They will master the technical skills required for fashion photography, including lighting, composition, and camera settings. The course also helps to develop creative concepts and execute fashion shoots that reflect current trends and personal artistic vision.

Course Outcomes:

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

- **CO1:** Demonstrate proficiency in using photography equipment and software specific to fashion photography.
- **CO2:** Gain a comprehensive understanding of the fashion industry and how to market themselves as Fashion photographers.
- **CO3:** Produce a professional portfolio showcasing a range of fashion photography work.

Course Outline:

Unit 1: Introduction to Fashion Photography

- Lesson 1: History and Evolution of Fashion Photography
- Lesson 2: Key Photographers and Iconic Images

Unit 2: Technical Skills

- Lesson 3: Camera Settings and Equipment for Fashion Photography
- Lesson 4: Lighting Techniques: Natural and Studio Lighting

Unit 3: Creative Concept Development

- Lesson 5: Developing a Concept and Mood Board
- Lesson 6: Collaborating with Models, Stylists, and Makeup Artists

Unit 4: Post-Production

- Lesson 7: Editing Techniques Using Adobe Photoshop and Lightroom
- Lesson 8: Retouching and Enhancing Fashion Images

Unit 5: Business and Marketing

- Lesson 9: Building a Professional Portfolio
- Lesson 10: Marketing Strategies and Client Relations

Recommended Materials/Resources:

- Works of Bikramjeet Bose, Irving Penn, Tarun Khiwal, Tyler Mitchell, Grace Coddington, Anaita Shroff Adajania, Mario Testino

Course Title: Photoshop Post-production (P)

Course Description:

This comprehensive course delves into the art and technique of capturing style and aesthetics through the lens. From the fundamentals of lighting, composition, and camera skills to the nuanced realm of model direction and collaborative artistry, students will explore the diverse facets of fashion photography. The course places special emphasis on historical context, tracing the evolution of fashion photography alongside societal shifts, while also providing insights into contemporary trends and industry perspectives. Students will engage with accomplished fashion

photographers and industry experts, gaining valuable insights into the profession's dynamics and challenges.

Course Objectives:

In the "Photoshop Post-production" course, participants will undertake a comprehensive journey into the realm of digital image editing and enhancement using Adobe Photoshop. The course objectives encompass developing proficiency in utilizing a range of Photoshop tools for image manipulation, retouching, and creative enhancement. Participants will master the art of layer management to organize and manipulate elements within an image effectively.

Course Outcomes:

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

- **CO1:** Develop a strong foundation in technical photography skills, including lighting, composition, camera settings, and post-processing techniques, to effectively capture and enhance fashion images.
- **CO2:** Cultivate the ability to convey compelling narratives and evoke emotions through fashion photography, combining creative concepts with technical execution.
- **CO3:** Gain proficiency in collaborating with stylists, makeup artists, models, and other creative professionals to bring fashion concepts to life and create harmonious visual narratives.

Course Outline:

Unit 1: Adobe Photoshop Tools

- Lesson 1: Introduction to Adobe Photoshop
- Lesson 2: Selection Tools
- Lesson 3: Painting and Retouching Tools
- Lesson 4: Crop Tool
- Lesson 5: Brush Tool

Unit 2: Layer Management

- Lesson 6: Understanding Layers
- Lesson 7: Layer Blending Modes
- Lesson 8: Layer Masks and Adjustment Layers. **Assignment 1:** Basic Photoshop Skills - To develop fundamental skills in Adobe Photoshop.

Unit 3: Filters and Special Effects

- Lesson 9: Working with Filters
- Lesson 10: Creating Special Effects

Recommended Reading/Resources:

- "Adobe Photoshop CC Classroom in a Book" by Andrew Faulkner and Conrad Chavez
- "Photoshop for Dummies" by Peter Bauer

Course Title: Editorial Project (P)

Course Description:

This course provides students with the opportunity to take on the role of editors and contributors for the college photography magazine "Piquant." Students will work collaboratively to conceive an original theme for the magazine, assign tasks, create images, write articles, and review the work of other photographers. The culmination of their efforts will result in the publication of the magazine online.

Course Objectives:

In the "Editorial Project" course, participants will embark on a dynamic exploration of the editorial process, focusing on creating compelling and impactful content. The course objectives include developing a comprehensive understanding of editorial principles, from conceptualization to execution.

Course Outcomes:

By the end of the course, students will be able to:

- **CO1:** Develop practical skills in photography, writing, and editorial work.
- **CO2:** Foster teamwork and project management skills.
- **CO3:** Encourage creativity and critical thinking in magazine production.

Course Outline

Unit 1: Introduction to Editorial Project

- Lesson 1: Overview of the course and its goals.
- Lesson 2: Introduction to the "Piquant" magazine and its history.
- Lesson 3: Team formation and roles assignment.
- Lesson 4: Discussion on ethics and responsibilities in the editorial process.

Unit 2: Concept Development

- Lesson 5: Brainstorming sessions to generate original magazine themes.
- Lesson 6: Selection of the final theme for "Piquant."
- Lesson 7: Developing a content plan based on the chosen theme.
- Lesson 8: Creating a rough outline of the magazine's structure.

Unit 3: Content Creation

- Lesson 9: Writing workshops to develop article writing skills.
- Lesson 10: Assignment of specific tasks to student groups:
- Lesson 11: Photography teams capture images related to the theme.
- Lesson 12: Writers create articles, interviews, and reviews.
- Lesson 13: Ongoing peer review and feedback sessions.

Unit 4: Magazine Production

- Lesson 14: Introduction to layout and design principles.
- Lesson 15: Collaborative creation of magazine layouts.
- Lesson 16: Proofreading and editing articles and captions.
- Lesson 17: Selection and editing of images for the magazine.

Unit 5: Online Publication

- Lesson 18: Overview of online publishing platforms.
- Lesson 19: Preparing the magazine for online publication.
- Lesson 20: Marketing and promotion strategies.
- Lesson 21: Launching the magazine online for the college community.

Course Title: Fundamentals and Design Principles in Photography (P)

Course Description:

This course delves into the essential Fundamentals and Design Principles in Photography, emphasising a practical approach to learning. Students will learn in-depth camera operation, and composition. Through a series of hands-on exercises and creative projects, students will cultivate their technical abilities and artistic vision, enabling them to capture compelling images.

Course Objectives:

In the "Editorial Project" course, participants will embark on a dynamic exploration of the editorial process, focusing on creating compelling and impactful content. The course objectives include developing a comprehensive understanding of editorial principles, from conceptualization to execution. Participants will refine their skills in crafting editorial narratives, considering visual elements, storytelling techniques, and audience engagement.

Course Outcomes:

By the end of the course, students will be able to:

- **CO1:** Demonstrate how the 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: Study of DSLR and Mirrorless Cameras

- Lesson 1: Study of D-SLR, Mirrorless, and Digital Cameras
- Lesson 2: Fundamental Controls of a Camera: Aperture, Shutter, ISO
- Lesson 3: Sensor and Sensor Sizes
- Lesson 4: Getting to Know Your Camera
- Lesson 5: Various Modes of DSLR Cameras
- Lesson 6: Do's and Don'ts

Unit II: Fundamentals of Exposure

- Lesson 7: Introduction to Exposure Triangle and Its Parameters
- Lesson 8: Creative Uses of Aperture, Shutter Speed & ISO
- Lesson 9: Metering Modes
- Lesson 10: Study of Histogram
- Lesson 11: Exposure Bracketing & Exposure Compensation

Unit III: Fundamentals Technical Concepts

- Lesson 12: Depth of Field and Its Parameters
- Lesson 13: Introduction to White Balance and Its Effects
- Lesson 14: Focusing Modes and Its Application
- Lesson 15: File Formats, Picture Style, Aspect Ratio

Unit IV: Study of Photographic Lenses

- Lesson 16: Working of Camera Lenses
- Lesson 17: Types of Camera Lenses and Their Purposes
- Lesson 18: Lens Distortions and Aberration

Unit V: Principles of Design

- Lesson 19: Understanding Aesthetics: Aesthetics and Style
- Lesson 20: Understanding Principles of Design

Unit VI: Composition Techniques

- Lesson 21: Significance of Composition in Photography
- Lesson 22: Composition Techniques
- Lesson 23: Study of Context and Perspective
- Lesson 24: Creative Use of Geometry

Unit VII: Colour Theory

- Lesson 25: Colour Systems: Additive and Subtractive
- Lesson 26: Primary, Secondary, and Tertiary Colours
- Lesson 27: Tint, Tone, and Shade
- Lesson 28: Application of Colour Theory in Photography

Recommended Resources:

- Basic Photography Composition by Praker David
- Learning to see Creatively -3rd Ed. Design,Color & Composition in Photography by Bryan Peterson
- Mastering Composition with your Digital SLR by Chris Rutter
- The Fundamentals of Creative Photography by Parkel David
- Aesthetics and Photography (Aesthetics & the Philosophy of Art S.) by Jonathan Friday

Course Title: Personality development through Art (P)

Course Description:

Through engaging workshops such as theatre, caricature, drumming, pottery, and origami, individuals embark on a transformative journey of self-discovery and creative exploration. Each workshop offers a unique pathway to enhancing self-expression, communication, and holistic personality development, fostering confidence, empathy, and creativity along the way.

Course Objective:

The course objectives encompass fostering self-awareness, emotional intelligence, and interpersonal skills through immersive workshops. Participants will explore the therapeutic benefits of art

Course Outcome:

By the end of the course, students will be able to:

- **CO1:** Develop creative expression, confidence, and empathy through participation in theater workshops, enabling effective communication and emotional understanding.
- **CO2:** Acquire the skills to create caricatures that capture personality traits and unique features, fostering artistic expression and visual communication.
- **CO3:** Explore the therapeutic and collaborative aspects of drumming, enhancing interpersonal skills and a sense of rhythmic unity within a group.

Course Outline

Unit 1: Theatre Workshop

- Lesson 1: Introduction to Theater
- Lesson 2: Stage fear and confidence
- Lesson 3: Acting and Role Play
- Lesson 4: Public Speaking and Presentation

Unit 2: Caricature Workshop

- Lesson 5: Caricature Art Fundamentals
- Lesson 6: Drawing Caricatures

Unit 3: Drum Circle

- Lesson 7: The Art of Drumming
- Lesson 8: Group Dynamics and Collaboration

Unit 4: Pottery

- Lesson 9: Introduction to Pottery
- Lesson 10: Creative Expression through Clay

Unit 5: Origami

- Lesson 11: The Art of Origami
- Lesson 12: Mindfulness and Focus

M.A. in Commercial Photography and Moving Images - Semester 2									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0101206	DSLR Filming 101 & Equipment and Processes (P)	6	3	-	40	60	100	-
Core Course	MJ0101207	Video & Sound Editing 101 (P)	6	3	-	40	60	100	Yes
Core Course	MJ0101208	Lighting Principles for Video (P)	4	2	-	40	60	100	Yes
Core Course	MJ0101209	Practical Skill Development (P)	4	2	-	40	60	100	Yes

Core Course	MJ0101210	Architecture and Spaces 1 (P)	6	3	-	40	60	100	Yes
Interdisciplinary		Minor -2	8	4	-	80	120	200	-
SEC	SE0101202	Contemporary Practices in Photography and Related Media (P)	6	3	-	40	60	100	Yes
		Total	40	20				800	

Course Code	Minor 2 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0101204	Analogue Photography & Darkroom (P)	2	2	2	40	60	100	Yes
MI0101205	Fashion Film (P)	2	2	2	40	60	100	Yes
MI0101206	Alternate Process (P)	2	2	2	40	60	100	Yes
MI0101207	Drone Photography and Cinematography (P)	2	2	2	40	60	100	Yes

Add on course - Compulsory for students seeking exit after 1st Year (to be completed during summer break.

Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			
						IA	UE	CA	Total
Core Course		Portfolio Project (P)	8	4	-	-	-	100	100

Exit 1 : Post Graduate Diploma in Commercial Photography and Moving Images

Course Title: DSLR Filming 101 & Equipment and Processes(P)

Course Description:

This course is designed to provide students with a comprehensive understanding of DSLR and mirrorless camera-based video production. Through hands-on learning, students will explore the entire video production workflow, from conceptualization to final editing, across various genres.

Course Objective:

This course aims to equip students with the following skills and knowledge: - Comprehensive use of DSLR/Mirrorless Imaging systems - Pre-Visualization & Conceptualization - Understanding Pre-Production, Production, and Post-Production processes - Mastery of Exposure & Lighting in video production.

Course Outcome:

By the end of the course, students will be able to:

- **CO1:** Immerse in a transformative journey mastering the art and technical intricacies of DSLR filming.
- **CO2:** Develop a well-rounded skill set, from technical proficiency in camera operation to creative storytelling through storyboarding and shot composition
- **CO3:** Gain practical insights into DSLR filmmaking, covering essential elements like sound capture and editing techniques for real-world project readiness.

Course Outline

Unit 1: Imaging System

- Lesson 1: Understanding the Video Production Process - Introduction to video production concepts - Key phases of video production - Role of DSLR/Mirrorless cameras in video production.
- Lesson 2: Camera Basics for Video - Understanding camera settings for video - Shutter speed, aperture, and ISO settings - Hands-on camera operation and exercises.

Unit 2: Equipment and Custom Rigs

- Lesson 3: Equipment Overview and Understanding - Overview of filmmaking equipment - Importance of specialised equipment for unique shots.
- Lesson 4: Crafting Custom Rigs - Building custom rigs for creative shots - DIY solutions for common filmmaking challenges.

Unit 3: Sound

- Lesson 5: Sound Equipment and Recording Techniques - Introduction to sound recording equipment - Techniques for capturing high-quality audio
- Lesson 6: Assignment - Visual Story Creation - Create a visual story using 9 images - Apply sound recording techniques to enhance the story.

Unit 4: Cinematic Techniques

- Lesson 7: Aesthetics of Video and Camera Movement - Understanding shot sizes, camera movement, and framing - Crafting a shot list and concept boards.
- **Lesson 8:** Comprehensive Pre-Production Document - Developing a pre-production document for a provided brief - Planning the shooting process in detail.

Unit 5: Lighting Mastery

- Lesson 9: Creating Lighting Setups - Building various lighting setups - Practical applications in different scenarios (e.g., lifestyle, food, electronics).
- **Lesson 10:** Chroma Key Shooting and Multiple Shots - Techniques for chroma key shooting - Creating multiple shots using shot lists.

Unit 6: Editing Proficiency

- Lesson 11: Understanding Editing Software and Workflow - Basics of video editing software - Syncing visuals with sound.
- Lesson 12: Assignment - Video Creation - Apply editing techniques to create a polished video project.

Unit 7: Film Production

- Lesson 13: Conceptualizing Fashion Films - Understanding the fashion film production process - Resource management and prop creation.
- Lesson 14: Preparing and Lighting the Set - Preparing the set for fashion shoots - Shoot Day and post-production.

Course Title: Video & Sound Editing 101 (P)

Course Description:

This course serves as a gateway into the dynamic world of post-production, providing participants with a solid foundation in both video and sound editing. The journey begins with an exploration of the fundamentals, introducing participants to the essential principles and tools of video and sound editing software.

Course Objectives:

The course aims to provide a solid foundation in video and sound editing fundamentals, guiding participants through practical techniques such as cutting, pacing, and incorporating transitions. Proficiency in sound editing, including mixing, Foley, and sound effects, will be honed for impactful audio storytelling.

Course Outcomes:

By the end of the course, students will be able to:

- **CO1:** Participants will master the art of video editing, showcasing proficiency in a spectrum of techniques, from basic to advanced, enabling them to seamlessly cut, arrange, and pace video clips to craft compelling and visually engaging narratives.
- **CO2:** Honing practical skills, participants will adeptly manipulate video elements, employing cutting-edge techniques to elevate storytelling.
- **CO3:** In sound editing, participants will excel in applying mixing techniques for impactful audio, demonstrating a keen understanding of Foley and sound effects

Course Outline:

Unit 1: Introduction to Video & Sound Editing

- Lesson 1: Fundamentals of Video Editing
- Lesson 2: Basics of Sound Editing

Unit 2: Video Editing Techniques

- Lesson 3: Cutting and Arranging Clips
- Lesson 4: Transitions and Effects

Unit 3: Sound Editing Techniques

- Lesson 5: Sound Mixing and Equalization
- Lesson 6: Foley and Sound Effects

Unit 4: Advanced Editing Techniques

- Lesson 7: Color Correction and Grading
- Lesson 8: Advanced Sound Editing

Unit 5: Project Work and Finalization

- Lesson 9: Project Assignment

Course Title: Lighting Principles for Video (P)

Course Description:

In the "Lighting Principles for Video" course, participants will embark on a comprehensive exploration of the crucial role lighting plays in the realm of video production. The course delves into foundational principles, teaching participants how to expertly manipulate light to achieve desired moods, atmospheres, and visual aesthetics in video content.

Course Objectives:

In the "Lighting Principles for Video" course, participants will delve into the art and science of lighting, gaining a nuanced understanding of how light shapes the visual narrative in video production. The course aims to empower participants with the ability to master diverse lighting techniques, from foundational principles to advanced applications.

Course Outcomes:

By the end of the course, students will be able to:

- **CO1:** Participants will achieve mastery in a range of lighting techniques, gaining the ability to manipulate light effectively to enhance visual storytelling in video productions.
- **CO2:** Develop proficiency in the operation and application of diverse lighting equipment, ensuring participants can adapt their knowledge to create visually compelling setups for various video production scenarios.
- **CO3:** Acquire the skill to strategically use lighting to create specific atmospheres and visual impact, contributing to the emotional resonance and engagement of video content.

Course Outline:

Unit 1: Introduction to Lighting Principles for Video

- Lesson 1: Importance of Lighting in Video Production
- Lesson 2: Types of Lighting Equipment

Unit 2: Basic Lighting Techniques

- Lesson 3: Three-Point Lighting Setup
- Lesson 4: Lighting Ratios and Color Temperature

Unit 3: Advanced Lighting Techniques

- Lesson 5: High-Key and Low-Key Lighting
- Lesson 6: Lighting for Different Environments
- Lesson 7: Lighting for Narrative and Cinematic Shots

Unit 4: Project Work and Finalization

- Lesson 8: Project Assignment

Course Title: Practical Skill Development (P)

Course Description:

Comprehensive exploration of craftsmanship and creative expression with our "Practical Skill Development" course. This hands-on program delves into woodworking, pot making, and nature work, offering students a multifaceted experience in practical skill acquisition.

Course Objective:

Through this experiential learning, participants will master the basics of woodworking, exploring colouring techniques to transform wood into artistic backgrounds. In the realm of pot making, they will become proficient in hand-building techniques, delving into the intricacies of glazing and firing for finished pieces. Additionally, the course introduces the concept of nature work, where students connect with the environment, cultivate plants, and creatively utilise harvested resources.

Course Outcome:

By the end of the course, students will be able to:

- **CO1:** Cultivate a diverse set of practical skills.
- **CO2:** Develop tangible skills that can be applied in various artistic and natural settings.
- **CO3:** Experience holistic development, fostering creativity, adaptability, and a deeper connection with both art forms and nature.

Course Outline:

Unit 1: Introduction to Woodworking

- Lesson 1: Overview of woodworking as a practical skill.
- Lesson 2: Introduction to essential tools and safety measures.
- Lesson 3: Exploring colouring techniques for woodwork.
- Lesson 4: Turning wood pieces into backgrounds for artistic projects.

Unit 2: Pot Making (Clay Work)

- Lesson 5: Overview of clay work and its artistic possibilities
- Lesson 6: Learning hand-building techniques for creating pots without a pottery wheel.

Unit 3: Nature Work Skills

- Lesson 7: Connecting with Nature
- Lesson 8: Understanding the importance of sustainable practices.

Course Title: Architecture and Spaces 1 (P)

Course Description:

This program delves into the specialised realm of architectural photography, imparting participants with the skills to skillfully capture and convey the essence of diverse spaces. Beginning with an appreciation of the significance of architectural photography, participants will progress through foundational lessons on understanding architectural elements, composition, and framing.

Course Objectives:

The course objectives include gaining a deep understanding of the significance of architectural photography and its role in capturing spatial nuances. Participants will hone skills in composition, framing, and utilising natural light to enhance architectural elements. Advanced techniques will be explored for photographing interiors and exteriors, ensuring a comprehensive skill set. Post-processing expertise will be cultivated, empowering participants to refine architectural images effectively.

Course Outcomes:

By the end of the course, students will be able to:

- **CO1:** Participants will master the art of capturing diverse spaces, emerging as adept architects of visual narratives
- **CO2:** Demonstrating proficiency in photographing both interiors and exteriors
- **CO3:** Participants will be empowered with post-processing excellence

Course Outline:

Unit 1: Introduction to Architectural Photography

- Lesson 1: Significance of Architectural Photography
- Lesson 2: Understanding Architectural Elements

Unit 2: Basic Techniques in Architectural Photography

- Lesson 3: Composition and Framing
- Lesson 4: Natural Light and Shadows

Unit 3: Advanced Techniques in Architectural Photography

- Lesson 5: Interior Photography
- Lesson 6: Exterior Photography

Unit 4: Post-processing and Editing for Architectural Photography

- Lesson 7: Editing for Architectural Images

Course Title: Contemporary Practices in Photography and Related Media (P)

Course Description:

This course delves into the multifaceted realm of contemporary photography and related media, exploring critical theories, cultural concepts, and the integration of technology. Emphasis is placed on understanding the intersection of photographic practices with other art forms, contemplating societal implications, and evaluating the role of contemporary practitioners.

Course Objectives:

- Examine critical theories, cultural concepts, and ethical considerations within contemporary photographic practices.
- Explore the integration of photography with other media forms and assess the impact of technology on aesthetics in the contemporary context.
- Analyse the relationship between photographic art practice and populist photography, considering issues of appropriation, censorship, copyright, truth, and reality.

Course Outcomes:

By the end of the course, students will be able to:

- **CO1:** Demonstrate an understanding of critical theories, appropriation, censorship, copyright, and cultural concepts in contemporary photographic practices.
- **CO2:** Evaluate the integration of photography with other media, assessing the role of technology for aesthetic purposes.
- **CO3:** Analyse the distinctions between photographic art practice and populist photography, considering ethical considerations and societal implications.

Course Outline:

Unit 1: Critical Theories and Ethical Considerations

- Lesson 1: Introduction to Critical Theory in Contemporary Photography

- Lesson 2: Appropriation and Censorship in Photographic Practices
- Lesson 3: Copyright Issues and Ethics in Photography
- Lesson 4: Study of Practitioners: Examining Critical Theorists and Ethical Photographers

Unit 2: Cultural Concepts and Society

- Lesson 5: Exploration of Concepts of Culture and Society in Photography
- Lesson 6: Truth, Reality, and Representation in Contemporary Photographic Art
- Lesson 7: Study of Practitioners: Analyzing Cultural and Societal Impacts Through Photography

Unit 3: Integration of Photography with Other Media

- Lesson 8: Photographic Practices in Contemporary Art
- Lesson 9: Technology in Contemporary Photography and Media Integration
- Lesson 10: Use of Technology for Aesthetic Enhancement in Photography
- Lesson 11: Study of Practitioners: Examining Artists Integrating Photography with Other Media

Unit 4: Contemporary Practitioners and Styles

- Lesson 12: Overview of Contemporary Practitioners and Their Contributions
- Lesson 13: Distinctions between Photographic Art Practice and Populistic Photography
- Lesson 14: Study of Practitioners: Exploring Styles and Approaches of Contemporary Photographers

Unit 5: Societal Implications and Ethical Considerations

- Lesson 15: Impact of Photographic Practices on Society
- Lesson 16: Ethical Considerations in Image-making and Dissemination
- Lesson 17: Study of Practitioners: Investigating Socially Engaged Photographers

Unit 6: Culminating Projects and Reflections

- Lesson 18: Collaborative Projects Exploring Contemporary Approaches
- Lesson 19: Critical Analysis and Peer Review of Student Work
- Lesson 20: Reflections on the Intersection of Technology, Culture, and Photographic Practices

Recommended Reading/Resources:

- "Ways of Seeing" by John Berger
- "Camera Lucida" by Roland Barthes

- "On Photography" by Susan Sontag
- "The Photograph as Contemporary Art" by Charlotte Cotton

Course Title: Analogue Photography & Darkroom (P)

Course Description:

Analogue Photography and Darkroom introduces participants to the foundational principles of capturing images on film, mastering the intricacies of various film stocks, and refining skills in analog camera operation. The course extends its focus to the enchanting world of darkroom techniques, providing hands-on experience in film development and printing.

Course Objectives:

- This course aims to guide participants through the intricate realms of analog photography and darkroom practices. Students will master the fundamentals of capturing images on film, from understanding various film stocks to operating analog cameras with precision. The curriculum extends into the enchanting world of darkroom techniques, providing hands-on experience in film development and advanced manipulations.

Course Outcomes:

By the end of the course, students will be able to:

- **CO1:** Develop skills in analog photography, showcasing the ability to capture compelling images on film with precision and creativity.
- **CO2:** Demonstrate proficiency in navigating across various film stocks with precision, understanding their unique characteristics and effectively selecting the most suitable options for specific creative intents
- **CO3:** Master advanced darkroom techniques, exhibiting creative manipulation skills to enhance and transform their analog images into visually captivating works of art.

Course Outline:

Unit 1: Foundations of Analog Photography

- Lesson 1: Introduction to Analog Photography.
- Lesson 2: Film Stock and Characteristics.
- Lesson 3: Analog Camera Operation

Unit 2: Darkroom Techniques

- Lesson 4: Developing Film
- Lesson 5: Capturing infrared images using dedicated infrared film or converted cameras.

- Lesson 6: Advanced Darkroom Techniques

Unit 3: Film Editing and Post-Production

- Lesson 7: Editing Analog Film
- Lesson 8: Analog Color Grading
- Lesson 9: Hand-colouring and toning techniques for Brown Prints.

Unit 4: Contemporary Applications and Exhibition

- Lesson 10: Examining contemporary artists who use alternative techniques.
- Lesson 11: Preparing and presenting a portfolio of alternative process works.
- Lesson 12: Organising a student exhibition of alternative process artworks.

Course Title: Fashion Film (P)

Course Description:

This program delves into the artistry of creating visually stunning narratives that showcase fashion in its most dynamic and expressive form. Participants will unravel the essence of fashion film, understanding its role in visual storytelling and its impact on the fashion industry. The course begins with an in-depth examination of the elements that constitute a compelling fashion film, ranging from cinematography and styling to storytelling techniques.

Course Objectives:

In the "Fashion Film" course, participants will embark on a journey to gain a profound understanding of the role and impact of fashion films in visual storytelling. The objectives include honing creative conceptualization skills through hands-on exercises in concept development and storyboarding. Participants will delve into the collaborative world of styling and art direction, mastering the essentials for achieving visual cohesion in their fashion narratives.

Course Outcomes:

By the end of the course, students will be able to:

- **CO1:** Master the art of seamlessly blending fashion and cinema, demonstrating an intricate understanding of crafting visually compelling narratives within the dynamic realm of fashion film.
- **CO2:** Exhibit proficiency, participants will showcase their skills in cinematography and styling, ensuring that every frame of their fashion films reflects a harmonious convergence of visual elements.
- **CO3:** Develop unique concepts and translate them into visually

coherent plans through the art of storyboarding, enriching their ability to captivate audiences through compelling fashion narratives.

Course Outline:

Unit 1: Introduction to Fashion Film

- Lesson 1: Understanding Fashion Film
- Lesson 2: Elements of Fashion Film

Unit 2: Pre-production for Fashion Film

- Lesson 3: Concept Development and Storyboarding
- Lesson 4: Styling and Art Direction

Unit 3: Production for Fashion Film

- Lesson 5: Cinematography and Lighting Techniques
- Lesson 6: Directing Models and Talent

Unit 4: Post-production and Editing

- Lesson 7: Editing Styles in Fashion Film
- Lesson 8: Soundtrack and Post-production Elements

Unit 5: Project Work and Finalization

- Lesson 9: Fashion Film Project Assignment

Course Title: Alternate Process (P)

Course Description:

The "Alternate Processes" course delves into unconventional and historical photographic techniques, with a particular emphasis on Cyanotype, Infrared Photography, and Brown Printing. Students will explore these unique processes to expand their creative horizons and develop a deeper understanding of the art of photography.

Course Objectives:

- To introduce students to the distinctive techniques of Cyanotype, Infrared Photography, and Brown Printing.
- To inspire creative experimentation and innovation in image-making using these processes.
- To foster an appreciation for the historical and artistic significance of these alternative methods in photography.

Course Outcomes:

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

- **CO1:** Demonstrate proficiency in Cyanotype, Infrared Photography, and Brown Printing.
- **CO2:** Create expressive photographic works using these alternative techniques.
- **CO3:** Analyse the historical and artistic context of these processes in photography.

Course Outline:

Unit 1: Cyanotype

- Lesson 1: Introduction to Cyanotype process and history.
- Lesson 2: Creating Cyanotype prints using sunlight exposure.
- Lesson 3: Experimentation with Cyanotype and mixed media.

Unit 2: Infrared Photography

- Lesson 4: Understanding infrared photography and its unique characteristics.
- Lesson 5: Capturing infrared images using dedicated infrared film or converted cameras.
- Lesson 6: Post-processing techniques for enhancing infrared photographs.

Unit 3: Brown Printing (Van Dyke Brown Process)

- Lesson 7: Introduction to Brown Printing and its historical context.
- Lesson 8: Creating Brown Prints using contact printing and chemical development.
- Lesson 9: Hand-colouring and toning techniques for Brown Prints.

Unit 4: Contemporary Applications and Exhibition

- Lesson 13: Examining contemporary artists who use alternative techniques.
- Lesson 14: Preparing and presenting a portfolio of alternative process works.
- Lesson 15: Organising a student exhibition of alternative process artworks.

Recommended Reading/Resources:

- "Blueprint to Cyanotypes: Exploring a Historical Alternative Photographic Process" by Malin Fabbri and Gary Fabbri
- "Infrared Photography: Artistic Techniques for Brilliant Images" by Laurie Klein and Kyle Klein

Course Title: Drone Photography and Cinematography (P)

Course Description:

This program provides a comprehensive introduction to the world of drone technology, covering essential components, legal considerations, and safety protocols. Delve into the artistry of aerial imaging as you learn basic and advanced photography techniques, emphasising composition, framing, and exposure in an aerial context.

Course Objectives:

Throughout this program, participants will delve into the intricacies of drone technology, learning the essentials and adhering to safety protocols. The course aims to hone participants' skills in capturing breathtaking aerial images, applying both fundamental and advanced photography techniques. Transitioning into drone cinematography, students will explore the art of capturing cinematic shots and movements, enhancing their storytelling capabilities from the sky.

Course Outcomes:

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

- **CO1:** Master drone operation, capturing captivating aerial images with precision and creating cinematic footage that weaves compelling stories through the seamless fusion of technical expertise and artistic vision.
- **CO2:** Exhibit post-production finesse in editing their drone photography and cinematography footage through polished editing techniques, adding a professional touch to their aerial creations.
- **CO3:** Seamlessly blend theoretical knowledge with practical expertise, exploring diverse professional applications of drone imaging to elevate their skills in the dynamic field of aerial photography and cinematography.

Course Outline:

Unit 1: Introduction to Drone Photography and Cinematography

- Lesson 1: Overview of Drone Technology
- Lesson 2: Drone Regulations and Safety.

Unit 2: Drone Photography Techniques

- Lesson 3: Basic Photography Principles for Drones
- Lesson 4: Advanced Drone Photography Techniques.

Unit 3: Drone Cinematography Fundamentals

- Lesson 5: Introduction to Drone Cinematography.
- Lesson 6: Cinematic Drone Shots and Movements

Unit 4: Editing and Post-Production for Drone Media

- Lesson 7: Editing Drone Photography and Cinematography

Course Title: Portfolio Project (P)

Course Description:

This is a course for postgraduate students in commercial photography who wish to exit after completion of the first year of their post graduate program. This course focuses on developing a professional portfolio that reflects the student's expertise, creativity, and versatility as a photographer. Students will curate their best work for an industry-standard portfolio. The course involves conceptual development, portfolio curation, and final presentation.

Course Objectives:

- Develop required skills in the genre of students' choice.
- Understand the process of conceptualizing and executing various types of shoots for a portfolio.
- Create a comprehensive and cohesive portfolio that highlights their skills and vision as a photographer.

Course Outcomes:

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

- **CO 1:** Demonstrate a thorough understanding of the genre selected by the students for their portfolio.
- **CO 2:** Present a professional-grade portfolio that demonstrates technical proficiency and creative vision.
- **CO 3:** Demonstrate a clear understanding of how to market themselves to potential employers or clients through their portfolio.

Course Outline:

Unit I: Portfolio Creation

- Lesson 1: Concept Development
- Lesson 2: Theme and Narrative Development
- Lesson 3: Selecting and Curating Work
- Lesson 4: Critique and Review of Portfolio
- Lesson 5: Portfolio Presentation and Submission

M.A. in Commercial Photography and Moving Images - Semester 3									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ010131 1	Product Photography 101 (P)	8	4	-	40	60	100	-
Core Course	MJ010131 2	Products Photography and Set Design (P)	6	3	-	40	60	100	Yes
Core Course	MJ010131 3	Architecture and Spaces-2 (P)	6	3	-	40	60	100	Yes
Core Course	MJ010131 4	Photoshop Composites (P)	6	3	-	40	60	100	Yes
Core Course	MJ010131 5	Food Photography (P)	6	3	-	40	60	200	Yes
Interdisciplinary		Minor -3	8	4	-	80	120	100	-
SEC	SE010130 3	Food Showreel (P)	6	3	-	40	60	100	Yes
		Total	46	23				800	

Course Code	Minor 3 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI010130 8	Automobile Photography (P)	4	2	-	40	60	100	-
MI010130 9	Food Styling (P)	4	2	-	40	60	100	Yes
MI010131 0	Emerging Tech (P)	4	2	-	40	60	100	Yes
MI010131 1	Fine Art Photography (P)	4	2	-	40	60	100	Yes

Course Title: Product Photography 101 (P)

Course Description:

The course is designed to introduce students to the art of photographing products for commercial purposes. The course covers the essentials of still life photography,

lighting techniques, composition, and post-processing specific to product photography. Students will gain hands-on experience in capturing various types of products to create visually compelling and commercially viable images.

Course Objectives:

- Understand the fundamentals of product photography, including the use of lighting, composition, and background.
- Explore various techniques for still life photography and their application in commercial photography.
- Gain experience in creating compelling visual narratives that effectively showcase products.

Course Outcomes:

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

- **CO 1:** Demonstrate proficiency in setting up and executing product photography shoots.
- **CO 2:** Create visually appealing and marketable product images using appropriate lighting and composition techniques.
- **CO 3:** Effectively edit and retouch product photographs to meet commercial standards.

Course Outline:

Unit I: Introduction to Still Life Photography

- Lesson 1: Understanding the History of Still Life in Paintings and Photography.
- Lesson 2: Demonstration and Practice on Shapes and Forms in Still Life.
- Lesson 3: Understanding the Use of Light and Its Effect on Textures.
- Lesson 4: Creating Compositions in Still Life.
- Lesson 5: Demo - Still life photography

Unit II: Foundations of Product Photography

- Lesson 6: Introduction to Product Photography
- Lesson 7: Circle of Light: Using Various Light Sources and Modifiers.
- Lesson 8: Lighting Techniques for Products
- Lesson 9: Photographing Different Materials - Earthen, Glass, Metal
- Lesson 10: Demo - Product Photography

Unit III: Product Photography

- Lesson 11: Selecting Backdrops and Props
- Lesson 12: Demo - Jewellery Photography
- Lesson 13: Demo - Cosmetic Photography

- Lesson 14: Product Retouching
- Lesson 15: Mock Commercial Product Shoot

Recommended Reading/Resources:

- "Still Life Photography: Techniques, Light, and Composition" by John Smith
- "The Art of Still Life Photography" by Sarah Johnson
- "Product Photography: From Snapshots to Great Shots" by Lindsay Adler.
- "Lighting for Product Photography: The Digital Photographer's Step-by-Step Guide to Sculpting with Light" by Allison Earnest.

Course Title: Products Photography and Set Design (P)

Course Description:

This course is designed to provide a comprehensive understanding of product photography and set design, focusing on the principles and techniques essential for creating visually compelling product images. The course will explore various aspects of aesthetics in product photography, including background selection, prop selection, and styling. Students will learn how to conceptualise and create various sets to produce high-quality commercial product photography.

Course Objectives:

- Understand the fundamentals of set design and its importance in product photography.
- Explore the use of different materials, textures, and colours in creating compelling sets.
- Learn how to use props effectively to enhance product presentations.

Course Outcomes:

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

- **CO 1:** Conceptualise and execute a product photoshoot with a well-designed set that aligns with the product's brand.
- **CO 2:** Utilise advanced lighting techniques to enhance the visual appeal of products in a controlled environment.
- **CO 3:** Effectively style and arrange products with props to create aesthetically pleasing and marketable images.

Course Outline:

Unit I: Basics of Set Design for Product Photography

- Lesson 1: Introduction to set design concepts.

- Lesson 2: The role of set design in enhancing product photography.
- Lesson 3: Understanding the elements of a successful set design: background, props, textures, and colour schemes.

Unit II: Set Design and Styling

- Lesson 4: Using different materials for set designing
- Lesson 5: Principles of prop styling
- Lesson 6: Colour theory in set design
- Lesson 7: Creating visual narratives through set design

Recommended Reading/Resources:

- "Creative Set Design for Product Photography" by E. J. Campbell
- "The Complete Guide to Product Photography" by Dennis Savini
- "The Art of Photography: An Approach to Personal Expression" by Bruce Barnbaum

Course Title: Architecture and Spaces-2 (P)

Course Description:

This advanced course builds on the foundational knowledge of architectural and interior photography, delving deeper into the complex techniques and concepts used by professionals. Students will explore advanced composition methods, the use of tilt-shift lenses, and the intricate process of blending natural and artificial lighting. Additionally, the course will cover interior styling at an expert level and post-production techniques that elevate the aesthetic quality of architectural images. Students will engage in hands-on assignments designed to refine their ability to photograph spaces with artistic and technical precision.

Course Objectives:

- To master advanced composition techniques and enhance skills in blending natural and artificial light for interior photography.
- To understand the use of specialised equipment such as tilt-shift lenses and their impact on architectural imagery.
- To develop an expert-level understanding of post-production techniques specific to architectural photography.

Course Outcomes:

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

- **CO 1:** Demonstrate expertise in blending natural and artificial lighting to

achieve balanced and aesthetically pleasing images.

- **CO 2:** Use tilt-shift lenses to control perspective distortion in challenging architectural environments.
- **CO 3:** Apply advanced interior styling and editing techniques to enhance the visual impact of spaces.

Course Outline:

Unit I: Advanced Composition in Architectural Photography

- Lesson 1: Advanced Composition Techniques - Abstraction and Minimalism
- Lesson 2: Study and Application of Wide-Angle and Tilt-Shift Lenses
- Lesson 3: Incorporating Depth and Layers in Composition
- Lesson 4: Shooting Architecture in Urban Environments

Unit II: Advanced Lighting Techniques for Architectural Photography

- Lesson 5: Blending Ambient Light and Artificial Light
- Lesson 6: Use of Advanced Light Modifiers and Reflectors
- Lesson 7: Light Painting Techniques for Architectural Photography
- Lesson 8: Balancing Colour Temperature in Interior Photography

Unit III: Advanced Interior Styling and Staging for Photography

- Lesson 9: Interior Styling for Commercial Spaces
- Lesson 10: Interior Styling for Commercial Spaces
- Lesson 11: Creating Mood and Atmosphere in Interior Spaces

Unit IV: Post-Production for Architectural Photography

- Lesson 12: High-end Retouching for Architectural Photography
- Lesson 13: Advanced HDR and Exposure Blending
- Lesson 14: Perspective Correction and Distortion Control

Recommended Reading/Resources:

- "Architecture and Its Photography" by Julius Shulman.
- "Photographing Buildings Inside and Out" by Norman McGrath.
- "Lighting for Architectural Photography" by Paul Grundy.

Course Title: Photoshop Composites (P)

Course Description:

This course aims to equip students with the technical skills and creative knowledge required to produce complex Photoshop composites. Students will explore a wide

range of tools and techniques in Adobe Photoshop, enabling them to blend multiple images seamlessly, create realistic environments, and develop visual narratives. The course will guide students from basic compositing techniques to advanced compositing, encouraging creativity and innovation while maintaining a strong focus on the technical aspects of image manipulation.

Course Objectives:

- Develop proficiency in using Photoshop tools for image compositing.
- Understand the principles of colour, lighting, and perspective in creating realistic composites.
- Master the techniques of blending images, creating shadows, reflections, and other effects to enhance realism.

Course Outcomes:

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

- **CO 1:** Demonstrate the ability to create complex Photoshop composites that are visually coherent and technically sound.
- **CO 2:** Apply advanced Photoshop techniques to create professional-quality composite images.
- **CO 3:** Seamlessly blend multiple images using various techniques like masking and colour grading.

Course Outline:

Unit I: Introduction to Photoshop Compositing

- Lesson 1: Working with layer mask & clipping mask
- Lesson 2: Using blending modes
- Lesson 3: Advance selection techniques

Unit II: Intermediate Compositing Techniques

- Lesson 4: Photoshop filters
- Lesson 5: Perspective and compositions
- Lesson 6: Matching shadows and reflections
- Lesson 7: Background replacement techniques

Unit III: Advanced Compositing Techniques

- Lesson 8: Double Exposure
- Lesson 9: Colour grading
- Lesson 10: Creating atmospheric effects
- Lesson 11: Basics of Matte Painting

Recommended Reading/Resources:

- "Photoshop Compositing Secrets" by Matt Kloskowski.
- "The Photoshop Workbook" by Glyn Dewis.
- "Digital Matte Painting Essentials" by David B. Mattingly.

Course Title: Food Photography (P)**Course Description:**

This course focuses on the artistic and technical aspects of photographing food. Students will learn the fundamentals of food photography, including lighting techniques, composition, and the basics of food styling. Through hands-on practice, they will develop the skills necessary to create visually appealing images that showcase food in its best light. The course is designed to equip students with the knowledge and experience to produce high-quality food photographs suitable for commercial use in advertising, cookbooks, and social media.

Course Objectives:

- Cultivate aesthetic sensibilities through practical application, showcasing an ability to create visually compelling and stylistically refined product images.
- Demonstrate technical mastery in product photography by producing visually appealing images.
- Acquire industry-relevant skills in commercial product photography, including the ability to navigate the entire photoshoot pipeline.

Course Outcomes:

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

- **CO 1:** Demonstrate a proficiency in foundational principles, allowing participants to capture compelling and visually appealing food photographs.
- **CO 2:** Showcase mastery in understanding and utilising various components such as hero foods, props, and backgrounds for enhanced visual impact.
- **CO 3:** Apply effective styling techniques and collaborative skills, resulting in the creation of enticing food photographs that meet industry standards.

Course Outline:**Unit I: Introduction to Food Photography**

- Lesson 1: Fundamentals of food photography
- Lesson 2: Essential techniques
- Lesson 3: Basics of styling and plating
- Lesson 4: Selection of props and backgrounds

Unit II: Advanced techniques for Food Photography

- Lesson 5: Lighting techniques in food photography
- Lesson 6: Shooting high key food images
- Lesson 7: Shooting low key food images
- Lesson 8: Shooting beverages

Unit III: Shooting with Stylists

- Lesson 9: Food in Advertising Photography
- Lesson 10: Styling and Shooting Breakfast Setup
- Lesson 11: Styling and Shooting Soups and Desserts
- Lesson 12: Styling and Shooting Packaged Food

Unit IV: Post-Processing for Food Photography

- Lesson 13: Enhancing the look - Tonal and colour corrections
- Lesson 14: Retouching for food

Recommended Reading/Resources:

- "Plate to Pixel: Digital Food Photography & Styling" by Helene Dujardin.
- "Food Photography: From Snapshots to Great Shots" by Nicole S. Young.
- "The Art of Retouching Food Photography" by Sarah Flotard

Course Title: Food Showreel (P)

Course Description:

This course is designed to introduce students to the art of food videography, focusing on the creation of compelling visual narratives for food-related content. Students will learn the fundamentals of planning, shooting, and editing food videos, with a strong emphasis on lighting, composition, and post-production techniques. By the end of the course, students will have developed a polished food showreel that showcases their ability to produce professional-quality food videos suitable for commercial, social media, and advertising purposes.

Course Objectives:

- Learn how to plan and execute a food video shoot, including storyboarding and shot selection.
- Understand the fundamentals of food videography, including camera operation, lighting, composition, and movement.
- Develop skills in editing food video footage, including color grading, sound design, and pacing.

Course Outcomes:

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

- **CO 1:** Apply storytelling techniques to create engaging and visually compelling food videos.
- **CO 2:** Use advanced lighting and camera techniques to enhance the visual appeal of food in video format.
- **CO 3:** Produce a cohesive food showreel that highlights their skills in food videography and post-production.

Course Outline:

Unit I: Introduction to Food Videography

- Lesson 1: Fundamentals of food videography
- Lesson 2: Camera Techniques for food videography
- Lesson 3: Lighting for food videos
- Lesson 4: Composition and framing techniques

Unit II: Planning a Food Video Shoot

- Lesson 5: Storyboarding for Food Videography
- Lesson 6: Shot List and Scene Breakdown
- Lesson 7: Setting the Scene: Props and Backgrounds
- Lesson 8: Shooting a food video

Unit III: Creating a Food Showreel

- Lesson 9: Sequencing the shots
- Lesson 10: Colour grading and enhancements
- Lesson 11: Showreel structure and content selection
- Lesson 12: Integrating text and graphics in showreel

Recommended Reading/Resources:

- "Creative Lighting Techniques for Food Photography: Recipes for Delicious Light" by Corinna Gissemann.
- "The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media" by Bruce Block.
- "Mastering Lighting for Video and Photography" by Chris Weston.

Course Title: Automobile Photography (P)

Course Description:

This course introduces students to the specialised field of automobile photography,

focusing on the techniques required to create high-quality images of cars for both commercial and artistic purposes. Students will learn the fundamentals of automobile styling, lighting, and composition, and will explore the use of various equipment such as reflectors, diffusers, and rigs. The course will also cover post-processing techniques specific to automobiles, including colour correction, reflections control, and retouching. Through hands-on assignments and practical exercises, students will develop the skills to capture the essence of a car's design and movement in a professional manner.

Course Objectives:

- To understand the fundamentals of photographing automobiles in various environments.
- To explore advanced lighting techniques specific to cars, including studio and outdoor setups and use of specialised equipment and rigs for shooting cars.
- To acquire post-processing skills for refining automobile images, including reflection management, colour correction, and retouching.

Course Outcomes:

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

- **CO 1:** Demonstrate the ability to photograph automobiles with attention to detail, composition, and lighting.
- **CO 2:** Show proficiency in using various lighting setups and modifiers and effective use of rigs and other specialised equipment.
- **CO 3:** Apply post-processing techniques to create professional, polished automobile images for commercial purposes.

Course Outline:

Unit I: Fundamentals of Automobile Photography

- Lesson 1: Understanding Basics of Automobile Photography
- Lesson 2: Styling Vehicles for Photography
- Lesson 3: Outdoor & Indoor Automobile Photography Setup

Unit II: Advanced Lighting Techniques and Equipment for Automobile Photography

- Lesson 4: Controlling Reflections and Highlights
- Lesson 5: Shooting In-motion Shots of Cars and Bikes
- Lesson 6: Lighting for Interior Shots of Cars
- Lesson 7: Night Photography

Unit III: Post-Processing for Automobile Photography

- Lesson 8: Color Correction and Retouching

- Lesson 9: Managing Reflections and Glare in Post-Production
- Lesson 10: HDR Techniques for Car Photography

Recommended Reading/Resources:

- "How To Photograph Cars" by James Mann.
- "Car Photography: A Comprehensive Guide to Lighting, Techniques, and Workflow" by Peter Aylward.
- "How to Photograph Cars: An Enthusiast's Guide to Techniques And Equipment" by Tony Baker.

Course Title: Food Styling (P)

Course Description:

This course is designed to introduce postgraduate students to the art and science of food styling. Students will learn the fundamentals of food styling, including the selection of props and backgrounds, essential tips for styling different types of food, and techniques for working effectively with food photographers. The course will emphasise the creation of visually appealing images that align with commercial photography standards. By the end of the course, students will be equipped with the skills and knowledge to style food for various photography purposes, including advertisements, cookbooks, and editorial features.

Course Objectives:

- To develop the ability to style various types of food to enhance visual appeal and communicate desired messages.
- To learn the process of selecting appropriate props, backgrounds, and settings for food photography.
- To collaborate effectively with food photographers to create cohesive and compelling food images.

Course Outcomes:

- **CO 1:** Demonstrate the ability to style food creatively and effectively for different photography contexts.
- **CO 2:** Create visually appealing food presentations that highlight the texture, colour, and freshness of the food.
- **CO 3:** Work collaboratively with photographers to achieve the desired photographic results.

Course Outline:

Unit I: Introduction to Food Styling

- Lesson 1: Fundamentals of food styling
- Lesson 2: Essential tools and equipment
- Lesson 3: Understanding food as a subject

Unit II: Storytelling through Food Styling

- Lesson 4: Colour theory and texture in food styling
- Lesson 5: Setting up a mood in food photography
- Lesson 6: Selection of backgrounds and surfaces
- Lesson 7: Lighting techniques for food styling

Unit III: Advanced Food Styling Techniques

- Lesson 8: Techniques for styling various food - beverages, baked goods, and plated meals.
- Lesson 9: Working with Props and Garnishes
- Lesson 10: Creating movement and dynamics in food styling
- Lesson 11: Tips and tricks to avoid styling issues

Recommended Reading/Resources:

- "Food Styling: The Art of Preparing Food for the Camera" by Delores Custer
- "The Food Stylist's Handbook" by Denise Vivaldo
- "Food Presentation: Tips and Inspiration" by Michelle Tchea

Course Title: Emerging Tech (P)

Course Description:

This course introduces students to cutting-edge technologies such as Virtual Reality (VR), Augmented Reality (AR), Artificial Intelligence (AI) and Computer-Generated Imagery (CGI), exploring their potential applications in commercial photography. Through hands-on experience, students will learn how to integrate these technologies into photographic projects, expanding their creative potential and understanding of visual storytelling. The course focuses on exploring new ways of visual expression using VR, AR, and CGI, emphasising their growing role in advertising, marketing, and digital content creation.

Course Objectives:

- To explore new trends in visual storytelling and their impact on the photographic industry.
- To introduce students to emerging visual technologies such as VR, AR, AI,

and CGI and their application in commercial and editorial photography.

- To develop the ability to integrate digital and immersive technologies into photographic practices.

Course Outcomes:

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

- **CO 1:** Demonstrate an understanding of the core principles of VR, AR, AI, and CGI and their application within the realm of commercial photography.
- **CO 2:** Create compelling visual compositions and scenes with CGI tools.
- **CO 3:** Develop a professional portfolio incorporating emerging visual technologies.

Course Outline:

Unit I: Virtual Reality (VR) and Augmented Reality (AR) in Photography

- Lesson 1: Introduction to VR and AR in Visual Arts
- Lesson 2: Tools and Software for Creating VR and AR Visuals
- Lesson 3: AR Applications in Product Photography

Unit II: Artificial Intelligence (AI) and CGI in Photography

- Lesson 4: AI in Image Editing and Post-Production
- Lesson 5: Introduction to Adobe Firefly and Topaz Softwares
- Lesson 6: CGI and its Use in Photography
- Lesson 7: Introduction to Blender

Unit II: Future of Photography with Emerging Technologies

- Lesson 8: Combining VR, AR, AI, and CGI for Commercial Photography
- Lesson 9: Ethical Consideration in using Emerging Technologies
- Lesson 10: The Future of Photography: Trends and Predictions
- Lesson 11: Experimental Photography - Hybrid Project

Recommended Reading/Resources:

- "Artificial Intelligence: A Modern Approach" by Stuart Russell and Peter Norvig.

Course Title: Fine Art Photography (P)

Course Description:

This course offers a comprehensive understanding of fine art photography through a combination of theoretical study and practical application. Students will delve into

the core aspects of fine art photography, including concept development, visual storytelling, lighting techniques, and post-production. The course will guide students in creating compelling photographic narratives that reflect personal vision and artistic expression. By the end of the course, students will have developed a curated set of fine art images, demonstrating their ability to conceptualise, execute, and present cohesive photographic projects.

Course Objectives:

- To introduce students to the fundamentals of fine art photography and its place within the broader context of commercial photography.
- To develop students' skills in concept building and visual storytelling, with a focus on creating meaningful and impactful photographic works.
- To encourage the exploration of personal style and expression in fine art photography.

Course Outcomes:

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

- **CO 1:** Develop a personal style and voice in fine art photography, reflected in the final portfolio.
- **CO 2:** Apply advanced lighting techniques to create images that convey mood, atmosphere, and artistic intent.
- **CO 3:** Create and present a series of fine art photographs that demonstrate strong conceptual development and storytelling.

Course Outline:

Unit I: Introduction to Fine Art Photography

- Lesson 1: Introduction to fine art photography
- Lesson 2: Role of concept in fine art photography
- Lesson 3: Exploring personal vision and style
- Lesson 4: Learning from Masters

Unit II: Concept Building and Visual Storytelling

- Lesson 5: Artist's statement & Captions
- Lesson 6: Developing a conceptual framework
- Lesson 7: Narrative techniques in fine art photography
- Lesson 8: Symbolism and metaphor in photography

Unit III: Techniques for Fine Art Photography

- Lesson 9: Light as a narrative tool
- Lesson 10: Dramatic lighting and shadow play
- Lesson 11: Setting up a mood based on concepts
- Lesson 12: Post-processing for fine art photography

Recommended Reading/Resources:

- "The Photograph as Contemporary Art" by Charlotte Cotton
- "The Nature of Photographs" by Stephen Shore
- "Camera Lucida: Reflections on Photography" by Roland Barthes

M.A. in Commercial Photography and Moving Images - Semester 4									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0101416	Advertising Workshop (P)	6	3	-	40	60	100	Yes
Core Course	MJ0101417	Business Practices & Marketing + Viva Voce (P)	4	2	-	40	60	100	Yes
Core Course	MJ0101418	Internship (P)	-	3	-	-	-	100	Yes
Core Course	MJ0101419	Graduation Portfolio & Exhibition Project (P)	8	4	-	40	60	100	Yes
Interdisciplinary		Minor -4	8	4	-	80	120	200	-
Research Project / Dissertation	RP0101401	Dissertation project + Viva Voce (P)	10	5	-	40	60	100	-
		Total	36	21				700	

Course Code	Minor 1 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0101412	Product Showreel (P)	2	2	2	40	60	100	Yes
MI0101413	Art Curation (P)	2	2	2	40	60	100	Yes
MI0101414	AI Visuals (P)	2	2	2	40	60	100	Yes
MI0101415	Architecture and Spaces Showreel (P)	2	2	2	40	60	100	Yes

Award on Completion: M.A. in Commercial Photography and Moving Images

Course Title: Advertising Workshop (P)

Course Description:

This advanced-level masterclass delves into the world of advertising photography, covering the essential aspects of working with advertising agencies, collaborating with creative teams, and producing compelling imagery for commercial use. Students will explore various advertising genres, such as product and fashion photography, while learning about the importance of concept development, team coordination, and post-production workflows. The course emphasises practical exercises, preparing students for real-world projects and creative collaboration.

Course Objectives:

- Understand the fundamentals of advertising, its role in commercial photography, working of advertising agencies and role of client briefs.
- Learn the process of collaborating with creative professionals and develop creative, concept-driven advertising campaigns from brief to execution.
- Master product and fashion photography techniques and post production techniques for advertising campaigns.

Course Outcomes:

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

- **CO 1:** Produce industry-standard advertising photography by collaborating with agency professionals, stylists, and creative teams.
- **CO 2:** Create visually compelling product and fashion images tailored for advertising.
- **CO 3:** Present a portfolio of advertising photography projects, showcasing a variety of styles and concepts.

Course Outline:

Unit I: Introduction to Advertising Photography

- Lesson 1: Fundamentals of Advertising Photography
- Lesson 2: Working with Advertising Agencies
- Lesson 3: Legal and Ethical Considerations in Advertising
- Lesson 4: Pre-production in Advertising Photography

Unit II: Product Photography for Advertising

- Lesson 5: Concept Development for Product Ads
- Lesson 6: Product Photography for Advertising
- Lesson 7: Food Photography for Advertising

Unit III: Fashion Photography for Advertising

- Lesson 8: Concept Development for Fashion Ads
- Lesson 9: Collaborating with Stylists and Makeup Artists
- Lesson 10: Lighting and Composition in Fashion Ads

Unit IV: Printing and Editing in Advertising

- Lesson 11: Understanding Digital and Print Processes
- Lesson 12: Digital vs. Print Advertising
- Lesson 13: Portfolio Development for Advertising

Recommended Reading/Resources:

- "Avedon Advertising" by Laura Avedon.
- "The World's Top Photographers Workshops: Fashion & Advertising" by Magdalene Keaney.
- "Complete Guide to Advertising and Commercial Photography: Master the Art of Creating Impactful Images to Boost Marketing Campaigns" by Ernesto Martínez.

Course Title: Business Practices & Marketing + Viva Voce (P)

Course Description:

The Business Practices & Marketing course is designed to equip students with the knowledge and skills necessary to manage the business aspects of their profession. The course will cover key topics such as budgeting, contracts, release forms, pricing strategies, and marketing techniques tailored for photographers. Students will also learn about the legal and ethical considerations in photography and develop an understanding of how to build and sustain a successful photography business. The course includes a Viva Voce (oral examination), where students will be evaluated on their knowledge and application of business practices in photography.

Course Objectives:

- Understand the business fundamentals of commercial photography, including budgets, pricing, and contracts.
- Gain knowledge of legal aspects such as copyright, release forms, and contracts to develop ethical practices in commercial photography.
- Learn how to market photography services effectively to the target audience.

Course Outcomes:

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

- **CO 1:** Create detailed budgets and pricing structures for commercial photography projects.
- **CO 2:** Draft and negotiate contracts, model release forms, and agreements, ensuring compliance with copyright laws and ethical guidelines.
- **CO 3:** Develop and execute marketing plans to grow the photography business.

Course Outline:**Unit I: Business Fundamentals in Photography**

- Lesson 1: Introduction to Business Practices in Photography
- Lesson 2: Budgeting and Pricing Strategies
- Lesson 3: Contracts and Legal Agreements

Unit II: Marketing and Branding for Photographers

- Lesson 4: Visual Identity and Personal Branding
- Lesson 5: Marketing Strategies for Photographers
- Lesson 6: Networking and Client Acquisition
- Lesson 7: Portfolio Development and Presentation

Unit III: Legal and Ethical Considerations

- Lesson 8: Copyright and Licensing in Photography
- Lesson 9: Model Release and Property Release
- Lesson 10: Ethical Guidelines in Commercial Photography

Unit IV: Final Presentations

- Lesson 11: Case Study Presentations

Recommended Reading/Resources:

- "Best Business Practices for Photographers, Third Edition" by John Harrington.

- "The Freelance Photographer's Guide To Success: Business Essentials" by Todd Bigelow.
- "Running a Successful Photography Business" by Lisa Pritchard.

Course Title: Internship (P)

Course Description:

This course is a practical, hands-on experience designed to provide students with real-world exposure. Students will work under the guidance of a commercial photographer, gaining valuable insights into the day-to-day operations of professional photography. This course will enable students to apply their academic knowledge in real-life settings, enhancing their technical and business skills while developing their professional networks. The experience will culminate in a reflective report and presentation on the internship.

Course Objectives:

- Gain practical experience by assisting a commercial photographer.
- Understand the workflow and operations of commercial photography studios or projects.
- Learn the business aspects of running a photography business, including client interactions, project management, and deadlines.

Course Outcomes:

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

- **CO 1:** Demonstrate technical and creative skills acquired during the internship.
- **CO 2:** Manage professional relationships and collaborations in a photography setting.
- **CO 3:** Apply business and marketing strategies learned during the internship to their own career development.

Course Outline:

Unit I: Internship

- Lesson 1: Assisting the Photographer
- Lesson 2: Problem Solving and Adaptability
- Lesson 3: Networking and Professional Relationships
- Lesson 4: Submission - Internship Report & Experience Letter

Course Title: Graduation Portfolio & Exhibition Project (P)

Course Description:

This course is a capstone course for postgraduate students in commercial photography. This course focuses on developing a professional portfolio that reflects the student's expertise, creativity, and versatility as a photographer. Students will curate their best work for an industry-standard portfolio and plan an annual exhibition - Albus Atrum to showcase their skills to the public, peers, and potential employers or clients. The course involves conceptual development, portfolio curation, exhibition planning, and final presentation.

Course Objectives:

- Create a comprehensive and cohesive portfolio that highlights their skills and vision as a photographer.
- Understand the process of curating work for different audiences and purposes.
- Develop skills in exhibition planning; from concept to execution, to gain exposure to industry standards for portfolio presentation and exhibition design.

Course Outcomes:

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

- **CO 1:** Present a professional-grade portfolio that demonstrates technical proficiency and creative vision.
- **CO 2:** Plan and execute a successful exhibition, considering logistics, audience engagement, and visual presentation.
- **CO 3:** Demonstrate a clear understanding of how to market themselves to potential employers or clients through their portfolio and exhibition.

Course Outline:

Unit I: Portfolio Creation

- Lesson 1: Concept Development
- Lesson 2: Theme and Narrative Development
- Lesson 3: Selecting and Curating Work
- Lesson 4: Critique and Review of Portfolio
- Lesson 5: Portfolio Presentation and Submission

Unit II: Exhibition Planning

- Lesson 6: Conceptualising the Exhibition
- Lesson 7: Preparing Work for Exhibition

- Lesson 8: Marketing and Publicity
- Lesson 9: Final Exhibition

Course Title: Dissertation project + Viva Voce (P)

Course Description:

This course is a critical component of the postgraduate degree program in commercial photography. It is designed to allow students to undertake an independent research project that investigates a specific area of commercial photography, addressing key concepts, current trends, or industry practices. Students will engage in rigorous research, develop a coherent argument, and present their findings in a formal dissertation. Additionally, students will defend their dissertation in a viva voce examination. The course emphasises research methodology, critical analysis, academic writing, and the professional presentation of ideas.

Course Objectives:

- Develop an in-depth understanding of a specialised topic within commercial photography.
- Gain proficiency in research methodologies relevant to visual arts and photography.
- Learn how to organise and structure a dissertation, including proper referencing and citation and how to defend their dissertation through a formal viva voce.

Course Outcomes:

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

- **CO 1:** Conduct independent research and apply scholarly methods to the study of commercial photography.
- **CO 2:** Produce a well-organised, academically sound dissertation that reflects their research findings.
- **CO 3:** Present and defend their dissertation in a viva voce, demonstrating their ability to refine and clarify their ideas based on scholarly discourse.

Course Outline:

Unit I: Research Methodology and Topic Selection

- Lesson 1: Research in Commercial Photography and Types of Research
- Lesson 2: Research Topic Selection and Abstract Writing

- Lesson 3: Literature Review
- Lesson 4: Research Design and Planning

Unit II: Data Collection and Analysis

- Lesson 5: Primary Data Collection Techniques
- Lesson 6: Secondary Data Collection Techniques
- Lesson 7: Content Analysis and Data Interpretation

Unit III: Dissertation Writing

- Lesson 8: Structuring the Dissertation
- Lesson 9: Academic Writing Style - APA, MLA, Chicago Styles
- Lesson 10: Bibliography, Citations and Plagiarism
- Lesson 11: Dissertation Presentation & Viva Voce

Recommended Reading/Resources:

- "The Craft of Research" by Wayne C. Booth, Gregory Colomb, Joseph M. Williams, William Fitzgerald.
- "Research Design: Qualitative, Quantitative, and Mixed Methods Approaches" by John W. Creswell, J. David Creswell.
- "Visual Methodologies: An Introduction to Researching with Visual Materials" by Gillian Rose.

Course Title: Product Showreel (P)

Course Description:

This course is designed to equip students with the essential skills required to create dynamic product videography for commercial purposes. Students will learn how to plan, execute, and edit product shoots that highlight the features and appeal of various products in a visually compelling manner. Emphasis will be placed on lighting techniques, camera movements, storytelling, and the post-production process to create a professional-grade product showreel. This course combines technical skills in videography with creative direction, enabling students to produce high-quality video content for the advertising and marketing industries.

Course Objectives:

- Understand the fundamentals of product videography and its role in commercial advertising.
- Learn to plan and execute product shoots with an emphasis on showcasing key product features.

- Gain skills in creating a cohesive narrative or visual style that aligns with brand messaging.

Course Outcomes:

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

- **CO 1:** Plan and execute professional-grade product video shoots using appropriate equipment and techniques.
- **CO 2:** Present a professional-quality showreel that showcases their technical and creative abilities.
- **CO 3:** Apply storytelling principles in product videography to create engaging visual content.

Course Outline:

Unit I: Fundamentals of Product Videography

- Lesson 1: Introduction to Product Videography
- Lesson 2: Conceptualising a Product Shoot
- Lesson 3: Camera Movements for Product Shoot
- Lesson 4: Understanding Product Focus in Advertising

Unit II: Lighting & Editing Techniques

- Lesson 5: Lighting for Different Product Types
- Lesson 6: Lighting as part of the Product Narrative
- Lesson 7: Color Correction and Grading
- Lesson 8: Structuring a Product Showreel & Presentation

Recommended Reading/Resources:

- "Color Grading 101" by Charles Haine
- "The Digital Filmmaking Handbook" by Long Ben, Sonja Schenk

Course Title: Art Curation (P)

Course Description:

This course introduces students to the essential concepts and practices of art curation, with a focus on photography exhibitions. Students will explore the principles of curating artwork, critiquing and selecting pieces for exhibits, and the techniques involved in planning and designing exhibitions. The course covers both theoretical and practical aspects of curation, including audience engagement, narrative development, and display techniques to create immersive and impactful exhibitions. Students will apply these skills in real-world scenarios, culminating in

the curation of a photography exhibition.

Course Objectives:

- Understand the fundamental principles of art curation and its role in the photography industry.
- Develop skills in critiquing and selecting works for exhibitions, and designing exhibitions, including layout and display techniques.
- Explore the relationship between curators, artists, and the audience, focusing on effective communication of concepts.

Course Outcomes:

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

- **CO 1:** Critically evaluate and select artworks for exhibitions based on thematic and technical criteria.
- **CO 2:** Demonstrate knowledge of art curation principles in real-world applications, including artist collaboration and audience consideration.
- **CO 3:** Organise and execute a professional photography exhibition, from concept to final presentation.

Course Outline:

Unit I: Introduction to Art Curation

- Lesson 1: The Role of a Curator in the Photography Industry
- Lesson 2: Curatorial Concepts and Practices
- Lesson 3: Critiquing Art and Selection Methods
- Lesson 4: Research and Exhibition Planning

Unit II: Principles of Display and Exhibition Design

- Lesson 5: Exhibition Layout and Design Techniques
- Lesson 6: Engaging the Audience Through Design
- Lesson 7: Case Studies in Exhibition Design

Unit III: Final Curation Project

- Lesson 8: Curating Photography for Different Audiences
- Lesson 9: Developing a Curatorial Concept and Selection of Artworks
- Lesson 10: Curatorial Presentation

Recommended Reading/Resources:

- "The Curator's Handbook: Museums, Commercial Galleries, Independent Spaces" by Adrian George.
- "Exhibiting Photography: A Practical Guide to Displaying Your Work" by Shirley Read.

Course Title: AI Visuals (P)

Course Description:

This course explores the integration of artificial intelligence (AI) in the world of commercial photography. Students will examine the evolving role of AI-generated visuals, their potential applications, and limitations. The course addresses the technical processes behind AI visuals, ethical implications, and the practical use of AI software in the creative process. By understanding how AI can influence visual storytelling and photography, students will be able to make informed decisions on incorporating these technologies into their own work.

Course Objectives:

- Understand the fundamental concepts of AI visuals and their relevance in the commercial photography industry.
- Explore various AI-driven software used to create and enhance visuals.
- Develop the technical and conceptual skills to produce AI-generated visuals, particularly for creative photography and commercial work.

Course Outcomes:

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

- **CO 1:** Apply AI software to generate and manipulate visuals for photography projects.
- **CO 2:** Address ethical issues surrounding AI-generated visuals and understand how to navigate intellectual property rights in the field.
- **CO 3:** Integrate AI technologies into their creative workflow while maintaining a balance between AI and traditional methods.

Course Outline:

Unit I: Introduction to AI Visuals

- Lesson 1: Understanding AI in Photography
- Lesson 2: Integrating AI Visuals in Commercial Photography
- Lesson 3: Ethics of AI in Visual Arts
- Lesson 4: Introduction to AI Software for Visual Creation

Unit II: Practical AI Visuals Production

- Lesson 5: Setting Up AI Workflows in Photography

- Lesson 6: AI-Assisted Image Manipulation and Editing
- Lesson 7: AI for Visual Storytelling
- Lesson 8: AI Tools for Creative Experimentation

Recommended Reading/Resources:

- "Artificial Intelligence in the Visual Arts" by A. McCormack.
- "The Creativity Code: Art and Innovation in the Age of AI" by Marcus du Sautoy.
- "Generative Art: A Practical Guide Using Processing" by Matt Pearson

Course Title: Architecture and Spaces Showreel (P)

Course Description:

This course is designed to teach students the art and technical aspects of creating compelling architectural and interior space videography. The course covers the fundamentals of architectural videography, lighting techniques for interiors and exteriors, effective camera movements, and the editing process to create a professional-grade showreel. Students will explore how to communicate the essence and design of a space through video, using advanced cinematographic techniques and storytelling to highlight architectural features.

Course Objectives:

- Understand the core principles of architectural videography and its challenges.
- Learn how to plan and execute video shoots for architectural spaces, focusing on composition, lighting, camera movements and editing techniques.
- Produce a professional-quality architectural showreel that showcases the beauty and design of spaces.

Course Outcomes:

- **CO 1:** Demonstrate the ability to conceptualise, plan, and execute architectural video shoots with attention to composition, lighting, and camera movement.
- **CO 2:** Edit architectural video footage to create a cohesive and engaging showreel that communicates the design and essence of a space.
- **CO 3:** Produce a final architectural showreel that meets industry standards, suitable for use in professional portfolios or commercial projects.

Course Outline:

Unit I: Fundamentals of Architectural Videography

- Lesson 1: Introduction to Architectural Videography
- Lesson 2: Framing and Composition Techniques for Architecture
- Lesson 3: Camera Movements for Architectural Spaces
- Lesson 4: Lighting Techniques for Architectural Videography

Unit II: Editing and Showreel Creation

- Lesson 5: Video Editing for Architectural Spaces
- Lesson 6: Color Grading and Enhancing Mood
- Lesson 7: Structuring a Narrative for Architectural Videos
- Lesson 8: Final Showreel Presentation

Recommended Reading/Resources:

- "Mastering Light: Architectural and Interior Photography" by Richard Bryant
- "Video for Architects: A Guide to Creating Compelling Visuals" by Tobias Ulbrich

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 AND CINEMATOGRAPHY)

(CBCS 2023 COURSE)

Preamble

Scheme of credits

Year	Semester	Credits	Total
1	Semester I	20	40
	Semester II	20	
2	Semester III	20	40
	Semester IV	20	
3	Semester V	22	42
	Semester VI	20	
4	Semester VII	20	42
	Semester VIII	22	

Program Objectives

PO1: Technical Proficiency & Creative Vision: Master technical skills in photography and moving images, showcasing a strong creative vision.

PO2: Diverse Portfolio & Industry Adaptability: Create a broad portfolio reflecting industry trends, client needs, and adaptability to emerging concepts.

PO3: Industry Knowledge & Collaboration: Learn industry practices and collaborate effectively in projects.

PO4: Professional Growth & Entrepreneurship: Develop professionally, embracing entrepreneurship and marketing strategies for a sustainable career.

PO5: Research, Innovation & Cultural Integration: Innovate techniques, contribute to evolving practices, and integrate sustainability and culture into storytelling.

Co-Curricular Activities

- Field Visits
- Exhibition Visits
- Study Tour
- Workshops and Seminars

B.A. in Photography and Cinematography - Semester 1									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ010410 1	Fundamentals of Photography and Design Principles (P)	8	4	-	40	60	100	Yes
Core Course	MJ010410 2	Post-Production-1 Monitor Calibration & Digital Workflow (P)	4	2	-	40	60	100	Yes
Core Course	MJ010410 3	Fundamental of Natural & Portable Lights with People Photography (P)	6	3	-	40	60	100	Yes
AECC	AE010410 1	English - Communication (T)	2	2	2	40	60	100	Yes
Interdisciplinary		Minor -1	8	4	-	80	120	200	
Value Added	VA010410 1	Cultural Study of India - Study Tour (P)	-	2	-	40	60	100	Yes
SEC	SE010410 1	Equipment and Processes (P)	6	3	-	40	60	100	-
		Total	32	20				800	

Course Code	Minor 1 Catalogue (Select any 1 set)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
	Set -1 Wedding Photography & Videography				IA	UE	Total	
MI010410 1	Wedding Photography (P)	4	2		40	60	100	-
MI010410 2	Wedding Album Editing and Designing (P)	4	2		40	60	100	Yes
	Set -2							
MI010410 3	History of Cinema (T)	4	2		40	60	100	-
MI010410 4	History of Art (T)	4	2		40	60	100	Yes

Add on Multi-Disciplinary courses – 2 Credits (Optional)

Students can choose to do a Multidisciplinary course either from Swayam Portal or the courses offered by any other department of BVDU. Suggested list of courses will be shared separately with students.

Course Title: Fundamentals and Design Principles in Photography

Course Description:

This course delves into the essential Fundamentals and Design Principles in Photography, emphasising a practical approach to learning. Students will learn in-depth camera operation, and composition. Through a series of hands-on exercises and creative projects, students will cultivate their technical abilities and artistic vision, enabling them to capture compelling images.

Course Objectives:

- To impart knowledge about the fundamental concepts in photography
- Provide a foundation for visualisation

Course Outcomes:

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

- **CO1:** Demonstrate comprehensive understanding of camera operations, including the fundamental functions, workings, and effective utilisation of various camera settings.
- **CO2:** Exhibit proficiency in applying diverse camera functions effectively to achieve desired photographic outcomes.
- **CO3:** Apply various design principles in photography to create visually compelling images and lay a strong foundation for visual storytelling.

Course Outline:

Unit I: Study of DSLR and Mirrorless Cameras

- Lesson 1: Study of D-SLR, Mirrorless, and Digital Cameras
- Lesson 2: Fundamental Controls of a Camera: Aperture, Shutter, ISO
- Lesson 3: Sensor and Sensor Sizes
- Lesson 4: Getting to Know Your Camera
- Lesson 5: Various Modes of DSLR Cameras
- Lesson 6: Do's and Don'ts

Unit II: Fundamentals of Exposure

- Lesson 7: Introduction to Exposure Triangle and Its Parameters
- Lesson 8: Creative Uses of Aperture, Shutter Speed & ISO
- Lesson 9: Metering Modes
- Lesson 10: Study of Histogram
- Lesson 11: Exposure Bracketing & Exposure Compensation

Unit III: Fundamentals Technical Concepts

- Lesson 12: Depth of Field and Its Parameters
- Lesson 13: Introduction to White Balance and Its Effects
- Lesson 14: Focusing Modes and Its Application
- Lesson 15: File Formats, Picture Style, Aspect Ratio

Unit IV: Study of Photographic Lenses

- Lesson 16: Working of Camera Lenses
- Lesson 17: Types of Cameras Lenses and Their Purposes
- Lesson 18: Lens Distortions and Aberration

Unit V: Principles of Design

- Lesson 19: Understanding Aesthetics: Aesthetics and Style
- Lesson 20: Understanding Principles of Design

Unit VI: Composition Techniques

- Lesson 21: Significance of Composition in Photography
- Lesson 22: Composition Techniques
- Lesson 23: Study of Context and Perspective
- Lesson 24: Creative Use of Geometry

Unit VII: Colour Theory

- Lesson 25: Colour Systems: Additive and Subtractive
- Lesson 26: Primary, Secondary, and Tertiary Colours
- Lesson 27: Tint, Tone, and Shade
- Lesson 28: Application of Colour Theory in Photography

Recommended Reading/Resources:

- Basic Photography Composition by Praker David
- Learning to see Creatively -3rd Ed. Design,Color & Composition in Photography by Bryan Peterson
- Mastering Composition with your Digital SLR by Chris Rutter
- The Fundamentals of Creative Photography by Parkel David
- Aesthetics and Photography (Aesthetics & the Philosophy of Art S.) by Jonathan Friday

Course Title: Post-Production- 1 Monitor Calibration & Digital Workflow (P)

Course Description:

This course is designed to provide students with a comprehensive understanding of digital photography workflow and the use of Adobe Bridge and Adobe

Lightroom. Students will learn how to efficiently manage their digital assets, edit and enhance photographs, and optimize their workflow for professional photography projects. The course will cover the fundamentals of Adobe Bridge and Adobe Lightroom, as well as advanced techniques for image editing and organization.

Course Objectives:

- To introduce students to the digital photography workflow and the role of Adobe Bridge in managing and organising digital assets.
- To provide students with a solid foundation in Adobe Lightroom, including its interface, catalogue management, and key features.
- To equip students with the skills needed to edit and enhance photographs effectively using Adobe Lightroom Classic and Adobe Lightroom.
- To teach students the importance of monitor calibration for accurate color representation in photography.

Course Outcomes:

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

- **CO 1:** Develop proficiency in Keyword and Metadata Management for Image Organisation
- **CO 2:** Apply Advanced Editing Techniques and Filters in Adobe Lightroom for Image Enhancement
- **CO 3:** Maintain accurate Calibration of Computer Monitors for Consistent Color Reproduction

Course Outline:

Unit I: Digital Workflow

- Lesson 1: Introduction to Adobe Bridge and Its Application for Workflow Management
- Lesson 2: How and When to Use the Various Interfaces of Adobe Bridge
- Lesson 3: Keywords and Metadata Management and Use

Unit II: Introduction to Adobe Lightroom

- Lesson 4: Understanding the Software; How Does It Differ from Adobe Photoshop?
- Lesson 5: Adobe Lightroom Classic vs. Adobe Lightroom
- Lesson 6: Understanding the Interface of the Software and Its Customization
- Lesson 7: Catalogues and Their Use
- Lesson 8: How to Create and Manage Catalogues

Unit III: Editing in Adobe Lightroom Classic

- Lesson 9: Understanding the Various Editing Mediums Available
- Lesson 10: Using Brushes and Presets

- Lesson 11: Bulk Editing
- Lesson 12: Exporting

Unit IV: Editing in Adobe Lightroom

- Lesson 13: Advanced Editing Techniques in Adobe Lightroom
- Lesson 14: Color Correction and Enhancement in Lightroom
- Lesson 15: Creative Editing and Special Effects in Lightroom

Unit V: Monitor Calibration

- Lesson 16: Understanding Monitor Calibration and Its Importance
- Lesson 17: Calibration Tools and Techniques for Accurate Color Representation
- Lesson 18: Calibrating Multiple Monitors for Consistency

Recommended Reading/Resources:

- Adobe Lightroom Classic CC Classroom in a Book" by John Evans and Katrin Straub
- "The Adobe Photoshop Lightroom Classic CC Book for Digital Photographers" by Scott Kelby
- "The DAM Book: Digital Asset Management for Photographers" by Peter Krogh
- "Color Management for Photographers: Hands-On Techniques for Photoshop Users" by Andrew Rodney

Course Title: Fundamentals of Natural & Portable Lights with People Photography (P)

Course Description:

This course focuses on understanding and mastering the use of natural and portable lights in people photography. Students will explore the science behind light, its use in photography, and practical applications of natural and artificial continuous light sources, including flash photography techniques.

Course Objectives:

- To comprehend the science and use of light in photography, including natural and portable light sources.
- To apply techniques using natural and artificial continuous lights for portrait photography.
- To master flash photography techniques and understand the behavior of different light modifiers.

Course Outcomes:

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

- **CO 1:** Apply techniques using both natural and artificial continuous lights effectively for portrait photography.
- **CO 2:** Exhibit proficiency in employing various flash photography techniques, including on-camera and external flash setups.
- **CO 3:** Evaluate and select appropriate light modifiers for different portrait scenarios and studio setups.

Course Outline:

Unit I: Understanding Light and Basic Techniques

- Lesson 1: Science behind light, how photographers perceive light.
- Lesson 2: Use of natural and artificial continuous light, cardinal direction, and reducing contrasty light. Introduction to cutters and reflectors.
- Lesson 3: Assignment 1: Creating 10 portraits with natural light and 10 with artificial lights. Diagram placement of light on subjects.
- Lesson 4: Review of Assignment 1.

Unit II: Introduction to Flash Photography

- Lesson 5: History and evolution of flash photography, modern-day flash features, on-camera flash, and iTTL flash mode.
- Lesson 6: Practice Exercise 1: Using on-camera flash in TTL mode, controlling EV/FEC for various background tones in outdoor settings.
- Lesson 7: Practice Exercise 2: Photographing people in different locations using external flash in TTL mode.
- Lesson 8: Practice Exercise 3: Understanding flash modes, curtain sync, HSS/AFP, and flash ratios. Experimentation with multiple flash usage. Using Flash externally with the help of triggers.
Trigger kinds - IR Trigger, Slave devices, Radio Trigger explanation, which is better. Transmitter and Receiver.
Flash Duration, How to increase flash power by adding more flashes together.

Unit III: Advanced Flash Techniques and Studio Discipline

- Lesson 9: Understanding manual flash mode, flash power levels, and accuracy without trial and error.
- Lesson 10: Exploring 1st and 2nd curtain, Max Sync, Slow sync, HSS, and accurate measurements.
- Lesson 11: Utilising flash as the main light, fill-in-flash, flash ratio, mixing flash with continuous light, and the RPT/Multi Mode.
- Lesson 12: Exploring studio photography, light modifiers, light quantity, quality, and studio discipline.

Recommended Reading/Resources:

- "Understanding Exposure" by Bryan Peterson
- "The Hot Shoe Diaries: Big Light from Small Flashes" by Joe McNally

Course Title: English - Communication (T)

Course Description:

This course is designed to enhance students' English language and communication skills. It covers essential grammar concepts, vocabulary expansion, and practical communication skills required for both informal and formal settings.

Course Objectives:

- To familiarise students with various photography equipment, including cameras, lenses, lighting gear, and accessories.
- To teach students the proper operation, maintenance, and care of photography equipment.
- To ensure students are knowledgeable about safety measures and practices when working in a studio environment.

Course Outcomes:

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

- **CO 1:** Master English Grammar and Vocabulary for Effective Communication
- **CO 2:** Engage in Conversations, Interviews, and Presentations with Practical Communication Skills
- **CO 3:** Demonstrate expanded Vocabulary and Enhanced Presentation Proficiency for Confident Information Conveyance

Course Outline:

Unit I: Parts of Speech

- Lesson 1: Introduction to parts of speech (nouns, pronouns, verbs, adjectives, adverbs, etc.)
- Lesson 2: Understanding the role of each part of speech in constructing sentences.

Unit II: Verbs

- Lesson 3: Detailed study of verbs, including tenses, moods, and voice.
- Lesson 4: Practical exercises in verb usage and conjugation.

Unit III: Sentence Structures

- Lesson 5: Building sentences with various structures (simple, compound, complex).
- Lesson 6: Analysis of sentence patterns and their meanings.

Unit IV: Adjectives

- Lesson 7: Study of adjectives and their role in describing nouns.
- Lesson 8: Expanding vocabulary through the use of adjectives.

Unit V: Synonyms and Antonyms

- Lesson 9: Building vocabulary through synonyms and antonyms.
- Lesson 10: Exercises to enhance word choice and language variety.

Unit VI: Describing and Using Adjectives

- Lesson 11: Practical application of adjectives in describing people, places, and objects.
- Lesson 12: Creative writing and storytelling exercises.

Unit VII: Meeting and Greeting People (Informal/Casual)

- Lesson 13: Practical lessons on informal greetings and conversations.
- Lesson 14: Role-playing exercises for real-life situations.

Unit VIII: Interview (Overview)

- Lesson 15: Understanding the structure and purpose of interviews.
- Lesson 16: Preparing for common interview questions and scenarios.

Unit IX: Presentation Skills 1

- Lesson 17: Introduction to effective presentation techniques.
- Lesson 18: Preparing and delivering short presentations.

Unit X: Presentation Skills 2

- Lesson 19: Advanced presentation skills, including visual aids and body language.
- Lesson 20: Delivering longer and more complex presentations.

Recommended Reading/Resources:

- "English Grammar in Use" by Raymond Murphy
- "Word Power Made Easy" by Norman Lewis

Course Title: Cultural Study on India- Study Tour

Course Description:

This course provides students with a unique opportunity to explore the cultural richness of India through photography and immersive experiences. They will engage in a photo walk in Pune City, participate in cultural events, analyse how non-Indian photographers capture India's culture, and immerse themselves in the vibrant landscapes and traditions of the region.

Course Objectives:

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

- Develop students' cultural awareness and appreciation of India's diversity.
- Enhance students' photography skills and their ability to convey cultural narratives through images.
- Encourage critical thinking and research skills through the analysis of non-Indian photographers' perspectives.

Course Outcomes:

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

- **CO 1:** Get comprehensive Understanding of India's Diverse Cultural Heritage
- **CO 2:** Develop proficiency in Critiquing Photographs to Convey Cultural Narratives Effectively
- **CO 3:** Demonstrate preparedness for Study Tours and Active Participation in Cultural Events for Enhanced Cultural Appreciation

Course Outline:

Unit I: Introduction to Indian Culture and Photography

- Lesson 1: Overview of India's cultural diversity and the significance of the Sahyadris.
- Lesson 2: Introduction to photography as a means of cultural exploration.
- Lesson 3: Guided photo walk in Pune City to capture its cultural aspects.
- Lesson 4: Research on non-Indian photographers who have captured India's culture.
- Lesson 5: Analysis of selected photographs and their cultural interpretations.
- Lesson 6: Presentation of findings and discussions.

Unit II: Study Tour

- Lesson 7: Photography projects focusing on rural life, traditions, and landscapes.
- Lesson 8: Engaging with local communities and documenting cultural practices.
- Lesson 9: Creating individual or group photo essays.
- Lesson 10: Presentation of photo essays and sharing insights gained from the tour.

Unit III: Cultural Exploration and Interpretation

- Lesson 11: Participation in cultural events such as festivals, performances, or exhibitions.
- Lesson 12: Visits to museums, art galleries, or cultural heritage sites
- Lesson 13: Analysis and reflection on cultural events and museum exhibits

Recommended Reading/Resources:

- "India: A History" by John Keay

- "Photography as Activism: Images for Social Change" by Michelle Bogre
- "Ways of Seeing" by John Berger
- "The Art of Travel" by Alain de Botton

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:

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

- **CO 1:** Demonstrate proficient Handling and Comprehensive Knowledge of Photography Equipment for Effective Photography
- **CO 2:** Implement Proper Maintenance and Repair Practices for Longevity and Functionality of Gear
- **CO 3:** Adhere 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 II: 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 III: 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 IV: 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: Wedding Photography (P)

Course Description:

This course focuses on the comprehensive understanding and practical application of wedding photography techniques. Covering foundational principles, technical skills, wedding-specific approaches, and business aspects, students will learn to capture and manage various elements crucial to successful wedding photography.

Course Objectives:

- Introduce foundational principles and technical aspects of wedding photography.
- Develop skills for executing successful wedding photoshoots and managing diverse scenarios.
- Explore business strategies and essential marketing approaches for wedding photographers.

Course Outcomes:

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

- **CO 1:** Demonstrate proficiency in using camera gear, exposure settings, and lighting techniques for wedding photography.
- **CO 2:** Apply composition, posing, and candid capturing skills effectively in wedding scenarios.
- **CO 3:** Develop business strategies and marketing approaches for a successful wedding photography career.

Course Outline:

Unit I: Foundations of Photography

- Lesson 1: Introduction to Wedding Photography
- Lesson 2: Understanding Camera Gear and Settings
- Lesson 3: Exposure Triangle: Aperture, Shutter Speed, ISO

- Lesson 4: Composition and Framing Techniques
- Lesson 5: Lighting Fundamentals for Weddings

Unit II: Technical Skills

- Lesson 6: White Balance and Color Management
- Lesson 7: Using Flash and Off-Camera Lighting
- Lesson 8: Posing Techniques for Couples and Groups
- Lesson 9: Capturing Candid Moments

Unit III: Wedding Photography Specifics

- Lesson 10: Pre-wedding Consultation and Planning
- Lesson 11: Wedding Day Workflow and Timeline
- Lesson 12: Capturing Details: Rings, Decorations, etc.
- Lesson 13: Working in Challenging Lighting Conditions
- Lesson 14: Managing Large Groups and Family Portraits

Unit IV: Business and Marketing

- Lesson 15: Pricing, Contracts, and Client Management
- Lesson 16: Marketing and social media for Wedding Photographers
- Lesson 17: Networking and Collaborations
- Lesson 18: Final Project: Wedding Photoshoot

Recommended Reading/Resources:

- "The Wedding Photography Field Guide: Capturing the Perfect Day with your Digital SLR Camera" by Michelle Turner
- "Wedding Photography: A Step by Step Guide to Capturing the Big Day" by John and Barbara Gerlach
- "Picture Perfect Practice: A Self-Training Guide to Mastering the Challenges of Taking World-Class Photographs" by Roberto Valenzuela

Course Title: Wedding Album Editing and Designing (P)

Course Description:

This course focuses on the post-production aspects of wedding photography, emphasizing the editing and designing processes for creating stunning wedding albums. Students will learn essential techniques, software skills, and artistic approaches to craft visually compelling and memorable wedding albums.

Course Objectives:

- To introduce editing software and tools specific to wedding album designing.
- To develop proficiency in photo selection, editing, and sequencing for wedding albums.
- To explore artistic and aesthetic principles in designing wedding albums.

Course Outcomes:

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

- **CO 1:** Demonstrate proficiency in using editing software/tools for wedding album designing.
- **CO 2:** Execute effective photo selection, editing, and sequencing techniques for wedding albums.
- **CO 3:** Apply artistic and aesthetic principles in designing visually appealing wedding albums.

Course Outline:

Unit I: Introduction to Wedding Album Editing and Designing

- Lesson 1: Overview of post-production in wedding photography albums.
- Lesson 2: Introduction to editing software and tools for album designing.

Unit II: Photo Selection, Editing, and Sequencing

- Lesson 3: Effective photo selection strategies for wedding albums.
- Lesson 4: Editing techniques and considerations for wedding album images.
- Lesson 5: Sequencing and layout principles for cohesive wedding album storytelling.

Unit III: Artistic Designing Principles

- Lesson 6: Understanding aesthetic principles in wedding album design.
- Lesson 7: Implementing creative design elements and layouts in albums.
- Lesson 8: Finalizing and presenting the wedding album design.

Recommended Reading/Resources:

- "Designing the Perfect Wedding Album" by Mark Chen
- "Mastering Wedding Album Design" by Melissa Jill

Course Title: History of Cinema (T)

Course Description: This course provides an introductory survey of film history, covering the birth of film out of photography in the 1890s, its commercial expansion, first great actors and directors, artistic development in German expressionism and Soviet montage, the advent of sound in the 1920s, and the beginning of the golden years of Hollywood before and during World War II. Throughout this course, we will develop a historical appreciation of film, exploring narrative, documentary, and experimental forms and acquire the critical, technical, and aesthetic vocabulary related to cinematic practices and structures.

Course Objectives:

- The student will demonstrate an understanding of film history and a variety of cinematic styles.
- The student will be able to form and articulate a critical analysis and evaluation of a cinematic work.

Course Outcomes:

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

- **CO 1:** Develop detailed Articulation of Defining Attributes of Film Genres Across Historical Periods
- **CO 2:** Recognize and understand Significant Movements, Innovations, and Figures in Film History
- **CO 3:** Become proficient Analysis of Films within Historical Context and Application of Analytical Skills Necessary for Film Practitioners or Scholars/Critics

Course Outline:**Unit I: Early Developments in Cinema**

- Lesson 1: Introduction to the History of Cinema.
- Lesson 2: Silent era: pioneers, key films, and technological advancements.
- Lesson 3: International Art Cinema.

Unit II: Golden Age of Hollywood and Global Cinema

- Lesson 4: New Waves and Young Cinemas.
- Lesson 5: Third World Cinema.
- Lesson 6: 1960s Political Modernism, Midterm/1960sAvant-Garde Cinema.
- Lesson 7: 1970sDevelopments in Political Modernism

Unit III: New Hollywood and Modern Cinema

- Lesson 8: 1980s Hollywood.
- Lesson 9: The American New Wave.
- Lesson 10: Emergent National Cinemas: Hong Kong and Iran.
- Lesson 11: Contemporary Hollywood.
- Lesson 12: Contemporary Alternatives and New Technologies.

Recommended Reading/Resources:

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

Course Title: History of Art

Course Description:

This introductory History of Art course offers a comprehensive study of global as well as History of Indian Art. The course explores the chronological development of artistic movements, styles, and cultural contexts. Gain essential knowledge and analytical skills for interpreting visual culture across diverse historical periods.

Course Objectives:

- Understanding of the basic terms, facts, and concepts in art history.
- Comprehension of the progress of art as fluid development of a series of styles and trends that overlap and react to each other as well as to historical events.

Course Outcomes:

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

- **CO 1:** Understand evolution of art - globally and in India
- **CO 2:** Explain the significance of different Art Movements
- **CO 3:** Appreciate the work of various artists from different art forms

Course Outline:

Unit I: Introduction: What is Art? Prehistoric Art & Art through civilisations

- Lesson 1: What Is Art?
- Lesson 2: Iconography
- Lesson 3: Prehistoric Art: Palaeolithic and Neolithic
- Lesson 4: Art through Various Cultures and Civilizations

Unit II: Renaissance Art

- Lesson 5: Early Renaissance
- Lesson 6: High Renaissance
- Lesson 7: Northern Renaissance
- Lesson 8: Mannerism

Unit III: Post Renaissance Art

- Lesson 9: Post Renaissance Art
- Lesson 10: Rococo (18th century)
- Lesson 11: Neoclassicism - Romanticism - Realism

Unit IV: Modern Art and Art Movements

- Lesson 12: Introduction to Modern Art
- Lesson 13: Study of various Art movements

Unit V: Contemporary Art

- Lesson 14: Postmodern Art
- Lesson 15: Avant-Garde

Unit VI: Study of Indian Art

- Lesson 18: Early Indian Art
- Lesson 19: Indian Art since 1850
- Lesson 20: Indian Folk Art

Recommended Reading/Resources:

- The Story of Art by E.H. Gombrich
- "Indian Art" by Vidya Dehejia
- "History of Modern Art" by H.H. Arnason and Elizabeth C. Mansfield
- Studies in Indian Art by Agrawala, Vasudeva S.

B.A. in Photography and Cinematography - Semester 2									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0104204	Studio and Outdoor Portraits Lighting-1 (P)	8	4	-	40	60	100	-
Core Course	MJ0104205	Masters of Portrait Photography -1 (T)	2	2	-	40	60	100	-
Core Course	MJ0104206	2D Design Principles (P)	4	2	-	40	60	100	Yes
AECC	AE0104202	English- Business Applications (T)	2	2	2	40	60	100	Yes
Interdisciplinary		Minor -2	8	4	-	80	120	200	
Value Added	VA0104202	History of Photography (T)	3	3	-	40	60	100	Yes
SEC	SE0104202	Portraits and Lifestyle Photography (P)	6	3	-	40	60	100	-
		Total	33	20				800	

Course Code	Minor 2 Catalogue (Select any 1 set)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID	
	Set -1 Wedding Photography & Videography					IA	UE	Total	
MI0104205	Wedding Videography (P)	4	2		40	60	100	-	
MI0104206	Wedding Video and Sound Editing (P)	4	2		40	60	100	-	
	Set -2 Commercial Photography								
MI0104207	Practical Skill Development (P)	4	2		40	60	100	Yes	
MI0104208	Masters of Cinematography (P)	4	2		40	60	100	-	

Add on courses

Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			
						IA	UE	CA	Total
Core Course		Portfolio Project (P)	8	4	-	-	-	100	100
Multi-disciplinary	50001	Environmental Studies (T)	2	2	3	-	50	-	50

Environmental Studies – Compulsory for all

Portfolio Project - Compulsory for students seeking exit after 1st year (to be completed during summer break)

Course Title: Studio and Outdoor Portraits Lighting- 1

Course Description:

This course provides a comprehensive understanding of lighting techniques for studio and outdoor portrait photography. Covering classical lighting, studio light positions, lighting ratios, multiple setups, and various lighting exercises, students will learn to manipulate light effectively to create compelling portraits in different settings.

Course Objective:

- To introduce classical lighting principles and various studio light positions.
- To develop skills in manipulating light through different setups and techniques.
- To explore outdoor lighting using natural and studio lights for portrait photography.

Course Objectives:

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

- **CO 1:** Apply classical lighting techniques and understand various studio light positions.
- **CO 2:** Demonstrate proficiency in manipulating light for diverse portrait setups and scenarios.
- **CO 3:** Execute outdoor portrait lighting using both natural and studio lights effectively.

Course Outline:

Unit I: Foundations of Portrait Lighting

- Lesson 1: Introduction to classical lighting and the direction of light.
- Lesson 2: Understanding types of studio light positions and lighting ratios.
- Lesson 3: Exploring multiple lighting setups and techniques.
- Lesson 4: Techniques like feathering of light, using cutters, reflectors, and their impact on portraits.

Unit II: Advanced Lighting Techniques

- Lesson 5: Demonstration of portrait setups using one, two, and three lights.
- Lesson 6: Low-key lighting, high-key lighting, and creating high-key images.
- Lesson 7: Deconstruction lighting exercises and catch light pattern analysis.
- Lesson 8: Lighting a large set and a small set for portraits.

Unit III: Outdoor Lighting for Portraits

- Lesson 9: Utilising natural lights for outdoor portrait photography.
- Lesson 10: Implementing studio lights for outdoor portrait scenarios.

Recommended Reading/Resources:

- "Portrait Photography: Art and Techniques" by Saraya Corteville

Course Title: Masters of Portrait Photography -1 (T)

Course Description:

This course focuses on the exploration and study of master photographers in various portrait photography genres, emphasising their unique styles and contributions. Students will analyse and understand the works of influential photographers, subsequently applying this knowledge to their own practice.

Course Objectives:

- To familiarise students with the diverse genres of portrait photography.
- To analyse and understand the distinctive styles and techniques employed by master photographers.
- To encourage students to apply the acquired knowledge to their own photography projects.

Course Outcomes:

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

- **CO 1:** Identify and differentiate between various portrait photography genres.
- **CO 2:** Analyse the styles and techniques of master photographers within each genre.
- **CO 3:** Apply learned concepts and techniques to students' own photographic practice.

Course Outline:

Unit I: People Photography and Social Reform

- Lesson 1: Introduction to People Photography and Social Reform
- Lesson 2: Lewis Hine and his Contributions
- Lesson 3: Dorothea Lange: Exploring Social Reform through Photography
- Lesson 4: Jacob Riis: Documenting Life in the Urban Environment
- Lesson 5: Walker Evans: Capturing the Essence of American Life
- Lesson 6: Weegee and Street Photography

Unit II: Street and Documentary Photography

- Lesson 7: Introduction to Street and Documentary Photography
- Lesson 8: Robert Frank: Influential Street Photography
- Lesson 9: Gary Winogrand: The Art of Street Photography
- Lesson 10: Henri Cartier-Bresson and the Decisive Moment
- Lesson 11: Sebastian Salgado: Documenting Global Stories
- Lesson 12: Raghu Rai and Raghubir Singh: Indian Street Photography
- Lesson 13: Pablo Bartholomeow: Contemporary Street Photography

Unit III: War and Conflict Photography

- Lesson 14: Overview of War and Conflict Photography
- Lesson 15: Robert Capa: Capturing the Reality of War
- Lesson 16: James Nachtwey: Documenting Humanitarian Crises
- Lesson 17: Tim Hetherington and Chris Hondros: Conflict and Its Impact

Unit IV: Self-Portraiture and Identity

- Lesson 18: Introduction to Self-Portraiture
- Lesson 19: Francesca Woodman: Exploring Self through Photography
- Lesson 20: Cindy Sherman: Challenging Notions of Identity

- Lesson 21: Nan Goldin: Personal Narratives through Photography
- Lesson 22: Lee Friedlander: Self-Portraiture and the Surrounding World
- Lesson 23: Vivian Maier: Rediscovery of a Self in Photography

Recommended Reading/Resources:

- "Portraits: A History" by Steve Edwards
- "Mastering Portrait Photography" by Sarah Johnston
- "The History of Portrait Photography" by Warren Motts
- "Master Photographers" by Avedon Foundation

Course Title: 2D Design Principles (P)

Course Description:

This course delves into principles of 2D design, emphasising page layout for digital platforms, typography, and colour sensibility. Students will acquire practical skills applicable to web design, online presence, and stationery design, preparing them for careers in the ever-evolving digital landscape.

Course Objectives:

- Build a foundation in 2D design principles for digital media.
- Explore basic page layout concepts for websites, online platforms, and stationery in the digital realm.
- Introduce fundamental typography skills for clear communication in digital design.

Course Outcomes:

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

- **CO 1:** Develop foundational skills in 2D design principles for digital media.
- **CO 2:** Understand and apply effective page layouts for websites, online platforms, and stationery in the digital landscape.
- **CO 3:** Gain basic proficiency in typography for clear communication in digital design.

Course Outline:

Unit I: Foundations of Digital Design

- Lesson 1: Introduction to Advanced 2D Design Principles for Digital Media
- Lesson 2: Essential Elements of Digital Composition: Line, Shape, Color
- Lesson 3: Principles of Digital Design: Balance, Unity, Contrast in the Digital Realm

Unit II: Page Layout for Digital Media

- Lesson 4: Understanding Digital Page Layout: Websites, Online Presence, and Stationery

- Lesson 5: Spatial Organization and Responsive Design for the Digital Landscape
- Lesson 6: Typography in Digital Design: Best Practices and Innovations

Unit III: Color Sensibility in Digital Design

- Lesson 7: Color Psychology and its Application in Digital Media
- Lesson 8: Creating Harmonious Colour Schemes for Online Platforms
- Lesson 9: Integrating Color Thoughtfully in 2D Digital Design

Recommended Reading/Resources:

- "Interaction of Color" by Josef Albers
- "The Elements of Graphic Design" by Alex White
- "Typography: Exploring the Limits of Contemporary Graphic Design" by R. K. Joshi

Course Title: English- Business Applications (T)

Course Description:

This course enhances English language skills for business purposes, covering reported speech, report writing, business communication, and interview skills. It equips students to excel in interviews, create professional documents, and communicate effectively in various business scenarios.

Course Objectives:

- Enhance business communication skills for interviews, reports, and correspondence.
- Develop the ability to accurately report speech and create persuasive reports.
- Acquire essential interview skills and strong presentation techniques.

Course Outcomes:

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

- **CO 1:** Proficiently Report Speech and Convey Information from Diverse Sources with Accuracy.
- **CO 2:** Develop proficiency in Crafting Well-Structured and Persuasive Business Reports.
- **CO 3:** Demonstrate Effective Business Communication Skills in Both Formal and Informal Contexts, Excelling in Interviews Through Strong Presentation and Writing Abilities.

Course Outline:

Unit I: Reported Speech

- Lesson 1: Introduction to reported speech

- Lesson 2: Reporting statements and questions
- Lesson 3: Reporting commands and requests
- Lesson 4: Practice and exercises

Unit II: Report Writing

- Lesson 5: Structure and purpose of business reports
- Lesson 6: Writing effective report introductions and conclusions
- Lesson 7: Collecting and presenting data
- Lesson 8: Analysing and interpreting findings

Unit III: Business Communication

- Lesson 9: Principles of effective business communication
- Lesson 10: Oral business communication and presentations
- Lesson 11: Written business communication and memos
- Lesson 12: Case studies and practice

Unit IV: Interview Skills and Presentation

- Lesson 13: Interview preparation and presentation skills
- Lesson 14: Writing skills for interviews (CV, Resume, Bio-data)
- Lesson 15: Various media of business communication

Recommended Reading/Resources:

- "Business Communication: Building Critical Skills" by Kitty O. Locker and Stephen Kyo Kaczmarek
- "Effective Business Communication" by Herta A. Murphy and Herbert W. Hildebrandt
- "The Elements of Style" by William Strunk Jr. and E.B. White

Course Title: History of Photography (T)

Course Description:

This course delves into the evolution of photographic processes, equipment, and techniques, providing students with a comprehensive understanding of the medium's development.

Course Objectives:

- Trace the historical development of photography from its inception.
- Understand the technological advancements and artistic movements that shaped photography.
- Examine the evolution of photographic equipment and techniques.

Course Outcomes:

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

- **CO 1:** Develop comprehension of the Historical Development of Photography, Tracing its Evolution from Origins to Modern Innovations.
- **CO 2:** Analyze the Evolution of Photographic Processes, Equipment Advancements, and Recognition of Key Figures in the Field.
- **CO 3:** Understand the application of Fundamental Knowledge in Exposure Meters, Shutter and Aperture Calculations, and Identification of Various Camera Types in Photography.

Course Outline:

Unit I: Inception and Evolution of Photography

- Lesson 1: Camera Obscura and
- Lesson 2: Heliograph

Unit II: The Process of fixing images

- Lesson 3: Daguerreotype & Calotype
- Lesson 4: Other Photographic processes and early attempts at color
- Invention of Photographic Film - Film Developing & Printing process

Unit III: Color Photography

- Lesson 5: Invention of Colour Film
- Lesson 6: Instant Picture Photography

Unit IV: Evolution of Cameras

- Lesson 7: Evolution of Cameras
- Lesson 8: Study of SLR
- Lesson 9: Types of Shutter & Aperture calculation
- Lesson 10: Exposure meters and Exposure Calculations
- Lesson 11: Invention of Digital cameras

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: Portraits and Lifestyle Photography (P)

Course Description:

This course explores the art of capturing portraits and lifestyle photography, focusing on identity exploration, self-portraiture, lifestyle portraits, corporate portraits, conceptual portraits, and experimental portraits. Students engage in

practical photo shoot projects to develop skills in diverse areas of portrait and lifestyle photography.

Course Objectives:

- To explore diverse genres within portrait and lifestyle photography.
- To engage students in practical photo shoot projects for various portrait categories.

Course Outcomes:

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

- **CO 1:** Demonstrate proficiency in capturing identity-driven portrait projects.
- **CO 2:** Apply techniques and concepts effectively in self-portraiture and lifestyle photography.
- **CO 3:** Execute diverse portrait projects encompassing corporate, conceptual, and experimental styles.

Course Outline:

Unit I: Identity and Self - Photo Shoot Projects

- Lesson 1: Introduction to identity-driven photography projects.
- Lesson 2: Exploring self-portraiture techniques and concepts.
- Lesson 3: Practical projects focusing on identity and self-exploration through portraits.

Unit II: Lifestyle Portraits - Photo Shoot Projects

- Lesson 4: Understanding lifestyle photography and its significance.
- Lesson 5: Practising lifestyle portrait projects capturing various scenarios and themes.

Unit III: Diverse Portrait Projects

- Lesson 6: Corporate portraits: Techniques and approach for professional settings.
- Lesson 7: Conceptual portraits: Exploring creative concepts and storytelling in portraits.
- Lesson 8: Experimental portraits: Pushing boundaries and exploring innovative portrait styles.

Recommended Reading/Resources:

- "Portrait Photography: From Snapshots to Great Shots" by Erik Valind
- "Lifestyle Photography: Capturing Inspiring Visual Stories" by Dixie Dixon

Course Title: Wedding Videography (P)

Course Description:

This course introduces the art and techniques of wedding videography, focusing on the essentials of shooting and capturing memorable moments. Students will learn various aspects of videography, including camera handling, movement, and maintaining stability for creating cinematic wedding videos.

Course Objectives:

- To introduce fundamental principles and techniques of wedding videography.
- To develop proficiency in handling cameras and achieving stability for video shoots.

Course Outcomes:

- **CO 1:** Demonstrate understanding of fundamental principles in wedding videography.
- **CO 2:** Apply effective camera handling techniques to achieve stable footage.
- **CO 3:** Utilise creative camera movements to enhance storytelling in wedding videography.

Course Outline:**Unit I: Introduction to Wedding Videography**

- Lesson 1: Overview of wedding videography and its significance.
- Lesson 2: Understanding the basics of camera equipment and settings for videography.

Unit II: Camera Movement and Stability

- Lesson 3: Introduction to camera movement techniques in wedding videography.
- Lesson 4: Exploring various stabilising tools and techniques for steady shots.
- Lesson 5: Practical applications of stability techniques in wedding shoots.

Recommended Reading/Resources:

- "The Bare Bones Camera Course for Film and Video" by Tom Schroepel
- "Videographer's Handbook" by John Burkhart

Course Title: Wedding Video and Sound Editing (P)**Course Description:**

This course focuses on the post-production aspects of wedding videography, emphasising video and sound editing techniques essential for creating

captivating wedding videos. Students will learn about audio recording, enhancement, video editing basics, and post-processing for both photos and videos in the context of wedding productions.

Course Objectives:

- To introduce audio recording techniques and sound enhancement for wedding videos.
- To develop proficiency in video editing fundamentals for wedding productions.
- To explore post-processing techniques for refining both photos and videos in wedding projects.

Course Outcomes:

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

- **CO 1:** Apply audio recording and enhancement techniques for improved sound quality in wedding videos.
- **CO 2:** Utilise fundamental video editing skills to assemble and refine wedding video footage.
- **CO 3:** Implement post-processing techniques for enhancing both photos and videos in wedding projects.

Course Outline:

Unit I: Audio Recording and Enhancement

- Lesson 1: Introduction to audio recording techniques for wedding videography.
- Lesson 2: Sound enhancement methods for better audio quality in wedding videos.

Unit II: Video Editing Basics

- Lesson 3: Overview of video editing software and tools for wedding productions.
- Lesson 4: Fundamentals of video editing techniques and workflow for wedding videos.

Unit III: Post-processing for Photos and Video

- Lesson 5: Techniques for post-processing wedding photos for optimal quality.
- Lesson 6: Post-production processes for refining and finalizing wedding video footage.

Recommended Reading/Resources:

- "The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media" by Bruce Block
- "In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch

Course Title: Practical Skill Development (P)

Course Description:

This course is designed to equip photography enthusiasts with practical skills that enhance their creativity and self-reliance. By learning various crafts, students will be able to create unique props, backdrops, and accessories for their photoshoots, reducing the need for external stylists and props. Practical Skill Development is an immersive course that combines craftsmanship with the art of photography.

Course Objectives:

- To develop a diverse skill set that complements and enhances photography.
- To enable students to create custom props, backgrounds, and accessories for photoshoots.
- To promote self-sufficiency and creativity in photography projects.

Course Outcomes:

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

- **CO 1:** Demonstrate the application of Woodworking Techniques for Customised Photo Props and Backgrounds.
- **CO 2:** Develop proficiency in Pottery for Unique Photo Accessories.
- **CO 3:** Master the art of Basic Stitching and Fabric Manipulation for Custom Textiles and Backdrops in Photography Projects.

Course Outline:

Unit I: Woodworking for Photography

- Lesson 1: Introduction to woodworking tools and safety.
- Lesson 2: Building custom wooden backdrops.
- Lesson 3: Crafting props like frames, stands, and product display items.

Unit II: Pottery and Clay work in Photography

- Lesson 4: Introduction to pottery techniques and materials.
- Lesson 5: Creating ceramic photo props and accent pieces.
- Lesson 6: Glazing and firing processes for photography-related projects.

Unit III: Nature Work Skills

- Lesson 10: Connecting with Nature
- Lesson 11: Understanding the importance of sustainable practices.

Recommended Reading/Resources:

- "The Woodworker's Bible: A Complete Guide to Woodworking" by Percy Blandford
- "Pottery For Dummies" by Bonita Hele

- "Sewing For Dummies" by Jan Saunders Maresh

Course Title: Masters of Cinematography (T)

Course Description:

The Master of Cinematography covers the central aspects of Cinematography masters, including theory, history, film genre, national film histories, and individual Cinematographer's. It provides the student with research abilities required to reproduce professional Master's work during their practical's. The program provides detailed study and understanding about the Cinematography master's and their films by learning an advanced, theoretical, historical, and aesthetic of cinema.

Course Objectives:

- To understand & Research the aesthetics, history, of individual, Indian, American and international Cinematography Master's.
- Analyse, synthesise, and evaluate cinematography master's their Visual aesthetics and narrative style, in their films.

Course Outcomes:

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

- **CO 1:** Understand the overall workflow of filmmaking from theory to history, film genre to directors, Cinematographers, editors and more.
- **CO 2:** Learn to recognize works by both renowned Indian, American and international cinematographers.
- **CO 3:** Critique specific films of Cinematography Master's using technical film vocabulary, critical approaches, and film research tools.

Course Outline:

Unit I: Key to the Best Cinematography

- Lesson 1: Use of Artistic medium with Mise –en –scene by renowned Cinematographers.
- Lesson 2: Lighting Technique and Camera Movement by Cinematography Masters.
- Lesson 3: Innovative Colour palate by Cinematography Master's.

Unit II: Understanding the Lighting and visual narrative style of Best Cinematographers in the world

- Lesson 4: Roger Deakins, Caleb Deschanel, Rodrigo Prito.
- Lesson 5: Robert Richardson, Emanuel Lubezki, Hoyte Van Hoytema
- Lesson 6: Christopher Doyle, Matthew Libatique, Roger Sher.

Unit III: Understanding the lighting and Visual Narrative design of Indian Cinematographer's

Lesson 5: V.K.Murthy,Subrato Mitra,Santosh Sivan, P. C. Sreeram

Lesson 6: Ravi Varman, Sudeep Chatterjee. Raavi.K. Chandran,

Lesson 7: Anil Mehta, Ashok Mehata, Anyanka Bose, Avinash Arun.

Recommended Reading/Resources:

- Cinematography Techniques: The Different Types of Shots in Film - Timothy Heiderich
- Introducing Cinematic and Theatrical Elements in Film - John Golden
- The Modern Movie Making Movement - Jon Reiss, Peter D. Marshall, Jason Brubaker, Norman C Berns, Carole Dean

Course Title: Portfolio Project (P)

Course Description:

This is a course for graduate students in commercial photography who wish to exit after completion of the first year of their graduate program. This course focuses on developing a professional portfolio in wedding photography and videography that reflects the student's expertise, creativity, and versatility as a photographer. Students will curate their best work for an industry-standard portfolio. The course involves conceptual development, portfolio curation, and final presentation.

Course Objectives:

- Develop required skills in wedding photography and videography.
- Understand the process of conceptualizing and executing various types of shoots for a portfolio.
- Create a comprehensive and cohesive portfolio that highlights their skills and vision as a photographer.

Course Outcomes:

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

- **CO 1:** Demonstrate a thorough understanding of wedding photography and videography.
- **CO 2:** Present a professional-grade portfolio that demonstrates technical proficiency and creative vision.
- **CO 3:** Demonstrate a clear understanding of how to market themselves to potential employers or clients through their portfolio.

Course Outline:

Unit I: Portfolio Creation

- Lesson 1: Concept Development
- Lesson 2: Theme and Narrative Development
- Lesson 3: Selecting and Curating Work
- Lesson 4: Critique and Review of Portfolio
- Lesson 5: Portfolio Presentation and Submission

B.A. in Photography and Cinematography - Semester 3									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0104307	Fundamentals of Cinematography (P)	8	4	-	40	60	100	-
Core Course	MJ0104308	Introduction to Camera (P)	6	3	-	40	60	100	-
Core Course	MJ0104309	Lighting (P)	6	3	-	40	60	100	Yes
Core Course	MJ0104310	Introduction to script writing & direction Workshop (P)	4	2	-	40	60	100	Yes
Core Course	MJ0104311	Project: 6 shot film, 10 shot film (P)	4	2	-	40	60	100	Yes
AECC	AE0104303	English - Creative Writing (T)	2	2	2	40	60	100	Yes
Interdisciplinary		Minor -3	8	4	-	80	120	200	-
		Total	38	20		40	60	800	

Course Code	Minor 3 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0104309	Film Screening-1 (P)	4	2		40	60	100	-
MI0104310	Film Appreciation (P)	4	2		40	60	100	-
MI0104311	Study on a famous Director (P)	4	2		40	60	100	Yes

Add on Multi-Disciplinary courses – 3 Credits (Optional)

Students can choose to do a Multidisciplinary course either from Swayam Portal or the courses offered by any other department of BVDU. Suggested list of courses will be shared separately with students.

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 judgement. 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 visualisation in cinematography. By delving into the intricacies of cinematic visualisation, 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:

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

CO 1: Gain a profound understanding of shot design coupled with an in-depth knowledge of cinematic composition.

CO 2: Understand the essential fundamentals of motion picture cinematography operations, encompassing technical knowledge and artistic application.

CO 3: Gain thorough understanding of fundamental principles of cinematography including 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:

- Lesson 1: Familiarising 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:

- Lesson 2: 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:

- Lesson 3: Practical exercises centred 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:

- Lesson 4: Practicals involving various Digital Cameras 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: Introduction to Camera (P)

Course Description: This course offers an in-depth introduction to the principles and practices of using motion picture cameras. It covers the technical and creative aspects of camera operation, including camera types, lens choices, camera movements, and the basics of shot composition. Emphasis is placed on practical, hands-on learning to equip students with the skills needed for professional film production.

Course Objectives:

- **Understanding Camera Basics:**
 - Learn about different types of motion picture cameras and their components.
 - Understand the functions and uses of various lenses in filmmaking.
- **Technical Proficiency:**
 - Develop technical skills in operating motion picture cameras.
 - Gain knowledge of camera settings, exposure, and focus techniques.

- **Creative Application:**
 - Explore the artistic aspects of camera work, including composition and camera movements.
 - Apply learned techniques in practical exercises and projects.

Course Outcomes:

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

- **CO1:** Demonstrate knowledge of different types of motion picture cameras and their components.
- **CO2:** Operate motion picture cameras proficiently, adjusting settings for optimal exposure and focus.
- **CO3:** Apply creative camera techniques, including composition and camera movements, in practical projects.

Course Outline:

Unit I: Introduction to Motion Picture Cameras

- Lesson 1: Overview of different types of motion picture cameras (film and digital).
- Lesson 2: Components and functions of a motion picture camera.

Unit II: Understanding Lenses

- Lesson 3: Types of lenses and their uses in filmmaking.
- Lesson 4: Basics of focal length, aperture, and depth of field.

Unit III: Camera Settings and Exposure

- Lesson 5: Understanding exposure and its components (ISO, shutter speed, aperture).
- Lesson 6: Techniques for achieving proper focus.

Unit IV: Composition and Framing

- Lesson 7: Principles of shot composition and framing.
- Lesson 8: Rule of thirds, leading lines, and other composition techniques.

Unit V: Camera Movements

- Lesson 9: Types of camera movements (pan, tilt, dolly, zoom, etc.).
- Lesson 10: Practical exercises in camera movements and their effects.

Unit VI: Practical Applications

- Lesson 11: Hands-on exercises in operating motion picture cameras.
- Lesson 12: Student projects: shooting short scenes with emphasis on learned techniques.

Recommended Reading/Resources:

- "Cinematography: Theory and Practice: Image Making for Cinematographers and Directors" by Blain Brown.

- "The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age" by Steven Ascher and Edward Pincus.
- Online tutorials and videos on camera operation and techniques.

Course Title: Lighting (P)

Course Description: This course focuses on the principles and practices of lighting in cinematography, with an emphasis on different types of lights and outdoor lighting. It covers techniques for utilising various lighting equipment, managing changing light conditions, and using tools to manipulate and enhance lighting setups. Students will engage in practical, hands-on exercises to develop their skills in creating visually compelling scenes.

Course Objectives:

- **Fundamentals of Lighting:**
 - Understand the basics of different types of lights and their properties.
 - Learn to recognize and adapt to different lighting conditions.
- **Tools and Techniques:**
 - Gain proficiency in using various lighting equipment and tools for both indoor and outdoor lighting.
 - Learn techniques to manage and modify light effectively.
- **Practical Lighting Application:**
 - Apply lighting techniques in practical exercises and projects.

Course Outcomes:

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

- **CO1:** Demonstrate knowledge of the fundamental principles of different types of lights in cinematography.
- **CO2:** Utilise various lighting equipment and tools to manage and enhance lighting in different settings.
- **CO3:** Apply both indoor and outdoor lighting techniques to create visually compelling scenes in film projects.

Course Outline:

Unit I: Introduction to Lighting

Lesson 1: Overview of different types of lights (incandescent, LED, fluorescent, etc.) and their properties.

Lesson 2: Recognizing and adapting to different lighting conditions.

Unit II: Tools for Lighting

Lesson 3: Introduction to lighting equipment (lights, stands, modifiers, etc.).

Lesson 4: Using reflectors, diffusers, and other tools to manage light.

Unit III: Techniques for Indoor Lighting

Lesson 5: Techniques for setting up indoor lighting.

Lesson 6: Managing shadows and highlights in indoor settings.

Unit IV: Techniques for Outdoor Lighting

Lesson 7: Techniques for utilising natural light in outdoor settings.

Lesson 8: Managing changing light conditions in outdoor environments.

Unit V: Practical Applications

Lesson 9: Hands-on exercises with different types of lighting setups.

Lesson 10: Student projects: lighting setups for indoor and outdoor scenes with emphasis on learned techniques.

Recommended Reading/Resources:

- "Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image" by David Landau.
- "Cinematography: Theory and Practice: Image Making for Cinematographers and Directors" by Blain Brown.
- Online tutorials and videos on lighting techniques in cinematography.

Course Title: Script Writing and Film Direction Workshop (P)

Course Description: A comprehensive workshop on the art and craft of script writing and film direction. The course covers the fundamentals of script writing, storytelling techniques, character development, and the practical aspects of film direction. Participants will engage in hands-on exercises to apply theoretical concepts in practical scenarios.

Course Objectives:

- Understand the fundamentals of script writing.
- Learn storytelling techniques and structure.
- Develop skills in character development and dialogue writing.
- Explore the practical aspects of film direction.
- Engage in hands-on exercises to apply theoretical concepts.
- Gain insights into the collaborative process of filmmaking.

Course Outcomes:

By the end of this workshop, participants should be able to:

- **CO1:** Demonstrate an understanding of script writing fundamentals.
- **CO2:** Understand the practical aspects of film direction.
- **CO3:** Apply theoretical concepts in hands-on exercises.

Course Outline:

Unit I: Fundamentals of Script Writing

- Lesson 1: Introduction to script writing.
- Lesson 2: Elements of storytelling.

Unit II: Character Development and Dialogue Writing

- Lesson 3: Creating compelling characters.
- Lesson 4: Writing effective dialogue.

Unit III: Storytelling Techniques and Structure

- Lesson 5: Storytelling techniques.
- Lesson 6: Script structure and formatting.

Unit IV: Practical Aspects of Film Direction

- Lesson 7: Introduction to film direction.
- Lesson 8: Blocking, staging, and shot composition.

Unit V: Hands-on Exercises and Collaborative Filmmaking

- Lesson 9: Hands-on script writing exercise.
- Lesson 10: Hands-on film direction exercise.

Recommended Reading/Resources:

- "Story: Substance, Structure, Style, and the Principles of Screenwriting" by Robert McKee.
- "Save the Cat! The Last Book on Screenwriting You'll Ever Need" by Blake Snyder.
- "Directing: Film Techniques and Aesthetics" by Michael Rabiger.

Project: 6 Shot Film, 10 Shot Film

Course Description: This project-based course requires students to create two short films: one consisting of 6 shots and the other consisting of 10 shots. The focus will be on planning, execution, and refining technical skills in film production, including shot composition, continuity, and storytelling within a limited number of shots.

Course Objectives:

- **Film Planning and Storyboarding:**
 - Develop skills in planning and storyboarding short films with a specified number of shots.
 - Understand the importance of shot composition and continuity.
- **Execution of Short Films:**
 - Gain practical experience in filming and editing short films.

- Learn to convey a narrative effectively within a limited number of shots.
- **Technical and Creative Skills:**
 - Enhance technical skills in camera operation, lighting, and sound.
 - Foster creativity in storytelling and visual expression.

Course Outcomes:

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

- **CO1:** Plan and storyboard short films with a specified number of shots, focusing on shot composition and continuity.
- **CO2:** Execute the filming and editing of short films, effectively conveying a narrative within a limited number of shots.
- **CO3:** Demonstrate technical and creative skills in camera operation, lighting, sound, and storytelling.

Course Outline:

Unit I: Introduction to Short Films

Lesson 1: Overview of the project requirements and objectives.

Lesson 2: Basics of shot composition and continuity in short films.

Unit II: Planning and Storyboarding

Lesson 3: Techniques for planning a short film with 6 shots.

Lesson 4: Techniques for planning a short film with 10 shots.

Lesson 5: Storyboarding for short films: visualizing and organizing shots.

Unit III: Filming the 6 Shot Film

Lesson 6: Practical exercise: filming the 6 shot film.

Lesson 7: Reviewing and critiquing the 6 shot film.

Lesson 8: Editing techniques for the 6 shot film.

Unit IV: Filming the 10 Shot Film

Lesson 9: Practical exercise: filming the 10 shot film.

Lesson 10: Reviewing and critiquing the 10 shot film.

Lesson 11: Editing techniques for the 10 shot film.

Unit V: Final Review and Presentation

Lesson 12: Final review of both short films.

Lesson 13: Presentation and critique session: peer and instructor feedback.

Recommended Reading/Resources:

- "The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age" by Steven Ascher and Edward Pincus.
- "Shot by Shot: Visualising from Concept to Screen" by John Cantine, Susan Howard, and Brady Lewis.
- Online tutorials and resources on short film production and editing.

Course Title: English - Creative Writing (T)

Course Description:

This course introduces students to the various forms and techniques of creative writing, encompassing creative nonfiction, fiction, writing about photographs, and photo essays. It provides guidelines and practice assignments to explore different creative writing styles.

Course Objectives:

- To introduce students to the different types and techniques of creative writing.
- To develop practical skills in writing creative nonfiction and fiction.
- To understand the nuances of writing about photographs and creating photo essays.

Course Outcomes:

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

- **CO 1:** Understand the different types of creative writing and their respective techniques.
- **CO 2:** Apply creative writing techniques in crafting fiction, nonfiction, and photo essays.
- **CO 3:** Demonstrate the ability to write creatively using standard formats and guidelines.

Course Outline:

Unit I: Introduction to Creative Writing and Types

- Lesson 1: Introduction to Creative Writing: Overview and Importance
- Lesson 2: Exploring Four Types of Creative Writing
- Lesson 3: Assignment: Writing Exercise for Four Types of Creative Writing

Unit II: Techniques and Forms of Creative Writing

- Lesson 4: Writing About a Photograph: Techniques and Approaches
- Lesson 5: Understanding and Crafting Photo Essays
- Lesson 6: Exploring Creative Nonfiction: Techniques and Examples
- Lesson 7: Crafting Creative Fiction: Elements and Structure

Unit III: Figures of Speech and Writing Guidelines

- Lesson 8: Understanding Figures of Speech in Creative Writing
- Lesson 9: Standard Formats and Guidelines in Creative Writing
- Lesson 10: Assignment Presentation: Photo Essay with Standard Formats (10 Photos)

Recommended Reading/Resources:

- "The Art of Creative Writing" by Lajos Egri
- "On Writing: A Memoir of the Craft" by Stephen King
- "The Elements of Style" by William Strunk Jr. and E.B. White
- "The Writing Life: Writers on How They Think and Work" by Marie Arana

Course Title: Film Screening-1(P)**Course Description:**

Film Screening-1 is designed to expose students to a diverse range of films, emphasising the importance of cinematic appreciation. Through the screening of films from various genres and cultures, students will enhance their understanding of filmmaking techniques, storytelling, and cultural nuances.

Course Objectives:

- Develop a keen understanding of the importance of watching films for aspiring filmmakers.
- Explore films from different genres and cultures to broaden artistic perspectives.
- Analyse and critique films to develop critical thinking and observational skills.

Course Outcomes:

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

- **CO1:** Recognize the significance of watching films in the context of film education.
- **CO2:** Appreciate the diversity of filmmaking styles and storytelling approaches.
- **CO3:** Analyse and critique films effectively, demonstrating improved observational skills.

Course Structure:**Unit I: Importance of Watching Films**

- Lesson 1: Role of Film Watching in Cinematic Education.
- Lesson 2: Impact of Film Viewing on Artistic Development.

Unit II: Exploring Different Genres

- Lesson 3: Understanding Genre Conventions.
- Lesson 4: Analysing Films from Various Genres.

Unit III: Cultural Enrichment Through Cinema

- Lesson 5: Importance of Cultural Diversity in Filmmaking.
- Lesson 6: Analysing Films from Different Cultures.

Unit IV: Critiquing Films Effectively

- Lesson 7: Developing Critical Observation Skills.
- Lesson 8: Writing Film Critiques and Analyses.

Unit V: Special Film Screenings

- Lesson 9: Spotlight on Classic Films.
- Lesson 10: Contemporary Masterpieces and Emerging Filmmakers.

Recommended Reading/Resources:

- "How to Read a Film: Movies, Media, and Beyond" by James Monaco.
- "Film Art: An Introduction" by David Bordwell and Kristin Thompson.

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 analyse 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:

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

- **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)

Lesson 3: Animation, Adventure, Horror, Suspense, Drama, Romance etc. Familiarising with World films and filmic movements (French films, Japanese films, Hollywood films, Indian films, Italian films, Iranian films etc. Lesson 4: Italian Neorealism, French New wave, Western, German Expressionism etc.

Unit III: Literary Elements in Film Themes and Symbolism

Lesson 5: 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

Lesson 6: Film Studies Viewing films, documentaries, video tutorials, reading books, magazines, etc. focusing on the craft & aesthetics of cinematography.

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: Study on a famous Director (P)

Course Description: This course offers an in-depth study of renowned film directors from around the world, focusing on their unique visual styles and filmmaking techniques. Students will analyse the works of these directors, understanding their influence on the film industry. The course culminates in a project where students choose a film director of their choice and write an essay analysing that director's visual style and filmmaking approach.

Course Objectives:

- **Understanding Directorial Styles:**
 - Study the unique visual styles and storytelling techniques of famous

film directors.

- Analyse the impact of these directors on the film industry and popular culture.
- **Filmmaking Techniques:**
 - Gain insight into the specific filmmaking techniques employed by renowned directors.
 - Understand how these techniques contribute to the overall narrative and visual aesthetics of their films.
- **Analytical Writing:**
 - Develop skills to write a detailed essay analysing a chosen director's visual style and filmmaking techniques.
 - Demonstrate the ability to critically analyse and articulate a director's unique style.

Course Outcomes:

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

- **CO1:** Analyse and articulate the unique visual styles and storytelling techniques of various famous film directors.
- **CO2:** Understand and describe the filmmaking techniques that contribute to a director's signature style.
- **CO3:** Write a detailed essay analysing the visual style and filmmaking approach of a chosen film director.

Course Outline:

Unit I: Introduction to Famous Directors

Lesson 1: Overview of renowned film directors from around the world.

Lesson 2: Introduction to the visual styles and storytelling techniques of these directors.

Unit II: Analysis of Directorial Styles

Lesson 3: In-depth study of Alfred Hitchcock's suspense techniques.

Lesson 4: Analysis of Quentin Tarantino's narrative structure and dialogue.

Lesson 5: Examination of Wes Anderson's use of colour and symmetry.

Unit III: Filmmaking Techniques

Lesson 6: Study of Stanley Kubrick's camera work and visual composition.

Lesson 7: Understanding the use of long takes and natural lighting in Terrence Malick's films.

Lesson 8: Exploration of Wong Kar Wai's use of colour and mood.

Unit IV: Essay Writing

Lesson 9: Choosing a film director for the essay project.

Lesson 10: Researching the chosen director's works and style.

Lesson 11: Structuring and outlining the essay.

Unit V: Project Creation and Presentation

Lesson 12: Writing the essay analysing the director's visual style and filmmaking approach.

Lesson 13: Presentation and critique of student essays.

Recommended Reading/Resources:

- "Hitchcock/Truffaut" by François Truffaut and Alfred Hitchcock.
- "Quentin Tarantino: Interviews, Revised and Updated" edited by Gerald Peary.
- "The Wes Anderson Collection" by Matt Zoller Seitz.
- "Stanley Kubrick: A Biography" by Vincent LoBrutto.
- Online resources and documentaries on famous film directors and their works

B.A. in Photography and Cinematography - Semester 4									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0104412	Film Editing Workshop (P)	6	3	-	40	60	100	Yes
Core Course	MJ0104413	Film Sound Workshop (P)	6	3	-	40	60	100	Yes
Core Course	MJ0104414	Advance functioning of a movie camera operation (P)	6	3	-	40	60	100	-
Core Course	MJ0104415	Advance Film Lighting (P)	6	3	-	40	60	100	Yes
Core Course	MJ0104416	Workshop: Data Management and Color Correction (P)	4	2	-	40	60	100	Yes
Interdisciplinary		Minor -4	8	4	-	80	120	200	-
SEC	SE0104403	Project: [Continuity Film] (P)	4	2	-	40	60	100	-
		Total	40	20				800	

Course Code	Minor 4 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0104412	Film Continuity (P)	4	2		40	60	100	-
MI0104413	Film Screening-2 (P)	4	2		40	60	100	-
MI0104414	Study on a famous Cinematographer (P)	4	2		40	60	100	Yes

Add on course - Compulsory for students seeking exit after 2nd year (to be completed during summer break)

Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			
						IA	UE	CA	Total
Core Course		Portfolio Project (P)	8	4	-	-	-	100	100

Exit 2: Diploma in Photography and Cinematography

Course Title: Film Editing Workshop (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: Familiarise students with editing software, project setups, and the concept of rhythm in editing. Analyse 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 colour correction.

Course Outcomes:

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

- **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 colour 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: Film Sound workshop (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: Familiarise 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:

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

- **CO1:** Execute location sound recording techniques effectively.
- **CO2:** Demonstrate knowledge of recording formats in sound.
- **CO3:** Select and utilise appropriate microphones and sound recorders.
- **CO4:** Navigate the complete workflow of sound in film production.
- **CO5:** Familiarise 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: Advance Functioning of a Movie Camera Operation (P)

Course Description:

This course delves into the advanced aspects of movie camera operation, focusing on technical proficiency, creative decision-making, and the intricate workings of professional film cameras. Students will explore advanced camera movements, optical techniques, and the integration of technology in contemporary cinematography.

Course Objectives:

- **Technical Proficiency in Movie Camera Operation**
Master advanced camera movements and optical techniques.
Understand the intricacies of professional film cameras and their advanced functions.
- **Creative Decision-Making in Cinematography**
Apply creative and innovative thinking to camera operation.
Explore the integration of technology for creative cinematography.

Course Outcomes:

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

- **CO1:** Demonstrate advanced technical proficiency in movie camera operation.
- **CO2:** Apply creative decision-making in cinematography, incorporating advanced camera movements and optical techniques.
- **CO3:** Integrate technology for innovative and contemporary cinematography.

Course Outline:

Unit I: Advanced Camera Movements

- Lesson 1: Mastering Complex Camera Movements.
- Lesson 2: Exploring Innovative Camera Angles.
- Lesson 3: Understanding Track In/Zoom Out and their Creative Applications.
- Lesson 4: Handheld Camera Movements: Techniques and Cinematic Impact.

Emphasis on:

Push In & Pull Out: Creating intimacy or revealing scene information.
Booming or Crane Shot: Establishing scenes and providing context.
Dolly Slide or Horizontal Move: Building character and calming movements.

Unit II: Optical Techniques in Cinematography

- Lesson 5: Understanding Advanced Lens Functionality.
- Lesson 6: Exploring Optical Effects for Creative Cinematography.

Recommended Reading/Resources:

- "Cinematography: Theory and Practice" by Blain Brown.
- "The Five C's of Cinematography" by Joseph V. Mascelli.
- Online resources and tutorials on advanced cinematography techniques.

Advanced Film Lighting

Course Description: This course delves into advanced lighting techniques used in film production, focusing on creating various moods and atmospheres through lighting. Students will learn about three-point lighting, different types of mood lighting, creative lighting, and studio lighting. The course combines theoretical knowledge with practical exercises to equip students with the skills needed to effectively light film scenes.

Course Objectives:

- **Advanced Lighting Techniques:**
 - Gain an understanding of advanced lighting techniques used in filmmaking.
 - Learn the principles of three-point lighting and its applications.
- **Mood Lighting:**
 - Explore different types of mood lighting and how to create specific atmospheres.
 - Understand the role of lighting in conveying emotions and storytelling.
- **Creative and Studio Lighting:**
 - Develop skills in using creative lighting techniques to enhance visual storytelling.
 - Understand the principles and practices of studio lighting.

Course Outcomes:

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

- **CO1:** Implement advanced lighting techniques, including three-point lighting, to create well-lit film scenes.
- **CO2:** Utilise various types of mood lighting to convey specific atmospheres and emotions in a film.
- **CO3:** Apply creative and studio lighting techniques to enhance the visual storytelling of a film.

Course Outline:

Unit I: Introduction to Advanced Lighting Techniques

- Lesson 1: Overview of advanced lighting techniques in filmmaking.
- Lesson 2: Principles and applications of three-point lighting.

Unit II: Mood Lighting

- Lesson 3: Types of mood lighting and their effects.
- Lesson 4: Creating specific atmospheres through lighting.

Unit III: Creative Lighting Techniques

- Lesson 5: Exploring creative lighting in film production.
- Lesson 6: Techniques for enhancing visual storytelling with lighting.

Unit IV: Studio Lighting

- Lesson 7: Principles and practices of studio lighting.
- Lesson 8: Practical applications and setup of studio lighting.

Recommended Reading/Resources:

- "Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image" by David Landau.
- "Film Lighting: Talks with Hollywood's Cinematographers and Gaffers" by Kris Malkiewicz.
- "Master Lighting Guide for Portrait Photographers" by Christopher Grey.
- Online resources and tutorials on advanced film lighting techniques.

Course Title: Workshop: Data Management and Color Correction (P)

Course Description:

This workshop focuses on the crucial aspects of data management in filmmaking, covering the organisation and storage of digital assets. Additionally, it delves into the art and techniques of colour correction, emphasizing its role in enhancing the visual aesthetics of a film.

Course Objective:

- **Efficient Data Management**
 - Gain knowledge and skills in organizing and managing digital assets in filmmaking.
- **Color Correction Techniques**
 - Understand the principles and techniques of color correction for film post-production.

Course Outcomes:

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

- **CO1:** Implement efficient data management practices in filmmaking.

- **CO2:** Apply color correction techniques to enhance the visual aesthetics of film projects.

Course Outline:

Unit I: Data Management in Filmmaking

- Lesson 1: Basics of Digital Asset Organization.
- Lesson 2: Best Practices in Data Management for Film Projects.

Unit II: Tools and Software for Data Management

- Lesson 3: Introduction to Data Management Software.
- Lesson 4: File Naming Conventions and Version Control.

Unit III: Color Correction Principles

- Lesson 5: Understanding Color Spaces and Grading.
- Lesson 6: Techniques for Color Correction in Film.

Unit IV: Hands-on Color Correction

- Lesson 7: Using Color Correction Software.
- Lesson 8: Practical Applications of Color Correction in Film.

Unit V: Evaluation and Analysis

- Lesson 9: Assessing Data Management Practices in Film Projects.
- Lesson 10: Analyzing the Impact of Color Correction Techniques in a Film Project.

Recommended Reading/Resources:

- "Color Correction Handbook: Professional Techniques for Video and Cinema" by Alexis Van Hurkman.

Course Title: Project: [Continuity Film] (P)

Course Description:

This project-oriented course focuses on applying the principles of film continuity in the creation of a 5-minute short film. Students will actively engage in planning, shooting, and editing a film, emphasizing the practical application of continuity principles learned in previous courses.

Course Objectives:

- **Application of Film Continuity Principles**
 - Apply film continuity principles in a practical filmmaking project.
 - Demonstrate proficiency in planning, shooting, and editing a continuity-driven short film.

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 I: Project Planning

- Lesson 1: Defining Project Scope and Continuity Requirements.
- Lesson 2: Developing the Script with Continuity in Mind.

Unit II: Production Phase

- Lesson 3: Shooting Techniques for Continuity in a Limited Timeframe.
- Lesson 4: Overcoming Challenges in Maintaining Continuity on Set.

Unit III: Editing and post-production

- Lesson 5: Continuity Editing Techniques for a 5-Minute Short Film.
- Lesson 6: Enhancing Narrative Coherence in Post-Production.

Unit IV: Evaluation and Analysis

- Lesson 7: Evaluating the Final 5-Minute Short Film for Continuity.
- Lesson 8: Analysing the Application of Continuity in the Project.

Recommended Reading/Resources:

- "In the Blink of an Eye" by Walter Murch.
- "The Technique of Film Editing" by Karel Reisz and Gavin Millar.
- Online resources and tutorials on the practical application of film continuity in short films.

Course Title: Film Continuity (P)

Course Description:

This course explores the principles of film continuity, encompassing visual consistency, screen directions, and the 180-degree rule. Students will delve into types of continuity, prime directives in filmmaking, and the purpose of screen direction.

Course Objectives:

- Understanding Film Continuity Principles
- Grasp the fundamentals of maintaining visual consistency.
- Explore various types of film continuity.
- Comprehend the prime directives in filmmaking.

Course Outcomes:

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

- **CO1:** Demonstrate a solid understanding of film continuity principles.
- **CO2:** Apply continuity principles in filmmaking.
- **CO3:** Analyze and justify exceptions to continuity rules in specific contexts.

Course Outline:

Unit I: Fundamentals of Film Continuity

- Lesson 1: Introduction to Film Continuity Principles.
- Lesson 2: Visual Consistency and Its Importance.

Emphasis on:

- Maintaining visual coherence across shots.
- Understanding the 180-degree rule.

Unit II: Types of Film Continuity

- Lesson 3: Continuity of Content.
- Lesson 4: Continuity of Movement.
- Lesson 5: Continuity of Position.
- Lesson 6: Continuity of Time.

Emphasis on:

- Exploring different types of film continuity.

Unit III: The Prime Directives

- Lesson 7: Screen Directions.
- Lesson 8: Action Axis.
- Lesson 9: The 180-Degree Rule.

Emphasis on:

- Understanding the prime directives of film continuity.

Unit IV: Purpose of Screen Direction

- Lesson 10: Exploring the Purpose of Screen Direction.

Unit V: Directional Conventions

- Lesson 11: Understanding Directional Conventions.

Unit VI: Exceptions to the Rule

- Lesson 12: Analyzing Exceptions to Continuity Rules.

Unit VII: Continuity Filmmaking

- Lesson 13: Practical Application of Continuity Principles.
- Lesson 14: Case Studies - Analyzing Continuity in Film Scenes.

Recommended Reading/Resources:

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

- "The Technique of Film Editing" by Karel Reisz and Gavin Millar.
- Online resources and tutorials on film continuity.

Course Title: Film Screening-2 (P)

Course Description:

Film Screening-2 is an advanced exploration of film analysis, delving into more complex cinematic works. Students will engage in in-depth discussions, critique, and analysis of films from various genres and periods.

Course Objectives:

- Develop advanced skills in film analysis and critique.
- Explore diverse film genres and styles.
- Understand the historical and cultural context of selected films.

Course Outcomes:

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

- **CO1:** Analyze and critique films at an advanced level, considering elements such as cinematography, narrative structure, and thematic content.
- **CO2:** Demonstrate a deep understanding of diverse film genres and their conventions.
- **CO3:** Place selected films in their historical and cultural context, recognizing their impact on the evolution of cinema.

Course Outline:

Unit I: Advanced Film Analysis

- Lesson 1: In-depth analysis of narrative structures.
- Lesson 2: Advanced cinematography techniques.

Unit II: Diverse Film Genres

- Lesson 3: Exploration of experimental and avant-garde cinema.
- Lesson 4: Case studies in world cinema.

Unit III: Historical and Cultural Context

- Lesson 5: Impact of films on society and culture.
- Lesson 6: Films as reflections of historical events.

Unit IV: Contemporary Cinema

- Lesson 7: Analysis of recent releases.
- Lesson 8: Discussion on the impact of technology on filmmaking.

Recommended Reading/Resources:

- "Film Art: An Introduction" by David Bordwell and Kristin Thompson.

- "The Oxford History of World Cinema" by Geoffrey Nowell-Smith.

Course Title: Study on a famous Cinematographer (P)

Course Description: This course explores the works of renowned film cinematographers from around the world, examining their unique visual styles and contributions to the art of filmmaking. Students will study various cinematographers' techniques and philosophies, and ultimately choose a cinematographer to analyze in detail. The course includes writing an essay on the chosen cinematographer's visual style and impact on filmmaking.

Course Objectives:

- **Introduction to Famous Cinematographers:**
 - Gain knowledge of renowned cinematographers and their contributions to filmmaking.
 - Understand the unique visual styles of different cinematographers.
- **Analysis of Cinematographic Techniques:**
 - Learn about various cinematographic techniques and how they are used to enhance storytelling.
 - Study the philosophies and approaches of famous cinematographers.
- **Essay on a Chosen Cinematographer:**
 - Develop research and analytical skills by writing an essay on a selected cinematographer.
 - Understand the impact of the cinematographer's work on the overall filmmaking process.

Course Outcomes:

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

- **CO1:** Identify and describe the unique visual styles of renowned cinematographers.
- **CO2:** Analyze the techniques and philosophies used by famous cinematographers to enhance storytelling.
- **CO3:** Write a detailed essay on a chosen cinematographer, discussing their visual style and contributions to filmmaking.

Course Outline:

Unit I: Introduction to Famous Cinematographers

Lesson 1: Overview of renowned cinematographers and their works.

Lesson 2: Introduction to visual styles and techniques.

Unit II: Cinematographers and Their Unique Visual Styles

Lesson 3: Study of Roger Deakins' visual style and techniques.

Lesson 4: Analysis of Emmanuel Lubezki's contributions to cinematography.

Unit III: Cinematographers' Philosophies and Approaches

Lesson 5: Examination of Robert Richardson's approach to cinematography.

Lesson 6: Study of Wong Kar-wai's collaboration with Christopher Doyle.

Unit IV: Essay on a Chosen Cinematographer

Lesson 7: Research methodologies for studying a cinematographer.

Lesson 8: Writing and structuring an essay on a cinematographer's visual style and contributions.

Recommended Reading/Resources:

- "Masters of Light: Conversations with Contemporary Cinematographers" by Dennis Schaefer and Larry Salvato.
- "Cinematography: Theory and Practice: Image Making for Cinematographers and Directors" by Blain Brown.
- "Reflections: Twenty-One Cinematographers at Work" by Benjamin Bergery.
- Online interviews, articles, and documentaries on famous cinematographers.

Course Title: Portfolio Project

Course Description: The Portfolio Project course is the capstone project for students completing their studies at the end of the fourth semester. Students will apply the knowledge and skills they have acquired throughout the program to create a professional-quality film. This project allows students to showcase their abilities in filmmaking, from pre-production through post-production.

Course Objectives:

- **Develop a Professional-Quality Film:**
 - Apply filmmaking skills and techniques learned throughout the program.
 - Demonstrate proficiency in all aspects of film production.
- **Showcase Creativity and Technical Skills:**
 - Exhibit creativity and originality in the film project.
 - Utilize technical skills in cinematography, editing, sound design, and more.
- **Complete a Comprehensive Filmmaking Process:**
 - Experience the full process of making a film, including planning, shooting, and editing.
 - Develop project management and collaboration skills.

Course Outcomes:

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

- **CO1:** Plan and execute a professional-quality film project from start to finish.
- **CO2:** Demonstrate creativity and technical proficiency in various aspects of filmmaking.
- **CO3:** Effectively manage the filmmaking process, including pre-production, production, and post-production phases.

Course Outline:

Unit I: Pre-Production

Lesson 1: Project planning and development.

Lesson 2: Scriptwriting and storyboarding.

Lesson 3: Casting and location scouting.

Lesson 4: Budgeting and scheduling.

Unit II: Production

Lesson 5: Setting up and managing the film shoot.

Lesson 6: Directing actors and crew.

Lesson 7: Cinematography techniques and lighting setups.

Lesson 8: Sound recording and management.

Unit III: Post-Production

Lesson 9: Editing the film.

Lesson 10: Sound design and mixing.

Lesson 11: Color correction and grading.

Lesson 12: Adding titles, credits, and special effects.

Unit IV: Final Review and Presentation

Lesson 13: Reviewing and finalizing the film.

Lesson 14: Preparing the film for presentation.

Lesson 15: Presenting the final film to peers and faculty.

Recommended Reading/Resources:

- "Directing: Film Techniques and Aesthetics" by Michael Rabiger.
- "The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age" by Steven Ascher and Edward Pincus.
- "Film Production Management" by Bastian Clevé.
- Online tutorials and resources related to filmmaking techniques and software.

B.A. in Photography and Cinematography - Semester 5									
Subject Type	Course Code	Title of Paper	Hrs/ Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0104517	Shooting Dialogue scenes in films (P)	4	2	-	40	60	100	Yes
Core Course	MJ0104518	Creative Lighting Workshop [short film] (P)	6	3	-	40	60	100	-
Core Course	MJ0104519	Introduction to Art Direction & Production Design -Workshop (P)	4	2	-	40	60	100	Yes
Core Course	MJ0104520	Cinema Gears Workshop: Steadicam, Track & Trolley, Crane & Car Rig (P)	6	3	-	40	60	100	-
Core Course	MJ0104521	Project: Shooting a scene from a popular Web Series (Re-interpretation) (P)	6	3	-	40	60	100	Yes
Interdisciplinary		Minor -5	8	4	-	80	120	200	-
Internship	ID0104501	Industry Internship (P)	-	3	-	-	-	100	Yes
		Total	34	20				800	

Course Code	Minor 5 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0104515	Innovation in the World of Cine Equipment (P)	4	2		40	60	100	-
MI0104516	Study on a famous Indian cinematographer (P)	4	2		40	60	100	-
MI0104517	Film Screening-3 (P)	4	2		40	60	100	Yes

* Industry Internship must be completed by students during the term break after Semester 4. The credits for the same will be added to Semester 5, after a valid internship certificate and recommendation letter from the concerned employer is provided by the student.

Course Title: Shooting Dialogue Scenes in Films

Course Description:

This course focuses on the art and technique of shooting dialogue-driven scenes in narrative films. It explores the grammar of cinematic conversation, shot-reverse shot, eyeline matches, blocking, camera coverage, performance continuity, and sound design. Students will gain hands-on experience through scene breakdowns, rehearsals, and multi-camera setups to understand how to shoot compelling and emotionally resonant dialogue scenes.

Course Objective:

The objective of this course is to provide students with a comprehensive understanding of how to shoot effective dialogue scenes that serve narrative, character, and emotional development in films. Through theoretical study and hands-on practice, students will explore the visual grammar of dialogue, including shot-reverse shot, eyeline matches, and continuity. The course also focuses on blocking actors, directing performances, planning coverage, and managing technical aspects such as lighting and sound. By working on real-time shooting exercises and scene breakdowns, students will gain the creative and logistical skills required to execute professional dialogue scenes.

Course Outcomes:

- **CO1:** Demonstrate the ability to plan and execute various camera coverage techniques used in dialogue scenes, such as master shots, over-the-shoulder shots, and two-shots.
- **CO2:** Apply effective blocking and direction of actors to enhance performance and maintain continuity across takes.
- **CO3:** Manage technical aspects like lighting, sound recording, and visual continuity to support seamless dialogue coverage.

- **CO4:** Edit dialogue scenes with attention to rhythm, pacing, and subtext, creating emotionally compelling cinematic moments.

Course Outline:

Unit 1: Foundations of Dialogue in Cinema

Lesson 1: The Role of Dialogue in Visual Storytelling

- Purpose and types of dialogue
- Subtext and exposition through conversation

Lesson 2: Dialogue-Driven Scenes in Screenwriting

- Writing vs. visualizing dialogue
- Scene breakdowns from screenplays

Lesson 3: Case Studies of Iconic Dialogue Scenes

- Analysis of dialogue scenes from classic and modern films
- Discuss tone, pacing, and rhythm

Unit 2: Cinematic Language and Coverage Techniques

Lesson 4: Master Shots and Coverage Basics

- Master shot, over-the-shoulder, close-ups, inserts
- Choosing shot size for emotional impact

Lesson 5: Shot/Reverse Shot and Eyeline Match

- Importance of eyeline, 180-degree rule
- Matching cuts for seamless dialogue exchange

Lesson 6: Two-Shots, Oner, and Multi-Camera Setups

- When to use two-shots or one-take dialogue scenes
- Planning for multi-camera setups

Unit 3: Blocking and Actor Direction

Lesson 7: Staging for Performance and Camera

- Movement within the frame, depth, foreground/background
- Practical blocking for dialogue

Lesson 8: Working with Actors on Dialogue Delivery

- Pacing, pauses, and performance continuity
- Emotional arcs and subtext

Lesson 9: Rehearsals and Improvisation

- Running lines, performance workshops
- Allowing improvisation to shape blocking

Unit 4: Technical Execution

Lesson 10: Lighting Dialogue Scenes

- Matching lighting between shots
- Lighting continuity for indoor and outdoor conversations

Lesson 11: Capturing Clean Sound and Dialogue Recording

- Boom vs. lav mic techniques
- Managing background noise and overlapping dialogue

Lesson 12: Continuity and Matching Action

- Maintaining costume, props, and performance between takes
- Continuity logs and role of the script supervisor

Unit 5: Editing and Scene Construction

Lesson 13: Editing Dialogue for Flow and Emotion

- Pacing cuts, reaction shots, rhythm
- Creating emotional beats through editing

Lesson 14: Building Subtext in the Edit

- Choosing when *not* to cut
- Using silence, timing, and visual cues

Lesson 15: Scene Assembly Workshop

- Students edit raw footage of dialogue scenes
- Compare different editing styles

Unit 6: Final Project and Scene Critiques

Lesson 16: Pre-Production for Dialogue Scene Project

- Script selection, location scouting, casting
- Shot list, storyboard, blocking plans

Lesson 17: Production of Final Dialogue Scene

- On-set execution with full crew roles
- Filming under time constraints

Lesson 18: Screening and Peer Review

- Group critiques
- Reflective analysis and feedback

Recommended Reading / Resources:

Books:

- *Directing: Film Techniques and Aesthetics* by Michael Rabiger
- *Film Directing Shot by Shot* by Steven D. Katz
- *In the Blink of an Eye* by Walter Murch
- *Cinematic Storytelling* by Jennifer Van Sijll
- *The Visual Story* by Bruce Block

Films for Scene Study:

- *The Social Network* (dir. David Fincher) – known for precise dialogue coverage
- *Before Sunset* (dir. Richard Linklater) – naturalistic dialogue with long takes
- *12 Angry Men* (dir. Sidney Lumet) – confined space dialogue blocking
- *Marriage Story* (dir. Noah Baumbach) – emotionally driven two-person dialogue
- *Pulp Fiction* (dir. Quentin Tarantino) – stylized conversational scenes

YouTube / Online Resources:

- Every Frame a Painting – “The Spielberg Oner” and “The Silence of the Lambs: Who Wins the Scene?”
- StudioBinder – Scene coverage, blocking breakdowns, and dialogue editing tips
- Criterion Channel – Director’s commentary and behind-the-scenes content

Course Title: Creative Lighting Workshop [short film] (P)

Course Description:

The course aims to make students 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 and 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 Storaro.
- Sculpting in time... Andre Tarkovsky
- Storaro on Caravaggio.
- Masters of Light. Book by Dennis Schaefer and Larry Salvato

Course Title: Introduction to Art Direction & Production Design – Workshop (P)

Course Description:

This course introduces students to the visual and conceptual world of art direction and production design in cinema. Through workshops, students will explore how design elements such as sets, props, colors, textures, and space are used to shape the look and feel of a film. They will learn how to translate a script into a visual plan and work collaboratively to build sets or environments for the camera. Emphasis is placed on creativity, planning, execution, and understanding the functional role of design in storytelling.

Course Objective:

The course aims to develop a foundational understanding of the principles and practices of art direction and production design. Students will gain practical experience in conceptualizing visual themes, creating design documents, and constructing spaces that support narrative and mood. It also trains students to

collaborate with directors, DOPs, and crew, and manage visual continuity and design coherence across a film project.

Course Outcomes:

- **CO1:** Understand the core responsibilities of art direction and production design in film.
- **CO2:** Create mood boards, visual references, and conceptual sketches based on scripts.
- **CO3:** Demonstrate set design and prop styling skills through hands-on exercises.
- **CO4:** Collaborate effectively with peers to design and build a functional shooting space.

Course Outline:

Unit 1: Foundations of Art Direction and Production Design

Lesson 1: Introduction to Production Design

- Role of production designer and art director
- Key terminology and historical context

Lesson 2: Understanding Visual Storytelling

- How design supports genre, character, and theme
- Use of symbolism, space, and mood

Lesson 3: Script Breakdown for Design

- Identifying design needs in a script
- Scene-wise breakdown of sets, props, and locations

Unit 2: Concept Development and Visualization

Lesson 4: Mood Boards and Visual References

- Research, references, and tone setting
- Color theory and emotional palettes

Lesson 5: Sketching and Spatial Planning

- 2D and 3D sketching for design ideas
- Blocking space for action and camera

Lesson 6: Set Design Documents

- Creating floor plans, elevations, and design layouts
- Understanding scale and perspective

Unit 3: Materials, Props, and Model Making

Lesson 7: Material Knowledge and Prop Sourcing

- Basics of material types: wood, fabric, paint, etc.
- Budgeting and sourcing or creating props

Lesson 8: Model Making and Mockups

- Introduction to miniature set models
- Hands-on model building for set designs

Lesson 9: Textures and Surface Treatments

- Faux finishes, aging, distressing techniques
- Painting and detailing surfaces for realism

Unit 4: Set Construction and On-Shoot Application

Lesson 10: Studio and Location Planning

- Designing for studio sets vs. adapting real locations
- Coordinating with cinematographers

Lesson 11: Collaborative Set Building Workshop

- Group activity to design and construct a small-scale set
- Division of roles: lead designer, set dresser, prop master, etc.

Lesson 12: Final Presentation and Scene Shoot

- Final review of set design
- Students shoot a short scene using the constructed set

Recommended Reading / Resources

- *Production Design: Architects of the Screen* by Jane Barnwell
- *The Visual Story* by Bruce Block
- Art of Film series (Behind-the-scenes books on *The Grand Budapest Hotel*, *Blade Runner 2049*, etc.)
- YouTube channels: Film Riot, Every Frame a Painting, StudioBinder – Art Direction playlists

Course Title: Project: Shooting a Scene from a Popular Web Series (Re-interpretation) – (P)

Course Description:

This project-based course challenges students to creatively reinterpret and shoot a selected scene from a well-known web series. Students will analyze the original scene in terms of tone, performance, cinematography, blocking, art direction, and editing. They will then reimagine and execute the scene with their unique creative vision, while maintaining the emotional essence or narrative purpose. This workshop develops key filmmaking skills such as script analysis, directorial interpretation, production planning, team collaboration, and technical execution.

Course Objective

The objective of this course is to provide students with an opportunity to synthesize and apply their filmmaking knowledge in a practical project. By reinterpreting an existing scene, students will exercise creative decision-making, experiment with visual storytelling, and manage a small-scale production. The course fosters critical thinking, collaboration, and adaptive problem-solving as students bring a familiar narrative to life through their own stylistic lens.

Course Outcomes:

- **CO1:** Analyze and break down an existing scene in terms of direction, cinematography, performance, and production design.
- **CO2:** Develop an original interpretation of the scene, supported by visual references, design documents, and production planning.

- **CO3:** Execute the shooting of the reimagined scene through effective team collaboration and creative problem-solving.
- **CO4:** Demonstrate post-production editing skills and present the final scene with reflective documentation on creative choices.

Course Outline:

Unit 1: Scene Selection and Analysis

Lesson 1: Choosing the Scene

- Guidelines for selecting a scene (performance-driven, visual interest, manageable scale)
- Group formation and project briefing

Lesson 2: Scene Breakdown and Analysis

- Shot-by-shot analysis of the original scene
- Identifying key mood, subtext, blocking, and production elements

Lesson 3: Discussion of Interpretation Strategies

- What to keep, what to change
- Genre shifts, stylistic reimagining, alternate settings

Unit 2: Pre-Production and Visual Development

Lesson 4: Concept Presentation and Mood Boards

- Each group presents their reinterpretation vision
- Creating visual references for lighting, costume, set, tone

Lesson 5: Storyboarding and Shot Lists

- Translating concept into visual plan
- Camera movement, shot sizes, transitions

Lesson 6: Casting, Location Scouting, and Scheduling

- Auditioning or assigning roles
- Finding or designing appropriate locations
- Creating a shoot schedule and assigning responsibilities

Unit 3: Production Phase

Lesson 7: Blocking and Rehearsals

- On-location or on-set rehearsals
- Fine-tuning performances and camera movement

Lesson 8: Shooting the Scene

- Execution of production with student crew
- Managing continuity, coverage, and time

Lesson 9: Production Review and Feedback

- Raw footage review
- Peer and faculty feedback on execution

Unit 4: Post-Production and Final Output

Lesson 10: Editing and Sound Design

- Editing the reinterpreted scene
- Adding sound effects, dialogue sync, score/music

Lesson 11: Final Screening and Reflection

- Screening of final scenes
- Each group presents their creative and technical approach

Lesson 12: Reflective Documentation and Submission

- Written analysis of reinterpretation process
- Challenges, learning outcomes, and behind-the-scenes documentation

Recommended Viewing/Resources:

- Web series for inspiration: *Sacred Games*, *Delhi Crime*, *Paatal Lok*, *Stranger Things*, *Breaking Bad*, *Fleabag*, etc.
- StudioBinder tutorials on script breakdown, directing actors, production design
- Interviews and BTS featurettes from web series creators
- *Directing Actors* by Judith Weston
- *In the Blink of an Eye* by Walter Murch (for editing insights)

Course Title : Innovation in the World of Cine Equipment (P)

Course Description:

This practical course explores the evolving world of cinema equipment, focusing on technological innovations that have transformed filmmaking. From advancements in camera systems and lenses to lighting gear, grip equipment, and digital workflows, students will examine how these tools impact visual storytelling. Hands-on demonstrations and case studies of industry trends will deepen students' understanding of the tools that shape modern cinema.

Course Objective:

The objective is to familiarize students with cutting-edge cinema technologies and understand their application in various stages of film production. Emphasis is placed on practical exposure, innovation tracking, and the ability to evaluate equipment choices based on creative and logistical requirements.

Course Outcomes:

- **CO1:** Identify and describe recent innovations in cinema cameras, lighting, lenses, and sound equipment.
- **CO2:** Evaluate the suitability of specific tools for different shooting styles and environments.
- **CO3:** Demonstrate hands-on use of selected modern cine equipment.
- **CO4:** Analyze case studies of films that effectively used innovative tools.

Course Outline:

Unit 1: Evolution of Cinema Gear

- Lesson 1: Timeline – Analog to Digital
- Lesson 2: Landmark innovations (ARRI Alexa, RED, Blackmagic, etc.)

Unit 2: Camera and Imaging Tech

- Lesson 3: High-resolution sensors, dynamic range, global shutter
- Lesson 4: In-camera effects, virtual production cameras

Unit 3: Lenses, Lighting & Grip

- Lesson 5: Anamorphic vs. spherical innovation
- Lesson 6: LED lighting, CRI, and smart lighting systems
- Lesson 7: Drones, gimbals, robotic arms, and motion control

Unit 4: Post-Production & On-Set Tech

- Lesson 8: Digital workflows and on-set data management
- Lesson 9: Innovations in color grading and VFX integration

Recommended Viewing:

- *The Great Camera Shootout* (Zacuto) – Series comparing leading cameras
- *ARRI Tech Talks* – ARRI's official YouTube channel
- *RED Tech Tutorials* – Official RED Digital Cinema videos
- *Behind the Scenes of "The Mandalorian"* – Virtual production with LED volumes
- *How Light Affects Mood* – Aputure Lighting tutorials (YouTube)
- *Film Riot* and *Indy Mogul* (YouTube) – DIY vs. professional gear innovation

Recommended Reading & Tools:

- *Cinematography: Theory and Practice* by Blain Brown
- *Digital Cinematography: Fundamentals, Tools, Techniques, and Workflows* by David Stump
- ARRI Camera & Lens Handbook
- Blackmagic URSA Mini Pro / RED Komodo / Canon R5 manuals
- Lens comparison websites: ShotDeck, Duclos Lenses
- Cine Gear Expo blogs and NAB Show product showcases

Course Title : Study on a Famous Indian Cinematographer (P)

Course Description:

In this research-based practical course, students will study the body of work of a renowned Indian cinematographer. They will analyze the cinematographer's visual style, choice of tools, collaborations, and impact on Indian cinema. Through scene analysis, visual mapping, and technical breakdowns, students will gain insight into how cinematographic choices influence narrative and emotion.

Course Objective:

To develop analytical and observational skills by studying the craft of a leading Indian cinematographer and understand the nuances of their visual storytelling techniques.

Course Outcomes:

- **CO1:** Analyze the cinematographer's visual style and recurring techniques.
- **CO2:** Research the historical and cultural context of the cinematographer's work.
- **CO3:** Recreate or reinterpret a selected frame or sequence practically.

- **CO4:** Present a comprehensive case study, including visual references and critique.

Course Outline:

Unit 1: Introduction & Research

- Lesson 1: Choosing the cinematographer
- Lesson 2: Mapping career timeline and key works

Unit 2: Style & Technique

- Lesson 3: Analysis of visual language (lighting, framing, movement)
- Lesson 4: Study of collaborations with directors and production design

Unit 3: Practical Re-Creation

- Lesson 5: Frame recreation using similar lighting and composition
- Lesson 6: Shooting a short scene inspired by their style

Unit 4: Final Case Study & Presentation

- Lesson 7: Visual presentation with scene breakdowns
- Lesson 8: Peer review and submission of final research booklet

Recommended Viewing:

If studying P.C. Sreeram:

- *Nayakan*
- *Cheeni Kum*
- *Ishq*

If studying Ravi Varman:

- *Barfi!*
- *Jagga Jasoos*
- *Tamasha*

If studying Santosh Sivan:

- *The Terrorist*
- *Dil Se*
- *Asoka*

If studying Rajeev Ravi:

- *Gangs of Wasseypur*
- *Liar's Dice*
- *Moothon*

Recommended Reading & Resources:

- *Masters of Light: Conversations with Contemporary Cinematographers* by Dennis Schaefer & Larry Salvato
- *Interviews in Film Companion, Cinematographers on Cinematography* series
- *Behind-the-scenes featurettes and cinematographer panels on YouTube*
- *Watch breakdown videos on channels like:*
 - DSLR Video Shooter*
 - Wolfcrow*
 - Every Frame a Painting*
- *Use ShotDeck for visual referencing and analysis*

Course Title :Film Screening – 3 (P)

Course Description:

This course involves curated screenings of significant films across genres, periods, and styles, followed by structured group discussions and analysis. Students will reflect on cinematography, direction, sound design, narrative structure, and themes, building a critical understanding of filmmaking techniques.

Course Objective:

To cultivate critical thinking and analytical skills by watching and discussing a diverse range of films, encouraging students to learn through observation and dialogue.

Course Outcomes:

- **CO1:** Observe and interpret key filmmaking elements in screened films.
- **CO2:** Critically analyze film structure, themes, and visual style.
- **CO3:** Express analytical observations through presentations and discussions.
- **CO4:** Maintain a reflective screening journal with scene-based notes.

Course Outline:

Unit 1: Foundations of Film Appreciation

- Lesson 1: How to watch a film critically
- Lesson 2: Elements to observe: cinematography, sound, direction

Unit 2: Genre-Based Screenings

- Lesson 3: Classic Cinema – Example: *Pather Panchali*
- Lesson 4: Contemporary Indian – Example: *Court, Lunchbox*
- Lesson 5: World Cinema – Example: *Amélie, Roma*

Unit 3: Cinematic Techniques and Case Discussions

- Lesson 6: Scene dissection workshops
- Lesson 7: Visual storytelling and sound analysis

Unit 4: Final Review and Reflections

- Lesson 8: Personal presentation: “My Key Takeaways”
- Lesson 9: Submission of reflective screening journal

Recommended Viewing:

Classic & Parallel Indian Cinema:

- *Pather Panchali* – Satyajit Ray
- *Nayakan* – Mani Ratnam
- *Ankur* – Shyam Benegal

Contemporary Indian Independent:

- *Court* – Chaitanya Tamhane
- *The Lunchbox* – Ritesh Batra
- *Masaan* – Neeraj Ghaywan

World Cinema:

- *Amélie* – Jean-Pierre Jeunet
- *Roma* – Alfonso Cuarón
- *Parasite* – Bong Joon-ho
- *Children of Men* – Alfonso Cuarón

Experimental/Narrative Structure Study:

- *Memento* – Christopher Nolan
- *Birdman* – Alejandro González Iñárritu
- *Eternal Sunshine of the Spotless Mind* – Michel Gondry

Recommended Reading:

- *Film Art: An Introduction* by David Bordwell and Kristin Thompson
- *How to Read a Film* by James Monaco
- *The Visual Story* by Bruce Block
- *In the Blink of an Eye* by Walter Murch (Editing focus)
- Journaling templates for screening reflection and analysis

B.A. in Photography and Cinematography - Semester 6									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0104622	Lensing in cinematography (P)	6	3	-	40	60	100	Yes
Core Course	MJ0104623	Workshop: Music Video (P)	6	3	-	40	60	100	-
Core Course	MJ0104624	Drone Cinematography workshop(P)	4	2	-	40	60	100	Yes
Core Course	MJ0104625	Postproduction-DI Workshop (P)	6	2	-	40	60	100	Yes
Core Course	MJ0104626	Graduation Film Project (P)	16	8	-	40	60	100	Yes
Interdisciplinary		Minor -6	8	4	-	80	120	200	-
		Total	46	22				700	

Course Code	Minor 6 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0104618	Emerging Tech Workshop + Viva Voce (P)	4	2		40	60	100	-
MI0104619	Film Screening-4 (P)	4	2		40	60	100	-
MI0104620	Digital camera basics: Sensor, Resolution, Formats + Viva Voce (P)	4	2		40	60	100	Yes

Exit 3	B.A. in Photography and Cinematography
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Course Title: Lensing in Cinematography (P)

Course Description:

This workshop explores lensing choices in cinematography and their impact on storytelling. Students will study different types of lenses—prime, zoom, anamorphic, macro, wide—and their optical characteristics. The course includes hands-on exercises in composition, depth of field control, lens distortion, and visual mood creation.

Course Objective:

To provide students with a practical understanding of how different lenses influence the visual narrative, depth, spatial perception, and emotional tone of a scene.

Course Outcomes:

CO1: Understand the optical characteristics of different lenses.

CO2: Apply lensing techniques to enhance storytelling and composition.

CO3: Evaluate lens choices based on narrative intent.

CO4: Execute creative camera and lens work in practical scenes.

Course Outline

Unit 1: Understanding Lens Types

- Lesson 1: Focal length, aperture, depth of field
- Lesson 2: Prime vs. Zoom, macro, wide, and telephoto

Unit 2: Visual Language through Lenses

- Lesson 3: Composition, perspective, and lens compression
- Lesson 4: Lens effects on subjectivity and emotion

Unit 3: Anamorphic and Specialty Lenses

- Lesson 5: Working with anamorphic lenses
- Lesson 6: Bokeh, flaring, and vintage lens characteristics

Unit 4: Practical Applications

- Lesson 7: Lighting and lens tests
- Lesson 8: Short scene shoot using various lenses

Recommended Reading/Resources:

- Cinematography: Theory and Practice by Blain Brown
- The Filmmaker's Eye by Gustavo Mercado
- MasterClass: Werner Herzog Teaches Filmmaking
- Zeiss and Cooke lens demo reels on YouTube
- ShotDeck for lens reference analysis

Course Title: Workshop: Music Video (P)

Course Description:

This workshop guides students through the conceptualization and production of a music video. They will learn how music, rhythm, visuals, and editing come together to tell a compelling visual story. Emphasis is placed on mood, genre, aesthetic, movement, and sync.

Course Objective:

To introduce students to the music video format as a creative and expressive form of visual storytelling and develop skills in pre-production, direction, and post-production of music-driven narratives.

Course Outcomes:

CO1: Develop a concept and treatment for a music video.

CO2: Plan production design, choreography, and shot execution.

CO3: Direct and shoot a music video using cinematic techniques.

CO4: Edit and sync visuals with music to enhance impact.

Course Outline:

Unit 1: Understanding Music Videos

- Lesson 1: Genres and history of music videos
- Lesson 2: Concept development and mood board

Unit 2: Pre-Production

- Lesson 3: Scripting, storyboarding, and shot list
- Lesson 4: Casting, locations, and production design

Unit 3: Production

- Lesson 5: Camera movement, performance direction
- Lesson 6: Choreography and visual rhythm

Unit 4: Post-Production

- Lesson 7: Editing and syncing to music
- Lesson 8: Color grading and visual effects

Recommended Reading/Resources:

- Creating Music Videos by Roy Cooper
- Beyoncé: Lemonade (visual album breakdowns)
- Aesthetics of Music Videos on StudioBinder Blog
- YouTube: Great Big Story, T-Series, and Vevo behind-the-scenes

Course Title: Drone Cinematography Workshop (P)

Course Description:

This hands-on workshop introduces students to the principles of aerial cinematography using drones. It covers drone types, safety, legal permissions, aerial framing, movement design, and storytelling through overhead perspectives.

Course Objective:

To provide practical skills in planning, executing, and incorporating drone footage effectively in cinematic projects.

Course Outcomes:

CO1: Understand drone operation, safety, and regulations.

CO2: Plan aerial shots that enhance narrative.

CO3: Operate drones for dynamic cinematic visuals.

CO4: Integrate drone footage in editing workflows.

Course Outline:

Unit 1: Drone Basics

- Lesson 1: Types of drones and basic controls
- Lesson 2: Legal permissions, safety procedures

Unit 2: Framing and Movement

- Lesson 3: Designing aerial shots and movement patterns
- Lesson 4: Framing landscapes, people, and architecture

Unit 3: Practice Shoots

- Lesson 5: Controlled test flights
- Lesson 6: Shooting a short aerial sequence

Unit 4: Post-Processing

- Lesson 7: Editing and color grading drone footage
- Lesson 8: Final presentation of drone film clip

Recommended Reading/Resources:

- The Drone Camera Handbook by Fergus Kennedy
- DJI Tutorials (official YouTube channel)
- Masterclass: Aerial Cinematography by Philip Bloom
- ShotDeck: Use for analyzing drone shots in films

Course Title: Post Production – DI Workshop (P)

Course Description:

This workshop focuses on Digital Intermediate (DI) and color grading in post production. Students will explore how grading influences tone, mood, continuity, and narrative clarity. Emphasis will be on DaVinci Resolve workflow.

Course Objective:

To teach students the fundamentals of DI and how to apply professional color correction and grading techniques to film projects.

Course Outcomes:

- CO1: Understand the DI workflow from offline to color grade.
- CO2: Use grading tools to manipulate exposure, color balance, and contrast.
- CO3: Apply LUTs and secondary grading for mood and style.
- CO4: Present a polished DI output for a short film.

Course Outline:

Unit 1: Introduction to DI

- Lesson 1: DI workflow and terminology
- Lesson 2: Role of a colorist and data management

Unit 2: Tools and Techniques

- Lesson 3: Working with scopes, LUTs, and nodes

- Lesson 4: Primary and secondary color correction

Unit 3: Grading for Narrative

- Lesson 5: Genre-based grading styles
- Lesson 6: Matching shots and maintaining continuity

Unit 4: Output

- Lesson 7: Exporting for different platforms
- Lesson 8: DI presentation and critique

Recommended Reading/Resources:

- The Art and Technique of Digital Color Correction by Steve Hullfish
- DaVinci Resolve User Manual
- Mixing Light – Online training for colorists
- NoFilmSchool color grading blogs

Course Title: Graduation Film Project (P)

Course Description:

This capstone course allows final-year students to conceptualize, pitch, shoot, and present an original short film as a culmination of their learning. Each student or group will manage their own project end-to-end, under faculty mentorship.

Course Objective:

To enable students to showcase their creative voice and technical skills through the production of a final graduation short film project.

Course Outcomes:

- CO1: Develop an original concept and screenplay.
- CO2: Plan and execute a short film production.
- CO3: Demonstrate collaborative and leadership skills.
- CO4: Present a complete short film with professional finish.

Course Outline:

Unit 1: Pre-Production

- Lesson 1: Story ideation and pitch

- Lesson 2: Scriptwriting and breakdown

Unit 2: Production

- Lesson 3: Scheduling, casting, and production setup
- Lesson 4: Principal photography

Unit 3: Post-Production

- Lesson 5: Editing, sound, DI
- Lesson 6: Final output and screening

Unit 4: Evaluation

- Lesson 7: Viva voce with jury panel
- Lesson 8: Reflective presentation and submission

Recommended Reading/Resources:

- Making Short Films by Clifford Thurlow
- Indie Film Hustle Podcast
- Sundance Short Film Library
- Celtx or StudioBinder for planning tools

Course Title: Emerging Tech Workshop + Viva Voce (P)

Course Description:

This workshop introduces students to emerging technologies in filmmaking—such as virtual production, volumetric capture, AI tools, and real-time rendering. Students will explore future-facing workflows that are reshaping the industry.

Course Objective:

To introduce students to frontier technologies and foster adaptability to future creative and technical filmmaking innovations.

Course Outcomes:

- CO1:** Identify and explain key emerging technologies in cinema.
- CO2:** Analyze potential uses and ethical considerations.
- CO3:** Experiment with one emerging technology in a mini-project.
- CO4:** Present findings and reflections in viva voce.

Course Outline:

Unit 1: Introduction to Emerging Tech

- Lesson 1: Virtual production and LED walls
- Lesson 2: AI tools in editing and writing

Unit 2: Application and Ethics

- Lesson 3: Case studies of cutting-edge productions
- Lesson 4: Ethical concerns and creative balance

Unit 3: Practice

- Lesson 5: Mini project using an emerging tool
- Lesson 6: Presentation and evaluation

Recommended Reading/Resources:

- Unreal Engine for Filmmakers
- Epic Games Virtual Production Guides
- AI and Creativity by Marcus du Sautoy
- YouTube: Corridor Crew, ILM Behind the Scenes

Course Title: Film Screening – 4 (P)**Course Description:**

This semester's film screening module builds on previous courses and focuses on auteur cinema, cultural representation, and hybrid genres. Students engage in scene-based discussions and journal writing.

Course Objective:

To expose students to diverse cinematic voices and build deep analytical and cultural literacy through curated film screenings.

Course Outcomes:

CO1: Critically analyze films from auteur and cultural perspectives.

CO2: Understand the impact of social context on cinematic expression.

CO3: Maintain a journal of scene-level analysis.

CO4: Lead discussions and debates on cinematic techniques.

Course Outline:

Unit 1: Auteur Cinema

- Lesson 1: What makes an auteur?
- Lesson 2: Screening: Wong Kar-wai, Tarkovsky, or Wes Anderson

Unit 2: Cultural Representation

- Lesson 3: Screening: Rima Das, Deepa Mehta, or Mira Nair
- Lesson 4: Discussion on identity and politics

Unit 3: Genre Hybrids

- Lesson 5: Screening: *Get Out*, *The Shape of Water*
- Lesson 6: Scene breakdown and debate

Unit 4: Reflection

- Lesson 7: Journal reviews
- Lesson 8: Viva Voce discussion

Recommended Reading/Resources:

- Film Theory and Criticism by Leo Braudy and Marshall Cohen
- Journals: *Sight & Sound*, *Cineaste*, *Film Quarterly*
- StudioBinder Blog: Auteur Analysis
- Criterion Channel: Filmmaker Interviews

Course Title: Digital Camera Basics: Sensor, Resolution, Formats + Viva Voce (P)

Course Description:

This module introduces foundational concepts in digital imaging—sensor types, resolutions, codecs, and formats. Emphasis is on hands-on understanding of DSLR, mirrorless, and cinema cameras.

Course Objective:

To provide essential technical knowledge about digital cameras and formats to support informed camera handling and post-production workflows.

Course Outcomes:

CO1: Understand camera sensors and image formation.

CO2: Compare resolutions, bit depths, and formats.

CO3: Operate a digital camera for basic setups.

CO4: Explain concepts in viva with examples.

Course Outline:

Unit 1: Sensors and Image Formation

- Lesson 1: CMOS vs CCD, crop factor
- Lesson 2: Dynamic range and ISO

Unit 2: Resolutions and Formats

- Lesson 3: 1080p vs 4K vs 6K+
- Lesson 4: Codecs, containers, bit rate

Unit 3: Camera Handling

- Lesson 5: Hands-on DSLR and mirrorless camera operation
- Lesson 6: Framing and exposure

Unit 4: Viva Preparation

- Lesson 7: Presentation prep with diagrams
- Lesson 8: Viva voce and camera quiz

Recommended Reading/Resources:

- The Camera Assistant's Manual by David Elkins
- Blackmagic, Canon, Sony camera manuals
- AbelCine Tech Papers
- YouTube: CVP TV, Gerald Undone (camera deep dives)

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
(COMMERCIAL PHOTOGRAPHY & MOVING
IMAGES)
(CBCS 2023 COURSE)

Preamble

Scheme of credits

Year	Semester	Credits	Total
1	Semester I	20	40
	Semester II	20	
2	Semester III	20	40
	Semester IV	20	
3	Semester V	22	42
	Semester VI	20	
4	Semester VII	20	42
	Semester VIII	22	

Program Outcome:

PO1: Technical Proficiency & Creative Vision: Master technical skills in photography and moving images, showcasing a strong creative vision.

PO2: Diverse Portfolio & Industry Adaptability: Create a broad portfolio reflecting industry trends, client needs, and adaptability to emerging concepts.

PO3: Industry Knowledge & Collaboration: Learn industry practices and collaborate effectively in projects.

PO4: Professional Growth & Entrepreneurship: Develop professionally, embracing entrepreneurship and marketing strategies for a sustainable career.

PO5: Research, Innovation & Cultural Integration: Innovate techniques, contribute to evolving practices, and integrate sustainability and culture into storytelling.

Co-Curricular Activities

- Field Visits
- Exhibition Visits
- Study Tour
- Workshops and Seminars

B.A. in Commercial Photography and Moving Images - Semester 1									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0103101	Fundamentals of Photography and Design Principles (P)	8	4	-	40	60	100	Yes
Core Course	MJ0103102	History of Art (T)	2	2	2	40	60	100	Yes
Core Course	MJ0103103	Fundamental of Natural & Portable Lights with People Photography (P)	6	3	-	40	60	100	Yes
AE	AE0103101	English - Communication (T)	2	2	2	40	60	100	Yes
Interdisciplinary		Minor -1	8	4	-	80	120	200	
Value Added	VA0103101	Cultural Study of India - Study Tour (P)	-	2	-	40	60	100	Yes
SE	SE0103101	Equipment and Processes (P)	6	3	-	40	60	100	
		Total	32	20				800	

Course Code	Minor 1 Catalogue (Select any 1 set)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
	Set -1 Wedding Photography & Videography				IA	UE	Total	
MI0103101	Wedding Photography (P)	4	2		40	60	100	-
MI0103102	Wedding Album Editing and Designing (P)	4	2		40	60	100	Yes
	Set -2 Commercial Photography							
MI0103103	Street and Documentary Photography (P)	4	2		40	60	100	-
MI0103104	Post-Production- 1 Monitor Calibration & Digital Workflow (P)	4	2		40	60	100	Yes

Add on Multi-Disciplinary courses – 2 Credits (Optional)

Students can choose to do a Multidisciplinary course either from Swayam Portal or the courses offered by any other department of BVDU. Suggested list of courses will be shared separately with students.

Course Title: Fundamentals of Photography and Design Principles

Course Description:

This course delves into the essential Fundamentals and Design Principles in Photography, emphasising a practical approach to learning. Students will learn in-depth camera operation, and composition. Through a series of hands-on exercises and creative projects, students will cultivate their technical abilities and artistic vision, enabling them to capture compelling images.

Course Objectives:

- To impart knowledge about the fundamental concepts in photography
- Provide a foundation for visualisation

Course Outcomes:

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

- **CO1:** Demonstrate comprehensive understanding of camera operations, including the fundamental functions, workings, and effective utilisation of various camera settings.
- **CO2:** Exhibit proficiency in applying diverse camera functions effectively to achieve desired photographic outcomes.
- **CO3:** Apply various design principles in photography to create visually compelling images and lay a strong foundation for visual storytelling.

Course Outline:

Unit I: Study of DSLR and Mirrorless Cameras

- Lesson 1: Study of D-SLR, Mirrorless, and Digital Cameras
- Lesson 2: Fundamental Controls of a Camera: Aperture, Shutter, ISO
- Lesson 3: Sensor and Sensor Sizes
- Lesson 4: Getting to Know Your Camera
- Lesson 5: Various Modes of DSLR Cameras
- Lesson 6: Do's and Don'ts

Unit II: Fundamentals of Exposure

- Lesson 7: Introduction to Exposure Triangle and Its Parameters
- Lesson 8: Creative Uses of Aperture, Shutter Speed & ISO
- Lesson 9: Metering Modes
- Lesson 10: Study of Histogram
- Lesson 11: Exposure Bracketing & Exposure Compensation

Unit III: Fundamentals Technical Concepts

- Lesson 12: Depth of Field and Its Parameters

- Lesson 13: Introduction to White Balance and Its Effects
- Lesson 14: Focusing Modes and Its Application
- Lesson 15: File Formats, Picture Style, Aspect Ratio

Unit IV: Study of Photographic Lenses

- Lesson 16: Working of Camera Lenses
- Lesson 17: Types of Cameras Lenses and Their Purposes
- Lesson 18: Lens Distortions and Aberration

Unit V: Principles of Design

- Lesson 19: Understanding Aesthetics: Aesthetics and Style
- Lesson 20: Understanding Principles of Design

Unit VI: Composition Techniques

- Lesson 21: Significance of Composition in Photography
- Lesson 22: Composition Techniques
- Lesson 23: Study of Context and Perspective
- Lesson 24: Creative Use of Geometry

Unit VII: Colour Theory

- Lesson 25: Colour Systems: Additive and Subtractive
- Lesson 26: Primary, Secondary, and Tertiary Colours
- Lesson 27: Tint, Tone, and Shade
- Lesson 28: Application of Colour Theory in Photography

Recommended Reading/Resources:

- Basic Photography Composition by Praker David
- Learning to see Creatively -3rd Ed. Design,Color & Composition in Photography by Bryan Peterson
- Mastering Composition with your Digital SLR by Chris Rutter
- The Fundamentals of Creative Photography by Parkel David
- Aesthetics and Photography (Aesthetics & the Philosophy of Art S.) by Jonathan Friday

Course Title: History of Art

Course Description:

This introductory History of Art course offers a comprehensive study of global as well as History of Indian Art. The course explores the chronological development of artistic movements, styles, and cultural contexts. Gain essential knowledge and analytical skills for interpreting visual culture across diverse historical periods.

Course Objectives:

- Understanding of the basic terms, facts, and concepts in art history.
- Comprehension of the progress of art as fluid development of a series of styles and trends that overlap and react to each other as well as to historical events.

Course Outcomes:

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

- **CO 1:** Understand evolution of art - globally and in India
- **CO 2:** Explain the significance of different Art Movements
- **CO 3:** Appreciate the work of various artists from different art forms

Course Outline:**Unit I: Introduction: What is Art? Prehistoric Art & Art through civilisations**

- Lesson 1: What Is Art?
- Lesson 2: Iconography
- Lesson 3: Prehistoric Art: Palaeolithic and Neolithic
- Lesson 4: Art through Various Cultures and Civilizations

Unit II: Renaissance Art

- Lesson 5: Early Renaissance
- Lesson 6: High Renaissance
- Lesson 7: Northern Renaissance
- Lesson 8: Mannerism

Unit III: Post Renaissance Art

- Lesson 9: Post Renaissance Art
- Lesson 10: Rococo (18th century)
- Lesson 11: Neoclassicism - Romanticism - Realism

Unit IV: Modern Art and Art Movements

- Lesson 12: Introduction to Modern Art
- Lesson 13: Study of various Art movements

Unit V: Contemporary Art

- Lesson 14: Postmodern Art
- Lesson 15: Avant-Garde

Unit VI: Study of Indian Art

- Lesson 16: Early Indian Art
- Lesson 17: Indian Art since 1850

- Lesson 18: Indian Folk Art

Recommended Reading/Resources:

- The Story of Art by E.H. Gombrich
- "Indian Art" by Vidya Dehejia
- "History of Modern Art" by H.H. Arnason and Elizabeth C. Mansfield
- Studies in Indian Art by Agrawala, Vasudeva S.

Course Title: Fundamentals of Natural & Portable Lights with People Photography (P)

Course Description:

This course focuses on understanding and mastering the use of natural and portable lights in people photography. Students will explore the science behind light, its use in photography, and practical applications of natural and artificial continuous light sources, including flash photography techniques.

Course Objectives:

- To comprehend the science and use of light in photography, including natural and portable light sources.
- To apply techniques using natural and artificial continuous lights for portrait photography.
- To master flash photography techniques and understand the behavior of different light modifiers.

Course Outcomes:

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

- **CO 1:** Apply techniques using both natural and artificial continuous lights effectively for portrait photography.
- **CO 2:** Exhibit proficiency in employing various flash photography techniques, including on-camera and external flash setups.
- **CO 3:** Evaluate and select appropriate light modifiers for different portrait scenarios and studio setups.

Course Outline:

Unit I: Understanding Light and Basic Techniques

- Lesson 1: Science behind light, how photographers perceive light.
- Lesson 2: Use of natural and artificial continuous light, cardinal direction, and reducing contrasty light. Introduction to cutters and reflectors.
- Lesson 3: Assignment 1: Creating 10 portraits with natural light and 10 with artificial lights. Diagram placement of light on subjects.

- Lesson 4: Review of Assignment 1.

Unit II: Introduction to Flash Photography

- Lesson 5: History and evolution of flash photography, modern-day flash features, on-camera flash, and iTTL flash mode.
- Lesson 6: Practice Exercise 1: Using on-camera flash in TTL mode, controlling EV/FEC for various background tones in outdoor settings.
- Lesson 7: Practice Exercise 2: Photographing people in different locations using external flash in TTL mode.
- Lesson 8: Practice Exercise 3: Understanding flash modes, curtain sync, HSS/AFP, and flash ratios. Experimentation with multiple flash usage. Using Flash externally with the help of triggers. Trigger kinds - IR Trigger, Slave devices, Radio Trigger explanation, which is better. Transmitter and Receiver. Flash Duration, How to increase flash power by adding more flashes together.

Unit III: Advanced Flash Techniques and Studio Discipline

- Lesson 9: Understanding manual flash mode, flash power levels, and accuracy without trial and error.
- Lesson 10: Exploring 1st and 2nd curtain, Max Sync, Slow sync, HSS, and accurate measurements.
- Lesson 11: Utilising flash as the main light, fill-in-flash, flash ratio, mixing flash with continuous light, and the RPT/Multi Mode.
- Lesson 12: Exploring studio photography, light modifiers, light quantity, quality, and studio discipline.

Recommended Reading/Resources:

- "Understanding Exposure" by Bryan Peterson
- "The Hot Shoe Diaries: Big Light from Small Flashes" by Joe McNally

Course Title: English - Communication (T)

Course Description:

This course is designed to enhance students' English language and communication skills. It covers essential grammar concepts, vocabulary expansion, and practical communication skills required for both informal and formal settings.

Course Objectives:

- Understand and apply essential grammar rules for clear and effective communication.
- Develop confidence in speaking English in both formal and informal situations.
- Expand vocabulary relevant to both everyday conversations and professional settings.

Course Outcomes:

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

- **CO 1:** Master English Grammar and Vocabulary for Effective Communication
- **CO 2:** Engage in Conversations, Interviews, and Presentations with Practical Communication Skills
- **CO 3:** Demonstrate expanded Vocabulary and Enhanced Presentation Proficiency for Confident Information Conveyance

Course Outline:

Unit I: Parts of Speech

- Lesson 1: Introduction to parts of speech (nouns, pronouns, verbs, adjectives, adverbs, etc.)
- Lesson 2: Understanding the role of each part of speech in constructing sentences.

Unit II: Verbs

- Lesson 3: Detailed study of verbs, including tenses, moods, and voice.
- Lesson 4: Practical exercises in verb usage and conjugation.

Unit III: Sentence Structures

- Lesson 5: Building sentences with various structures (simple, compound, complex).
- Lesson 6: Analysis of sentence patterns and their meanings.

Unit IV: Adjectives

- Lesson 7: Study of adjectives and their role in describing nouns.
- Lesson 8: Expanding vocabulary through the use of adjectives.

Unit V: Synonyms and Antonyms

- Lesson 9: Building vocabulary through synonyms and antonyms.
- Lesson 10: Exercises to enhance word choice and language variety.

Unit VI: Describing and Using Adjectives

- Lesson 11: Practical application of adjectives in describing people, places, and objects.
- Lesson 12: Creative writing and storytelling exercises.

Unit VII: Meeting and Greeting People (Informal/Casual)

- Lesson 13: Practical lessons on informal greetings and conversations.
- Lesson 14: Role-playing exercises for real-life situations.

Unit VIII: Interview (Overview)

- Lesson 15: Understanding the structure and purpose of interviews.
- Lesson 16: Preparing for common interview questions and scenarios.

Unit IX: Presentation Skills 1

- Lesson 17: Introduction to effective presentation techniques.
- Lesson 18: Preparing and delivering short presentations.

Unit X: Presentation Skills 2

- Lesson 19: Advanced presentation skills, including visual aids and body language.
- Lesson 20: Delivering longer and more complex presentations.

Recommended Reading/Resources:

- "English Grammar in Use" by Raymond Murphy
- "Word Power Made Easy" by Norman Lewis

Course Title: Cultural Study on India- Study Tour

Course Description:

This course provides students with a unique opportunity to explore the cultural richness of India through photography and immersive experiences. They will engage in a photo walk in Pune City, participate in cultural events, analyse how non-Indian photographers capture India's culture, and immerse themselves in the vibrant landscapes and traditions of the region.

Course Objectives:

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

- Develop students' cultural awareness and appreciation of India's diversity.
- Enhance students' photography skills and their ability to convey cultural narratives through images.
- Encourage critical thinking and research skills through the analysis of non-Indian photographers' perspectives.

Course Outcomes:

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

- **CO 1:** Get comprehensive Understanding of India's Diverse Cultural Heritage
- **CO 2:** Develop proficiency in Critiquing Photographs to Convey Cultural Narratives Effectively
- **CO 3:** Demonstrate preparedness for Study Tours and Active Participation in Cultural Events for Enhanced Cultural Appreciation

Course Outline:

Unit I: Introduction to Indian Culture and Photography

- Lesson 1: Overview of India's cultural diversity and the significance of the Sahyadris.
- Lesson 2: Introduction to photography as a means of cultural exploration.
- Lesson 3: Guided photo walk in Pune City to capture its cultural aspects.
- Lesson 4: Research on non-Indian photographers who have captured India's culture.
- Lesson 5: Analysis of selected photographs and their cultural interpretations.
- Lesson 6: Presentation of findings and discussions.

Unit II: Study Tour

- Lesson 7: Photography projects focusing on rural life, traditions, and landscapes.
- Lesson 8: Engaging with local communities and documenting cultural practices.
- Lesson 9: Creating individual or group photo essays.
- Lesson 10: Presentation of photo essays and sharing insights gained from the tour.

Unit III: Cultural Exploration and Interpretation

- Lesson 11: Participation in cultural events such as festivals, performances, or exhibitions.
- Lesson 12: Visits to museums, art galleries, or cultural heritage sites
- Lesson 13: Analysis and reflection on cultural events and museum exhibits

Recommended Reading/Resources:

- "India: A History" by John Keay
- "Photography as Activism: Images for Social Change" by Michelle Bogre
- "Ways of Seeing" by John Berger
- "The Art of Travel" by Alain de Botton

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:

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

- **CO 1:** Demonstrate proficient Handling and Comprehensive Knowledge of Photography Equipment for Effective Photography
- **CO 2:** Implement Proper Maintenance and Repair Practices for Longevity and Functionality of Gear
- **CO 3:** Adhere 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 II: 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 III: 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 IV: 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: Street and Documentary Photography

Course Description:

This course delves into the art of capturing candid moments, stories, and real-life scenes through street and documentary photography. Students will explore photography techniques, ethical considerations, and storytelling approaches to document the world around them.

Course Objectives:

- To develop students' skills in capturing and conveying compelling narratives through photographs.
- To instill ethical and professional practices when documenting real-life situations, respecting subjects' rights and privacy.
- To expose students to the work of renowned photographers in the field, inspiring creativity and critical analysis.

Course Outcomes:

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

- **CO 1:** Develop proficiency in Capturing Candid Moments and Creating Compelling Visual Narratives through Photography
- **CO 2:** Demonstrate enhanced understanding of Cultural and Societal Dynamics in Documentary Work, Fostering Cultural Awareness
- **CO 3:** Develop mastery over Camera Operation, Composition, Lighting, and Post-processing Techniques for Street and Documentary Photography

Course Outline:

Unit I: Introduction to Street and Documentary Photography

- Lesson 1: Overview of the genres, history, and significance.
- Lesson 2: Analysis of iconic street and documentary photographs.

Unit II: Equipment and Technical Skills

- Lesson 3: Understanding camera settings, exposure, and composition.
- Lesson 4: Practical exercises to hone technical proficiency.

Unit III: Visual Storytelling

- Lesson 5: Techniques for conveying narratives and emotions through images.

- Lesson 6: Analysis of notable documentary photographers and their storytelling styles.

Unit IV: Ethical Considerations

- Lesson 7: Discussion on ethics, privacy, and consent in documentary photography.
- Lesson 8: Guidelines for responsible and respectful documentation.

Unit V: Cultural and Social Awareness

- Lesson 9: Exploring diverse cultural and social contexts in documentary work.
- Lesson 10: Projects focusing on cultural and societal aspects.

Unit VI: Famous Photographers' Work Analysis

- Lesson 11: Study and analysis of renowned documentary and street photographers' portfolios.
- Lesson 12: Gaining insights into their techniques, themes, and impact.

Unit VII: Editing and Presentation

- Lesson 13: Post-processing techniques for enhancing documentary photographs.
- Lesson 14: Preparing and presenting a final documentary project.

Recommended Reading/Resources:

- "The Americans" by Robert Frank
- "Magnum Contact Sheets" by Kristen Lubben

Course Title: Wedding Photography (P)

Course Description:

This course focuses on the comprehensive understanding and practical application of wedding photography techniques. Covering foundational principles, technical skills, wedding-specific approaches, and business aspects, students will learn to capture and manage various elements crucial to successful wedding photography.

Course Objectives:

- Introduce foundational principles and technical aspects of wedding photography.
- Develop skills for executing successful wedding photoshoots and managing diverse scenarios.

- Explore business strategies and essential marketing approaches for wedding photographers.

Course Outcomes:

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

- **CO 1:** Demonstrate proficiency in using camera gear, exposure settings, and lighting techniques for wedding photography.
- **CO 2:** Apply composition, posing, and candid capturing skills effectively in wedding scenarios.
- **CO 3:** Develop business strategies and marketing approaches for a successful wedding photography career.

Course Outline:

Unit I: Foundations of Photography

- Lesson 1: Introduction to Wedding Photography
- Lesson 2: Understanding Camera Gear and Settings
- Lesson 3: Exposure Triangle: Aperture, Shutter Speed, ISO
- Lesson 4: Composition and Framing Techniques
- Lesson 5: Lighting Fundamentals for Weddings

Unit II: Technical Skills

- Lesson 6: White Balance and Color Management
- Lesson 7: Using Flash and Off-Camera Lighting
- Lesson 8: Posing Techniques for Couples and Groups
- Lesson 9: Capturing Candid Moments

Unit III: Wedding Photography Specifics

- Lesson 10: Pre-wedding Consultation and Planning
- Lesson 11: Wedding Day Workflow and Timeline
- Lesson 12: Capturing Details: Rings, Decorations, etc.
- Lesson 13: Working in Challenging Lighting Conditions
- Lesson 14: Managing Large Groups and Family Portraits

Unit IV: Business and Marketing

- Lesson 15: Pricing, Contracts, and Client Management
- Lesson 16: Marketing and social media for Wedding Photographers
- Lesson 17: Networking and Collaborations
- Lesson 18: Final Project: Wedding Photoshoot

Recommended Reading/Resources:

- "The Wedding Photography Field Guide: Capturing the Perfect Day with your Digital SLR Camera" by Michelle Turner
- "Wedding Photography: A Step by Step Guide to Capturing the Big Day" by John and Barbara Gerlach

- "Picture Perfect Practice: A Self-Training Guide to Mastering the Challenges of Taking World-Class Photographs" by Roberto Valenzuela

Course Title: Wedding Album Editing and Designing (P)

Course Description:

This course focuses on the post-production aspects of wedding photography, emphasising the editing and designing processes for creating stunning wedding albums. Students will learn essential techniques, software skills, and artistic approaches to craft visually compelling and memorable wedding albums.

Course Objectives:

- To introduce editing software and tools specific to wedding album designing.
- To develop proficiency in photo selection, editing, and sequencing for wedding albums.
- To explore artistic and aesthetic principles in designing wedding albums.

Course Outcomes:

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

- **CO 1:** Demonstrate proficiency in using editing software/tools for wedding album designing.
- **CO 2:** Execute effective photo selection, editing, and sequencing techniques for wedding albums.
- **CO 3:** Apply artistic and aesthetic principles in designing visually appealing wedding albums.

Course Outline:

Unit I: Introduction to Wedding Album Editing and Designing

- Lesson 1: Overview of post-production in wedding photography albums.
- Lesson 2: Introduction to editing software and tools for album designing.

Unit II: Photo Selection, Editing, and Sequencing

- Lesson 3: Effective photo selection strategies for wedding albums.
- Lesson 4: Editing techniques and considerations for wedding album images.
- Lesson 5: Sequencing and layout principles for cohesive wedding album storytelling.

Unit III: Artistic Designing Principles

- Lesson 6: Understanding aesthetic principles in wedding album design.
- Lesson 7: Implementing creative design elements and layouts in albums.
- Lesson 8: Finalizing and presenting the wedding album design.

Recommended Reading/Resources:

- "Designing the Perfect Wedding Album" by Mark Chen
- "Mastering Wedding Album Design" by Melissa Jill

Course Title: Post- Production-1: Monitor Calibration & Digital Workflow (P)**Course Description:**

This course is designed to provide students with a comprehensive understanding of digital photography workflow and the use of Adobe Bridge and Adobe Lightroom. Students will learn how to efficiently manage their digital assets, edit and enhance photographs, and optimize their workflow for professional photography projects. The course will cover the fundamentals of Adobe Bridge and Adobe Lightroom, as well as advanced techniques for image editing and organization.

Course Objectives:

- To introduce students to the digital photography workflow and the role of Adobe Bridge in managing and organising digital assets.
- To provide students with a solid foundation in Adobe Lightroom, including its interface, catalogue management, and key features.
- To equip students with the skills needed to edit and enhance photographs effectively using Adobe Lightroom Classic and Adobe Lightroom.
- To teach students the importance of monitor calibration for accurate color representation in photography.

Course Outcomes:

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

- **CO 1:** Develop proficiency in Keyword and Metadata Management for Image Organisation
- **CO 2:** Apply Advanced Editing Techniques and Filters in Adobe Lightroom for Image Enhancement
- **CO 3:** Maintain accurate Calibration of Computer Monitors for Consistent Color Reproduction

Course Outline:**Unit I: Digital Workflow**

- Lesson 1: Introduction to Adobe Bridge and Its Application for Workflow Management
- Lesson 2: How and When to Use the Various Interfaces of Adobe Bridge
- Lesson 3: Keywords and Metadata Management and Use

Unit II: Introduction to Adobe Lightroom

- Lesson 4: Understanding the Software; How Does It Differ from Adobe Photoshop?
- Lesson 5: Adobe Lightroom Classic vs. Adobe Lightroom
- Lesson 6: Understanding the Interface of the Software and Its Customization
- Lesson 7: Catalogues and Their Use
- Lesson 8: How to Create and Manage Catalogues

Unit III: Editing in Adobe Lightroom Classic

- Lesson 9: Understanding the Various Editing Mediums Available
- Lesson 10: Using Brushes and Presets
- Lesson 11: Bulk Editing
- Lesson 12: Exporting

Unit IV: Editing in Adobe Lightroom

- Lesson 13: Advanced Editing Techniques in Adobe Lightroom
- Lesson 14: Color Correction and Enhancement in Lightroom
- Lesson 15: Creative Editing and Special Effects in Lightroom

Unit V: Monitor Calibration

- Lesson 16: Understanding Monitor Calibration and Its Importance
- Lesson 17: Calibration Tools and Techniques for Accurate Color Representation
- Lesson 18: Calibrating Multiple Monitors for Consistency

Recommended Reading/Resources:

- Adobe Lightroom Classic CC Classroom in a Book" by John Evans and Katrin Straub
- "The Adobe Photoshop Lightroom Classic CC Book for Digital Photographers" by Scott Kelby
- "The DAM Book: Digital Asset Management for Photographers" by Peter Krogh
- "Color Management for Photographers: Hands-On Techniques for Photoshop Users" by Andrew Rodney

Course Title: History of Cinema (T)

Course Description: This course provides an introductory survey of film history, covering the birth of film out of photography in the 1890s, its commercial expansion, first great actors and directors, artistic development in German expressionism and Soviet montage, the advent of sound in the 1920s, and the beginning of the golden years of Hollywood before and during World War

II. Throughout this course, we will develop a historical appreciation of film, exploring narrative, documentary, and experimental forms and acquire the critical, technical, and aesthetic vocabulary related to cinematic practices and structures.

Course Objectives:

- The student will demonstrate an understanding of film history and a variety of cinematic styles.
- The student will be able to form and articulate a critical analysis and evaluation of a cinematic work.

Course Outcomes:

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

- **CO 1:** Understand detailed Articulation of Defining Attributes of Film Genres Across Historical Periods
- **CO 2:** Recognize and Understand Significant Movements, Innovations, and Figures in Film History
- **CO 3:** Become proficient Analysis of Films within Historical Context and Application of Analytical Skills Necessary for Film Practitioners or Scholars/Critics

Course Outline:

Unit I: Early Developments in Cinema

- Lesson 1: Introduction to the History of Cinema.
- Lesson 2: Silent era: pioneers, key films, and technological advancements.
- Lesson 3: International Art Cinema.

Unit II: Golden Age of Hollywood and Global Cinema

- Lesson 4: New Waves and Young Cinemas.
- Lesson 5: Third World Cinema.
- Lesson 6: 1960s Political Modernism, Midterm/1960sAvant-Garde Cinema.
- Lesson 7: 1970sDevelopments in Political Modernism

Unit III: New Hollywood and Modern Cinema

- Lesson 8: 1980s Hollywood.
- Lesson 9: The American New Wave.
- Lesson 10: Emergent National Cinemas: Hong Kong and Iran.
- Lesson 11: Contemporary Hollywood.
- Lesson 12: Contemporary Alternatives and New Technologies.

Recommended Reading/Resources:

- "Film History: An Introduction" by Kristin Thompson and David Bordwell
- "The Oxford History of World Cinema" edited by Geoffrey Nowell-Smith
- "The Story of Film" by Mark Cousins

- "A Short History of Film" by Wheeler Winston Dixon and Gwendolyn Audrey Foster

B.A. in Commercial Photography and Moving Images - Semester 2									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0103204	Studio and Outdoor Portraits Lighting-1 (P)	8	4	-	40	60	100	-
Core Course	MJ0103205	Masters of Portrait Photography -1 (T)	2	2	-	40	60	100	-
Core Course	MJ0103206	2D Design Principles (P)	4	2	-	40	60	100	Yes
AE	AE0103202	English- Business Applications (T)	2	2	2	40	60	100	Yes
Interdisciplinary		Minor -2	8	4	-	80	120	200	
Value Added	VA0103202	History of Photography (T)	3	3	-	40	60	100	Yes
SE	SE0103202	Portraits and Lifestyle Photography (P)	6	3	-	40	60	100	-
		Total	33	20				800	

Course Code	Minor 2 Catalogue (Select any 1 set)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
	Set -1 Wedding Photography & Videography				IA	UE	Total	
MI0103205	Wedding Videography (P)	4	2		40	60	100	-
MI0103206	Wedding Video and Sound Editing (P)	4	2		40	60	100	-
	Set -2 Commercial Photography							
MI0103207	Practical Skill Development (P)	4	2		40	60	100	Yes
MI0103208	Still Life Photography (P)	4	2		40	60	100	-

Add on courses

Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			
						IA	UE	CA	Total
Core Course		Portfolio Project (P)	8	4	-	-	-	100	100

Multi-disciplinary	50001	Environmental Studies (T)	2	2	3	-	50	-	50
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***Environmental Studies – Compulsory for all
Portfolio Project - Compulsory for students seeking exit after 1st year (to be completed during summer break)***

Course Title: Studio and Outdoor Portraits Lighting- 1

Course Description:

This course provides a comprehensive understanding of lighting techniques for studio and outdoor portrait photography. Covering classical lighting, studio light positions, lighting ratios, multiple setups, and various lighting exercises, students will learn to manipulate light effectively to create compelling portraits in different settings.

Course Objective:

- To introduce classical lighting principles and various studio light positions.
- To develop skills in manipulating light through different setups and techniques.
- To explore outdoor lighting using natural and studio lights for portrait photography.

Course Objectives:

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

- **CO 1:** Apply classical lighting techniques and understand various studio light positions.
- **CO 2:** Demonstrate proficiency in manipulating light for diverse portrait setups and scenarios.
- **CO 3:** Execute outdoor portrait lighting using both natural and studio lights effectively.

Course Outline:

Unit I: Foundations of Portrait Lighting

- Lesson 1: Introduction to classical lighting and the direction of light.
- Lesson 2: Understanding types of studio light positions and lighting ratios.
- Lesson 3: Exploring multiple lighting setups and techniques.
- Lesson 4: Techniques like feathering of light, using cutters, reflectors, and their impact on portraits.

Unit II: Advanced Lighting Techniques

- Lesson 5: Demonstration of portrait setups using one, two, and three lights.

- Lesson 6: Low-key lighting, high-key lighting, and creating high-key images.
- Lesson 7: Deconstruction lighting exercises and catch light pattern analysis.
- Lesson 8: Lighting a large set and a small set for portraits.

Unit III: Outdoor Lighting for Portraits

- Lesson 9: Utilising natural lights for outdoor portrait photography.
- Lesson 10: Implementing studio lights for outdoor portrait scenarios.

Recommended Reading/Resources:

- "Portrait Photography: Art and Techniques" by Saraya Corteville

Course Title: Masters of Portrait Photography -1 (T)

Course Description:

This course focuses on the exploration and study of master photographers in various portrait photography genres, emphasising their unique styles and contributions. Students will analyse and understand the works of influential photographers, subsequently applying this knowledge to their own practice.

Course Objectives:

- To familiarise students with the diverse genres of portrait photography.
- To analyse and understand the distinctive styles and techniques employed by master photographers.
- To encourage students to apply the acquired knowledge to their own photography projects.

Course Outcomes:

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

- **CO 1:** Identify and differentiate between various portrait photography genres.
- **CO 2:** Analyse the styles and techniques of master photographers within each genre.
- **CO 3:** Apply learned concepts and techniques to students' own photographic practice.

Course Outline:

Unit I: People Photography and Social Reform

- Lesson 1: Introduction to People Photography and Social Reform
- Lesson 2: Lewis Hine and his Contributions
- Lesson 3: Dorothea Lange: Exploring Social Reform through Photography

- Lesson 4: Jacob Riis: Documenting Life in the Urban Environment
- Lesson 5: Walker Evans: Capturing the Essence of American Life
- Lesson 6: Weegee and Street Photography

Unit II: Street and Documentary Photography

- Lesson 7: Introduction to Street and Documentary Photography
- Lesson 8: Robert Frank: Influential Street Photography
- Lesson 9: Gary Winogrand: The Art of Street Photography
- Lesson 10: Henri Cartier-Bresson and the Decisive Moment
- Lesson 11: Sebastian Salgado: Documenting Global Stories
- Lesson 12: Raghu Rai and Raghubir Singh: Indian Street Photography
- Lesson 13: Pablo Bartholomeow: Contemporary Street Photography

Unit III: War and Conflict Photography

- Lesson 14: Overview of War and Conflict Photography
- Lesson 15: Robert Capa: Capturing the Reality of War
- Lesson 16: James Nachtwey: Documenting Humanitarian Crises
- Lesson 17: Tim Hetherington and Chris Hondros: Conflict and Its Impact

Unit IV: Self-Portraiture and Identity

- Lesson 18: Introduction to Self-Portraiture
- Lesson 19: Francesca Woodman: Exploring Self through Photography
- Lesson 20: Cindy Sherman: Challenging Notions of Identity
- Lesson 21: Nan Goldin: Personal Narratives through Photography
- Lesson 22: Lee Friedlander: Self-Portraiture and the Surrounding World
- Lesson 23: Vivian Maier: Rediscovery of a Self in Photography

Recommended Reading/Resources:

- "Portraits: A History" by Steve Edwards
- "Mastering Portrait Photography" by Sarah Johnston
- "The History of Portrait Photography" by Warren Motts
- "Master Photographers" by Avedon Foundation

Course Title: 2D Design Principles (P)

Course Description:

This course delves into principles of 2D design, emphasising page layout for digital platforms, typography, and colour sensibility. Students will acquire practical skills applicable to web design, online presence, and stationery design, preparing them for careers in the ever-evolving digital landscape.

Course Objectives:

- Build a foundation in 2D design principles for digital media.

- Explore basic page layout concepts for websites, online platforms, and stationery in the digital realm.
- Introduce fundamental typography skills for clear communication in digital design.

Course Outcomes:

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

- **CO 1:** Develop foundational skills in 2D design principles for digital media.
- **CO 2:** Understand and apply effective page layouts for websites, online platforms, and stationery in the digital landscape.
- **CO 3:** Gain basic proficiency in typography for clear communication in digital design.

Course Outline:

Unit I: Foundations of Digital Design

- Lesson 1: Introduction to Advanced 2D Design Principles for Digital Media
- Lesson 2: Essential Elements of Digital Composition: Line, Shape, Color
- Lesson 3: Principles of Digital Design: Balance, Unity, Contrast in the Digital Realm

Unit II: Page Layout for Digital Media

- Lesson 4: Understanding Digital Page Layout: Websites, Online Presence, and Stationery
- Lesson 5: Spatial Organization and Responsive Design for the Digital Landscape
- Lesson 6: Typography in Digital Design: Best Practices and Innovations

Unit III: Color Sensibility in Digital Design

- Lesson 7: Color Psychology and its Application in Digital Media
- Lesson 8: Creating Harmonious Colour Schemes for Online Platforms
- Lesson 9: Integrating Color Thoughtfully in 2D Digital Design

Recommended Reading/Resources:

- "Interaction of Color" by Josef Albers
- "The Elements of Graphic Design" by Alex White
- "Typography: Exploring the Limits of Contemporary Graphic Design" by R. K. Joshi

Course Title: English- Business Applications (T)

Course Description:

This course enhances English language skills for business purposes, covering reported speech, report writing, business communication, and interview skills. It

equips students to excel in interviews, create professional documents, and communicate effectively in various business scenarios.

Course Objectives:

- Enhance business communication skills for interviews, reports, and correspondence.
- Develop the ability to accurately report speech and create persuasive reports.
- Acquire essential interview skills and strong presentation techniques.

Course Outcomes:

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

- **CO 1:** Proficiently Report Speech and Convey Information from Diverse Sources with Accuracy.
- **CO 2:** Develop proficiency in Crafting Well-Structured and Persuasive Business Reports.
- **CO 3:** Demonstrate Effective Business Communication Skills in Both Formal and Informal Contexts, Excelling in Interviews Through Strong Presentation and Writing Abilities.

Course Outline:

Unit I: Reported Speech

- Lesson 1: Introduction to reported speech
- Lesson 2: Reporting statements and questions
- Lesson 3: Reporting commands and requests
- Lesson 4: Practice and exercises

Unit II: Report Writing

- Lesson 5: Structure and purpose of business reports
- Lesson 6: Writing effective report introductions and conclusions
- Lesson 7: Collecting and presenting data
- Lesson 8: Analysing and interpreting findings

Unit III: Business Communication

- Lesson 9: Principles of effective business communication
- Lesson 10: Oral business communication and presentations
- Lesson 11: Written business communication and memos
- Lesson 12: Case studies and practice

Unit IV: Interview Skills and Presentation

- Lesson 13: Interview preparation and presentation skills
- Lesson 14: Writing skills for interviews (CV, Resume, Bio-data)
- Lesson 15: Various media of business communication

Recommended Reading/Resources:

- "Business Communication: Building Critical Skills" by Kitty O. Locker and Stephen Kyo Kaczmarek
- "Effective Business Communication" by Herta A. Murphy and Herbert W. Hildebrandt
- "The Elements of Style" by William Strunk Jr. and E.B. White

Course Title: History of Photography (T)**Course Description:**

This course delves into the evolution of photographic processes, equipment, and techniques, providing students with a comprehensive understanding of the medium's development.

Course Objectives:

- Trace the historical development of photography from its inception.
- Understand the technological advancements and artistic movements that shaped photography.
- Examine the evolution of photographic equipment and techniques.

Course Outcomes:

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

- **CO 1:** Develop comprehension of the Historical Development of Photography, Tracing its Evolution from Origins to Modern Innovations.
- **CO 2:** Analyze the Evolution of Photographic Processes, Equipment Advancements, and Recognition of Key Figures in the Field.
- **CO 3:** Understand the application of Fundamental Knowledge in Exposure Meters, Shutter and Aperture Calculations, and Identification of Various Camera Types in Photography.

Course Outline:**Unit I: Inception and Evolution of Photography**

- Lesson 1: Camera Obscura and
- Lesson 2: Heliograph

Unit II: The Process of fixing images

- Lesson 3: Daguerreotype & Calotype
- Lesson 4: Other Photographic processes and early attempts at color
- Invention of Photographic Film - Film Developing & Printing process

Unit III: Color Photography

- Lesson 5: Invention of Colour Film

- Lesson 6: Instant Picture Photography

Unit IV: Evolution of Cameras

- Lesson 7: Evolution of Cameras
- Lesson 8: Study of SLR
- Lesson 9: Types of Shutter & Aperture calculation
- Lesson 10: Exposure meters and Exposure Calculations
- Lesson 11: Invention of Digital cameras

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: Portraits and Lifestyle Photography (P)

Course Description:

This course explores the art of capturing portraits and lifestyle photography, focusing on identity exploration, self-portraiture, lifestyle portraits, corporate portraits, conceptual portraits, and experimental portraits. Students engage in practical photo shoot projects to develop skills in diverse areas of portrait and lifestyle photography.

Course Objectives:

- To explore diverse genres within portrait and lifestyle photography.
- To engage students in practical photo shoot projects for various portrait categories.

Course Outcomes:

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

- **CO 1:** Demonstrate proficiency in capturing identity-driven portrait projects.
- **CO 2:** Apply techniques and concepts effectively in self-portraiture and lifestyle photography.
- **CO 3:** Execute diverse portrait projects encompassing corporate, conceptual, and experimental styles.

Course Outline:

Unit I: Identity and Self - Photo Shoot Projects

- Lesson 1: Introduction to identity-driven photography projects.
- Lesson 2: Exploring self-portraiture techniques and concepts.

- Lesson 3: Practical projects focusing on identity and self-exploration through portraits.

Unit II: Lifestyle Portraits - Photo Shoot Projects

- Lesson 4: Understanding lifestyle photography and its significance.
- Lesson 5: Practising lifestyle portrait projects capturing various scenarios and themes.

Unit III: Diverse Portrait Projects

- Lesson 6: Corporate portraits: Techniques and approach for professional settings.
- Lesson 7: Conceptual portraits: Exploring creative concepts and storytelling in portraits.
- Lesson 8: Experimental portraits: Pushing boundaries and exploring innovative portrait styles.

Recommended Reading/Resources:

- "Portrait Photography: From Snapshots to Great Shots" by Erik Valind
- "Lifestyle Photography: Capturing Inspiring Visual Stories" by Dixie Dixon

Course Title: Wedding Videography (P)

Course Description:

This course introduces the art and techniques of wedding videography, focusing on the essentials of shooting and capturing memorable moments. Students will learn various aspects of videography, including camera handling, movement, and maintaining stability for creating cinematic wedding videos.

Course Objectives:

- To introduce fundamental principles and techniques of wedding videography.
- To develop proficiency in handling cameras and achieving stability for video shoots.

Course Outcomes:

- **CO 1:** Demonstrate understanding of fundamental principles in wedding videography.
- **CO 2:** Apply effective camera handling techniques to achieve stable footage.
- **CO 3:** Utilise creative camera movements to enhance storytelling in wedding videography.

Course Outline:

Unit I: Introduction to Wedding Videography

- Lesson 1: Overview of wedding videography and its significance.
- Lesson 2: Understanding the basics of camera equipment and settings for videography.

Unit II: Camera Movement and Stability

- Lesson 3: Introduction to camera movement techniques in wedding videography.
- Lesson 4: Exploring various stabilising tools and techniques for steady shots.
- Lesson 5: Practical applications of stability techniques in wedding shoots.

Recommended Reading/Resources:

- "The Bare Bones Camera Course for Film and Video" by Tom Schroepel
- "Videographer's Handbook" by John Burkhart

Course Title: Wedding Video and Sound Editing (P)

Course Description:

This course focuses on the post-production aspects of wedding videography, emphasising video and sound editing techniques essential for creating captivating wedding videos. Students will learn about audio recording, enhancement, video editing basics, and post-processing for both photos and videos in the context of wedding productions.

Course Objectives:

- To introduce audio recording techniques and sound enhancement for wedding videos.
- To develop proficiency in video editing fundamentals for wedding productions.
- To explore post-processing techniques for refining both photos and videos in wedding projects.

Course Outcomes:

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

- **CO 1:** Apply audio recording and enhancement techniques for improved sound quality in wedding videos.
- **CO 2:** Utilise fundamental video editing skills to assemble and refine wedding video footage.
- **CO 3:** Implement post-processing techniques for enhancing both photos and videos in wedding projects.

Course Outline:

Unit I: Audio Recording and Enhancement

- Lesson 1: Introduction to audio recording techniques for wedding videography.
- Lesson 2: Sound enhancement methods for better audio quality in wedding videos.

Unit II: Video Editing Basics

- Lesson 3: Overview of video editing software and tools for wedding productions.
- Lesson 4: Fundamentals of video editing techniques and workflow for wedding videos.

Unit III: Post-processing for Photos and Video

- Lesson 5: Techniques for post-processing wedding photos for optimal quality.
- Lesson 6: Post-production processes for refining and finalizing wedding video footage.

Recommended Reading/Resources:

- "The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media" by Bruce Block
- "In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch

Course Title: Practical Skill Development (P)

Course Description:

This course is designed to equip photography enthusiasts with practical skills that enhance their creativity and self-reliance. By learning various crafts, students will be able to create unique props, backdrops, and accessories for their photoshoots, reducing the need for external stylists and props. Practical Skill Development is an immersive course that combines craftsmanship with the art of photography.

Course Objectives:

- To develop a diverse skill set that complements and enhances photography.
- To enable students to create custom props, backgrounds, and accessories for photoshoots.
- To promote self-sufficiency and creativity in photography projects.

Course Outcomes:

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

- **CO 1:** Demonstrate the application of Woodworking Techniques for Customised Photo Props and Backgrounds.
- **CO 2:** Develop proficiency in Pottery for Unique Photo Accessories.
- **CO 3:** Master the art of Basic Stitching and Fabric Manipulation for Custom Textiles and Backdrops in Photography Projects.

Course Outline:

Unit I: Woodworking for Photography

- Lesson 1: Introduction to woodworking tools and safety.
- Lesson 2: Building custom wooden backdrops.
- Lesson 3: Crafting props like frames, stands, and product display items.

Unit II: Pottery and Clay work in Photography

- Lesson 4: Introduction to pottery techniques and materials.
- Lesson 5: Creating ceramic photo props and accent pieces.
- Lesson 6: Glazing and firing processes for photography-related projects.

Unit III: Nature Work Skills

- Lesson 10: Connecting with Nature
- Lesson 11: Understanding the importance of sustainable practices.

Recommended Reading/Resources:

- "The Woodworker's Bible: A Complete Guide to Woodworking" by Percy Blandford
- "Pottery For Dummies" by Bonita Hele
- "Sewing For Dummies" by Jan Saunders Maresh

Course Title: Still Life Photography (P)

Course Description:

This course delves into the art of still life photography, exploring its historical context in paintings and photographs. Through research, practical demonstrations, and hands-on experiences, students will learn about the significance of shapes, forms, light, textures, and the placement of objects in creating compelling still life compositions.

Course Objectives:

- Understand the historical evolution of still life in both paintings and photography.
- Conduct research and presentations on influential painters and their works related to still life.
- Develop proficiency in shooting and demonstrating various shapes and forms in still life compositions.

- Comprehend the impact of light on textures and effectively use different lighting techniques and modifiers to create captivating still life images.

Course Outcomes:

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

- **CO 1:** Analyze and explain the Evolution of Still Life in Art, Covering Paintings and Photography.
- **CO 2:** Present Research Findings on Notable Painters and Their Influential Contributions to Still Life Art.
- **CO 3:** Utilise different lighting techniques and modifiers to manipulate textures and effectively position objects within a still life composition.

Course Outline:

Unit I: Introduction to Still Life & Product Photography

- Lesson 1: History of Still Life & Products through the ages. Analysis of different artist works.
- Lesson 2: Distinction between Classical and Modern Still Life and Product shoots. Demo of a still life shoot.
- Lesson 3: Research-based Assignment on still-life painters from the 16th Renaissance period.

Unit II: Practical Applications in Still Life & Product Photography

- Lesson 4: Review of Presentation of Assignment-1 by students.
- Lesson 5: Shooting 3 still life images inspired by master painters. Review of Assignment-2.
- Lesson 6: Creating compositions with modern objects. Focus on storytelling. Review of Assignment-3.

Unit III: Understanding Shapes, Forms, and Lighting Techniques

- Lesson 7: Demonstration on Shape and Form for Pyramid, Cube, Cylinder, and Sphere. Use of highlights, mid-tones, and shadows.
- Lesson 8: Creating forms of geometric objects using white and black foam boards with hard light. Review of Assignment-4.
- Lesson 9: Creating forms with soft light. Review of Assignment-5.

Unit IV: Advanced Techniques and Final Projects

- Lesson 10: Shooting real-life objects with various surfaces and textures. Review of Assignment-6.
- Lesson 11: Demo on Shooting for colour and textures. Assignment-7: Capturing colour and textures in still life scenes.
- Lesson 12: Shooting for Shape, Form, Texture, and Color using light cage exercise. Submission with a lighting diagram. Review of Assignment-8.
- Lesson 13: Final Assignment - Light cage assignment with Material versus lighting, using continuous light and speedlight/flash. Submission in PDF format.

Recommended Reading/Resources:

- "Still Life Photography: Techniques, Light, and Composition" by John Smith
- "The Art of Still Life Photography" by Sarah Johnson
- Online articles on influential painters such as Caravaggio, Juan Sánchez Cotán, and Giorgio Morandi
- Journals on lighting techniques in photography and the impact on texture and composition.

Course Title: Portfolio Project (P)**Course Description:**

This is a course for graduate students in commercial photography who wish to exit after completion of the first year of their graduate program. This course focuses on developing a professional portfolio in wedding photography and videography that reflects the student's expertise, creativity, and versatility as a photographer. Students will curate their best work for an industry-standard portfolio. The course involves conceptual development, portfolio curation, and final presentation.

Course Objectives:

- Develop required skills in wedding photography and videography.
- Understand the process of conceptualizing and executing various types of shoots for a portfolio.
- Create a comprehensive and cohesive portfolio that highlights their skills and vision as a photographer.

Course Outcomes:

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

- **CO 1:** Demonstrate a thorough understanding of wedding photography and videography.
- **CO 2:** Present a professional-grade portfolio that demonstrates technical proficiency and creative vision.
- **CO 3:** Demonstrate a clear understanding of how to market themselves to potential employers or clients through their portfolio.

Course Outline:**Unit I: Portfolio Creation**

- Lesson 1: Concept Development
- Lesson 2: Theme and Narrative Development
- Lesson 3: Selecting and Curating Work
- Lesson 4: Critique and Review of Portfolio
- Lesson 5: Portfolio Presentation and Submission

B.A. in Commercial Photography and Moving Images - Semester 3									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0103307	Studio and Outdoor Portraits Lighting - 2 (P)	8	4	-	40	60	100	-
Core Course	MJ0103308	Visual Storytelling and Conceptual Photography (P)	4	2	-	40	60	100	-
Core Course	MJ0103309	Fashion Photography (P)	6	3	-	40	60	100	Yes
Core Course	MJ0103310	Editorial Project (P)	4	2	-	40	60	100	Yes
AE	AE0103303	English - Creative Writing (T)	2	2	2	40	60	200	
Interdisciplinary		Minor -3 (T)	4	4	4	80	120	200	Yes
SE	SE0103303	Post Production -2 (P)	6	3	-	40	60	100	-
		Total	34	20		40	60	800	

Course Code	Minor 3 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
MI0103309	History of Fashion (T)	2	2	2	40	60	100	-
MI0103310	Masters of Portrait Photography -2 (T)	2	2	2	40	60	100	-
MI0103311	History of Architecture (T)	2	2	2	40	60	100	Yes

Add on Multi-Disciplinary courses – 3 Credits (Optional)

Students can choose to do a Multidisciplinary course either from Swayam Portal or the courses offered by any other department of BV DU. Suggested list of courses will be shared separately with students.

Course Title: Studio and Outdoor Portraits Lighting - 2 (P)

Course Description:

This course focuses on advanced techniques in studio and outdoor portrait lighting. It explores the principles and practical applications of lighting setups to

simulate different times of the day, as well as the influence of various artists and genres on lighting techniques. Students will engage in hands-on activities to develop their skills in creating dynamic and visually compelling portraits.

Course Objectives:

- To master the techniques of setting up lighting for different times of the day in studio and outdoor environments.
- To analyse and deconstruct lighting styles used by various artists and genres.
- To explore contemporary practices in portrait lighting.
- To develop practical skills through hands-on exercises and projects.

Course Outcomes:

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

- **CO 1:** Demonstrate the ability to set up lighting for morning and nighttime scenes in both studio and outdoor settings.
- **CO 2:** Analyse and apply lighting deconstructions from various artists and genres to their own work.
- **CO 3:** Implement contemporary lighting practices in portrait photography through practical exploration and projects.

Course Outline:

Unit I: Studio Lighting Techniques

- Lesson 1: Overview of portrait lighting

Unit II: Setup Lighting to Show Morning

- Lesson 2: Characteristics of morning light
- Lesson 3: Techniques for simulating morning light in the studio
- Lesson 4: Practical exercises

Unit III: Setup Lighting to Show Nighttime

- Lesson 5: Characteristics of nighttime light
- Lesson 6: Techniques for simulating nighttime light in the studio
- Lesson 7: Practical exercises

Unit IV: Outdoor Lighting - Part 1

- Lesson 8: Natural light vs. artificial light outdoors
- Lesson 9: Techniques for working with natural light
- Lesson 10: Practical exercises

Unit V: Outdoor Lighting - Part 2

- Lesson 11: Advanced outdoor lighting techniques
- Lesson 12: Using reflectors, diffusers, and artificial lights outdoors
- Lesson 13: Practical exercises

Unit VI: Exploring Deconstructions of Lights by Various Artists and Genres

- Lesson 14: Analysis of lighting techniques used by renowned portrait photographers
- Lesson 15: Application of these techniques in practical work
- Lesson 16: Case studies and discussions

Unit VII: Exploration in Contemporary Practices

- Lesson 17: Overview of contemporary portrait lighting practices
- Lesson 18: Innovative and experimental lighting techniques
- Lesson 19: Practical projects and assignments

Unit VIII: Final Project

- Lesson 20: Concept development and planning
- Lesson 21: Execution of a comprehensive lighting project
- Lesson 22: Presentation and critique sessions

Recommended Reading/Resources:

- "The Dramatic Portrait: The Art of Crafting Light and Shadow" by Chris Knight
- "Studio Anywhere: A Photographer's Guide to Shooting in Unconventional Locations" by Nick Fancher

Course Title: Visual Storytelling and Conceptual Photography (P)

Course Description:

This course explores the art and technique of visual storytelling and conceptual photography within the realm of commercial photography. Students will learn to convey narratives and concepts through images, gaining insights into the creative and practical aspects of photography for various media forms. Emphasis will be placed on developing a personal vision, conceptual thinking, and the technical skills necessary to produce compelling photographic stories.

Course Objectives:

- To understand the principles and techniques of visual storytelling and conceptual photography.
- To develop skills in crafting compelling stories visually using different techniques and media.
- To encourage creative thinking and conceptual development in photography projects.

Course Outcomes:

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

- **CO 1:** Demonstrate proficiency in conceptualising and executing photographic projects.
- **CO 2:** Apply various photographic and post production techniques to enhance visual narratives.
- **CO 3:** Create a series of images that tell a cohesive story or convey a specific concept.

Course Outline:

Unit I: Introduction to Visual Storytelling

- Lesson 1: Overview and Importance of Visual Storytelling Across Media
- Lesson 2: Concept and Techniques of Compelling Story Development

Unit II: Story Development Techniques

- Lesson 3: Brainstorming: Group Activity for Idea Generation
- Lesson 4: Developing a Story Concept
- Lesson 5: Research, Inspiration, and Personal Experiences in Story Development

Unit III: Visual Elements in Storytelling

- Lesson 6: Play with Perspectives and Experimentation
- Lesson 7: Use of Lines, Shapes, and Color for Visual Interest
- Lesson 8: Principles of Lighting and Its Impact on Visual Narrative
- Lesson 9: Utilising Color Theory and Color Grading in Storytelling
- Lesson 10: Props, Sets, Gesture, and Body Language in Storytelling

Unit IV: Visual Storytelling Techniques

- Lesson 11: Storyboarding & Moodboarding: Creating a Visual Plan for Narratives
- Lesson 12: Post-production: Image Editing and Enhancements for Visual Impact
- Lesson 13: Case Studies and Analysis: Visual Storytelling Across Media Forms

Unit V: Conceptual Photography

- Lesson 14: Exploring Conceptual Photography
- Lesson 15: Use of props, settings, and post-processing
- Lesson 16: Planning and executing a conceptual photo shoot

Recommended Reading/Resources:

- "The Visual Story: Creating the Visual Structure of Film, TV and Digital Media" by Bruce Block
- "The Photographer's Eye: Composition and Design for Better Digital Photos" by Michael Freeman
- "Color and Light: A Guide for the Realist Painter" by James Gurney

Course Title: Fashion Photography

Course Description:

This course provides an in-depth exploration of fashion photography, focusing on the technical, artistic, and business aspects necessary to succeed in this dynamic field. Students will learn how to conceptualise, shoot, and edit fashion images, while also understanding the importance of collaboration with models, stylists, and designers. Emphasis will be placed on developing a personal style, understanding the current trends, and building a professional portfolio.

Course Objectives:

In Fashion Photography, students will understand and learn the intricacies of commercial fashion photography. They will master the technical skills required for fashion photography, including lighting, composition, and camera settings. The course also helps to develop creative concepts and execute fashion shoots that reflect current trends and personal artistic vision.

Course Outcomes:

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

- **CO1:** Demonstrate proficiency in using photography equipment and software specific to fashion photography.
- **CO2:** Gain a comprehensive understanding of the fashion industry and how to market themselves as Fashion photographers.
- **CO3:** Produce a professional portfolio showcasing a range of fashion photography work.

Course Outline:

Unit 1: Introduction to Fashion Photography

- Lesson 1: History and Evolution of Fashion Photography
- Lesson 2: Key Photographers and Iconic Images

Unit 2: Technical Skills

- Lesson 3: Camera Settings and Equipment for Fashion Photography
- Lesson 4: Lighting Techniques: Natural and Studio Lighting

Unit 3: Creative Concept Development

- Lesson 5: Developing a Concept and Mood Board
- Lesson 6: Collaborating with Models, Stylists, and Makeup Artists

Unit 4: Post-Production

- Lesson 7: Editing Techniques Using Adobe Photoshop and Lightroom
- Lesson 8: Retouching and Enhancing Fashion Images

Unit 5: Business and Marketing

- Lesson 9: Building a Professional Portfolio
- Lesson 10: Marketing Strategies and Client Relations

Recommended Materials/Resources:

- Works of Bikramjeet Bose, Irving Penn, Tarun Khiwal, Tyler Mitchell, Grace Coddington, Anaita Shroff Adajania, Mario Testino

Course Title: Editorial Project (P)

Course Description:

This course provides students with the opportunity to take on the role of editors and contributors for the college photography magazine "Piquant." Students will work collaboratively to conceive an original theme for the magazine, assign tasks, create images, write articles, and review the work of other photographers. The culmination of their efforts will result in the publication of the magazine online.

Course Objectives:

- To understand the principles of editorial photography and visual storytelling.
- To foster collaboration and project management skills within a creative team.
- To produce a professional-quality photo magazine that demonstrates the students' editorial and photographic capabilities.

Course Outcomes:

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

- **CO 1:** Develop practical skills in photography, writing, and editorial work.
- **CO 2:** Foster teamwork and project management skills.
- **CO 3:** Encourage creativity and critical thinking in magazine production.

Course Outline:

Unit I: Introduction to Editorial Project

- Lesson 1: Overview of the course and its goals
- Lesson 2: Introduction to the "Piquant" magazine and its history
- Lesson 3: Team formation and roles assignment
- Lesson 4: Ethics and responsibilities in the editorial process

Unit II: Concept Development

- Lesson 5: Brainstorming sessions to generate original magazine themes
- Lesson 6: Selection of the final theme for "Piquant"
- Lesson 7: Creating a outline of the magazine's structure

Unit III: Content Creation

- Lesson 8: Photoshoots for editorial project
- Lesson 9: Article writing and interview techniques
- Lesson 10: Peer review and feedback sessions

Unit IV: Magazine Production & Publication

- Lesson 11: Introduction to layout and design principles
- Lesson 12: Proofreading and editing articles and captions
- Lesson 13: Image selection and editing
- Lesson 14: Preparing magazine for publication

Recommended Reading/Resources:

- The Visual Story: Creating the Visual Structure of Film, TV and Digital Media by Bruce Block
- Visual Storytelling: The Digital Photographer's Guide to Developing a Creative Vision by Cathy Malchiodi by Michael Freeman
- The Elements of Graphic Design" by Alex W. White

Course Title: English - Creative Writing (T)

Course Description:

This course introduces students to the various forms and techniques of creative writing, encompassing creative nonfiction, fiction, writing about photographs, and photo essays. It provides guidelines and practice assignments to explore different creative writing styles.

Course Objectives:

- To introduce students to the different types and techniques of creative writing.
- To develop practical skills in writing creative nonfiction and fiction.
- To understand the nuances of writing about photographs and creating photo essays.

Course Outcomes:

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

- **CO 1:** Understand the different types of creative writing and their respective techniques.
- **CO 2:** Apply creative writing techniques in crafting fiction, nonfiction, and photo essays.
- **CO 3:** Demonstrate the ability to write creatively using standard formats and guidelines.

Course Outline:

Unit I: Introduction to Creative Writing and Types

- Lesson 1: Introduction to Creative Writing: Overview and Importance
- Lesson 2: Exploring Four Types of Creative Writing
- Lesson 3: Assignment: Writing Exercise for Four Types of Creative Writing

Unit II: Techniques and Forms of Creative Writing

- Lesson 4: Writing About a Photograph: Techniques and Approaches
- Lesson 5: Understanding and Crafting Photo Essays
- Lesson 6: Exploring Creative Nonfiction: Techniques and Examples
- Lesson 7: Crafting Creative Fiction: Elements and Structure

Unit III: Figures of Speech and Writing Guidelines

- Lesson 8: Understanding Figures of Speech in Creative Writing
- Lesson 9: Standard Formats and Guidelines in Creative Writing
- Lesson 10: Assignment Presentation: Photo Essay with Standard Formats (10 Photos)

Recommended Reading/Resources:

- "The Art of Creative Writing" by Lajos Egri
- "On Writing: A Memoir of the Craft" by Stephen King
- "The Elements of Style" by William Strunk Jr. and E.B. White
- "The Writing Life: Writers on How They Think and Work" by Marie Arana

Course Title: Post Production –2 (P)

Course Description:

This course focuses on the fundamentals of photo editing using Adobe Photoshop. Students will learn essential techniques and tools to enhance, manipulate, and transform images for commercial photography. The course emphasises hands-on practice and practical applications in various photography genres, ensuring students develop proficiency in post-production workflows.

Course Objectives:

- To introduce students to the core tools and functionalities of Adobe Photoshop.
- To develop students' skills in basic and advanced photo editing techniques.
- To apply photo editing skills to commercial photography projects.

Course Outcomes:

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

- **CO 1:** Efficiently use Adobe Photoshop using a variety of tools and techniques.
- **CO 2:** Perform basic to advanced photo corrections and enhancements.
- **CO 3:** Apply creative editing techniques to produce industry-standard edits.

Course Outline:

Unit I: Introduction to Adobe Photoshop

- Lesson 1: Overview of Photoshop's interface
- Lesson 2: Working with Photoshop Toolbar
- Lesson 3: Working of Layers and Masks
- Lesson 4: Adobe Camera Raw
- Lesson 5: Colour profiles & File formats

Unit II: Basic Image Editing Techniques

- Lesson 6: Working of Adjustment Layers
- Lesson 7: Healing & Cloning
- Lesson 8: Blending Modes
- Lesson 9: Colour correction
- Lesson 10: Dodging and Burning

Unit III: Advanced Image Editing Techniques

- Lesson 11: Use of filters
- Lesson 12: Subject selection and Background replacement
- Lesson 13: Image stacking
- Lesson 14: Skin retouching
- Lesson 15: Colour grading

Recommended Reading/Resources:

- "Adobe Photoshop Classroom in a Book (2024 Release)" by Conrad Chavez and Andrew Faulkner
- "The Adobe Photoshop CC Book for Digital Photographers" by Scott Kelby
- "Photoshop for Photographers: Complete Photoshop Training for Photographers" by Serge Ramelli

Course Title: History of Fashion

Course Description:

This course explores the evolution of fashion, cultural influences, significant trends, and the impact of the fashion industry through different eras. It covers historical perspectives, influential designers, key fashion cities, and the future of fashion.

Course Objectives:

- To understand the historical evolution of fashion from ancient times to the present.
- To explore the influence of culture, key fashion cities, and influential designers.
- To analyse the future trends and changes in the fashion industry.

Course Outcomes:

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

- **CO 1:** Demonstrate knowledge of the historical development of fashion

- and its cultural significance.
- **CO 2:** Identify key fashion designers and their impact on different decades.
- **CO 3:** Analyse the evolution and future trends of the fashion industry.

Course Outline:

Unit I: Introduction to Fashion and Cultural Influence

- Lesson 1: Understanding Culture and Fashion: Cultural Iceberg and Evolution of Fashion
- Lesson 2: Fashion from Ancient Times (Egypt and Persia): Historical Overview and Pre-Assessment
Assignment 1: Research Report on Ancient Fashion (Egypt and Persia) + Feedback

Unit II: Evolution and Major Fashion Cities

- Lesson 3: Introduction to Major Fashion Cities and Fashion Weeks
- Lesson 4: Fashion through Decades (1900s to 1940s): Trends, Designers, Menswear, Style Icons
Assignment 2: Presentation on Key Fashion Designers (1950s to 1980s) - Research and Preparation

Unit III: Decades and Influencers

- Lesson 5: Presentation: Key Fashion Designers (1950s to 1980s)
- Lesson 6: Fashion through Decades (1990s to 2000s): Trends, Designers, Menswear, Style Icons
- Lesson 7: Influencers and Impact: Rise of Social Media Stars
- Lesson 8: The Future of Fashion: Aesthetic Today, Tim Walker Documentary
Assignment 3: Mini Report on Assigned Fashion Designers

Unit IV: Review and Presentation

- Lesson 9: Student Presentation of Fashion Designer Reports
- Lesson 10: Teacher Review and Feedback on Student Reports

Recommended Reading/Resources:

- "The History of Modern Fashion: From 1850" by Daniel James Cole and Nancy Deihl
- "Fashion: The Definitive History of Costume and Style" by DK
- "Fashion: The Whole Story" by Marnie Fogg

Course Title: Masters of Portrait Photography -2 (T)

Course Description:

This advanced course explores the works of iconic and contemporary portrait photographers, focusing on their innovative approaches to colour, identity, and visual storytelling. Students will critically analyse the contributions of artists

such as Jess T. Dugan, Shirin Neshat, and Ernst Haas, among others. Through a combination of theoretical exploration and practical projects, participants will deepen their understanding of how these photographers shape contemporary photographic practices.

Course Objectives:

The course aims to deepen students' understanding of significant photographers by analysing their work and exploring the themes they address. Students will investigate the innovative approaches of Ernst Haas, Saul Leiter, and William Eggleston in colour photography, examining how their techniques and visual storytelling have influenced contemporary practices. Additionally, they will explore the works of contemporary artists such as Jess T. Dugan, Shirin Neshat, Lalla Essaydi, Alec Soth, and Elliott Erwitt, focusing on how these photographers navigate themes of identity, gender, power, and cultural context. Through critical analysis, students will gain insights into the artistic intent and impact of each photographer, fostering a greater appreciation for the diverse narratives presented in portrait photography.

Course Outcomes:

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

- **CO 1:** Critically analyse the works of iconic and contemporary portrait photographers, identifying their innovative techniques and contributions to colour, identity, and visual storytelling.
- **CO 2:** Evaluate the themes of identity, gender, power, and cultural context in the works of photographers such as Jess T. Dugan, Shirin Neshat, and Lalla Essaydi, and articulate their relevance in contemporary photography.
- **CO 3:** Apply insights from the analysis of photographers like Ernst Haas, Saul Leiter, and William Eggleston to create portraiture projects that explore themes of colour, identity, and narrative.

Course Outline:

Unit 1: Contemporary Trends

- Lesson 1:
 - **Jess T. Dugan**
 - Primary focus on themes of identity, gender, and sexuality.
 - Key works that highlight her unique approach to personal narratives.
 - **Shirin Neshat**
 - Exploration of gender, power, and cultural identity within Islamic contexts.
 - Significant works showcasing the dichotomy between masculinity and femininity.
 - **Lalla Essaydi**
 - Cultural elements from Islamic art and symbolism in her photography.

- Commentary on identity and cultural narratives through her visual language.
 - **Alec Soth**
 - Defining characteristics in "Sleeping by the Mississippi" and its exploration of American identity.
 - Analysis of how colour contributes to the mood and narrative of his work.
 - **Elliott Erwitt**
 - Specialisation in candid street photography and its relatable humour.
 - Discussion on the impact of humour on visual storytelling.
- Lesson 2:
 - **Ernst Haas**
 - Role in the development of colour photography and his innovative techniques.
 - Key series that illustrate his unique approach to colour and abstraction.
 - **Saul Leiter**
 - Thematic and stylistic elements defining Leiter's street photography.
 - Key works showcasing his distinct use of colour and composition.
 - **William Eggleston**
 - Impact on the perception of colour photography and its artistic legitimacy.
 - Analysis of iconic works, particularly the famous red ceiling photograph.

Unit 2: Fashion Portraiture

- Lesson 3:
 - **Helmut Newton**
 - Famous for his provocative fashion photography and portrayal of femininity.
 - Exploration of his impact on the fashion industry and visual narratives.
 - **Edward Steichen**
 - Significant contributions to modern photography and his role in shaping the medium.
 - Analysis of key works that highlight his dual background in painting and photography.
 - **Richard Avedon**
 - Close association with major publications and his influence on portrait photography.
 - Notable series that showcase his innovative approach and emotional depth.

Irving Penn

- Known for his still life and fashion photography, emphasising composition and light.
- Examination of his iconic works and their impact on the genre

- Lesson 4:

David Bailey

- Association with the 1960s cultural movement and its influence on his photography.
- Key works that reflect the zeitgeist of the era.

Steven Meisel

- Long-term collaboration with Vogue Italia and its significance in fashion photography.
- Impact of his editorial work on beauty standards and visual aesthetics.

Mario Testino

- Notable for his photographs of British royalty and contributions to luxury branding.
- Analysis of campaigns that helped define the visual identity of luxury brands.

Tim Walker

- Distinctive characteristics of Walker's fashion photography, focusing on storytelling and fantasy.
- Key works that illustrate his unique style and artistic vision

- Lesson 5:

David LaChapelle

- Known for his vibrant, surrealistic style and cultural commentary in photography.
- Discussion of how his work has influenced modern photographic practices.

Paolo Roversi

- Renowned for his unique photographic technique and ethereal portraiture.
- Examination of key works that reflect his signature style and emotional depth.

Sarah Moon

- Challenges traditional fashion photography norms through her dreamlike imagery.
- Analysis of her distinctive visual storytelling and themes of femininity.

Unit 3: Celebrity and Influential People

- Lesson 6:

Yousuf Karsh

- Known for his iconic portraits of influential figures and mastery of lighting.
- Key works that capture the essence of his subjects and their personalities.

Philippe Halsman

- Famous for his collaboration with surrealist artists and the development of "Jumpology."
- Analysis of how his innovative techniques influenced portrait photography.

Annie Leibovitz

- Early career beginnings in a famous music magazine and evolution into celebrity portraiture.
- Analysis of iconic portraits that showcase her unique style and storytelling.

Nadav Kandar

- Exploration of identity and themes in his portrait work, particularly in relation to landscapes.
- Examination of key series that reflect his narrative approach and emotional depth.

Recommended Reading/Resources:

- Jess T. Dugan: To Survive on This Shore
- Shirin Neshat: Women of Allah, Shirin Neshat: I Am Its Secret
- Lalla Essaydi: Lalla Essaydi: "Les Femmes du Maroc"
- Alec Soth: "Sleeping by the Mississippi, Broken Manual"
- Elliott Erwitt: "Elliott Erwitt: Personal Best"
- Helmut Newton: Helmut Newton: SUMO
- Edward Steichen: Edward Steichen: A Biography
- Richard Avedon: Richard Avedon: Portraits, An Autobiography
- Irving Penn: Irving Penn: A Career in Photography, Still Life
- David Bailey: David Bailey: Look
- Steven Meisel: Steven Meisel: Fashion Photography
- Mario Testino: Mario Testino: In Your Face
- Tim Walker: Tim Walker: Pictures
- David LaChapelle: LaChapelle Land
- Paolo Roversi: Paolo Roversi: Studio
- Sarah Moon: Sarah Moon: Reflections
- Yousuf Karsh: Karsh: Portraits of Greatness
- Philippe Halsman: Philippe Halsman: Jump
- Annie Leibovitz: Annie Leibovitz: Portrait
- Nadav Kandar: Shifting States

Course Title: History of Architecture (T)

Course Description:

This course offers a captivating exploration into the evolution of architectural marvels across different epochs. From unravelling the language of architecture to delving into the grandeur of ancient civilizations, participants will embark on a journey through mediaeval masterpieces and the transformative phases of modern and post-modern architecture. The course culminates in a contemporary lens, shedding light on current architectural endeavours in India.

Course Objectives:

- Gain a comprehensive understanding of the evolution of architectural styles and principles from ancient civilizations to contemporary works.
- Cultivate an appreciation for the cultural and contextual factors shaping architectural design across different historical periods.
- Develop analytical skills to critically examine and assess architectural structures, fostering a deeper appreciation for the intricacies of design and functionality.

Course Outcomes:

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

- **CO 1:** Demonstrate proficiency in recognizing and interpreting architectural styles and structures from various historical periods.
- **CO 2:** Exhibit a heightened sensitivity to the cultural and contextual influences on architectural design, allowing for a nuanced appreciation of diversity in architectural expressions.
- **CO 3:** Showcase the ability to critically analyse and assess architectural structures, evaluating design choices and understanding the historical and cultural significance embedded within each creation.

Course Outline:

Unit I: Introduction to Architectural History

- Lesson 1: Introduction to Architecture
- Lesson 2: Language of Architecture

Unit II: Ancient Architectural Marvels

- Lesson 3: Ancient Architecture Part 1
- Lesson 4: Ancient Architecture Part 2
- Lesson 5: Importance of Understanding Ancient Architecture

Unit III: Mediaeval Architectural Heritage

- Lesson 6: Mediaeval Architecture Part 1
- Lesson 7: Mediaeval Architecture Part 2

Unit IV: Evolution into Modern Architecture

- Lesson 8: Modern Architecture Part 1
- Lesson 9: Modern Architecture Part 2
- Lesson 10: Post-modern Architecture Part 1
- Lesson 11: Post-modern Architecture Part 2

Unit V: Contemporary Architectural Landscape

- Lesson 12: Current Works in India
- Lesson 13: How to Look at and Analyse a Structure

B.A. in Commercial Photography and Moving Images - Semester 4									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0103411	DSLR Filming 101 & Equipment and Processes (P)	8	4	-	40	60	100	-
Core Course	MJ0103412	Lighting Principles for Video (P)	6	3	-	40	60	100	Yes
Core Course	MJ0103413	Video & Sound Editing 101 (P)	8	4	-	40	60	100	Yes
Core Course	MJ0103414	Architecture and Spaces -1 (P)	6	3	-	40	60	100	Yes
Interdisciplinary		Minor - 4	8	4	-	80	120	200	
SEC	SE0103404	Contemporary Practices in Visual Arts (P)	4	2	-	40	60	100	Yes
Total			34	20		40	60	800	

Course Code	Minor 4 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
MI0103412	Drone Photography and Cinematography (P)	4	2		40	60	100	-
MI0103414	Fashion Film (P)	4	2		40	60	100	-
MI0103413	Analogue Photography & Darkroom Process (P)	4	2		40	60	100	Yes
MI0103415	Alternate Process (P)	4	2		40	60	100	Yes

Add on course - Compulsory for students seeking exit after 2nd year
(to be completed during summer break)

Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			
						IA	UE	CA	Total
Core Course		Portfolio Project (P)	8	4	-	-	-	100	100

Exit 2: Diploma in Commercial Photography and Moving Images

Course Title: DSLR Filming 101 & Equipment and Processes (P)

Course Description:

This course introduces students to the fundamentals of filming with DSLR and mirrorless cameras, focusing on both the technical and creative aspects of videography. Students will explore essential camera settings, video formats, exposure techniques and lighting. Additionally, the course covers the necessary equipment and accessories to enhance video production, such as lenses, tripods, and external microphones. Through hands-on practice, students will gain confidence in shooting professional-quality video content, suitable for commercial, narrative, and documentary purposes.

Course Objectives:

- To understand the core principles of video shooting with DSLR and mirrorless cameras.
- To familiarise students with essential video equipment and accessories.
- To enable students to plan and execute video projects, focusing on proper equipment setup and use.

Course Outcomes:

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

- **CO 1:** Operate DSLR/mirrorless cameras for video production with an understanding of core settings and functionalities.
- **CO 2:** Make informed decisions about the use of lenses, stabilisers, and audio equipment in a video shoot.
- **CO 3:** Plan and execute well-organised video shoots, considering lighting, motion, and framing techniques.

Course Outline:

Unit I: Introduction to DSLR and Mirrorless Cameras for Video

- Lesson 1: Fundamental difference between photography and videography.
- Lesson 2: Video Resolution, Frame Rates, Shutter Speed, and Motion.
- Lesson 3: ISO and Exposure Settings for Video.

- Lesson 4: Colour Temperature and its Creative uses.

Unit II: Lenses and Composition Techniques for Video

- Lesson 5: Focal length and Lens stabilisation
- Lesson 6: Creative Use of Depth of Field
- Lesson 7: Framing and Composition for Video
- Lesson 8: Focusing Techniques for Video

Unit III: Audio and Lighting for DSLR Video

- Lesson 9: Types of microphones and their uses
- Lesson 10: Best practices for recording dialogue and ambient sound
- Lesson 11: Natural vs. artificial lighting for video
- Lesson 12: LED panels, ring lights, and portable lighting setups

Unit IV: Stabilisation and Movement in Videography

- Lesson 13: Introduction to tripods, handheld stabilisers and gimbals
- Lesson 14: Panning, tilting, and zooming techniques
- Lesson 15: Handheld camera movement for narrative impact
- Lesson 16: Slow Motion and Time Lapse Techniques

Recommended Reading/Resources:

- "Cinematography: Theory and Practice: Image Making for Cinematographers and Directors" by Blain Brown.
- "The DSLR Filmmaker's Handbook: Real-World Production Techniques" by Tom Frost.
- "The DSLR Filmmaker's Guide to Lenses and Accessories" by Barry Anderson.

Course Title: Lighting Principles for Video (P)

Course Description:

This course provides an in-depth understanding of lighting techniques essential for video production, focusing on commercial and advertising shoots. Students will explore fundamental lighting principles, such as colour temperature, light quality, and direction, along with various lighting setups for different video genres. Emphasis will be placed on practical skills, using light modifiers and different types of lighting equipment to create dynamic, well-lit video scenes. Through hands-on exercises and assignments, students will learn how to shape light to achieve desired cinematic and advertising effects.

Course Objectives:

- To understand the fundamental principles of lighting for video production and the use of various lighting equipment and modifiers.

- To explore creative lighting techniques for advertising and commercial videos.
- To implement practical lighting strategies for different shooting environments, both indoors and outdoors.

Course Outcomes:

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

- **CO 1:** Apply key lighting principles and techniques to professional video shoots.
- **CO 2:** Set up and modify different lighting environments using various equipment and accessories.
- **CO 3:** Design lighting setups that enhance storytelling and visual impact in video production.

Course Outline:

Unit I: Fundamentals of Lighting for Video

- Lesson 1: Introduction to Lighting Principles and Properties of Light
- Lesson 2: Difference between strobe lights and continuous lights
- Lesson 3: The impact of soft vs. hard light on mood and texture
- Lesson 4: Understanding light direction and its effect on mood - Using flags, diffusers, and reflectors to shape light

Unit II: Lighting Setups for Video

- Lesson 5: Three-Point Lighting Setup and its variations
- Lesson 6: High-Key and Low-Key Lighting
- Lesson 7: Lighting for Product and Still Life Videos
- Lesson 8: Practical Lighting for On-Location Shoots

Unit III: Light Modifiers and Accessories

- Lesson 9: Diffusers, Softboxes, and Umbrellas
- Lesson 10: Reflectors and Bounce Boards
- Lesson 11: Flags and Grids for Light Control
- Lesson 12: Using Gels and Filters to Modify Light

Unit IV: Advanced Lighting Techniques

- Lesson 13: Motivated Lighting for Narrative Videos
- Lesson 14: Lighting for Beauty and Fashion Videos
- Lesson 15: Lighting for Food and Beverage Videos
- Lesson 16: Lighting for Automotive or Industrial Advertising

Recommended Reading/Resources:

- "Set Lighting Technician's Handbook: Film Lighting Equipment, Practice, and Electrical Distribution" by Harry C. Box
- "Film Lighting: Talks with Hollywood's Cinematographers and Gaffers" by

Malkiewicz, Kris, and David Mullen.

- "Light: Science and Magic: An Introduction to Photographic Lighting" by Hunter, Fil, Steven Biver, and Paul Fuqua.

Course Title: Video & Sound Editing 101 (P)

Course Description:

This course introduces students to the core principles and practices of video and sound editing, providing a comprehensive foundation in post-production techniques. Students will gain hands-on experience in editing video sequences, performing sound design, colour correction, and colour grading. The course will also cover essential tools for reducing noise in audio, mixing soundtracks, and syncing sound to visuals. By the end of the course, students will be able to craft visually compelling and aurally engaging video content suitable for professional purposes, including commercial and narrative video projects.

Course Objectives:

- To develop an understanding of the basic principles and tools of video editing, including colour correction and colour grading.
- To introduce the fundamentals of sound editing, including noise reduction and soundtrack integration.
- To equip students with skills to work with industry-standard video and audio editing software.

Course Outcomes:

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

- **CO 1:** Apply color correction and color grading to enhance the aesthetic quality of video projects.
- **CO 2:** Perform basic sound editing tasks, including noise reduction and soundtrack addition.
- **CO 3:** Mix and synchronise audio with video to create seamless multimedia content.

Course Outline:

Unit I: Fundamentals of Video Editing

- Lesson 1: Introduction to Video Editing Software
- Lesson 2: Timeline and Sequence Organization
- Lesson 3: Editing Techniques: Transitions and Effects
- Lesson 4: Exporting and Rendering Video

Unit II: Sound Editing Fundamentals

- Lesson 5: Introduction to Sound Editing Software
- Lesson 6: Basic Audio Editing: Cutting, Trimming, and Fading

- Lesson 7: Noise Reduction and Sound Cleanup
- Lesson 8: Adding Sound Effects and Foley

Unit III: Color Correction and Color Grading

- Lesson 9: Introduction to Color Correction
- Lesson 10: Advanced Color Grading Techniques
- Lesson 11: Creating Cinematic Looks with Color Grading

Unit IV: Sound Design and Synchronisation

- Lesson 12: Syncing Audio with Video
- Lesson 13: Mixing and Balancing Sound
- Lesson 14: Adding Music and Soundtracks
- Lesson 15: Final Project: Editing a Short Audio Video File

Recommended Reading/Resources:

- "Advanced Visual Effects Compositing: Techniques for Game, Film, and Animation Designers" by Lee Lanier.
- "Color Grading for Film and Video: Techniques for Professional Video Editors" by Steve Hullfish.
- "Sound for Film and Television" by Tomlinson Holman.

Course Title: Architecture and Spaces -1 (P)

Course Description:

This course introduces students to the fundamentals of architecture and interior photography, focusing on techniques for capturing both exterior and interior spaces. Emphasis will be placed on composition, lighting (natural and artificial), and interior styling to produce visually compelling architectural images. Students will explore the unique challenges presented by architecture photography and learn the necessary technical skills to master the subject. The course will also cover post-processing techniques to enhance the final presentation of architectural works.

Course Objectives:

- To familiarise students with the technical and aesthetical aspects of photographing architecture and interiors.
- To teach students how to work with natural and artificial lighting in both exterior and interior spaces.
- To develop post-processing skills specific to architectural and interior photography.

Course Outcomes:

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

- **CO 1:** Be able to photograph architectural exteriors and interiors with

proper composition and lighting.

- **CO 2:** Understand how to work with both natural and artificial light to create visually striking images of spaces.
- **CO 3:** Be able to apply advanced post-processing techniques for architectural photography.

Course Outline:

Unit I: Introduction to Architectural Photography

- Lesson 1: Understanding Architectural Photography
- Lesson 2: Equipment for Architectural Photography
- Lesson 3: Composition Techniques for Architecture
- Lesson 4: Introduction to Perspective Correction

Unit II: Lighting Techniques in Architectural Photography

- Lesson 5: Use of Natural Lighting in Architectural Photography
- Lesson 6: Artificial Lighting in Architectural Photography
- Lesson 7: Light Painting for Interiors and Exteriors
- Lesson 8: Controlling Reflections and Glare

Unit III: Interior Styling and Staging for Photography

- Lesson 9: Principles of Interior Styling
- Lesson 10: Creating Visual Flow in Interior Spaces
- Lesson 11: Working with Color in Interior Photography

Unit IV: Post-Processing for Architectural and Interior Photography

- Lesson 12: Basic Post-Processing Techniques
- Lesson 13: Advanced Techniques: HDR and Stacking
- Lesson 14: Colour Grading for Architectural Photography
- Lesson 15: Preparing Architectural Images for Print and Web

Recommended Reading/Resources:

- "Photographing Buildings Inside and Out" by Norman McGrath
- "Framing Architecture: The Poetics of Architectural Photography" by Nithi Sthapitanonda.
- "Shooting Space: Architecture in Contemporary Photography" by Elias Redstone.

Course Title: Contemporary Practices in Visual Arts (P)

Course Description:

This course delves into the evolving trends, theories, and practices in contemporary visual arts, with a focus on their relevance and application to commercial photography. Students will explore a range of visual art movements, contemporary artists, and innovative practices that shape modern visual culture.

The course will emphasise the integration of conceptual thinking with technical proficiency, encouraging students to develop unique artistic voices while addressing commercial demands. Through practical assignments and critical discussions, students will analyse how contemporary visual arts inform and inspire their work in the commercial photography field.

Course Objectives:

- To provide an understanding of contemporary visual arts movements and trends and explore the intersection of art and commercial photography.
- To develop students' ability to critically analyse and apply visual art theories in their photographic practices.
- To equip students with practical skills to create photography projects that reflect contemporary visual art practices.

Course Outcomes:

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

- **CO 1:** Demonstrate knowledge of key contemporary visual art movements and integrate modern visual art concepts into their commercial photography work.
- **CO 2:** Develop unique, concept-driven photographic projects inspired by contemporary art practices.
- **CO 3:** Present a cohesive body of work that reflects contemporary trends and conceptual depth.

Course Outline:

Unit I: Introduction to Contemporary Visual Arts

- Lesson 1: Key Movements in Contemporary Art
- Lesson 2: Photography in the Context of Contemporary Art
- Lesson 3: Visual Art and Commercial Photography
- Lesson 4: Conceptual Thinking in Photography

Unit II: Trends and Technologies in Contemporary Art

- Lesson 5: The Role of Digital Art in Photography
- Lesson 6: Mixed Media and Experimental Practices
- Lesson 7: Visual Art and New Media Platforms
- Lesson 8: Photography in the Age of AI

Unit III: Contemporary Visual Narratives

- Lesson 9: Postmodernism and Visual Storytelling
- Lesson 10: Identity and Representation in Contemporary Visual Arts
- Lesson 11: Photography as Social Commentary
- Lesson 12: Storytelling through Visual Abstraction

Unit IV: Developing Contemporary Visual Art Practices

- Lesson 13: Developing a Personal Artistic Vision

- Lesson 14: Critiquing Contemporary Art and Photography
- Lesson 15: Exhibition and Presentation of Contemporary Work
- Lesson 16: Final Project: Conceptual Art Meets Commercial Photography

Recommended Reading/Resources:

- "The Return of the Real: The Avant-Garde at the End of the Century" by Hal Foster.
- "Relational Aesthetics" by Nicolas Bourriaud.
- "Art After Modernism: Rethinking Representation" by Brian Wallis.

Course Title: Drone Photography and Cinematography (P)

Course Description:

This course introduces students to the principles and techniques of drone photography and cinematography, emphasising the use of drones as creative tools in commercial photography and filmmaking. Students will learn the fundamentals of operating drone equipment, mastering aerial shots, and using drone cameras effectively to capture high-quality stills and motion footage. The course covers essential aspects such as drone handling, legal considerations, safety protocols, and advanced techniques in aerial cinematography. Practical assignments will enable students to apply these skills in various commercial contexts, including real estate, advertising, and cinematic production.

Course Objectives:

- To develop a comprehensive understanding of drone technology and its application in photography and cinematography.
- To explore the principles of aerial composition, lighting, and camera movements in drone photography.
- To familiarise students with the legal and regulatory frameworks governing drone use in commercial settings.

Course Outcomes:

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

- **CO 1:** Demonstrate proficiency in operating drones for photography and cinematography.
- **CO 2:** Apply the principles of aerial composition, lighting, and camera movement in commercial photography.
- **CO 3:** Understand the legal and regulatory requirements for drone operation in commercial contexts.

Course Outline:

Unit I: Fundamentals of Drone Photography and Cinematography

- Lesson 1: Introduction to Drone Technology and Cameras

- Lesson 2: Drone Handling and Operation
- Lesson 3: Aerial Photography: Composition and Lighting
- Lesson 4: Legal and Safety Considerations for Drone Use

Unit II: Advanced Drone Cinematography Techniques

- Lesson 5: Aerial Cinematography: Camera Movements and Techniques
- Lesson 6: Editing Drone Footage
- Lesson 7: Creative Applications of Drone Photography and Cinematography
- Lesson 8: Final Project: Commercial Aerial Photography or Cinematography

Recommended Reading/Resources:

- "The Drone Camera Handbook: A Complete Guide to Aerial Photography and Cinematography" by Scott Cicala.
- "The Ultimate Guide to Drone Photography and Cinematography" by Adam Houghton.
- "From Above: The Story of Aerial Photography" by Martin Sandler.

Course Title: Fashion Film (P)

Course Description:

This course introduces students to the art and technique of creating fashion films, a blend of visual storytelling, fashion, and cinematography. Students will learn the fundamentals of shooting fashion films, including collaborating with fashion stylists, art directors, makeup artists, and designers to craft visually compelling narratives. The course will cover the principles of lighting, camera movements, editing, and the use of music in fashion films. Through hands-on projects, students will gain practical experience in producing high-quality fashion films that reflect current trends in both fashion and commercial filmmaking.

Course Objectives:

- To teach students the technical aspects of cinematography, lighting, and editing specific to fashion films.
- To explore the process of collaborating with stylists, makeup artists, and art directors.
- To help students craft narratives and visual concepts that align with fashion branding and aesthetics.

Course Outcomes:

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

- **CO 1:** Work collaboratively with fashion professionals, including stylists, makeup artists, and designers.

- **CO 2:** Apply advanced lighting, camera, and editing techniques specific to fashion film production.
- **CO 3:** Create fashion films that effectively combine cinematography, storytelling, and fashion.

Course Outline:

Unit I: Introduction to Fashion Film Production

- Lesson 1: The Evolution of Fashion Films
- Lesson 2: Collaborating with Fashion Stylists and Makeup Artists
- Lesson 3: Fashion Film Pre-Production
- Lesson 4: Introduction to Cinematography for Fashion Films

Unit II: Shooting and Directing Fashion Films

- Lesson 5: Concept Development for Fashion Films
- Lesson 6: Directing Models for Fashion Films
- Lesson 7: Lighting and Camera Movements for Fashion Films
- Lesson 8: Music, Sound, and Editing in Fashion Films

Recommended Reading/Resources:

- "Fashion Film: Art and Advertising in the Digital Age" by Professor Nick Rees-Roberts.
- "The Visual Story: Creating Engaging Fashion Films and Campaigns" by Amanda Petrusich.
- Articles and case studies from Business of Fashion and Vogue on contemporary fashion films.

Course Title: Analogue Photography & Darkroom Process (P)

Course Description:

This course is designed to introduce students to the fundamentals of analogue photography, covering the techniques of shooting with film cameras and the complete darkroom process. Students will learn the art of manual exposure, film types, and the nature of working with negatives. The course will cover all aspects of film photography, including processing and developing negatives, creating contact sheets, and producing prints in the darkroom. Through hands-on exercises, students will explore the creative possibilities of analogue photography, and gain a deeper understanding of light, texture, and composition.

Course Objectives:

- To provide students with a strong foundation in the technical aspects of shooting with film cameras.

- To teach students the complete darkroom process, including processing film, developing negatives, and making prints.
- To help students understand the differences between analogue and digital photography in terms of aesthetic and technical considerations.

Course Outcomes:

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

- **CO 1:** Shoot effectively with film cameras, understanding manual exposure settings, focus, and film types.
- **CO 2:** Create high-quality prints in the darkroom, understanding the relationship between exposure, contrast, and development time.
- **CO 3:** Appreciate the aesthetic qualities of analogue photography and apply them in creative projects.

Course Outline:

Unit I: Fundamentals of Analogue Photography

- Lesson 1: Introduction to Film Cameras and Types of Film
- Lesson 2: Understanding Exposure and Metering in Film Photography
- Lesson 3: Film Loading and Handling
- Lesson 4: Introduction to Darkroom Equipment and Safety

Unit II: Darkroom Techniques and Processing

- Lesson 5: Film Development: Black-and-White Processing
- Lesson 6: Making a Print: Enlarging and Exposure
- Lesson 7: Color Processing and Printing
- Lesson 8: Darkroom Troubleshooting and Print Quality

Recommended Reading/Resources:

- "The Film Developing Cookbook" by Bill Troop and Steve Anchell.
- "The Art of Photography: A Personal Approach to Artistic Expression" by Bruce Barnbaum.
- "Manual of Photography" by Ralph Jacobson, Sidney Ray, Geoffrey G Attridge, Norman Axford.

Course Title: Alternate Process (P)

Course Description:

This course explores alternative photographic processes, focusing on historical and non-traditional methods such as cyanotype, infrared and Brown Printing techniques. The course aims to provide students with a deep understanding of how these processes work, their history, and their unique visual qualities. Students will explore various alternative processes through practical assignments, creating a portfolio of images that showcase their experimentation and craftsmanship.

Course Objectives:

- To introduce students to the history and significance of alternative photographic processes.
- To provide hands-on experience with a range of alternative processes, including cyanotype, infrared and Brown Printing.
- To enable students to integrate alternative processes into their creative and commercial photography practice.

Course Outcomes:

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

- **CO 1:** Have a working knowledge of a range of alternative photographic processes.
- **CO 2:** Understand the aesthetic and historical relevance of alternative processes and their application in modern photographic art.
- **CO 3:** Produce a portfolio of alternative process prints.

Course Outline:**Unit I: Introduction to Alternative Photographic Processes**

- Lesson 1: History and Overview of Alternative Processes
- Lesson 2: Cyanotype Process: Theory and Application
- Lesson 3: Infrared Photography
- Lesson 4: Brown Printing (Van Dyke Brown Process)

Unit II: Exploring Creative Applications of Alternative Processes

- Lesson 5: Combining Alternative Processes
- Lesson 6: Using Alternative Processes for Commercial Work
- Lesson 7: Case Studies of Contemporary Artists who use Alternative Techniques.
- Lesson 8: Portfolio Development and Presentation

Recommended Reading/Resources:

- "Alternative Photography: Art & Artists" by Malin Fabbri.
- "Jill Enfield's Guide to Photographic Alternative Processes: Popular Historical and Contemporary Techniques" by Jill Enfield.
- "Cyanotype: Historical and Alternative Photography" by Peter Mrhar.

Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0103515	Architecture and Spaces -2 (P)	6	3	-	40	60	100	Yes
Core Course	MJ0103516	Product Photography 101 (P)	8	4	-	40	60	100	-
Core Course	MJ0103517	Products Photography and Set Design (P)	8	4	-	40	60	100	Yes
Core Course	MJ0103518	Photoshop Composites (P)	4	2	-	40	60	100	Yes
Interdisciplinary		Minor -5	8	4	-	80	120	200	
SEC	SE0103404	Contemporary Practices in Photography and Related Media (P)	4	2	-	40	60	100	Yes
Internship	ID0103501	Summer Internship* (P)	-	3	-	-	-	100	Yes
		Total	38	22				800	

Course Code	Minor 5 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
MI0103516	Sourcing and Scavenging (P)	4	2		40	60	100	-
MI0103517	Emerging Tech - 1 (P)	4	2		40	60	100	-
MI0103518	Product Showreel (P)	4	2		40	60	100	Yes

* Summer Internship must be completed by students during the term break after Semester 4. The credits for the same will be added to Semester 5, after a valid internship certificate and recommendation letter from the concerned employer is provided by the student.

Course Title: Architecture and Spaces -2 (P)

Course Description:

This advanced course builds on the foundational knowledge of architectural and interior photography, delving deeper into the complex techniques and concepts used by professionals. Students will explore advanced composition methods, the use of tilt-shift lenses, and the intricate process of blending natural and artificial lighting. Additionally, the course will cover interior styling at an expert level and

post-production techniques that elevate the aesthetic quality of architectural images. Students will engage in hands-on assignments designed to refine their ability to photograph spaces with artistic and technical precision.

Course Objectives:

- To master advanced composition techniques and enhance skills in blending natural and artificial light for interior photography.
- To understand the use of specialised equipment such as tilt-shift lenses and their impact on architectural imagery.
- To develop an expert-level understanding of post-production techniques specific to architectural photography.

Course Outcomes:

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

- **CO 1:** Demonstrate expertise in blending natural and artificial lighting to achieve balanced and aesthetically pleasing images.
- **CO 2:** Use tilt-shift lenses to control perspective distortion in challenging architectural environments.
- **CO 3:** Apply advanced interior styling and editing techniques to enhance the visual impact of spaces.

Course Outline:

Unit I: Advanced Composition in Architectural Photography

- Lesson 1: Advanced Composition Techniques - Abstraction and Minimalism
- Lesson 2: Study and Application of Wide-Angle and Tilt-Shift Lenses
- Lesson 3: Incorporating Depth and Layers in Composition
- Lesson 4: Shooting Architecture in Urban Environments

Unit II: Advanced Lighting Techniques for Architectural Photography

- Lesson 5: Blending Ambient Light and Artificial Light
- Lesson 6: Use of Advanced Light Modifiers and Reflectors
- Lesson 7: Light Painting Techniques for Architectural Photography
- Lesson 8: Balancing Colour Temperature in Interior Photography

Unit III: Advanced Interior Styling and Staging for Photography

- Lesson 9: Interior Styling for Commercial Spaces
- Lesson 10: Interior Styling for Commercial Spaces
- Lesson 11: Creating Mood and Atmosphere in Interior Spaces

Unit IV: Post-Production for Architectural Photography

- Lesson 12: High-end Retouching for Architectural Photography
- Lesson 13: Advanced HDR and Exposure Blending
- Lesson 14: Perspective Correction and Distortion Control

Recommended Reading/Resources:

- "Architecture and Its Photography" by Julius Shulman.
- "Photographing Buildings Inside and Out" by Norman McGrath.
- "Lighting for Architectural Photography" by Paul Grundy.

Course Title: Product Photography 101 (P)

Course Description:

The course is designed to introduce students to the art of photographing products for commercial purposes. The course covers the essentials of still life photography, lighting techniques, composition, and post-processing specific to product photography. Students will gain hands-on experience in capturing various types of products to create visually compelling and commercially viable images.

Course Objectives:

- Understand the fundamentals of product photography, including the use of lighting, composition, and background.
- Explore various techniques for still life photography and their application in commercial photography.
- Gain experience in creating compelling visual narratives that effectively showcase products.

Course Outcomes:

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

- **CO 1:** Demonstrate proficiency in setting up and executing product photography shoots.
- **CO 2:** Create visually appealing and marketable product images using appropriate lighting and composition techniques.
- **CO 3:** Effectively edit and retouch product photographs to meet commercial standards.

Course Outline:

Unit I: Introduction to Still Life Photography

- Lesson 1: Understanding the History of Still Life in Paintings and Photography.
- Lesson 2: Demonstration and Practice on Shapes and Forms in Still Life.
- Lesson 3: Understanding the Use of Light and Its Effect on Textures.
- Lesson 4: Creating Compositions in Still Life.
- Lesson 5: Demo - Still life photography

Unit II: Foundations of Product Photography

- Lesson 6: Introduction to Product Photography
- Lesson 7: Circle of Light: Using Various Light Sources and Modifiers.

- Lesson 8: Lighting Techniques for Products
- Lesson 9: Photographing Different Materials - Earthen, Glass, Metal
- Lesson 10: Demo - Product Photography

Unit III: Product Photography

- Lesson 11: Selecting Backdrops and Props
- Lesson 12: Demo - Jewellery Photography
- Lesson 13: Demo - Cosmetic Photography
- Lesson 14: Product Retouching
- Lesson 15: Mock Commercial Product Shoot

Recommended Reading/Resources:

- "Still Life Photography: Techniques, Light, and Composition" by John Smith
- "The Art of Still Life Photography" by Sarah Johnson
- "Product Photography: From Snapshots to Great Shots" by Lindsay Adler.
- "Lighting for Product Photography: The Digital Photographer's Step-by-Step Guide to Sculpting with Light" by Allison Earnest.

Course Title: Products Photography and Set Design (P)

Course Description:

This course is designed to provide a comprehensive understanding of product photography and set design, focusing on the principles and techniques essential for creating visually compelling product images. The course will explore various aspects of aesthetics in product photography, including background selection, prop selection, and styling. Students will learn how to conceptualise and create various sets to produce high-quality commercial product photography.

Course Objectives:

- Understand the fundamentals of set design and its importance in product photography.
- Explore the use of different materials, textures, and colours in creating compelling sets.
- Learn how to use props effectively to enhance product presentations.

Course Outcomes:

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

- **CO 1:** Conceptualise and execute a product photoshoot with a well-designed set that aligns with the product's brand.
- **CO 2:** Utilise advanced lighting techniques to enhance the visual appeal of products in a controlled environment.
- **CO 3:** Effectively style and arrange products with props to create aesthetically pleasing and marketable images.

Course Outline:

Unit I: Basics of Set Design for Product Photography

- Lesson 1: Introduction to set design concepts.
- Lesson 2: The role of set design in enhancing product photography.
- Lesson 3: Understanding the elements of a successful set design: background, props, textures, and colour schemes.

Unit II: Set Design and Styling

- Lesson 4: Using different materials for set designing
- Lesson 5: Principles of prop styling
- Lesson 6: Colour theory in set design
- Lesson 7: Creating visual narratives through set design

Recommended Reading/Resources:

- "Creative Set Design for Product Photography" by E. J. Campbell
- "The Complete Guide to Product Photography" by Dennis Savini
- "The Art of Photography: An Approach to Personal Expression" by Bruce Barnbaum

Course Title: Photoshop Composites (P)

Course Description:

This course aims to equip students with the technical skills and creative knowledge required to produce complex Photoshop composites. Students will explore a wide range of tools and techniques in Adobe Photoshop, enabling them to blend multiple images seamlessly, create realistic environments, and develop visual narratives. The course will guide students from basic compositing techniques to advanced compositing, encouraging creativity and innovation while maintaining a strong focus on the technical aspects of image manipulation.

Course Objectives:

- Develop proficiency in using Photoshop tools for image compositing.
- Understand the principles of colour, lighting, and perspective in creating realistic composites.
- Master the techniques of blending images, creating shadows, reflections, and other effects to enhance realism.

Course Outcomes:

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

- **CO 1:** Demonstrate the ability to create complex Photoshop composites that are visually coherent and technically sound.
- **CO 2:** Apply advanced Photoshop techniques to create professional-quality

composite images.

- **CO 3:** Seamlessly blend multiple images using various techniques like masking and colour grading.

Course Outline:

Unit I: Introduction to Photoshop Compositing

- Lesson 1: Working with layer mask & clipping mask
- Lesson 2: Using blending modes
- Lesson 3: Advance selection techniques

Unit II: Intermediate Compositing Techniques

- Lesson 4: Photoshop filters
- Lesson 5: Perspective and compositions
- Lesson 6: Matching shadows and reflections
- Lesson 7: Background replacement techniques

Unit III: Advanced Compositing Techniques

- Lesson 8: Double Exposure
- Lesson 9: Colour grading
- Lesson 10: Creating atmospheric effects
- Lesson 11: Basics of Matte Painting

Recommended Reading/Resources:

- "Photoshop Compositing Secrets" by Matt Kloskowski.
- "The Photoshop Workbook" by Glyn Dewis.
- "Digital Matte Painting Essentials" by David B. Mattingly.

Course Title: Contemporary Practices in Photography and Related Media (P)

Course Description:

This course explores the evolving landscape of contemporary photography and related media, emphasizing innovative techniques, emerging trends, and interdisciplinary approaches. Students will gain a deeper understanding of how contemporary practices shape visual storytelling through hands-on practice, critical discussions, and project-based learning. The course aims to encourage students towards experimentation and conceptual thinking, preparing them to apply these practices in professional and artistic contexts.

Course Objectives:

- To familiarize students with contemporary trends and techniques in photography and related media.
- To explore the intersection of photography with other media such as

video, digital art, and mixed media.

- To encourage experimentation with new tools and technologies in photography and related fields.

Course Outcomes:

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

- **CO 1:** Understand key contemporary trends in photography and related media.
- **CO 2:** Demonstrate proficiency in integrating various media into photographic projects.
- **CO 3:** Develop and present a cohesive project that reflects contemporary practices.

Course Outline:

Unit I: Introduction to Contemporary Photography and Media

- Lesson 1: Historical context and evolution of photography in the modern era
- Lesson 2: Integration of photography with digital art, video, and other media
- Lesson 3: Case study of interdisciplinary projects and collaborations
- Lesson 4: Exploration of conceptual and experimental techniques

Unit II: Application of Tools and Techniques

- Lesson 4: Emerging Technologies in Photography
- Lesson 5: Mixed Media and Experimental Techniques - Combining photography with other art forms
- Lesson 6: Advanced Post-Processing
- Lesson 7: Introduction to Cinemagraph

Unit III: Interdisciplinary Practices

- Lesson 8: Role of photography in creating digital narratives
- Lesson 9: Creating interactive media
- Lesson 10: Introduction to Motion graphics
- Lesson 11: Project - Motion graphics

Recommended Reading/Resources:

- "Why Art Photography?" by Lucy Soutter
- "The Photograph as Contemporary Art" by Charlotte Cotton
- "Post-Photography: The Artist with a Camera" by Robert Shore

Course Title: Summer Internship* (P)

Course Description:

This course is a practical, hands-on experience designed to provide students with real-world exposure. Students will work under the guidance of a commercial photographer, gaining valuable insights into the day-to-day operations of professional photography. This course will enable students to apply their academic knowledge in real-life settings, enhancing their technical and business skills while developing their professional networks. The experience will culminate in a reflective report and presentation on the internship.

Course Objectives:

- Gain practical experience by assisting a commercial photographer.
- Understand the workflow and operations of commercial photography studios or projects.
- Learn the business aspects of running a photography business, including client interactions, project management, and deadlines.

Course Outcomes:

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

- **CO 1:** Demonstrate technical and creative skills acquired during the internship.
- **CO 2:** Manage professional relationships and collaborations in a photography setting.
- **CO 3:** Apply business and marketing strategies learned during the internship to their own career development.

Course Outline:**Unit I: Internship**

- Lesson 1: Assisting the Photographer
- Lesson 2: Problem Solving and Adaptability
- Lesson 3: Networking and Professional Relationships
- Lesson 4: Submission - Internship Report & Experience Letter

Course Title: Graduation Portfolio & Exhibition Project (P)**Course Description:**

This course is a capstone course for postgraduate students in commercial photography. This course focuses on developing a professional portfolio that reflects the student's expertise, creativity, and versatility as a photographer. Students will curate their best work for an industry-standard portfolio and plan an annual exhibition - Albus Atrum to showcase their skills to the public, peers,

and potential employers or clients. The course involves conceptual development, portfolio curation, exhibition planning, and final presentation.

Course Objectives:

- Create a comprehensive and cohesive portfolio that highlights their skills and vision as a photographer.
- Understand the process of curating work for different audiences and purposes.
- Develop skills in exhibition planning; from concept to execution, to gain exposure to industry standards for portfolio presentation and exhibition design.

Course Outcomes:

- **CO 1:** Present a professional-grade portfolio that demonstrates technical proficiency and creative vision.
- **CO 2:** Plan and execute a successful exhibition, considering logistics, audience engagement, and visual presentation.
- **CO 3:** Demonstrate a clear understanding of how to market themselves to potential employers or clients through their portfolio and exhibition.

Course Outline:

Unit I: Portfolio Creation

- Lesson 1: Concept Development
- Lesson 2: Theme and Narrative Development
- Lesson 3: Selecting and Curating Work
- Lesson 4: Critique and Review of Portfolio
- Lesson 5: Portfolio Presentation and Submission

Unit II: Exhibition Planning

- Lesson 6: Conceptualising the Exhibition
- Lesson 7: Preparing Work for Exhibition
- Lesson 8: Marketing and Publicity
- Lesson 9: Final Exhibition

Course Title: Sourcing and Scavenging (P)

Course Description:

This course equips photography students with the skills and knowledge to source, repurpose, and utilize everyday materials creatively in their projects. Emphasizing sustainability and resourcefulness, the course explores methods of finding props, backdrops, and materials through unconventional means, such as thrift stores, nature, and urban environments. Students will learn to create

compelling visual stories using limited resources, fostering ingenuity and problem-solving skills.

Course Objectives:

- To develop the ability to source materials creatively and sustainably for photographic projects.
- To encourage resourcefulness and innovation in the use of everyday and found objects.
- To enhance storytelling through the thoughtful integration of scavenged elements.

Course Outcomes:

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

- **CO 1:** Demonstrate proficiency in sourcing and repurposing materials for photography projects.
- **CO 2:** Create visually compelling compositions using scavenged props and backdrops.
- **CO 3:** Develop a portfolio showcasing innovative use of found and sourced materials.

Course Outline:

Unit I: Fundamentals of Sourcing and Scavenging

- Lesson 1: Introduction to Sourcing: Principles and Techniques
- Lesson 2: Understanding Sustainability in Photography
- Lesson 3: Scavenging in Urban and Natural Environments
- Lesson 4: Ethical Considerations in Sourcing and Repurposing

Unit II: Creative Application of Found Materials

- Lesson 5: Integrating Scavenged Props into Visual Narratives
- Lesson 6: Building DIY Backdrops and Sets
- Lesson 7: Experimenting with Textures and Colors from Found Objects
- Lesson 8: Budgeting and Planning for Low-Cost Shoots

Unit III: Practical Projects and Portfolio Development

- Lesson 9: Conceptualizing a Project with Sourced Materials
- Lesson 10: Hands-On Project: Creating a Photo Story
- Lesson 11: Peer Review and Feedback on Projects
- Lesson 12: Final Portfolio Presentation

Recommended Reading/Resources:

1. "The Creative Photographer" by Catherine Anderson
2. Online resources on sustainable photography practices
3. Tutorials on DIY photography props and backdrops
4. Case studies of photographers who work with found objects
5. Visits to local thrift stores, flea markets, and natural environments for practical experience

Course Title: Emerging Tech - 1(P)

Course Description:

This course introduces students to cutting-edge technologies such as Virtual Reality (VR), Augmented Reality (AR), Artificial Intelligence (AI) and Computer-Generated Imagery (CGI), exploring their potential applications in commercial photography. Through hands-on experience, students will learn how to integrate these technologies into photographic projects, expanding their creative potential and understanding of visual storytelling. The course focuses on exploring new ways of visual expression using VR, AR, and CGI, emphasising their growing role in advertising, marketing, and digital content creation.

Course Objectives:

- To explore new trends in visual storytelling and their impact on the photographic industry.
- To introduce students to emerging visual technologies such as VR, AR, AI, and CGI and their application in commercial and editorial photography.
- To develop the ability to integrate digital and immersive technologies into photographic practices.

Course Outcomes:

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

- **CO 1:** Demonstrate an understanding of the core principles of VR, AR, AI, and CGI and their application within the realm of commercial photography.
- **CO 2:** Create compelling visual compositions and scenes with CGI tools.
- **CO 3:** Develop a professional portfolio incorporating emerging visual technologies.

Course Outline:

Unit I: Virtual Reality (VR) and Augmented Reality (AR) in Photography

- Lesson 1: Introduction to VR and AR in Visual Arts
- Lesson 2: Tools and Software for Creating VR and AR Visuals
- Lesson 3: AR Applications in Product Photography

Unit II: Artificial Intelligence (AI) and CGI in Photography

- Lesson 4: AI in Image Editing and Post-Production
- Lesson 5: Introduction to Adobe Firefly and Topaz Softwares
- Lesson 6: CGI and its Use in Photography
- Lesson 7: Introduction to Blender

Unit II: Future of Photography with Emerging Technologies

- Lesson 8: Combining VR, AR, AI, and CGI for Commercial Photography
- Lesson 9: Ethical Consideration in using Emerging Technologies
- Lesson 10: The Future of Photography: Trends and Predictions
- Lesson 11: Experimental Photography - Hybrid Project

Recommended Reading/Resources:

- "Artificial Intelligence: A Modern Approach" by Stuart Russell and Peter Norvig.

Course Title: Product Showreel (P)

Course Description:

This course is designed to equip students with the essential skills required to create dynamic product videography for commercial purposes. Students will learn how to plan, execute, and edit product shoots that highlight the features and appeal of various products in a visually compelling manner. Emphasis will be placed on lighting techniques, camera movements, storytelling, and the post-production process to create a professional-grade product showreel. This course combines technical skills in videography with creative direction, enabling students to produce high-quality video content for the advertising and marketing industries.

Course Objectives:

- Understand the fundamentals of product videography and its role in commercial advertising.
- Learn to plan and execute product shoots with an emphasis on showcasing key product features.
- Gain skills in creating a cohesive narrative or visual style that aligns with brand messaging.

Course Outcomes:

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

- **CO 1:** Plan and execute professional-grade product video shoots using appropriate equipment and techniques.
- **CO 2:** Present a professional-quality showreel that showcases their technical and creative abilities.
- **CO 3:** Apply storytelling principles in product videography to create engaging visual content.

Course Outline:

Unit I: Fundamentals of Product Videography

- Lesson 1: Introduction to Product Videography
- Lesson 2: Conceptualising a Product Shoot

- Lesson 3: Camera Movements for Product Shoot
- Lesson 4: Understanding Product Focus in Advertising

Unit II: Lighting & Editing Techniques

- Lesson 5: Lighting for Different Product Types
- Lesson 6: Lighting as part of the Product Narrative
- Lesson 7: Color Correction and Grading
- Lesson 8: Structuring a Product Showreel & Presentation

Recommended Reading/Resources:

- "Color Grading 101" by Charles Haine
- "The Digital Filmmaking Handbook" by Long Ben, Sonja Schenk

B.A. in Commercial Photography and Moving Images - Semester 6									
Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0103619	Food Photography (P)	8	4	-	40	60	100	Yes
Core Course	MJ0103620	Advertising Workshop (P)	8	4	-	40	60	100	-
Core Course	MJ0103621	Graduation Portfolio & Exhibition Project (P)	12	6	-	40	60	100	Yes
Core Course	MJ0103622	Masterclass -1 (P)	4	2	-	40	60	100	-
Interdisciplinary		Minor - 6	8	4	-	80	120	200	-
			40	20				600	

Course Code	Minor 6 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
MI0103619	Business Practices & Marketing + Viva Voce (P)	4	2		40	60	100	Yes
MI0103620	Food Styling (P)	4	2		40	60	100	Yes
MI0103621	Food Showreel (P)	4	2		40	60	100	-

Exit 3: B.A. in Commercial Photography and Moving Images

Course Title: Food Photography (P)

Course Description:

This course focuses on the artistic and technical aspects of photographing food. Students will learn the fundamentals of food photography, including lighting techniques, composition, and the basics of food styling. Through hands-on practice, they will develop the skills necessary to create visually appealing images that showcase food in its best light. The course is designed to equip students with the knowledge and experience to produce high-quality food photographs suitable for commercial use in advertising, cookbooks, and social media.

Course Objectives:

- Cultivate aesthetic sensibilities through practical application, showcasing an ability to create visually compelling and stylistically refined product images.
- Demonstrate technical mastery in product photography by producing visually appealing images.
- Acquire industry-relevant skills in commercial product photography, including the ability to navigate the entire photoshoot pipeline.

Course Outcomes:

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

- **CO 1:** Demonstrate a proficiency in foundational principles, allowing participants to capture compelling and visually appealing food photographs.
- **CO 2:** Showcase mastery in understanding and utilising various components such as hero foods, props, and backgrounds for enhanced visual impact.
- **CO 3:** Apply effective styling techniques and collaborative skills, resulting in the creation of enticing food photographs that meet industry standards.

Course Outline:

Unit I: Introduction to Food Photography

- Lesson 1: Fundamentals of food photography
- Lesson 2: Essential techniques
- Lesson 3: Basics of styling and plating
- Lesson 4: Selection of props and backgrounds

Unit II: Advanced techniques for Food Photography

- Lesson 4: Lighting techniques in food photography
- Lesson 5: Shooting high key food images

- Lesson 6: Shooting low key food images
- Lesson 7: Shooting beverages

Unit III: Shooting with Stylists

- Lesson 8: Food in Advertising Photography
- Lesson 9: Styling and Shooting Breakfast Setup
- Lesson 10: Styling and Shooting Soups and Desserts
- Lesson 11: Styling and Shooting Packaged Food

Unit IV: Post-Processing for Food Photography

- Lesson 12: Enhancing the look - Tonal and colour corrections
- Lesson 13: Retouching for food

Recommended Reading/Resources:

- "Plate to Pixel: Digital Food Photography & Styling" by Helene Dujardin.
- "Food Photography: From Snapshots to Great Shots" by Nicole S. Young.
- "The Art of Retouching Food Photography" by Sarah Flotard

Course Title: Advertising Workshop (P)

Course Description:

This course is a dynamic exploration of the creative and technical aspects of contemporary advertising photography. Through a series of workshops and practical sessions, students develop essential skills in crafting visually compelling images aligned with client objectives.

Course Objectives:

- Acquire essential freelancing skills, including client engagement, pitching, estimation, and contract execution.
- Learn to conceptualize, plan, and execute advertising briefs, translating ideas into compelling visual narratives aligned with client expectations.
- Gain proficiency in creating mood boards that align with client requirements, emphasizing budget-friendly yet creative solutions. Develop skills in art direction, lighting, and set building.

Course Outcomes:

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

- **CO 1:** Successfully pitch, estimate, and execute advertising shoots, showcasing the ability to deliver impactful images within budget constraints.
- **CO 2:** Demonstrate effective collaboration by participating in team-based workshops, simulating real-world agency-client interactions and executing assignments collectively.
- **CO 3:** Showcase mastery in creative direction, set building, and lighting through hands-on exercises, culminating in a comprehensive

understanding of the advertising photography workflow.

Course Outline:

Unit I: Introduction to Advertising Photography

- Lesson 1: Foundations of Advertising Photography
- Lesson 2: Pitching and Estimation Workshop
- Lesson 3: Shooting for a Brief Workshop (Part I)

Unit II: Further Workshops and Execution

- Lesson 4: Shooting for a Brief Workshop (Part II)
- Lesson 5: Mood boarding and Shooting Workshop
- Lesson 6: Takeaways and Sustaining Creativity

Recommended Reading/Resources:

1. "Advertising Photography: A Straightforward Guide to a Complex Industry" by Lou Lesko
2. "Lighting for Product Photography" by Allison Earnest
3. Tutorials on creating moodboards and client presentations
4. Case studies on successful advertising campaigns
5. Online resources on freelancing and client management for photographers

Course Title: Graduation Portfolio & Exhibition Project (P)

Course Description:

This course is a capstone course for postgraduate students in commercial photography. This course focuses on developing a professional portfolio that reflects the student's expertise, creativity, and versatility as a photographer. Students will curate their best work for an industry-standard portfolio and plan an annual exhibition - Albus Atrum to showcase their skills to the public, peers, and potential employers or clients. The course involves conceptual development, portfolio curation, exhibition planning, and final presentation.

Course Objectives:

- Create a comprehensive and cohesive portfolio that highlights their skills and vision as a photographer.
- Understand the process of curating work for different audiences and purposes.
- Develop skills in exhibition planning; from concept to execution, to gain exposure to industry standards for portfolio presentation and exhibition design.

Course Outcomes:

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

- **CO 1:** Present a professional-grade portfolio that demonstrates technical proficiency and creative vision.
- **CO 2:** Plan and execute a successful exhibition, considering logistics, audience engagement, and visual presentation.
- **CO 3:** Demonstrate a clear understanding of how to market themselves to potential employers or clients through their portfolio and exhibition.

Course Outline:

Unit I: Portfolio Creation

- Lesson 1: Concept Development
- Lesson 2: Theme and Narrative Development
- Lesson 3: Selecting and Curating Work
- Lesson 4: Critique and Review of Portfolio
- Lesson 5: Portfolio Presentation and Submission

Unit II: Exhibition Planning

- Lesson 6: Conceptualising the Exhibition
- Lesson 7: Preparing Work for Exhibition
- Lesson 8: Marketing and Publicity
- Lesson 9: Final Exhibition

Course Title: Masterclass - 1 (P)

Course Description:

This masterclass is an intensive session led by an industry expert, providing practical insights into the nuances of a chosen genre of photography. It focuses on bridging the gap between theoretical understanding and professional execution, empowering students to navigate real-world challenges with confidence and creativity.

Course Objectives:

- To provide students with firsthand knowledge from a seasoned professional in the field.
- To explore the techniques, workflows, and creative processes used in the chosen photography genre.
- To enhance students' understanding of the business and artistic aspects of professional photography.

Course Outcomes:

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

- **CO 1:** Demonstrate a deeper understanding of the chosen photography genre's industry practices.
- **CO 2:** Apply expert insights and techniques to their own creative projects.
- **CO 3:** Develop an awareness of the collaboration and problem-solving skills required in professional environments.

Course Outline:**Unit I: Introduction to Professional Photography Practices**

- Lesson 1: The Role of Vision and Creativity in Professional Photography
- Lesson 2: Understanding Industry Demands and Client Expectations
- Lesson 3: Collaboration with Teams – Stylists, Art Directors, and Clients
- Lesson 4: Effective Problem-Solving and Adaptability in Photography

Recommended Reading/Resources:

- Selected works and interviews with leading photographers in the genre.
- Articles and videos on professional photography workflows.
- Recommended book: *"On Photography"* by Susan Sontag.

Course Title: Business Practices & Marketing + Viva Voce (P)**Course Description:**

The Business Practices & Marketing course is designed to equip students with the knowledge and skills necessary to manage the business aspects of their profession. The course will cover key topics such as budgeting, contracts, release forms, pricing strategies, and marketing techniques tailored for photographers. Students will also learn about the legal and ethical considerations in photography and develop an understanding of how to build and sustain a successful photography business. The course includes a Viva Voce (oral examination), where students will be evaluated on their knowledge and application of business practices in photography.

Course Objectives:

- Understand the business fundamentals of commercial photography, including budgets, pricing, and contracts.
- Gain knowledge of legal aspects such as copyright, release forms, and contracts to develop ethical practices in commercial photography.
- Learn how to market photography services effectively to the target audience.

Course Outcomes:

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

- **CO 1:** Create detailed budgets and pricing structures for commercial photography projects.
- **CO 2:** Draft and negotiate contracts, model release forms, and agreements, ensuring compliance with copyright laws and ethical guidelines.
- **CO 3:** Develop and execute marketing plans to grow the photography business.

Course Outline:

Unit I: Business Fundamentals in Photography

- Lesson 1: Introduction to Business Practices in Photography
- Lesson 2: Budgeting and Pricing Strategies
- Lesson 3: Contracts and Legal Agreements

Unit II: Marketing and Branding for Photographers

- Lesson 4: Visual Identity and Personal Branding
- Lesson 5: Marketing Strategies for Photographers
- Lesson 6: Networking and Client Acquisition
- Lesson 7: Portfolio Development and Presentation

Unit III: Legal and Ethical Considerations

- Lesson 8: Copyright and Licensing in Photography
- Lesson 9: Model Release and Property Release
- Lesson 10: Ethical Guidelines in Commercial Photography

Unit IV: Viva Voce and Final Presentations

- Lesson 11: Case Study Presentations
- Lesson 12: Viva Voce and Final Portfolio Presentation

Recommended Reading/Resources:

- "Best Business Practices for Photographers, Third Edition" by John Harrington.
- "The Freelance Photographer's Guide To Success: Business Essentials" by Todd Bigelow.
- "Running a Successful Photography Business" by Lisa Pritchard.

Course Title: Food Styling (P)

Course Description:

This course is designed to introduce postgraduate students to the art and science of food styling. Students will learn the fundamentals of food styling, including the selection of props and backgrounds, essential tips for styling different types of food, and techniques for working effectively with food photographers. The course will emphasise the creation of visually appealing images that align with commercial photography standards. By the end of the course, students will be equipped with the skills and knowledge to style food for various photography purposes, including advertisements, cookbooks, and editorial features.

Course Objectives:

- To develop the ability to style various types of food to enhance visual appeal and communicate desired messages.
- To learn the process of selecting appropriate props, backgrounds, and settings for food photography.
- To collaborate effectively with food photographers to create cohesive and compelling food images.

Course Outcomes:

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

- **CO 1:** Demonstrate the ability to style food creatively and effectively for different photography contexts.
- **CO 2:** Create visually appealing food presentations that highlight the texture, colour, and freshness of the food.
- **CO 3:** Work collaboratively with photographers to achieve the desired photographic results.

Course Outline:**Unit I: Introduction to Food Styling**

- Lesson 1: Fundamentals of food styling
- Lesson 2: Essential tools and equipment
- Lesson 3: Understanding food as a subject

Unit II: Storytelling through Food Styling

- Lesson 4: Colour theory and texture in food styling
- Lesson 5: Setting up a mood in food photography
- Lesson 6: Selection of backgrounds and surfaces
- Lesson 7: Lighting techniques for food styling

Unit III: Advanced Food Styling Techniques

- Lesson 8: Techniques for styling various food - beverages, baked goods, and plated meals.
- Lesson 9: Working with Props and Garnishes
- Lesson 10: Creating movement and dynamics in food styling
- Lesson 11: Tips and tricks to avoid styling issues

Recommended Reading/Resources:

- "Food Styling: The Art of Preparing Food for the Camera" by Delores Custer
- "The Food Stylist's Handbook" by Denise Vivaldo
- "Food Presentation: Tips and Inspiration" by Michelle Tchea

Course Title: Food Showreel (P)

Course Description:

This course is designed to introduce students to the art of food videography, focusing on the creation of compelling visual narratives for food-related content. Students will learn the fundamentals of planning, shooting, and editing food videos, with a strong emphasis on lighting, composition, and post-production techniques. By the end of the course, students will have developed a polished food showreel that showcases their ability to produce professional-quality food videos suitable for commercial, social media, and advertising purposes.

Course Objectives:

- Learn how to plan and execute a food video shoot, including storyboarding and shot selection.
- Understand the fundamentals of food videography, including camera operation, lighting, composition, and movement.
- Develop skills in editing food video footage, including color grading, sound design, and pacing.

Course Outcomes:

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

- **CO 1:** Apply storytelling techniques to create engaging and visually compelling food videos.
- **CO 2:** Use advanced lighting and camera techniques to enhance the visual appeal of food in video format.
- **CO 3:** Produce a cohesive food showreel that highlights their skills in food videography and post-production.

Course Outline:

Unit I: Introduction to Food Videography

- Lesson 1: Fundamentals of food videography
- Lesson 2: Camera Techniques for food videography
- Lesson 3: Lighting for food videos
- Lesson 4: Composition and framing techniques

Unit II: Planning a Food Video Shoot

- Lesson 5: Storyboarding for Food Videography
- Lesson 6: Shot List and Scene Breakdown
- Lesson 7: Setting the Scene: Props and Backgrounds
- Lesson 8: Shooting a food video

Unit III: Creating a Food Showreel

- Lesson 9: Sequencing the shots
- Lesson 10: Colour grading and enhancements

- Lesson 11: Showreel structure and content selection
- Lesson 11: Integrating text and graphics in showreel

Recommended Reading/Resources:

- "Creative Lighting Techniques for Food Photography: Recipes for Delicious Light" by Corinna Gissemann.
- "The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media" by Bruce Block.
- "Mastering Lighting for Video and Photography" by Chris Weston.

B.A. in Commercial Photography and Moving Images - Semester 7									
Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ01037 23	Fine Arts Photography (P)	8	4	-	40	60	100	Yes
Core Course	MJ01037 24	AI Visuals (P)	8	4	-	40	60	100	Yes
Core Course	MJ01037 25	Specialisation Genre Specific (P)	16	8	-	40	60	100	Yes
Interdisciplinary		Minor - 7	8	4	-	80	120	200	-
			40	20				500	

Course Code	Minor 7 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
MI01037 22	Emerging Tech - 2 (P)	4	2		40	60	100	Yes
MI01037 23	Architecture Showreel (P)	4	2		40	60	100	Yes
MI01037 24	Automobile Photography (P)	4	2		40	60	100	-

Course Title: Fine Arts Photography (P)

Course Description:

This course offers a comprehensive understanding of fine art photography through a combination of theoretical study and practical application. Students will delve into the core aspects of fine art photography, including concept development, visual storytelling, lighting techniques, and post-production. The

course will guide students in creating compelling photographic narratives that reflect personal vision and artistic expression. By the end of the course, students will have developed a curated set of fine art images, demonstrating their ability to conceptualise, execute, and present cohesive photographic projects.

Course Objectives:

- To introduce students to the fundamentals of fine art photography and its place within the broader context of commercial photography.
- To develop students' skills in concept building and visual storytelling, with a focus on creating meaningful and impactful photographic works.
- To encourage the exploration of personal style and expression in fine art photography.

Course Outcomes:

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

- **CO 1:** Develop a personal style and voice in fine art photography, reflected in the final portfolio.
- **CO 2:** Apply advanced lighting techniques to create images that convey mood, atmosphere, and artistic intent.
- **CO 3:** Create and present a series of fine art photographs that demonstrate strong conceptual development and storytelling.

Course Outline:

Unit I: Introduction to Fine Art Photography

- Lesson 1: Introduction to fine art photography
- Lesson 2: Role of concept in fine art photography
- Lesson 3: Exploring personal vision and style
- Lesson 4: Learning from Masters

Unit II: Concept Building and Visual Storytelling

- Lesson 5: Artist's statement & Captions
- Lesson 6: Developing a conceptual framework
- Lesson 7: Narrative techniques in fine art photography
- Lesson 8: Symbolism and metaphor in photography

Unit III: Techniques for Fine Art Photography

- Lesson 9: Light as a narrative tool
- Lesson 10: Dramatic lighting and shadow play
- Lesson 11: Setting up a mood based on concepts
- Lesson 12: Post-processing for fine art photography

Recommended Reading/Resources:

- "The Photograph as Contemporary Art" by Charlotte Cotton
- "The Nature of Photographs" by Stephen Shore
- "Camera Lucida: Reflections on Photography" by Roland Barthes

Course Title: AI Visuals (P)

Course Description:

This course explores the integration of artificial intelligence (AI) in the world of commercial photography. Students will examine the evolving role of AI-generated visuals, their potential applications, and limitations. The course addresses the technical processes behind AI visuals, ethical implications, and the practical use of AI software in the creative process. By understanding how AI can influence visual storytelling and photography, students will be able to make informed decisions on incorporating these technologies into their own work.

Course Objectives:

- Understand the fundamental concepts of AI visuals and their relevance in the commercial photography industry.
- Explore various AI-driven software used to create and enhance visuals.
- Develop the technical and conceptual skills to produce AI-generated visuals, particularly for creative photography and commercial work.

Course Outcomes:

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

- **CO 1:** Apply AI software to generate and manipulate visuals for photography projects.
- **CO 2:** Address ethical issues surrounding AI-generated visuals and understand how to navigate intellectual property rights in the field.
- **CO 3:** Integrate AI technologies into their creative workflow while maintaining a balance between AI and traditional methods.

Course Outline:

Unit I: Introduction to AI Visuals

- Lesson 1: Understanding AI in Photography
- Lesson 2: Integrating AI Visuals in Commercial Photography
- Lesson 3: Ethics of AI in Visual Arts
- Lesson 4: Introduction to AI Software for Visual Creation

Unit II: Practical AI Visuals Production

- Lesson 5: Setting Up AI Workflows in Photography
- Lesson 6: AI-Assisted Image Manipulation and Editing
- Lesson 7: AI for Visual Storytelling
- Lesson 8: AI Tools for Creative Experimentation

Recommended Reading/Resources:

- "Artificial Intelligence in the Visual Arts" by A. McCormack.
- "The Creativity Code: Art and Innovation in the Age of AI" by Marcus du Sautoy.
- "Generative Art: A Practical Guide Using Processing" by Matt Pearson

Course Title: Specialisation Genre Specific (P)

Course Description:

This course delves into the specialized aspects of commercial photography, focusing on various genres including Fashion, Product, Architecture and Spaces, and Food Photography. Participants will develop skills in capturing compelling images, mastering Photoshop editing techniques, and understanding the unique requirements of different commercial photography niches. The students will work on these specialised commercial genres to create a cohesive portfolio.

Course Objectives:

- To provide a comprehensive understanding of the principles and techniques of fashion, product, architecture, and food photography.
- To equip students with advanced image editing skills tailored for commercial photography.
- To enable students to apply their knowledge to real-world scenarios, developing a strong portfolio across multiple genres.

Course Outcomes:

- **CO 1:** Demonstrate proficiency in capturing high-quality images in Fashion, Product, Architecture, and Food Photography by utilizing appropriate lighting, compositions and styling techniques specific to each genre.
- **CO 2:** Develop expertise in image editing and retouching to produce the industry standard work that meets clients expectations.
- **CO 3:** Curate and present a diverse and cohesive portfolio demonstrating creative versatility and technical competence in Fashion, Product, Architecture, and Food Photography.

Course Outline:

Unit I: Fashion Photography

- Lesson 1: Editorial Photography Workshop
- Lesson 2: Ad Campaign and Lookbook Shoot Workshop
- Lesson 3: Shooting for a fashion concept (4-6 images)

Unit II: Product Photography

- Lesson 4: Advertising Photography Workshop
- Lesson 5: Lifestyle Product Photography Workshop
- Lesson 6: Shooting for a product photography concept (4-6 images)

Unit III: Architecture and Spaces Photography

- Lesson 7: Architecture Photography Workshop
- Lesson 8: Shooting interior spaces (4-6 images)

Unit IV: Food Photography

- Lesson 9: Advertising Photography Workshop
- Lesson 10: Lifestyle Food Photography Workshop
- Lesson 11: Shooting for a food photography concept (4-6 images)

Recommended Reading/Resources:

- "The Art of Fashion Photography" by Patrick Remy
- "Commercial Photography Handbook" by Kirk Tuck
- "Architectural Photography: Composition, Capture, and Digital Image Processing" by Adrian Schulz
- "Plate to Pixel: Digital Food Photography & Styling" by Helene Dujardin

Course Title: Emerging Tech - 2 (P)

Course Description:

The "Emerging Tech: CGI" course delves into the world of Computer Graphics (CG) and its applications in visual storytelling. From understanding the basics of CGI to hands-on experience in creating CGI environments for photo shoots, the course explores the advantages and limitations of CGI. Students gain insights into the integration of CGI elements through post-shoot compositing and explore the role of Artificial Intelligence (A.I.) in shaping the future of CGI.

Course Objectives:

- Develop a foundational understanding of CGI, its elements, and its role in visual storytelling.
- Acquire practical skills in creating CGI environments for photo shoots and integrating CGI elements into images.
- Explore the applications of A.I. in CGI and stay informed about emerging trends in the field.

Course Outcomes:

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

- **CO 1:** Demonstrate proficiency in analyzing and critiquing CG images, distinguishing between effective and ineffective examples.
- **CO 2:** Show competence in storyboarding for a photoshoot with CGI elements, demonstrating creative and technical planning.
- **CO 3:** Composite images with CGI elements, showcasing a practical understanding of post-production techniques.

Course Outline:

Unit I: Specialization Exploration

- Lesson 1: Choosing a Specialization
- Lesson 2: Defining Project Scope
- Lesson 3: Research and Planning

Unit II: Project Development and Implementation

- Lesson 4: Practical Implementation - Part 1
- Lesson 5: Practical Implementation - Part 2
- Lesson 6: Mid-Project Review

Unit III: Finalization and Presentation

- Lesson 7: Project Refinement
- Lesson 8: Final Presentation Preparation
- Lesson 9: Final Project Presentation

Recommended Reading/Resources:

1. "Digital Lighting and Rendering" by Jeremy Birn
2. "The Art of 3D Computer Animation and Effects" by Isaac Kerlow
3. Online tutorials on Blender, Maya, and Cinema 4D
4. Articles and papers on A.I. applications in CGI (available through academic journals and tech blogs)

Course Title: Architecture Showreel (P)

Course Description:

This course explores the creation of an architecture-focused showreel, combining visual storytelling, design techniques, and advanced presentation skills. Students will learn to curate their architectural works into a cohesive and engaging reel that communicates their design philosophy and technical expertise.

Course Objectives:

- To develop the ability to curate and present architectural works in a visually compelling manner.
- To enhance technical skills in multimedia tools for creating showreels.
- To foster an understanding of storytelling and narrative techniques in design presentations.

Course Outcomes:

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

- **CO 1:** Demonstrate proficiency in multimedia tools for creating architectural showreels.
- **CO 2:** Apply principles of visual storytelling to showcase architectural designs effectively.

- **CO 3:** Produce a professional-quality showreel that reflects personal design philosophy and technical skills.

Course Outline:

Unit I: Foundations of Showreel Creation

- Lesson 1: Introduction to Showreels: Purpose and Importance in Architecture
- Lesson 2: Understanding Visual Storytelling: Key Concepts and Techniques
- Lesson 3: Basics of Multimedia Tools for Architecture Presentations
- Lesson 4: Curating Architectural Projects: Selection and Organization

Unit II: Advanced Showreel Development

- Lesson 5: Integrating Motion Graphics and Visual Effects
- Lesson 6: Advanced Editing Techniques for Architectural Showreels
- Lesson 7: Crafting a Narrative Through Sequencing and Transitions
- Lesson 8: Finalizing and Presenting the Showreel: Feedback and Refinement

Recommended Reading/Resources:

1. "Visual Storytelling for Architects and Designers" by Jeffrey Balmer
2. "The Architecture Portfolio Guidebook" by Naomi Cleaver
3. Tutorials on Adobe Premiere Pro and After Effects (available online)
4. Examples of professional architecture showreels (accessible via Vimeo and YouTube)

Course Title: Automobile Photography (P)

Course Description:

This course introduces students to the specialised field of automobile photography, focusing on the techniques required to create high-quality images of cars for both commercial and artistic purposes. Students will learn the fundamentals of automobile styling, lighting, and composition, and will explore the use of various equipment such as reflectors, diffusers, and rigs. The course will also cover post-processing techniques specific to automobiles, including colour correction, reflections control, and retouching. Through hands-on assignments and practical exercises, students will develop the skills to capture the essence of a car's design and movement in a professional manner.

Course Objectives:

- To understand the fundamentals of photographing automobiles in various environments.
- To explore advanced lighting techniques specific to cars, including studio and outdoor setups and use of specialised equipment and rigs for shooting

cars.

- To acquire post-processing skills for refining automobile images, including reflection management, colour correction, and retouching.

Course Outcomes:

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

- **CO 1:** Demonstrate the ability to photograph automobiles with attention to detail, composition, and lighting.
- **CO 2:** Show proficiency in using various lighting setups and modifiers and effective use of rigs and other specialised equipment.
- **CO 3:** Apply post-processing techniques to create professional, polished automobile images for commercial purposes.

Course Outline:

Unit I: Fundamentals of Automobile Photography

- Lesson 1: Understanding Basics of Automobile Photography
- Lesson 2: Styling Vehicles for Photography
- Lesson 3: Outdoor & Indoor Automobile Photography Setup

Unit II: Advanced Lighting Techniques and Equipment for Automobile Photography

- Lesson 4: Controlling Reflections and Highlights
- Lesson 5: Shooting In-motion Shots of Cars and Bikes
- Lesson 6: Lighting for Interior Shots of Cars
- Lesson 7: Night Photography

Unit III: Post-Processing for Automobile Photography

- Lesson 8: Color Correction and Retouching
- Lesson 9: Managing Reflections and Glare in Post-Production
- Lesson 10: HDR Techniques for Car Photography

Recommended Reading/Resources:

- "How To Photograph Cars" by James Mann.
- "Car Photography: A Comprehensive Guide to Lighting, Techniques, and Workflow" by Peter Aylward.
- "How to Photograph Cars: An Enthusiast's Guide to Techniques And Equipment" by Tony Baker.

B.A. in Commercial Photography and Moving Images - Semester 8									
Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0103826	Masterclass - 2 (P)	4	2	-	40	60	100	Yes
Core Course	MJ0103827	Graduation Portfolio & Exhibition Project (P)	8	4	-	40	60	100	Yes
Interdisciplinary		Minor -8	8	4	-	80	120	200	-
Research Project / Dissertation	RP0103801	Dissertation + Viva voce (P)	24	12	-	40	60	100	-
			40	22				500	

Course Code	Minor 8 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
MI0103825	Post processing in Fine Arts Photography (P)	4	2		40	60	100	Yes
MI0103826	Website Designing (P)	4	2		40	60	100	Yes
MI0103827	Art Curation (P)	4	2		40	60	100	-

Award on completion: B.A. (Hons) in Commercial Photography and Moving Images

Course Title: Masterclass - 2 (P)

Course Description:

This masterclass emphasizes the technical and creative aspects of a specific genre of photography, focusing on real-world application. Through demonstrations and discussions, students gain practical knowledge of crafting impactful visuals while aligning with professional standards.

Course Objectives:

- To introduce students to the technical and creative considerations of the selected genre.
- To explore advanced techniques for enhancing visual storytelling.
- To prepare students to manage technical challenges and deliver client-ready outputs.

Course Outcomes:

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

- **CO 1:** Demonstrate technical proficiency in the chosen photography genre.
- **CO 2:** Implement advanced creative techniques to create compelling imagery.
- **CO 3:** Exhibit an understanding of the professional standards and expectations of the photography industry

Course Outline:**Unit I: Mastering the Craft of Photography**

- Lesson 1: Lighting Techniques for the Chosen Genre
- Lesson 2: Composition and Styling to Elevate Visuals
- Lesson 3: Effective Use of Equipment and Software
- Lesson 4: Managing Deliverables and Post-Production Best Practices

Recommended Reading/Resources:

- Case studies of successful campaigns in the chosen genre.
- Video tutorials on advanced techniques in photography and editing.
- Recommended book: *"The Photographer's Eye"* by Michael Freeman.

Course Title: Graduation Portfolio & Exhibition Project (P)**Course Description:**

This course is a capstone course for postgraduate students in commercial photography. This course focuses on developing a professional portfolio that reflects the student's expertise, creativity, and versatility as a photographer. Students will curate their best work for an industry-standard portfolio and plan an annual exhibition - Albus Atrum to showcase their skills to the public, peers, and potential employers or clients. The course involves conceptual development, portfolio curation, exhibition planning, and final presentation.

Course Objectives:

- Create a comprehensive and cohesive portfolio that highlights their skills and vision as a photographer.
- Understand the process of curating work for different audiences and

purposes.

- Develop skills in exhibition planning; from concept to execution, to gain exposure to industry standards for portfolio presentation and exhibition design.

Course Outcomes:

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

- **CO 1:** Present a professional-grade portfolio that demonstrates technical proficiency and creative vision.
- **CO 2:** Plan and execute a successful exhibition, considering logistics, audience engagement, and visual presentation.
- **CO 3:** Demonstrate a clear understanding of how to market themselves to potential employers or clients through their portfolio and exhibition.

Course Outline:

Unit I: Portfolio Creation

- Lesson 1: Concept Development
- Lesson 2: Theme and Narrative Development
- Lesson 3: Selecting and Curating Work
- Lesson 4: Critique and Review of Portfolio
- Lesson 5: Portfolio Presentation and Submission

Unit II: Exhibition Planning

- Lesson 6: Conceptualising the Exhibition
- Lesson 7: Preparing Work for Exhibition
- Lesson 8: Marketing and Publicity
- Lesson 9: Final Exhibition

Course Title: Dissertation project + Viva Voce (P)

Course Description:

This course is a critical component of the postgraduate degree program in commercial photography. It is designed to allow students to undertake an independent research project that investigates a specific area of commercial photography, addressing key concepts, current trends, or industry practices. Students will engage in rigorous research, develop a coherent argument, and present their findings in a formal dissertation. Additionally, students will defend their dissertation in a viva voce examination. The course emphasises research methodology, critical analysis, academic writing, and the professional presentation of ideas.

Course Objectives:

- Develop an in-depth understanding of a specialised topic within commercial photography.

- Gain proficiency in research methodologies relevant to visual arts and photography.
- Learn how to organise and structure a dissertation, including proper referencing and citation and how to defend their dissertation through a formal viva voce.

Course Outcomes:

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

- **CO 1:** Conduct independent research and apply scholarly methods to the study of commercial photography.
- **CO 2:** Produce a well-organised, academically sound dissertation that reflects their research findings.
- **CO 3:** Present and defend their dissertation in a viva voce, demonstrating their ability to refine and clarify their ideas based on scholarly discourse.

Course Outline:

Unit I: Research Methodology and Topic Selection

- Lesson 1: Research in Commercial Photography and Types of Research
- Lesson 2: Research Topic Selection and Abstract Writing
- Lesson 3: Literature Review
- Lesson 4: Research Design and Planning

Unit II: Data Collection and Analysis

- Lesson 5: Primary Data Collection Techniques
- Lesson 6: Secondary Data Collection Techniques
- Lesson 7: Content Analysis and Data Interpretation

Unit III: Dissertation Writing

- Lesson 8: Structuring the Dissertation
- Lesson 9: Academic Writing Style - APA, MLA, Chicago Styles
- Lesson 10: Bibliography, Citations and Plagiarism
- Lesson 11: Dissertation Presentation & Viva Voce

Recommended Reading/Resources:

- "The Craft of Research" by Wayne C. Booth, Gregory Colomb, Joseph M. Williams, William Fitzgerald.
- "Research Design: Qualitative, Quantitative, and Mixed Methods Approaches" by John W. Creswell, J. David Creswell.
- "Visual Methodologies: An Introduction to Researching with Visual Materials" by Gillian Rose.

Course Title: Post processing in Fine Arts Photography (P)

Course Description:

This course delves into the post-processing techniques that elevate fine art photography, focusing on both technical mastery and conceptual depth. Students will explore advanced editing tools, develop a personalized style, and learn to integrate research into their creative process. At the end of the course, students will create visually and conceptually compelling works that reflect a nuanced understanding of fine art photography.

Course Objectives:

- To introduce students to advanced post-processing techniques specific to fine art photography and foster the development of a unique artistic vision through post-production.
- To encourage research-based approaches to enhance creative decision-making.
- To prepare students to create portfolio-ready fine art photography projects.

Course Outcomes:

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

- **CO 1:** Develop a unique editing style tailored to fine art photography.
- **CO 2:** Understand the role of research in conceptual and technical development within the fine art context.
- **CO 3:** Present a final project that showcases their mastery of post-processing techniques and artistic intent.

Course Outline:

Unit I: Foundations of Fine Art Post-Processing

- Lesson 1: Overview of fine art photography post-processing
- Lesson 2: Influential fine art photographers and their post-processing techniques.
- Lesson 3: Case studies of contemporary fine art projects.

Unit II: Developing a Fine Art Aesthetic

- Lesson 4: Color theory for mood and narrative
- Lesson 5: Creating composites for storytelling
- Lesson 6: Color grading and its creative application

Unit III: Research and Concept Development

- Lesson 7: Identifying themes and conducting visual research
- Lesson 8: Developing a narrative or theme for fine art post-processing
- Lesson 9: Shooting for concept and post-processing
- Lesson 10: Presentation and portfolio

Recommended Reading/Resources:

- "Fine Art Photography: Creating Beautiful Images for Contemplation and Quiet Reflection" by Tony Worobiec
- "The Art of Photography: An Approach to Personal Expression" by Bruce Barnbaum
- "Light, Gesture, and Color" by Jay Maisel

Course Title: Website Designing (P)

Course Description:

This course is tailored for photography students, introducing the principles and practices of designing visually appealing portfolio websites. The curriculum emphasizes tools and techniques to showcase photographic work effectively, focusing on user-friendly platforms and responsive design.

Course Objectives:

- To understand the principles of web design with a focus on photography portfolios.
- To develop skills in using web design platforms and basic coding for creating interactive showcases.
- To enable students to present their work online professionally and responsively.

Course Outcomes:

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

- **CO 1:** Design and create visually impactful portfolio websites using modern tools.
- **CO 2:** Integrate interactivity and responsive design to enhance user experience.
- **CO 3:** Develop and launch professional online portfolios tailored to photography.

Course Outline:

Unit I: Foundations of Website Design

- Lesson 1: Introduction to Web Design for Photography: Goals and Best Practices
- Lesson 2: Basics of Website Structure: Using Platforms like Wix, Squarespace, and WordPress
- Lesson 3: Designing Layouts: Importance of Grids and Visual Hierarchy
- Lesson 4: Optimizing Images for Web: Formats, Compression, and Loading Speed

Unit II: Enhancing Website Interactivity

- Lesson 5: Adding Galleries and Slideshows: Tools and Techniques
- Lesson 6: Embedding Videos and External Content

- Lesson 7: Customizing Templates: Introduction to HTML and CSS Basics
- Lesson 8: Ensuring Mobile Responsiveness: Tools and Testing

Unit III: Branding and Optimization

- Lesson 9: Creating a Cohesive Visual Identity for Your Website
- Lesson 10: SEO Basics for Photographers: Making Your Work Discoverable
- Lesson 11: Social Media Integration: Sharing and Driving Traffic
- Lesson 12: Analytics Tools to Track Website Performance

Unit IV: Website Launch and Maintenance

- Lesson 13: Registering Domains and Choosing Hosting Services
- Lesson 14: Publishing Your Portfolio Website: Step-by-Step Guide
- Lesson 15: Regular Maintenance and Updates: Keeping Your Portfolio Current
- Lesson 16: Gathering Feedback and Iterating for Improvement

Recommended Reading/Resources:

1. "Show Your Work!" by Austin Kleon
2. Tutorials on Wix, Squarespace, and WordPress for photographers
3. Online resources on image optimization and responsive design
4. Case studies of successful photography portfolio websites
5. "The Elements of User Experience" by Jesse James Garrett

Course Title: Art Curation (P)

Course Description:

This course introduces students to the essential concepts and practices of art curation, with a focus on photography exhibitions. Students will explore the principles of curating artwork, critiquing and selecting pieces for exhibits, and the techniques involved in planning and designing exhibitions. The course covers both theoretical and practical aspects of curation, including audience engagement, narrative development, and display techniques to create immersive and impactful exhibitions. Students will apply these skills in real-world scenarios, culminating in the curation of a photography exhibition.

Course Objectives:

- Understand the fundamental principles of art curation and its role in the photography industry.
- Develop skills in critiquing and selecting works for exhibitions, and designing exhibitions, including layout and display techniques.
- Explore the relationship between curators, artists, and the audience, focusing on effective communication of concepts.

Course Outcomes:

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

- **CO 1:** Critically evaluate and select artworks for exhibitions based on thematic and technical criteria.
- **CO 2:** Demonstrate knowledge of art curation principles in real-world applications, including artist collaboration and audience consideration.
- **CO 3:** Organise and execute a professional photography exhibition, from concept to final presentation.

Course Outline:

Unit I: Introduction to Art Curation

- Lesson 1: The Role of a Curator in the Photography Industry
- Lesson 2: Curatorial Concepts and Practices
- Lesson 3: Critiquing Art and Selection Methods
- Lesson 4: Research and Exhibition Planning

Unit II: Principles of Display and Exhibition Design

- Lesson 5: Exhibition Layout and Design Techniques
- Lesson 6: Engaging the Audience Through Design
- Lesson 7: Case Studies in Exhibition Design

Unit III: Final Curation Project

- Lesson 8: Curating Photography for Different Audiences
- Lesson 9: Developing a Curatorial Concept and Selection of Artworks
- Lesson 10: Curatorial Presentation

Recommended Reading/Resources:

- "The Curator's Handbook: Museums, Commercial Galleries, Independent Spaces" by Adrian George.
- "Exhibiting Photography: A Practical Guide to Displaying Your Work" by Shirley Read.

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,

PROGRAM STRUCTURE (UG PROGRAMME)

(CBCS 2023 COURSE)

(To be implemented from 1st August 2023)

- 1. B.A. in Commercial Photography & Moving Images**
- 2. B.A. in Photography & Cinematography**

Preamble

1. 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 industry current 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 the production of visuals that speak to the vibrant cultural dynamic of contemporary commercial photography and cinematography production. The course challenges & prepares students to produce work that responds to critical discourses in both local and global contexts.

2. Program Outcomes

B.A. in Commercial Photography & Moving Images

PO1: Technical Proficiency & Creative Vision: Master technical skills in photography and moving images, showcasing a strong creative vision.

PO2: Diverse Portfolio & Industry Adaptability: Create a broad portfolio reflecting industry trends, client needs, and adaptability to emerging concepts.

PO3: Industry Knowledge & Collaboration: Learn industry practices and collaborate effectively in projects.

PO4: Professional Growth & Entrepreneurship: Develop professionally, embracing entrepreneurship and marketing strategies for a sustainable career.

PO5: Research, Innovation & Cultural Integration: Innovate techniques, contribute to evolving practices, and integrate sustainability and culture into storytelling.

B.A. in Photography & Cinematography

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.

3. Co-Curricular Activities

- Field Visits
- Exhibition Visits
- Study Tour
- Workshops and Seminars

4. ELIGIBILITY FOR ADMISSION TO FIRST YEAR B.A. DEGREE PROGRAMME

Eligibility for admission to B.A. degree programme a candidate who has passed the Higher Secondary School Certificate Examination of the Maharashtra State Board or an equivalent examination of any other statutory Board or University with English as a passing subject will be admitted to the first year of this course.

5. Intake Capacity:

- B.A. in Commercial Photography & Moving Images - 20.
- B.A. in Photography & Cinematography - 25.

6. Fees - For the first year of the degree:

- a. B.A. in Commercial Photography & Moving Images - * Rs. 3,67,500 (IS- US\$6730)
- b. B.A. in Photography & Cinematography - * Rs. 4,20,000 (IS- US\$8085)

*** NOTE - THE FEES SHALL BE REVISED UPWARDS @5% PER YEAR.**

7. Course Structure and scheme of credits of B.A. Course:

The **B.A. in Commercial Photography & Moving Images** programme will be of four years duration consisting of eight semesters and of minimum 170 Credits, with multiple exit options according to the NEP: Semester I (20 Credits), Semester II (20 Credits), Semester III (20 Credits), and Semester IV (20 Credits) Semester V (22 Credits), Semester VI (20 Credits), Semester VII (20 Credits), and Semester VIII (22 Credits). All the course papers will have 100 marks each.

B.A. in Commercial Photography & Moving Images			
Year	Semester	Credits	Total
1	Semester I	20	40
	Semester II	20	
2	Semester III	20	40
	Semester IV	20	
3	Semester V	22	42
	Semester VI	20	
4	Semester VII	20	42
	Semester VIII	22	

The **B.A. in Photography & Cinematography** programme will be of four years duration consisting of eight semesters and of minimum 170 Credits with multiple exit options according to the NEP: Semester I (20 Credits), Semester II (20 Credits), Semester III (20 Credits), and Semester IV (20 Credits) Semester V (20 Credits), and Semester VI (22 Credits), Semester VII (20 Credits), and Semester VIII (22 Credits) All the course papers will have 100 marks each.

B.A. in Photography & Cinematography			
Year	Semester	Credits	Total
1	Semester I	20	40
	Semester II	20	
2	Semester III	20	40
	Semester IV	20	
3	Semester V	20	42
	Semester VI	22	
4	Semester VII	20	42
	Semester VIII	22	

8. Syllabus Structure

B.A. in Commercial Photography & Moving Images

B.A. in Commercial Photography and Moving Images - Semester 1									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0103101	Fundamentals of Photography and Design Principles (P)	8	4	-	40	60	100	Yes
Core Course	MJ0103102	History of Art (T)	2	2	2	40	60	100	Yes
Core Course	MJ0103103	Fundamental of Natural & Portable Lights with People Photography (P)	6	3	-	40	60	100	Yes
AECC	AE0103101	English - Communication (T)	2	2	2	40	60	100	Yes
Interdisciplinary		Minor -1	8	4	-	80	120	200	
Value Added	VA0103101	Cultural Study of India - Study Tour (P)	-	2	-	40	60	100	Yes
SEC	SE0103101	Equipment and Processes (P)	6	3	-	40	60	100	
		Total	32	20				800	

Course Code	Minor 1 Catalogue (Select any 1 set)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
	Set -1 Wedding Photography & Videography				IA	UE	Total	
MI0103101	Wedding Photography (P)	4	2		40	60	100	-
MI0103102	Wedding Album Editing and Designing (P)	4	2		40	60	100	Yes
	Set -2 Commercial Photography							
MI0103103	Street and Documentary Photography (P)	4	2		40	60	100	-
MI0103104	Post-Production- 1 Monitor Calibration & Digital Workflow (P)	4	2		40	60	100	Yes

Add on Multi-Disciplinary courses – 2 Credits (Optional)

Students can choose to do a Multidisciplinary course either from Swayam Portal or the courses offered by any other department of BVDU. Suggested list of courses will be shared separately with students.

B.A. in Commercial Photography and Moving Images - Semester 2									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0103204	Studio and Outdoor Portraits Lighting-1 (P)	8	4	-	40	60	100	-
Core Course	MJ0103205	Masters of Portrait Photography -1 (T)	2	2	-	40	60	100	-
Core Course	MJ0103206	2D Design Principles (P)	4	2	-	40	60	100	Yes
AECC	AE0103202	English- Business Applications (T)	2	2	2	40	60	100	Yes
Interdisciplinary		Minor -2	8	4	-	80	120	200	
Value Added	VA0103202	History of Photography (T)	3	3	-	40	60	100	Yes
SEC	SE0103202	Portraits and Lifestyle Photography (P)	6	3	-	40	60	100	-
		Total	33	20				800	

Course Code	Minor 2 Catalogue (Select any 1 set)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
	Set -1 Wedding Photography & Videography				IA	UE	Total	
MI0103205	Wedding Videography (P)	4	2		40	60	100	-
MI0103206	Wedding Video and Sound Editing (P)	4	2		40	60	100	-
	Set -2 Commercial Photography							
MI0103207	Practical Skill Development (P)	4	2		40	60	100	Yes
MI0103208	Still Life Photography (P)	4	2		40	60	100	-

Add on courses

Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			
						IA	UE	CA	Total
Core Course		Portfolio Project (P)	8	4	-	-	-	100	100
Multi-disciplinary	50001	Environmental Studies (T)	2	2	3	-	50	-	50

- Environmental Studies – Compulsory for all
- Portfolio Project - Compulsory for students seeking exit after 1st year (to be completed during summer break)

Exit 1: Certificate in Commercial Photography

Specialisation - Wedding Photography & Videography
 (Applicable for those choosing Set 1 in Minor 1 and 2)

B.A. in Commercial Photography and Moving Images - Semester 3									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0103307	Studio and Outdoor Portraits Lighting - 2 (P)	8	4	-	40	60	100	-
Core Course	MJ0103308	Visual Storytelling and Conceptual Photography (P)	4	2	-	40	60	100	-
Core Course	MJ0103309	Fashion Photography (P)	6	3	-	40	60	100	Yes
Core Course	MJ0103310	Editorial Project (P)	4	2	-	40	60	100	Yes
AECC	AE0103303	English - Creative Writing (T)	2	2	2	40	60	200	
Interdisciplinary		Minor -3 (T)	4	4	4	80	120	100	Yes
SEC	SE0103303	Post Production -2 (P)	6	3	-	40	60	100	-
		Total	34	20		40	60	800	

Course Code	Minor 3 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
MI0103309	History of Fashion (T)	2	2	2	40	60	100	-
MI0103310	Masters of Portrait Photography -2 (T)	2	2	2	40	60	100	-
MI0103311	History of Architecture (T)	2	2	2	40	60	100	Yes

Add on Multi-Disciplinary courses – 3 Credits (Optional)

Students can choose to do a Multidisciplinary course either from Swayam Portal or the courses offered by any other department of BVDU. Suggested list of courses will be shared separately with students.

B.A. in Commercial Photography and Moving Images - Semester 4									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0103411	DSLR Filming 101 & Equipment and Processes (P)	8	4	-	40	60	100	-
Core Course	MJ0103412	Lighting Principles for Video (P)	6	3	-	40	60	100	Yes
Core Course	MJ0103413	Video & Sound Editing 101 (P)	8	4	-	40	60	100	Yes
Core Course	MJ0103414	Architecture and Spaces -1 (P)	6	3	-	40	60	100	Yes
Interdisciplinary		Minor - 4	8	4	-	80	120	200	
SEC	SE0103404	Contemporary Practices in Visual Arts (P)	4	2	-	40	60	100	Yes
		Total	34	20		40	60	800	

Course Code	Minor 4 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
MI0103412	Drone Photography and Cinematography (P)	4	2		40	60	100	-
MI0103414	Fashion Film (P)	4	2		40	60	100	-
MI0103413	Analogue Photography & Darkroom Process (P)	4	2		40	60	100	Yes
MI0103415	Alternate Process (P)	4	2		40	60	100	Yes

Add on course - Compulsory for students seeking exit after 2nd year
(to be completed during summer break)

Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			
						IA	UE	CA	Total
Core Course		Portfolio Project (P)	8	4	-	-	-	100	100

Exit 2: Diploma in Commercial Photography and Moving Images

B.A. in Commercial Photography and Moving Images - Semester 5									
Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0103515	Architecture and Spaces -2 (P)	6	3	-	40	60	100	Yes
Core Course	MJ0103516	Product Photography 101 (P)	8	4	-	40	60	100	-
Core Course	MJ0103517	Products Photography and Set Design (P)	8	4	-	40	60	100	Yes
Core Course	MJ0103518	Photoshop Composites (P)	4	2	-	40	60	100	Yes
Interdisciplinary		Minor -5	8	4	-	80	120	200	
SEC	SE0103404	Contemporary Practices in Photography and Related Media (P)	4	2	-	40	60	100	Yes
Internship	ID0103501	Summer Internship* (P)	-	3	-	-	-	100	Yes
		Total	38	22				800	

Course Code	Minor 5 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
MI0103516	Sourcing and Scavenging (P)	4	2		40	60	100	-
MI0103517	Emerging Tech - 1 (P)	4	2		40	60	100	-
MI0103518	Product Showreel (P)	4	2		40	60	100	Yes

* Summer Internship must be completed by students during the term break after Semester 4. The credits for the same will be added to Semester 5, after a valid internship certificate and recommendation letter from the concerned employer is provided by the student.

B.A. in Commercial Photography and Moving Images - Semester 6									
Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0103619	Food Photography (P)	8	4	-	40	60	100	Yes
Core Course	MJ0103620	Advertising Workshop (P)	8	4	-	40	60	100	-
Core Course	MJ0103621	Graduation Portfolio & Exhibition Project (P)	12	6	-	40	60	100	Yes
Core Course	MJ0103622	Masterclass -1 (P)	4	2	-	40	60	100	-
Interdisciplinary		Minor - 6	8	4	-	80	120	200	-
			40	20				600	

Course Code	Minor 6 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
MI0103619	Business Practices & Marketing + Viva Voce (P)	4	2		40	60	100	Yes
MI0103620	Food Styling (P)	4	2		40	60	100	Yes
MI0103621	Food Showreel (P)	4	2		40	60	100	-

Exit 3: B.A. in Commercial Photography and Moving Images

B.A. in Commercial Photography and Moving Images - Semester 7									
Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0103723	Fine Arts Photography (P)	8	4	-	40	60	100	Yes
Core Course	MJ0103724	AI Visuals (P)	8	4	-	40	60	100	Yes
Core Course	MJ0103725	Specialisation Genre Specific (P)	16	8	-	40	60	100	Yes

Interdisciplinary		Minor - 7	8	4	-	80	120	200	-
			40	20				500	

Course Code	Minor 7 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
MI0103722	Emerging Tech - 2 (P)	4	2		40	60	100	Yes
MI0103723	Architecture Showreel (P)	4	2		40	60	100	Yes
MI0103724	Automobile Photography (P)	4	2		40	60	100	-

B.A. in Commercial Photography and Moving Images - Semester 8									
Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0103826	Masterclass - 2 (P)	4	2	-	40	60	100	Yes
Core Course	MJ0103827	Graduation Portfolio & Exhibition Project (P)	8	4	-	40	60	100	Yes
Interdisciplinary		Minor -8	8	4	-	80	120	200	-
Research Project / Dissertation	RP0103801	Dissertation + Viva voce (P)	24	12	-	40	60	100	-
			40	22				500	

Course Code	Minor 8 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
MI0103825	Post processing in Fine Arts Photography (P)	4	2		40	60	100	Yes
MI0103826	Website Designing (P)	4	2		40	60	100	Yes
MI0103827	Art Curation (P)	4	2		40	60	100	-

Award on completion: B.A. (Hons) in Commercial Photography and Moving Images

B.A in Photography and Cinematography

B.A. in Photography and Cinematography - Semester 1									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0104101	Fundamentals of Photography and Design Principles (P)	8	4	-	40	60	100	Yes
Core Course	MJ0104102	Post-Production-1 Monitor Calibration & Digital Workflow (P)	4	2	-	40	60	100	Yes
Core Course	MJ0104103	Fundamental of Natural & Portable Lights with People Photography (P)	6	3	-	40	60	100	Yes
AE	AE0104101	English - Communication (T)	2	2	2	40	60	100	Yes
MI		Minor -1	8	4	-	80	120	200	
Value Added	VA0104101	Cultural Study of India - Study Tour (P)	-	2	-	40	60	100	Yes
SE	SE0104101	Equipment and Processes (P)	6	3	-	40	60	100	-
		Total	32	20				800	

Course Code	Minor 1 Catalogue (Select any 1 set)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
	Set -1 Wedding Photography & Videography				IA	UE	Total	
MI0104101	Wedding Photography (P)	4	2		40	60	100	-
MI0104102	Wedding Album Editing and Designing (P)	4	2		40	60	100	Yes
	Set -2							
MI0104103	History of Cinema (T)	4	2		40	60	100	-
MI0104104	History of Art (T)	4	2		40	60	100	Yes

Add on Multi-Disciplinary courses – 2 Credits (Optional)

Students can choose to do a Multidisciplinary course either from Swayam Portal or the courses offered by any other department of BVDU. Suggested list of courses will be shared separately with students.

B.A. in Photography and Cinematography - Semester 2									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0104204	Studio and Outdoor Portraits Lighting-1 (P)	8	4	-	40	60	100	-
Core Course	MJ0104205	Masters of Portrait Photography -1 (T)	2	2	-	40	60	100	-
Core Course	MJ0104206	2D Design Principles (P)	4	2	-	40	60	100	Yes
AE	AE0104202	English- Business Applications (T)	2	2	2	40	60	100	Yes
MI		Minor -2	8	4	-	80	120	200	
Value Added	VA0104202	History of Photography (T)	3	3	-	40	60	100	Yes
SE	SE0104202	Portraits and Lifestyle Photography (P)	6	3	-	40	60	100	-
		Total	33	20				800	

Course Code	Minor 2 Catalogue (Select any 1 set)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
	Set -1 Wedding Photography & Videography				IA	UE	Total	
MI0104205	Wedding Videography (P)	4	2		40	60	100	-
MI0104206	Wedding Video and Sound Editing (P)	4	2		40	60	100	-
	Set -2 Commercial Photography							
MI0104207	Practical Skill Development (P)	4	2		40	60	100	Yes
MI0104208	Masters of Cinematography (P)	4	2		40	60	100	-

Add on courses

Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			
						IA	UE	CA	Total
Core Course		Portfolio Project (P)	8	4	-	-	-	100	100
Multi-disciplinary	50001	Environmental Studies (T)	2	2	3	-	50	-	50

- Environmental Studies – Compulsory for all
- Portfolio Project - Compulsory for students seeking exit after 1st year (to be completed during summer break)

Exit 1: Certificate in Commercial Photography

B.A. in Photography and Cinematography - Semester 3									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0104307	Fundamentals of Cinematography (P)	8	4	-	40	60	100	-
Core Course	MJ0104308	Introduction to Camera (P)	6	3	-	40	60	100	-
Core Course	MJ0104309	Lighting (P)	6	3	-	40	60	100	Yes
Core Course	MJ0104310	Introduction to script writing & direction Workshop (P)	4	2	-	40	60	100	Yes
Core Course	MJ0104311	Project: 6 shot film, 10 shot film (P)	4	2	-	40	60	100	Yes
AE	AE0104303	English - Creative Writing (T)	2	2	2	40	60	100	Yes
MI		Minor -3	8	4	-	80	120	200	-
		Total	38	20		40	60	800	

Course Code	Minor 3 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0104309	Film Screening-1 (P)	4	2		40	60	100	-
MI0104310	Film Appreciation (P)	4	2		40	60	100	-
MI0104311	Study on a famous Director (P)	4	2		40	60	100	Yes

Add on Multi-Disciplinary courses – 3 Credits (Optional)

Students can choose to do a Multidisciplinary course either from Swayam Portal or the courses offered by any other department of BVDU. Suggested list of courses will be shared separately with students.

B.A. in Photography and Cinematography - Semester 4									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0104412	Film Editing Workshop (P)	6	3	-	40	60	100	Yes
Core Course	MJ0104413	Film Sound Workshop (P)	6	3	-	40	60	100	Yes
Core Course	MJ0104414	Advance functioning of a movie camera operation (P)	6	3	-	40	60	100	-
Core Course	MJ0104415	Advance Film Lighting (P)	6	3	-	40	60	100	Yes
Core Course	MJ0104416	Workshop: Data Management and Color Correction (P)	4	2	-	40	60	100	Yes
Interdisciplinary		Minor -4	8	4	-	80	120	200	-
SEC	SE0104403	Project: [Continuity Film] (P)	4	2	-	40	60	100	-
		Total	40	20				800	

Course Code	Minor 4 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0104412	Film Continuity (P)	4	2		40	60	100	-
MI0104413	Film Screening-2 (P)	4	2		40	60	100	-
MI0104414	Study on a famous Cinematographer (P)	4	2		40	60	100	Yes

Add on course - Compulsory for students seeking exit after 2nd year
(to be completed during summer break)

Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			
						IA	UE	CA	Total
Core Course		Portfolio Project (P)	8	4	-	-	-	100	100

Exit 2: Diploma in Photography and Cinematography

B.A. in Photography and Cinematography - Semester 5									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0104517	Shooting Dialogue scenes in films (P)	4	2	-	40	60	100	Yes
Core Course	MJ0104518	Creative Lighting Workshop [short film] (P)	6	3	-	40	60	100	-
Core Course	MJ0104519	Introduction to Art Direction & Production Design -Workshop (P)	4	2	-	40	60	100	Yes
Core Course	MJ0104520	Cinema Gears Workshop: Steadicam, Track & Trolley, Crane & Car Rig (P)	6	3	-	40	60	100	-
Core Course	MJ0104521	Project: Shooting a scene from a popular Web Series (Re-interpretation) (P)	6	3	-	40	60	100	Yes
Interdisciplinary		Minor -5	8	4	-	80	120	200	-
Internship	ID0104501	Industry Internship (P)	-	3	-	-	-	100	Yes
		Total	34	20				800	

Course Code	Minor 5 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0104515	Innovation in the World of Cine Equipment (P)	4	2		40	60	100	-
MI0104516	Study on a famous Indian cinematographer (P)	4	2		40	60	100	-
MI0104517	Film Screening-3 (P)	4	2		40	60	100	Yes

* Industry Internship must be completed by students during the term break after Semester 4. The credits for the same will be added to Semester 5, after a valid internship certificate and recommendation letter from the concerned employer is provided by the student.

B.A. in Photography and Cinematography - Semester 6									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0104622	Lensing in cinematography (P)	6	3	-	40	60	100	Yes
Core Course	MJ0104623	Workshop: Music Video (P)	6	3	-	40	60	100	-
Core Course	MJ0104624	Drone Cinematography workshop(P)	4	2	-	40	60	100	Yes
Core Course	MJ0104625	Postproduction-DI Workshop (P)	6	2	-	40	60	100	Yes
Core Course	MJ0104626	Graduation Film Project (P)	16	8	-	40	60	100	Yes
Interdisciplinary		Minor -6	8	4	-	80	120	200	-
		Total	46	22				700	

Course Code	Minor 6 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0104618	Emerging Tech Workshop + Viva Voce (P)	4	2		40	60	100	-
MI0104619	Film Screening-4 (P)	4	2		40	60	100	-
MI0104620	Digital camera basics: Sensor, Resolution, Formats + Viva Voce (P)	4	2		40	60	100	Yes

Exit 3	B.A. in Photography and Cinematography
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B.A. in Photography and Cinematography - Semester 7									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0104727	Workshop: Documentary films (P)	6	3	-	40	60	100	Yes
Core Course	MJ0104728	Advertising Workshop (P)	6	3	-	40	60	100	-
Core Course	MJ0104729	Colour theory: Colour & Moods + Viva Voce (P)	6	3	-	40	60	100	Yes
Core Course	MJ0104730	Advance film Techniques [Chroma Key CGI, VFX] Workshop (P)	4	2	-	40	60	100	Yes
Core Course	MJ0104731	Project: Short film/Music Video using Colour Theory (P)	10	5	-	40	60	100	Yes
Interdisciplinary		Minor - 7	8	4	-	80	120	200	-
		Total	40	20				700	

Course Code	Minor 7 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0104721	High-speed Cinematography (P)	4	2		40	60	100	-
MI0104722	TV & Media Broadcasting (P)	4	2		40	60	100	-
MI0104723	Film Screening-5 (P)	4	2		40	60	100	Yes

B.A. in Photography and Cinematography - Semester 8									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0104832	Masterclass Workshop (P)	4	2	-	40	60	100	Yes
Core Course	MJ0104833	Final Project (P)	8	4	-	40	60	100	-
Interdisciplinary		Minor -8	8	4	-	80	120	200	Yes
Research Project / Dissertation	RP0104801	Dissertation + Viva voce (P)	24	12	-	40	60	100	Yes
								500	

Course Code	Minor 8 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0104824	A short essay on a film with significant use of VFX + Viva Voce (P)	4	2		40	60	100	-
MI0104825	Film Screening-6 (P)	4	2		40	60	100	-
MI0104826	Business Practices & Marketing + Viva Voce (P)	4	2		40	60	100	Yes

Award on completion	B.A. (Hons) in Photography and Cinematography
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9. The medium of instruction:

The medium of instruction and examination shall be English.

10. University Terms:

The University authorities shall fix the dates for the commencement and conclusion of the First and the Second terms. Students who have registered their names with the University can keep the terms.

11. Scheme of Examination:

The assessment of students in the academic session 2023-24 and thereafter shall be based on one or more of the following -

- a. University Examinations (UE)
- b. Internal Assessment (IA)
- c. Continuous Assessment (CA)
- c. Choice Based Credit System (CBCS) and
- d. Semester Grade Point Average (SGPA) and Cumulative Grade Point Average System (CGPA).

The University Examinations shall be of 60 marks of 2 hours duration at the end of the semester.

The Internal Assessment shall be in the forms of two or more of the following:

- a. Attendance
- b. Assignments
- c. Quizzes/Tests
- d. Writing Journals
- e. Presentation
- f. Participation

The Continuous Assessment shall be in the form of two or more of the following:

- a. Attendance
- b. Assignments
- c. Quizzes/Tests
- d. Writing Journals
- e. Presentation
- f. Participation
- g. Final Portfolio
- h. Jury

The course credits will be given to a student who secures at least 40% of marks allotted to each paper. A candidate who does not pass the examination in any subject or subjects in one semester will be permitted to reappear in such failed subject or subjects along with the papers of following semesters.

12. Standard of Passing:

For courses, consisting of both UE and IA, constitute separate heads of passing. In order to pass such courses and to earn the assigned credits, a student must obtain a minimum grade point of 5.0 (40% marks) at UE and also a minimum grade point of 5.0 (40% marks) at IA.

If a student fails in IA, the learner passes in the course provided he/she obtains a minimum of 25% in IA and GPA for the course is at least 6.0(50 % in aggregate). The GPA for a course will be calculated only if the learner passes to the UE.

A student who fails at UE in a course has to reappear only at UE as a backlog candidate and clear the head of passing. Similarly, a student who fails in a course at IA has to reappear only at IA as a backlog candidate and clear the head of passing.

For courses with CA component, a student must obtain a minimum grade point of 5.0 (40% marks) to pass

The 10-point scale Grades and Grade Points according to the following table.

Range of Marks (Out of 100)	Grade	Grade Point
$80 \leq \text{Marks} \leq 100$	O	10
$70 \leq \text{Marks} \leq 80$	A+	9
$60 \leq \text{Marks} \leq 70$	A	8
$55 \leq \text{Marks} \leq 60$	B+	7
$50 \leq \text{Marks} \leq 55$	B	6
$40 \leq \text{Marks} \leq 50$	C	5
Marks Below 40	D	0

The performances at UE and IA will be combined to obtain the Grade Point Average (GPA) for the course. The weightage for performance at UE and IA shall be 60% and 40%.

GPA is calculated by adding the UE marks out of 60 and IA marks out of 40. The total marks out of 100 are converted to grade point, which will be the GPA.

For CA - The total marks out of 100 are converted to grade point, which will be the GPA.

Formula to Calculate Grade Points (GP)

Suppose that 'Max' is the maximum marks assigned for an examination or evaluation based on which GP will be computed. In order to determine the GP, Set $x = \text{Max} / 10$ (since we have adopted a 10-point system). Then GP is calculated by the formulas shown below.

Range of Marks at the evaluation	Formula for the Grade Point
$8x \leq \text{Marks} \leq 10x$	10
$5.5x \leq \text{Marks} \leq 8x$	Truncate (Marks/x) + 2
$4x \leq \text{Marks} \leq 5.5x$	Truncate (Marks/x) + 1

Two kinds of performance indicators, namely, the Semester Grade Point Average (SGPA) and the Cumulative Grade Point Average (CGPA) shall be computed at the end of each term. The SGPA measures the cumulative performance of a student in all the courses in a particular semester, while the CGPA measures the cumulative performance in all courses since his/her enrolment to the course. The CGPA of the learner when he/she completes the programme is the final result of the learner.

The SGPA is calculated by the formula $\text{SGPA} =$

$$\frac{\sum CkxGPk}{\sum ck}$$

where Ck is the credit-value assigned to a course and GPk is the GPA obtained by the student in the course. In the above, the sum is taken over all the courses that the student has undertaken for the study during the semester, including those in which he/she might have failed or those for which he/ she remained absent. **The SGPA shall be calculated up to two decimal places accuracy.**

The CGPA is calculated by the formula $CGPA =$

$$\frac{\sum CkxGPk}{\sum ck}$$

where Ck is the credit-value assigned to a course and GPk is the GPA obtained by the student in the course. In the above, the sum is taken over all the courses that the student has undertaken for the study from the time of his/her enrolment to the course and also during the semester for which CGPA is calculated, including those in which he/she might have failed or those for which he/she remained absent.

The CGPA shall be calculated up to two decimal places accuracy.

The Formula to compute equivalent percentage marks for specified CGPA:

Percentage of Marks = (Final CGPA – 0.5) x 10

13. Award of Honours:

A student who has completed the minimum credits specified for the programme shall be declared to have passed the programme.

B.A in Commercial Photography and Moving Images

- For 3 Year Degree – Minimum 122 credits
- For 4 Year Hons. Degree – Minimum 164 credits

In addition to this, Students opting for add on courses shall be eligible to acquire a maximum of 10 add-on credits for 3 years Degree and 12 add-on credits for 4 years Hons. Degree.

B.A in Photography and Cinematography

- For 3 Year Degree – Minimum 122 credits
- For 4 Year Hons. Degree – Minimum 164 credits

In addition to this, Students opting for add on courses shall be eligible to acquire a maximum of 10 add-on credits for 3 years Degree and 12 add-on credits for 4 years Hons. Degree.

The result will be in terms of letter grade only and is based on the CGPA of all courses studied and passed. The criteria for the award of honours are given below.

Range of CGPA	Final Grade	Performance Descriptor	Equivalent Range of Marks (%)
9.50 ≤CGPA≤ 10.00	O	Outstanding	80 ≤ Marks ≤ 100
9.00 ≤CGPA≤ 9.49	A+	Excellent	70 ≤ Marks ≤ 80
8.00 ≤CGPA≤ 8.99	A	Very Good	60 ≤ Marks ≤ 70
7.00 ≤CGPA≤ 7.99	B+	Good	55≤ Marks ≤ 60
6.00 ≤CGPA≤ 6.99	B	Average	50 ≤ Marks ≤ 55
5.00 ≤CGPA≤ 5.99	C	Satisfactory	40 ≤ Marks ≤ 50
CGPA Below 5.00	F	Fail	Marks Below 40

- Gracing The gracing shall be done as per existing rules of the University.
- Verification and Revaluation -

There is a provision for verification and revaluation of the result. A student can apply for the verification and revaluation of the result within two weeks from the declaration of the results with the prescribed fee. The verification and revaluation shall be done as per the existing rules of the University.

Rule for ATKT A candidate shall be permitted to proceed further from the First Semester up to Fourth Semester irrespective of his/her failure in any of the Semester examinations subject to the condition that the candidate should register for all the backlog subjects of earlier semesters along with current (subsequent) semester subjects. However, he/she should have cleared all the papers at Semester I & II when he/she is admitted to Semester V.

- **Span Period to Qualify a Degree:**

As per the guidelines issued by the University Grants Commission (UGC) on "Determination of Uniform Span Period within which a student may be allowed to Qualify for a Degree", a student has to qualify for a degree within the period prescribed by the UGC. If a student could not, he/she will be allowed two more years beyond the prescribed period. In exceptional cases, further extension of one more year may be considered by the University. This is applicable to those students who will be admitted from the academic year 2016-17 onwards as per the Notification (No. 775 dated 14/12/2015) issued by Bharati Vidyapeeth University.

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,

PROGRAM STRUCTURE (UG PROGRAMME)

(CBCS 2023 COURSE)

(To be implemented from 1st August 2023)

- 1. M.A. in Commercial Photography & Moving Images**
- 2. M.A. in Cinematography**

Preamble

1. Program Objectives

The course has been conceptualised on the assertion that commercial photography & cinematography is a powerful form of mass communication that potentially connects with an audience of millions. What defines it as commercial is that it is conceived and created with a specific audience in mind, conscious of how meaning is affected by socio-economic criteria. It can be utilised in a variety of ways: to stimulate commerce; promote new trends; deliver complex narratives; and inform and express opinions. In the process, opportunities arise for creative practitioners working in commercial contexts to produce innovative work.

2. Program Outcomes

M.A. in Commercial Photography & Moving Images

PO1: Technical Proficiency & Creative Vision: Master technical skills in photography and moving images, showcasing a strong creative vision.

PO2: Diverse Portfolio & Industry Adaptability: Create a broad portfolio reflecting industry trends, client needs, and adaptability to emerging concepts.

PO3: Industry Knowledge & Collaboration: Learn industry practices and collaborate effectively in projects.

PO4: Professional Growth & Entrepreneurship: Develop professionally, embracing entrepreneurship and marketing strategies for a sustainable career.

PO5: Research, Innovation & Cultural Integration: Innovate techniques, contribute to evolving practices, and integrate sustainability and culture into storytelling.

M.A. in Cinematography

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.

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.

3. Co-CurricularActivities

- Field Visits
- Exhibition Visits
- Study Tour
- Workshops and Seminars

4. Eligibility for admission to first year M.A. Degree programme:

A candidate who has completed Graduation in any stream and has a basic knowledge of photography.

5. Intake Capacity:

M.A. in Commercial Photography & Moving Images - 10

M.A. in Cinematography – 10

6. Fees:

M.A. in Commercial Photography & Moving Images - * Rs. 4,20,000/- (IS- US\$8085)

M.A. in Cinematography (with specialisation in Films, Web series and TV) - * Rs. 4,20,000/- (IS- US\$8085)

* NOTE - THE FEES SHALL BE REVISED UPWARDS @5% PER YEAR.

7. Scheme of credits of M.A. Course:

The M.A. in Commercial Photography & Moving Images programme will be of two years duration consisting of 4 semesters and of minimum 84 Credits:

Semester I (20 Credits) Semester II (20 Credits) Semester III (23 Credits)
Semester IV (21 Credits)

M.A. in Commercial Photography & Moving Images			
Year	Semester	Credits	Total
1	Semester I	20	40
	Semester II	20	
2	Semester III	23	44
	Semester IV	21	

The M.A. in Cinematography programme will be of two years duration consisting of 4 semesters and of minimum 83 Credits:

Semester I (22 Credits) Semester II (20 Credits) Semester III (20 Credits)
Semester IV (21 Credits)

M.A. in Cinematography			
Year	Semester	Credits	Total
1	Semester I	22	42
	Semester II	20	
2	Semester III	20	41
	Semester IV	21	

8. Syllabus Structure

Abbreviations

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

M.A. in Commercial Photography & Moving Images

M.A. in Commercial Photography and Moving Images - Semester 1									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0101101	Equipment and Process (P)	4	2	-	40	60	100	
Core Course	MJ0101102	Studio and Outdoor Portraits Lighting (P)	8	4	-	40	60	100	Yes
Core Course	MJ0101103	Visual Storytelling and Conceptual Portraits (P)	4	2	-	40	60	100	Yes
Core Course	MJ0101104	History of Fashion (T)	2	2	2	40	60	100	Yes
Core Course	MJ0101105	Fashion Photography (P)	6	3	-	80	120	200	Yes
Interdisciplinary		Minor -1	8	4	-	40	60	100	-
SEC	SE0101101	Photoshop - Post Production (P)	6	3	-	40	60	100	Yes
		Total	38	20				800	

Course Code	Minor 1 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0101101	Fundamentals and Design Principles in Photography (P)	2	2	2	40	60	100	Yes
MI0101102	Editorial Project (P)	2	2	2	40	60	100	Yes
MI0101103	Personality development through Art (P)	2	2	2	40	60	100	

M.A. in Commercial Photography and Moving Images - Semester 2									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0101206	DSLR Filming 101 & Equipment and Processes (P)	6	3	-	40	60	100	-
Core Course	MJ0101207	Video & Sound Editing 101 (P)	6	3	-	40	60	100	Yes
Core Course	MJ0101208	Lighting Principles for Video (P)	4	2	-	40	60	100	Yes
Core Course	MJ0101209	Practical Skill Development (P)	4	2	-	40	60	100	Yes
Core Course	MJ0101210	Architecture and Spaces 1 (P)	6	3	-	40	60	100	Yes
Interdisciplinary		Minor -2	8	4	-	80	120	200	-
SEC	SE0101202	Contemporary Practices in Photography and Related Media (P)	6	3	-	40	60	100	Yes
		Total	40	20				800	

Course Code	Minor 2 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0101204	Analogue Photography & Darkroom (P)	2	2	2	40	60	100	Yes
MI0101205	Fashion Film (P)	2	2	2	40	60	100	Yes
MI0101206	Alternate Process (P)	2	2	2	40	60	100	Yes
MI0101207	Drone Photography and Cinematography (P)	2	2	2	40	60	100	Yes

Add on course - Compulsory for students seeking exit after 1st Year (to be completed during summer break)

Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			
						IA	UE	CA	Total
Core Course		Portfolio Project (P)	8	4	-	-	-	100	100

Exit 1 : Post Graduate Diploma in Commercial Photography and Moving Images

M.A. in Commercial Photography and Moving Images - Semester 3									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0101311	Product Photography 101 (P)	8	4	-	40	60	100	-
Core Course	MJ0101312	Products Photography and Set Design (P)	6	3	-	40	60	100	Yes
Core Course	MJ0101313	Architecture and Spaces-2 (P)	6	3	-	40	60	100	Yes
Core Course	MJ0101314	Photoshop Composites (P)	6	3	-	40	60	100	Yes
Core Course	MJ0101315	Food Photography (P)	6	3	-	40	60	200	Yes
Interdisciplinary		Minor -3	8	4	-	80	120	100	-
SEC	SE0101303	Food Showreel (P)	6	3	-	40	60	100	Yes
		Total	46	23				800	

Course Code	Minor 3 Catalogue (Select any 2)	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0101308	Automobile Photography (P)	4	2	-	40	60	100	-
MI0101309	Food Styling (P)	4	2	-	40	60	100	Yes
MI0101310	Emerging Tech (P)	4	2	-	40	60	100	Yes
MI0101311	Fine Art Photography (P)	4	2	-	40	60	100	Yes

M.A. in Commercial Photography and Moving Images - Semester 4									
Subject Type	Course Code	Title of Paper	Hrs/ Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0101416	Advertising Workshop (P)	6	3	-	40	60	100	Yes
Core Course	MJ0101417	Business Practices & Marketing + Viva Voce (P)	4	2	-	40	60	100	Yes
Core Course	MJ0101418	Internship (P)	-	3	-	-	-	100	Yes
Core Course	MJ0101419	Graduation Portfolio & Exhibition Project (P)	8	4	-	40	60	100	Yes
Interdisciplinary		Minor -4	8	4	-	80	120	200	-
Research Project / Dissertation	RP0101401	Dissertation project + Viva Voce (P)	10	5	-	40	60	100	-
		Total	36	21				700	

Course Code	Minor 4 Catalogue (Select any 2)	Hrs/ Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0101412	Product Showreel (P)	2	2	2	40	60	100	Yes
MI0101413	Art Curation (P)	2	2	2	40	60	100	Yes
MI0101414	AI Visuals (P)	2	2	2	40	60	100	Yes
MI0101415	Architecture and Spaces Showreel (P)	2	2	2	40	60	100	Yes

Award on Completion: M.A. in Commercial Photography and Moving Images

M.A in Cinematography

M.A. in Cinematography - Semester 1									
Subject Type	Course Code	Title of Paper	Hrs/ Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0102101	Fundamentals of Cinematography (P)	6	3	-	40	60	100	
Core Course	MJ0102102	Introduction to camera (P)	6	3	-	40	60	100	
Core Course	MJ0102103	Introduction to Cinematography lighting (P)	6	3	-	40	60	100	
Core Course	MJ0102104	Script Writing & Film Direction Workshop (P)	4	2	-	40	60	100	
Core Course	MJ0102105	Project: 6 shot films,10 shot film (P)	4	2	-	40	60	100	
Core Course	MJ0102106	Workshop: Documentary(P)	4	2	-	40	60	100	
Interdisciplinary		Minor -1	8	4	-	80	120	200	
SEC	SE0102101	Equipment and Processes (P)	6	3	-	40	60	100	
		Total	44	22				900	

Course Code	Minor 1 Catalogue (Select any 2)	Hrs/ Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0102101	Masters of Cinematography (P)	4	2	-	40	60	100	
MI0102102	Film Screening-1(P)	4	2	-	40	60	100	
MI0102103	Fundamentals and Design Principles in Photography (P)	4	2	-	40	60	100	

M.A. in Cinematography - Semester 2									ID
Subject Type	Course Code	Title of Paper	Hrs/ Week	Credits	Exam Hrs	Maximum Marks			
						IA	UE	Total	
Core Course	MJ0102207	Film appreciation and History of Cinema (P)	6	3	-	40	60	100	
Core Course	MJ0102208	Film Editing Workshop (P)	4	2	-	40	60	100	
Core Course	MJ0102209	Advance functioning of a movie camera operation (P)	4	2	-	40	60	100	
Core Course	MJ0102210	Film Continuity (P)	4	2	-	40	60	100	
Core Course	MJ0102211	Project: Continuity film (P)	4	2	-	40	60	100	
Core Course	MJ0102212	Advance Creative Lighting [Shooting a Short film Workshop] (P)	4	2	-	40	60	100	
Interdisciplinary		Minor -2	8	4	-	80	120	200	
SEC	SE0102202	Film Sound Workshop (P)	6	3	-	40	60	100	
		Total	40	20				900	

Course Code	Minor 2 Catalogue (Select any 2)	Hrs/ Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0102204	Drone Cinematography workshop(P)	4	2	-	40	60	100	
MI0102205	TV & Media Broadcasting (P)	4	2	-	40	60	100	
MI0102206	Film Screening -2 (P)	4	2	-	40	60	100	
MI0102207	Workshop: Data Management and Color Correction (P)	4	2	-	40	60	100	

Add on course - Compulsory for students seeking exit after 1st Year

(to be completed during summer break)

Subject Type	Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			
						IA	UE	CA	Total
Core Course		Portfolio Project	8	4	-	-	-	100	100

Exit 1 : Post Graduate Diploma in Cinematography

M.A. in Cinematography - Semester 3									
Subject Type	Course Code	Title of Paper	Hrs/Week	Credits	Exam Hrs	Maximum Marks			ID
						IA	UE	Total	
Core Course	MJ0102313	Shooting Dialogue scenes in films (P)	4	2	3	40	60	100	
Core Course	MJ0102314	Cinema Gears Workshop [Steadicam, Track & Trolley, Crane & Car Rig] (P)	6	3	3	40	60	100	
Core Course	MJ0102315	Advance film Techniques [VFX, CGI, Chroma Key] Workshop (P)	4	2	3	40	60	100	
Core Course	MJ0102316	TV Advertising/Music Video - Workshop (P)	6	3	3	40	60	100	
Core Course	MJ0102317	Project: [Shooting a scene from a popular Web Series - Re-interpretation] (P)	6	3	3	40	60	100	
Interdisciplinary		Minor -3	8	4	3	80	120	200	
SEC	SE0102303	Study on a famous cinematographer (P)	6	3	3	40	60	100	
		Total	40	20				800	

Course Code	Minor 3 Catalogue (Select any 2)	Hrs/ Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0102308	Art Direction Workshop (P)	4	2	-	40	60	100	
MI0102309	Digital camera basics: Sensor, Resolution, Formats + Viva Voce (P)	4	2	-	40	60	100	
MI0102310	Colour theory: Colour & Moods + Viva Voce (P)	4	2	-	40	60	100	
MI0102311	Innovation in the World of Cine Equipment (P)	4	2	-	40	60	100	

M.A. in Cinematography - Semester 4									ID
Subject Type	Course Code	Title of Paper	Hrs/ Week	Credits	Exam Hrs	Maximum Marks			
						IA	UE	Total	
Core Course	MJ0102418	Masterclass Workshop (P)	4	2	-	40	60	100	
Core Course	MJ0102419	Postproduction [DI] Workshop (P)	4	2	-	40	60	100	
Core Course	MJ0102420	Industry Internship (P)	-	2	-	-	-	100	
Core Course	MJ0102421	Emerging Tech Workshop + Viva Voce (P)	4	2	-	40	60	100	
Core Course	MJ0102422	Final Film Project (P)	8	4	-	40	60	100	
Interdisciplinary		Minor -4	8	4	-	80	120	200	

Research Project /Dissertation	RP0102401	Dissertation project + Viva Voce (P)	10	5	-	40	60	100	
		Total	38	21				800	

Course Code	Minor 4 Catalogue (Select any 2)	Hrs/ Week	Credits	Exam Hrs	Maximum Marks			ID
					IA	UE	Total	
MI0102412	Workshop: Short film/Music Video using colour theory (P)	4	2	-	40	60	100	
MI0102413	Business Practices & Marketing + Viva Voce (P)	4	2	-	40	60	100	
MI0102414	Film Screening -3 (P)	4	2	-	40	60	100	

Award on Completion: M.A. in Cinematography

9. The medium of instruction:

The medium of instruction and examination shall be English.

10. University Terms:

The University authorities shall fix the dates for the commencement and conclusion of the First and the Second terms. Students who have registered their names with the University can keep the terms.

11. Scheme of Examination:

The assessment of students in the academic session 2023-24 and thereafter shall be based on one or more of the following -

- University Examinations (UE)
- Internal Assessment (IA)
- Continuous Assessment (CA)
- Choice Based Credit System (CBCS) and
- Semester Grade Point Average (SGPA) and Cumulative Grade Point Average System (CGPA).

The University Examinations shall be of 60 marks of 2 hours duration at the end of the semester.

The Internal Assessment shall be in the forms as follows:

- Attendance
- Assignments
- Quizzes/Tests
- Writing Journals
- Presentation
- Participation

The Continuous Assessment shall be in the form of two or more of the following:

- Attendance
- Assignments
- Quizzes/Tests
- Writing Journals
- Presentation
- Participation
- Final Portfolio
- Jury

The course credits will be given to a student who secures at least 40% of marks allotted to each paper. A candidate who does not pass the examination in any subject or subjects in one semester will be permitted to reappear in such failed subject or subjects along with the papers of following semesters.

12. Standard of Passing:

For courses, consisting of both UE and IA, constitute separate heads of passing. In order to pass such courses and to earn the assigned credits, a student must obtain a minimum grade point of 5.0 (40% marks) at UE and also a minimum grade point of 5.0 (40% marks) at IA.

If a student fails in IA, the learner passes in the course provided he/she obtains a minimum of 25% in IA and GPA for the course is at least 6.0(50 % in aggregate). The GPA for a course will be calculated only if the learner passes to the UE.

A student who fails at UE in a course has to reappear only at UE as a backlog candidate and clear the head of passing. Similarly, a student who fails in a course at IA has to reappear only at IA as a backlog candidate and clear the head of passing.

For courses with CA component, a student must obtain a minimum grade point of 5.0 (40% marks) to pass

The 10-point scale Grades and Grade Points according to the following table.

Range of Marks (Out of 100)	Grade	Grade Point
$80 \leq \text{Marks} \leq 100$	O	10
$70 \leq \text{Marks} \leq 80$	A+	9
$60 \leq \text{Marks} \leq 70$	A	8
$55 \leq \text{Marks} \leq 60$	B+	7
$50 \leq \text{Marks} \leq 55$	B	6
$40 \leq \text{Marks} \leq 50$	C	5
Marks Below 40	D	0

The performances at UE and IA will be combined to obtain the Grade Point Average (GPA) for the course. The weightage for performance at UE and IA shall be 60% and 40%.

GPA is calculated by adding the UE marks out of 60 and IA marks out of 40. The total marks out of 100 are converted to grade point, which will be the GPA.

For CA - The total marks out of 100 are converted to grade point, which will be the GPA.

Formula to Calculate Grade Points (GP)

Suppose that 'Max' is the maximum marks assigned for an examination or evaluation based on which GP will be computed. In order to determine the GP, Set

$x = \text{Max} / 10$ (since we have adopted a 10-point system). Then GP is calculated by the formulas shown below.

Range of Marks at the evaluation	Formula for the Grade Point
$8x \leq \text{Marks} \leq 10x$	10
$5.5x \leq \text{Marks} \leq 8x$	Truncate (Marks/x) +2
$4x \leq \text{Marks} \leq 5.5x$	Truncate (Marks/x) +1

Two kinds of performance indicators, namely, the Semester Grade Point Average (SGPA) and the Cumulative Grade Point Average (CGPA) shall be computed at the end of each term. The SGPA measures the cumulative performance of a student in all the courses in a particular semester, while the CGPA measures the cumulative performance in all courses since his/her enrolment to the course. The CGPA of the learner when he/she completes the programme is the final result of the learner.

The SGPA is calculated by the formula
$$\text{SGPA} = \frac{\sum C_k \times \text{GP}_k}{\sum C_k}$$

where C_k is the credit- value assigned to a course and GP_k is the GPA obtained by the student in the course. In the above, the sum is taken over all the courses that the student has undertaken for the study during the semester, including those in which he/she might have failed or those for which he/ she remained absent. The SGPA shall be calculated up to two decimal places accuracy.

The CGPA is calculated by the formula
$$\text{CGPA} = \frac{\sum C_k \times \text{GP}_k}{\sum C_k}$$
,

where C_k is the credit- value assigned to a course and GP_k is the GPA obtained by the student in the course. In the above, the sum is taken over all the courses that the student has undertaken for the study from the time of his/her enrolment to the course and also during the semester for which CGPA is calculated, including those in which he/she might have failed or those for which he/she remained absent.

The CGPA shall be calculated up to two decimal place accuracy.

The Formula to compute equivalent percentage marks for specified CGPA:

$$\text{Percentage of Marks} = (\text{Final CGPA} - 0.5) \times 10$$

13. Award of Honours:

A student who has completed the minimum credits specified for the programme shall be declared to have passed in the programme.

M.A in Commercial Photography and Moving Images – Minimum 84 credits

M.A in Cinematography – Minimum 83 credits

The final result will be in terms of letter grade only and is based on the CGPA of all courses studied and passed. The criteria for the award of honours are given below.

Range of CGPA	Final Grade	Performance Descriptor	Equivalent Range of Marks (%)
$9.50 \leq \text{CGPA} \leq 10.00$	O	Outstanding	$80 \leq \text{Marks} \leq 100$
$9.00 \leq \text{CGPA} \leq 9.49$	A+	Excellent	$70 \leq \text{Marks} \leq 80$
$8.00 \leq \text{CGPA} \leq 8.99$	A	Very Good	$60 \leq \text{Marks} \leq 70$
$7.00 \leq \text{CGPA} \leq 7.99$	B+	Good	$55 \leq \text{Marks} \leq 60$
$6.00 \leq \text{CGPA} \leq 6.99$	B	Average	$50 \leq \text{Marks} \leq 55$
$5.00 \leq \text{CGPA} \leq 5.99$	C	Satisfactory	$40 \leq \text{Marks} \leq 50$
CGPA Below 5.00	F	Fail	Marks Below 40

Gracing the gracing shall be done as per existing rules of the University.

Verification and Revaluation -

There is a provision for verification and revaluation of the result. A student can apply for the verification and revaluation of the result within two weeks from the declaration of the results with the prescribed fee. The verification and revaluation shall be done as per the existing rules of the University.

14. Rule for ATKT: - A candidate shall be permitted to proceed further from the First Semester up to Fourth Semester irrespective of his/her failure in any of the Semester examinations subject to the condition that the candidate should register for all the backlog subjects of earlier semesters along with current (subsequent) semester subjects.

Span Period to Qualify a master's degree:

As per the guidelines issued by the University Grants Commission (UGC) on "Determination of Uniform Span Period within which a student may be allowed to Qualify for a master's degree", a student has to qualify for a master's degree within the period prescribed by the UGC. If a student cannot, he/she will be allowed two more years beyond the prescribed period. In exceptional cases, further extension of one more year may be considered by the University.