

**ONE YEAR POST GRADUATE
DIPLOMA PROGRAMME
IN
FILMMAKING**



School of Journalism and Mass Communication



Aryabhata Knowledge University

SYLLABUS

Course Outline:

Nature: One-year full time course

Eligibility: Bachelor Degree in any discipline
Filmmaking Aptitude Test

No. of Seats: 20

Course Description:

The field of film making is highly competitive and has a lot of scope for employment opportunities too. Especially, in India which releases a large number of films every year. If one possesses artistic and technical skills and at the same time an ability to express ideas, this is the most appropriate field to work in.

The course prepares students for film production and it offers an assortment of positions and jobs. Students who successfully complete this training can find opportunities to work in television, movies, advertising, news media, businesses or government and in education as camera operators, video editors, audio directors, production assistant among others. Once a student is able to grab the skills in operating the most advanced video tools and related computer programme, he/she can have a good grasp on creating fictional and factual audiovisual productions. The course teaches the students to design, create and produce stories by making the effective use of video production tools.

The One Year Post Graduate Diploma Programme in Filmmaking of School of Journalism and Mass Communication, Aryabhatta Knowledge University, Patna, commencing from the academic session 2022-23 shall have 08 papers spread over two semesters consisting of theory as well as practical/field-work/internship/dissertation etc.

The aim of this course is to promote the Design Thinking and Research based Innovation in the field of Filmmaking to fulfil the mission of NEP-2020. In future, this one-year PGD programme shall upgrade to two years Master's Degree and a Ph.D. Programme in Filmmaking.

Course Requirements:

Being a professional course, the hands-on field projects, video & audio production, photographs, etc. are an integral part of the course syllabus and will constitute a major part of students' inputs and evaluation. A 50:50 practical and theory weightage in input and evaluation is proposed.

The course input will include: field research, field visit, case-study, film-making, film-viewing, and project-based learning. The infrastructure is arranged accordingly to

Facilitate the learning process like Media Studios, Media Labs, Audio-Visual Library, Community Radio, Newsroom, etc.

Course Outcomes:

CO 1: Knowledge: Students will be able to learn creative dimensions of Filmmaking. Upon the completion of the course, students will be equipped to proceed to establish their own practice or work in established organizations depending upon their preferences.

CO 2: Understanding: Students will be able to understand the history and contemporary practices of Filmmaking, and will be able to express their opinion on various technical and creative aspects of it.

CO 3: Lifelong Learning: Students will be able to understand the theoretical nuances and the practices of the trade by engaging themselves in independent and lifelong learning, and be equipped to enhance their knowledge and skills as required in the future.

CO 4: Communication: The students will be able to analyse the information with the regular coverage of the subject and express their thoughts and ideas relating to the subject clearly and effectively.

CO 5: Research: The students will be able to synthesize and apply their understanding to form insights for further scholarly endeavours. They will be able to demonstrate the ability to define and undertake relevant projects independently.

Objectives:

1. To prepare students in the production aspects of Film, Television & New Media, as required by the present media environment all across the globe.
2. To empower the students in the production & managerial aspects of the media business with due emphasis on latest production techniques, along with marketing and branding management of various media products and associated services.
3. To develop creative temperament and mindset needed in the content production segment of media industry.
4. To inculcate competencies thereby enabling to undertake professional work.
5. To take the students through the entire production process with regards to the content creation for various media pads, and associated commercial aspects of media business.

Syllabus Outline:

First Semester

S. No.	Course Code	Paper Title	Credits	Marks
1	CC 1.1	Art of Image Making	5	100
2	CC 1.2	Film Theory – Appreciation & Criticism	5	100
3	CC 1.3	Media Theory & Criticism	5	100
4	CC 1.4	Script Writing & Storyboarding	5	100
5	AECC I	Elective paper may be selected from a Basket of Courses available at SJMC/AKU/SWAYAM	5	100

Second Semester

S. No.	Paper Code	Paper Title	Credits	Marks
1	CC 2.1	Audiography: Sound & SFX	5	100
2	CC 2.2	Cinematography	5	100
3	CC 2.3	Direction for Television & Films	5	100
4	CC 2.4	Editing, VFX & Compositing	5	100
5	AECC II	Elective paper may be selected from a Basket of Courses available at SJMC/AKU/SWAYAM	5	100

Art of Image Making

Course Code: CC 1.1

Credit: 5

Contact hours: 5 hrs/week

Objectives

The course aims at helping the students to understand the importance of visuals in communication. It introduces students to communicate effectively and create powerful messages through visuals. Students will also learn reading and interpreting images from different perspectives.

Unit I Visual Perception, Cognition and Conceptualization

- Visual mode of communication. The visual elements-space, line, form, shape, texture, light and colour, rhythm, movement, balance, harmony, variety and unity.
- Organization of visual elements. Cognitive approaches to visual communication perception of depth, height, colour, shape etc.
- Creative process - the ability to treat-transform and arouse curiosity

Unit II Introduction to Visual Semiotics

- Introducing Semiotics and Visual Analysis
- Reading of images: To analyse images through deconstructing visual codes and symbols.
- Analysing visual elements in media
- Interpreting images from different perspectives

Unit III Introduction to Photography

- Brief Historical Background of Photography
- Principles of photography
- Structure and Functioning of Camera
- Types of Cameras on the basis of Design and Format: DSLR and Mirrorless Cameras
- Basics of camera operation
- Exposure Triangle, Depth of Field, White Balance etc.

Unit IV Photography and Society

- Society, Culture and Photography
- Legal and Ethical Challenges of Photography
- Moral issues that confront photographers
- Gender representation in Photography
- Well Known Photographers and their work: Iconic Photographs

Essential Readings:

- Smith Kenneth L., et.a. (2011). Handbook of Visual Communication: Theory. Methods, and Media. Routledge.
- Messaris, Paul (1996). Visual Persuasion of Images in Advertising.
- Wileman, Ralph E. (1993). Visual Communicating, Educational Technology Publication.
- Bergstrom, Bo. (2009). Essentials of Visual Communication. Thames and Hudson
- John Berger, Ways of Seeing, Penguin UK, 2008.
- Photography: A Cultural History (4th Edition) by Mary Warner Marien

Additional Readings:

- Sontag S., On Photography, Publisher: Penguin Classics (2001)
- Bresson C., Henri Cartier-Bresson: The Decisive Moment. Publisher: Steidl; Pck Slp Ha edition (February 24, 2015)
- Michael Langford, The Story of Photography: From Its Beginnings to the Present Day, Focal press, 1997.
- Camera: A History of Photography from Daguerreotype to Digital by Todd Gustavson
- Szarkowski J., Looking at Photographs: 100 Pictures from the Collection of The Museum of Modern Art. Publisher: The Museum of Modern Art, New York (2009)

Film Theory – Appreciation & Criticism

Course Code: CC 1.1

Credit: 5

Contact hours: 5 hrs/week

Objectives

- To learn the history of cinema
- To understand the basics of various movements in cinema
- To learn about world cinema and their prominent masters
- To understand the studio system
- To Learn Indian cinema in association with world cinema

Unit I Understanding Cinema

- Genres of Films
- Cultural significance in relation to Film
- World Cinema and World View
- Film Screening

Unit II Understanding Story Telling Techniques of Cinema Masters

- Important elements of storytelling of cinema masters
- Plot Development
- Characterization: Character Biography
- The Dramatic Needs

Unit III World Cinema

- Satyajit Ray
- V. Shantaram
- Ingmar Bergman
- George Lucas
- Federico Fellini
- Steven Spielberg
- Majid Majidi
- Akira Kurosava, etc.

Unit IV Cinema Theories and Movements

- Apparatus theory
- Auteur Theory
- Feminist film theory
- Formalist film theory
- Realism Movement
- Neo Realism Movement

Essential Readings:

- Film As Film: Understanding And Judging Movies by Victor F. P Perkins
- Understanding the Film: An Introduction to Film Appreciation, Student Edition by Jann Bone, Ron Johnson
- Theory of Film: The Redemption of Physical Reality; By Siegfried Kracauer

Additional Readings:

- Screen Education: From Film Appreciation to Media Studies; By Terry Bolas
- Asian Film Journeys: Selection from Cinemaya by Rashmi Doraiswamy, Latika Padgaonkar
- How Movies Work by Bruce F. Kawin
- Film Study: An Analytical Bibliography, Volume 1 By Frank Manchel
- The World Viewed: Reflections on the Ontology of Film by Stanley Cavell
- A Short History of Film by Wheeler W. Dixon, Gwendolyn Audrey Foste

Media Theory & Criticism

Course Code: CC 1.1

Credit: 5

Contact hours: 5 hrs/week

Objectives

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

- Understand the basics of communication, mass communication and media
- Describe the ideas that influence the practice and development of communication systems (i.e., print, radio, television, internet, etc.).
- Analyse key concepts and issues in mass communication theory.
- Identify the epistemological, ontological and axiological placement of the various mass communication theories.
- Describe the relationship between theory and ethics.

Unit I Basics of Communication

- Meaning, Definition and scope of Communication.
- Elements, Forms and Functions of Communication.
- Channels and processes of Communication.
- Types of Communication.

Unit II Theories and Models in Communication

- Models of Communication: Theodore M. Newcomb's Model, George Gerbner's Model, Charles E. Osgood's Model, Harold Laswell's' Model. Wilbur Schramm's Model, Dance's model, Westley MacLean's model, Shannon and Weaver's model, DM White's 'Gate Keeper' model
- Theories of Communication: Action Theory, Two-Step Flow Theory, Dependency Theory, Pragmatic Theory, Mass Media Theory, Critical Theory.
- Normative Theory: Authoritarian theory, Libertarian theory/ Free Press Theory, Social responsibility theory, Soviet media theory, Development Communication Theory, Democratic Participation Theory
- Theories of Mass Communication and Media effects across cultures

Unit III Mass Communication Theories

- Meaning, Definition, and scope of Mass communication.
- Characteristics, Functions, and processes of Mass Communications.
- Theories of Mass Communication: Bullet Theory, Propaganda theory, Personal Influence Theory, The uses, and gratification theory.
- Psychological Theory, Individual difference theory, Theory of cognitive dissonance, Spiral of Silence theory.
- Sociological theories – cultivation theory, agenda setting theory, Diffusion of Innovation

Unit IV Media and Society

- Culture as Communication and vice-versa
- Media manufacturing of culture
- Pluralism, Multiculturalism & Counter Culture
- Social Change & Mass Media
- Media and value system
- Gendered representation

Essential Readings:

- De Fleur, Theories of Mass Communication, 2nd Edition, New York; David Mc Kay
- Berlo, D.K. The Process of Communication, New York: Holt Rinehart and Winston
- Klapper, J. T. The effects of Mass Communication, New York Free press
- Schramm, W. The Process and effects of Mass Communication, University of Illinois Press
- Narula, Uma, Mass Communication Theory and Practice, Har-anand Publication, New Delhi
- Keval J Kumar, Mass Communication in India, Jaico Publishing House. Mumbai
- C. S. Rayadu, Communication, Himalaya Publishing House, Mumbai
- Aubrey B Fisher, Perspectives on Human Communication, Macmillan Publishing Co., New Delhi
- Agarwal Bala Vir & Gupta V. S., Handbook of Journalism and Mass Communication, Concept Publishing Company
- Goldie C. M, Communication Theory, Cambridge University Press
- Windahl et al., Using Communication theory: An Introduction to Planned Communication, Sage Publication
- Schulz, Peter J, Communication Theory, Vol.: 1 to 4, Sage publishers
- McQuail, D. (2010), Mass Communication Theory (6th Ed.) Thousand Oaks, CA:SAGE.
- Arthur Asa Berger (1995), Essentials of Mass Communication Theory, Sage Publication
- Jay Black, Jennings Bryant (1993). Introduction to Mass Communication, Win. C. Brown Publishers.
- Johh Fiske (1982). Introduction to Communication Studies. Methuen, London.

- विष्णु राजगढ़िया (2008). सिद्धांत और अनुप्रयोग. नेहा पब्लिशर एंड डिस्ट्रीब्यूटर्स, नई दिल्ली |
- रमेश जैन (2007). जन संचार विश्वकोष. नेशनल पब्लिशिंग हाउस. नई दिल्ली |
- सुष्मिता बाला (2007). समकालीन संचार सिद्धांत. डीपीएस पब्लिशिंग हाउस नई दिल्ली |

Additional Readings:

- Atton, C. (2015) *The Routledge Companion to Alternative and Community Media*. London: Routledge.
- Bella, M. (2003) *International and Development Communication: A 21st Century Perspective - 2nd Edition*. Thousand Oaks, CA: Sage.
- Blommaert, J. (2005) *Discourse: A Critical Introduction*. Cambridge: Cambridge University Press.
- Carey, J. W. (1989) *Communication as Culture*. New York, NY: Routledge.
- Castells, M. (2009) *Communication Power*. Oxford: Oxford University Press.
- Chadwick, A. (2017) *The Hybrid Media System: Politics and Power – 2nd Edition*. Oxford: Oxford University Press
- Couldry, N. and Hepp, A. (2016) *The Mediated Construction of Reality*. Cambridge: Polity.
- Curran, J. (ed.) (2010) *Media and Society*. 5th Edition. London: Bloomsbury.
- Dahlgren, P. (2009) *Media and Political Engagement*, Cambridge: Cambridge University Press.
- Hall, S. (ed.) (1997) *Representation: Cultural Representations and Signifying Practices*. Milton Keynes: Open University Press.
- Harp, D., Loke, J. and Bachmann, I. (eds.) (2018) *Feminist Approaches to Media Theory and Research*. Basingstoke: Palgrave MacMillan.
- Howarth, David (2000) *Discourse*. Buckingham: Open University Press.
- Fenton, N. (ed.) (2010) *New Media, Old News: Journalism and Democracy in the Digital Age*, London: Sage.
- Mansell, R. (2012) *Imagining the Internet: Communication, Innovation, and Governance*. Oxford: Oxford University Press.
- Mejias, M. (2013) *Off the Network: Disrupting the Digital World*. Minneapolis, MN: Minnesota University Press.
- Thompson, J. B. (1995) *The Media and Modernity: A social theory of the media*. Cambridge: Polity.
- Turkle, S. (2011) *Alone together*. New York, NY: Basic Books.
- Wasko, J., Murdock, G. and Sousa, H. (eds) (2011) *The Handbook of Political Economy of Communications*. London: Wiley-Blackwell.
- Zuboff, S. (2019) *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power*. London: Profile Books Ltd.

Script Writing & Storyboarding

Course Code: CC 1.1

Credit: 5

Contact hours: 5 hrs/week

Objectives

- To understand the structure of screenplay
- To introduce to the skills for screen writing
- To understand the intricacies of screen writing
- To learn the build characters and write meaning full dialogues

Unit I Introduction to Screenwriting

- Introducing the Art of Screenwriting
- Thinking Visually
- Turning Story into a Script
- Surviving Writer's Block

Unit II The Art and craft of Screenwriting

- Diving in to the Screenwriter's Mind
- Approaching Screenwriting as a Craft
- Breaking Down the Elements of a Story
- Unpacking the Idea

Unit III Screenplay Structure & Characterization

- The Format of a story
- Plot Part I: Beginnings
- Plot Part II: Middles
- Plot Part III: Endings
- Character Building
- Constructing Dynamic Dialogue
- The Non-traditional Film
- Maintaining an Audience's Trust

Unit IV Storyboarding

- Story boards and aspect ratio
- Terminology of Shoots, Camera Framing, Camera Angles and Movements
- Basic Rules of continuity, 180 – Degree rule & Cutaways
- Drawing the components of the storyboard,
- Indicating motion, perspective, lighting and Special effects in the storyboard

Essential Readings:

- How not to write a screenplay: 101 common mistakes most screenwriters make by Denny Martin Flinn
- Screen Adaptation: A Scriptwriting Handbook by Kenneth Portnoy
- Screenplay: The Foundations of Screenwriting by Syd Field
- Exploring Storyboarding By Wendy Tumminello
- The Art of the Storyboard: Storyboarding for Film, Tv, and Animation by John Hart
- Directing the Story By Francis Glebas

Additional Readings:

- The Screenwriter's Bible by David Trottier
- The Bare Bones Book of Screenwriting: The Definitive Beginner's Guide by J. T. Clark
- Screenwriting for a Global Market: Selling Your Scripts from Hollywood by Andrew Horton
- Screenwriting For Dummies by Laura Schellhardt
- Screenwriting: The Sequence Approach by Paul Joseph Gulino
- The Tools of Screenwriting by David Howard, Edward Mabley
- The Art of Screenwriting: An A-to-Z Guide to Writing a Successful Screenplay by William Packard
- Writing the Character-Centered Screenplay by Andrew Horton
- Beginning Illustration And Storyboarding For Games By Les Pardew
- Storyboards: Motion In Art By Mark Simon
- From Word to Image: Storyboarding and the Filmmaking Process By Marcie Begleiter
- Prepare to board! By Nancy Beiman
- Storyboarding 101: A Crash Course in Professional Storyboarding By James O. Fraioli
- Writing with pictures: how to write and illustrate children's books By Uri Shulevi

Audiography: Sound & SFX

Course Code: CC 1.1

Credit: 5

Contact hours: 5 hrs/week

Objectives

- To learn about the sound basics
- To understand the nature of sound and recording devices
- To learn the basics of sync sound, mixing console, digital workflow
- To understand the need for sound and importance of sound in film
- To learn to produce Audiography for a short film

Unit I Basics of Sound

- Nature of acoustical waves, concepts of amplitude, frequency, wavelength, and harmonics
Nature of hearing and perception of sound,
- Concepts of pitch, loudness, and timbre
- Behaviour of sound in outdoors and in closed spaces
- Absorption, reflection, diffraction, refraction, reverberation

Unit II Microphones

- Types of Microphones: Dynamic, Condenser, Ribbon, Polar Pattern, Sensitivity
- Microphones placement techniques for recording

Unit III Production

- Mixing Console Basics
- Sync Sound & Boom operation
- Recording Foley
- Standard digital recording & Audio file formats
- The Sound Tracks

Unit IV Sound Post Production

- Background music score & SFX
- Recording and dubbing dialogues (ADR)
- Sound designing (Track laying, editing and pre-mix) for a given video
- Cleaning and editing of recorded tracks
- Final mixing and taking output

Essential Readings:

1. Pro Tools 9: Music Production, Recording, Editing and Mixing by Mike Collins
2. Pro Tools All-in-One Desk Reference for Dummies By Jeff Strong
3. Sound for Film and Television by Tomlinson Holman

Additional Readings:

1. Sound for Digital Video by Tomlinson Holman
2. Producing for TV And Video: A Real-world Approach by Cathrine Kellison
3. Sound for picture: an inside look at audio production for film and television By Jeff Forlen, Terri Stone
4. Audio in Media by Stanley R. Alten
5. Master Handbook of Acoustics by F. Alton Everest
6. Modern Recording Techniques by David Miles Huber
7. Mastering Audio by Bob Katz
8. Mixing Audio by Roey Izhaki
9. Practical Recording Techniques by Jenny Bartlett
10. Critical Listening Skills for Audio Professionals by F. Alton Everest
11. The Audible Past by Jonathan Sterne

Cinematography**Course Code: CC 1.1****Credit: 5****Contact hours: 5 hrs/week****Objectives****Unit I Introduction to Cinematography**

- Power of a visual
- Learning the camera language
- Composition-Framing
- Understanding & Use of color; Color Psychology
- Capturing the Drama
- Black and white Photography
-

Unit II Camera Techniques & Lenses

- Type of Lenses
- Understanding the shot requirement and usage of a lens
- Idea of perspective: Depth of Field, Depth of focus,
- Critical understanding of Fixed Lens Vs. Zoom Lens
- Metering
- Color temperature meter

Unit III Light

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

Unit IV Camera Movements

- Basic Grammar of shots
- Primary Camera Movement: Pan, Tilt, Zoom,
- Character Movement
- Usage and need of Track and trolley, Crane, Gimbal, Pan Cam
- Single camera Setup; Multi camera setup
- Continuity Exercise

Essential Readings:

1. Camera Terms and Concepts by David Elkins
2. The Camera Assistant by Doug Hart
3. Motion Picture Camera and Lighting Equipment by David Samuelson

Additional Readings:

1. Motion Picture Camera Techniques by David Samuelson
2. The 16mm Camera Book by Douglas Underdahl
3. The Hands-on Manual for Cinematographers by David Samuelson
4. The Professional Lighting Handbook by Verne Carlson
5. The Filmmakers Pocket Reference by Blain Brown
6. American Cinematographer ASC Manual
7. The Zone System for Photographers by Carson Graves
8. Cinematography: Screencraft by Peter Ettedgui
9. Contemporary Cinematographers-On Their Art by Pauline Rodgers
10. Operating Cinematography for Film and Video by William Hines
11. Cinematography-A Guide for Filmmakers and Film Teachers by Kris Malkeiwicz
12. Film Lighting: Talks with Hollywood's Cinematographers & Gaffers by Kris Malkiewicz
13. The Five C's of Cinematography: Motion Picture Filming Techniques, Joseph V. Mascelli
14. The Art of the Cinematographer: A Survey and Interviews with Five Masters by Leonard Maltin
15. Anton Wilson's Cinema Workshop by Anton Wilson
16. Image Control Motion Picture and Video Camera Filters and Lab Techniques by Gerald Hirschfeld
17. Lighting for Film and Electronic Cinematography by John David Viera and Dave Viera
18. Painting with Light by John Alton
19. Picture Composition for Film and Television by Peter Ward
20. Matters of Light and Depth
Creating Memorable Images for Video, Film and Stills Through Lighting by Ross Lowell
21. Lighting Technology by Fitt and Thornley Set Lighting Technician's Handbook by
Harr
C. Box
22. Digital Cinematography by Ben De Leeuw
23. If It's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling by Patti
Bellantoni

Direction for Television & Films

Course Code: CC 1.1

Credit: 5

Contact hours: 5 hrs/week

Objectives

- To understand the need for direction films
- To understand the role played by a director
- To understand the qualities required to be a director
- To learn how to manage creativity and creative team
- To learn to direct scene in various settings

Unit I Screen craft

- The World of the Film Director
- Identifying Themes
- A Director's Screen Grammar
- Seeing with a Moviemaker's Eye
- Recognizing the Superior Screenplay
- Analysing a Screenplay
- Director's Development Strategies
- Alternative Story Sources
- Setting Creative Limitations

Unit II The Story Development & Narration

Point of View, Subtext, Genre, and Archetypes, Time, Structure, and Plot, Space, Stylized Environments, and Performances, Form and Style

Unit III Production

- Developing a Crew
- Mise-en-Scène
- Producing a Shooting Script
- Before & After the Camera Rolls
- Location Sound, Continuity
- Finalizing Storyboard

Unit IV Direction

- Staging and Camera for Narrative Scene
- Styles And Dramatic Structures: Narrative, Dramatic, and Poetic Visual Styles
- Directing the Actors
- Directing the Crew
- Monitoring Progress

Essential Readings:

1. Film Directing Cinematic Motion: A Workshop for Staging Scenes, Steven Douglas Katz
2. Film Directing Fundamentals: See Your Film Before Shooting by Nicholas T. Proferes
3. Problems of Film Direction, Sergei Eisenstein Hey Whipple, Squeeze This by Luke Sullivan

Additional Readings:

1. Directing: Film Techniques and Aesthetics by Michael Rabiger
2. On directing film By David Mamet
3. Directing Actors: Creating Memorable Performances for Film & Television, Judith Weston
4. Art Direction for Film and Video by Robert L. Olson
5. The film director's team By Alain Silver, Elizabeth Ward
6. Notes of a film director By Sergei Eisenstein
7. Producing and Directing the Short Film and Video by Peter W. Rea, David K. Irving
8. Fundamentals of Film Directing by David K. Irving
9. Writing, Directing, and Producing Documentary Films and Videos by Alan Rosenthal
10. Breaking into Film by Kenna McHugh
11. Before You Shoot: A Guide to Low Budget Film and Video Production by Helen Garvey

Editing, VFX & Compositing

Course Code: CC 1.1

Credit: 5

Contact hours: 5 hrs/week

Objectives

- To understand the basics of video editing and aesthetics
- To understand the various types of editing like rhythm & pace, dramatic continuity etc.
- To learn industry standard editing software
- To understand the various edit styles and patterns

Unit I Introduction to Editing

- Process of editing as grammar of film-making
- Film analysis and film appreciation to understand the language of Cinema
- Styles of Editing: Russian school of Editing, German expressionism, Italian neo realism, French New wave,
- Editing grammar and continuity.
- Pace and rhythm, mise-en-scene

Unit II Non-linear Editing

- Editing Sound
- Music Editing
- Multitrack Editing
- Cutting on Beat off Beat
- The art and technique of editing Feature Films, TV Serials, Music Videos, Ad Films, Reality Shows, Talk Shows, Documentaries, News Stories, Montage & Promos
- Editing practical on Industry Standard Software: FCP, Adobe Premiere Pro, Da Vinci Resolve etc.

Unit III Visual Effects

- Methods of creating visual effects
- Introduction to 3D Space and the GUI
- Animation Basics
- Digital image manipulation
- Bit Depths, Image Formats

Unit IV Compositing

- Camera Staging and Composition,
- Renderers and Algorithms Benefits/Disadvantages,
- Rendering Passes,
- Introduction to Specific Compositing Software
- Compositing 3D

Essential Readings:

1. The Art and Technique of Matchmoving: Solutions for the VFX Artist by Erica Hornung
2. Maya Visual Effects: The Innovator's Guide by Eric Keller
3. The Filmmaker's Book of the Dead: How to Make Your Own Heart Racing Horror Movie; Danny Draven

Additional Readings:

1. Adobe Photoshop for VFX artists By Lopsie Schwartz
2. Visual Effects for Film and Television by A. J. Mitchell
3. The Visual Effects Producer: Understanding the Art and Business of VFX By Charles L. Finance, Susan Zwerman
4. The VES Handbook of Visual Effects by Jeffrey A. Okun, Susan Zwerman
5. Compositing Visual Effects: Essentials for the Aspiring Artist by Steve Wright
6. Vfx Artistry by Spencer Drate, Judith Salavetz