SAFA

SA FILM ACADEMY

▪ LIGHTS ▪ CAMERA ▪ EDUCATION

# SYLLABUS

## (2026-2027)

## ONE YEAR ADVANCED DIPLOMA IN FILM TECHNOLOGY

IN COLLABORATION WITH INSTITUTE FOR ENTREPRENEURSHIP AND CAREER DEVELOPMENT (IECD)
BHARATHIDASAN UNIVERSITY, TRICHY.

**DIRECTION**

**I SEMESTER**

| S.NO | TYPE | Subject code | Subject Title | L | T | P | Total of LTP | C |
|---|---|---|---|---|---|---|---|---|
| 1 | Core-T | ADFT D 01 | Elements of Film Direction | 2 | 1 | 0 | 3 | 3 |
| 2 | Core-T | ADFT D 02 | Screenplay Writing Theory And Practice - I | 2 | 1 | 0 | 3 | 3 |
| 3 | Core-T | ADFT A03 | Film making techniques | 2 | 1 | 0 | 3 | 3 |
| 4 | Core-P | ADFT A 04 | Mise-en Shot | 0 | 2 | 2 | 4 | 4 |
| 5 | Core-P | ADFT A 05 | Documentary Film Project | 0 | 1 | 3 | 4 | 4 |
| 6 | Core-P | ADFT A 06 | Quickie - (DCC) | 0 | 1 | 3 | 4 | 4 |
| 7 | Core-P | ADFT A 07 | Film Analysis I | 0 | 0 | 3 | 3 | 3 |
| **Total** | | | | **6** | **7** | **11** | **24** | **24** |

**DIRECTION**

**II SEMESTER**

| S.NO | TYPE | Subject code | Subject Title | L | T | P | Total of LTP | C |
|---|---|---|---|---|---|---|---|---|
| 1 | Core-T | ADFT D 08 | Directorial Practice | 3 | 1 | 0 | 4 | 4 |
| 2 | Core-T | ADFT D 09 | Screenplay Writing Theory And Practice - II | 3 | 0 | 0 | 3 | 3 |
| 3 | Core-T | ADFT D 10 | Directing Actors | 2 | 1 | 0 | 3 | 3 |
| 4 | Core-P | ADFT D 11 | Diploma Film Script | 0 | 1 | 2 | 3 | 3 |
| 5 | Core-P | ADFT A 12 | Diploma film project | 0 | 1 | 3 | 4 | 4 |
| 6 | Core-P | ADFT A 13 | Video song project | 0 | 1 | 3 | 4 | 4 |
| 7 | Core-P | ADFT A 14 | Film Analysis II | 0 | 0 | 3 | 3 | 3 |
| **Total** | | | | **8** | **5** | **11** | **24** | **24** |

**CINEMATOGRAPHY**

**I SEMESTER**

| S.NO | TYPE | Subject code | Subject Title | L | T | P | Total of LTP | C |
|---|---|---|---|---|---|---|---|---|
| 1 | Core-T | ADFT C 01 | Basic Cinematography | 2 | 1 | 0 | 3 | 3 |
| 2 | Core-T | ADFT C 02 | Motion pictures camera and lenses | 2 | 1 | 0 | 3 | 3 |
| 3 | Core-T | ADFT A 03 | Film making techniques | 2 | 1 | 0 | 3 | 3 |
| 4 | Core-P | ADFT C 04 | Specialization Practical I | 0 | 1 | 3 | 4 | 4 |
| 5 | Core-P | ADFT A 05 | Documentary Film Project | 0 | 1 | 3 | 4 | 4 |
| 6 | Core-P | ADFT A 06 | Quickie - (DCC) | 0 | 1 | 3 | 4 | 4 |
| 7 | Core-P | ADFT A 07 | Film Analysis I | 0 | 0 | 3 | 3 | 3 |
| **Total** | | | | **6** | **6** | **12** | **24** | **24** |

**CINEMATOGRAPHY**

**II SEMESTER**

| S.NO | TYPE | Subject code | Subject Title | L | T | P | Total of LTP | C |
|---|---|---|---|---|---|---|---|---|
| 1 | Core-T | ADFT C 08 | Digital Cinematography | 2 | 1 | 0 | 3 | 3 |
| 2 | Core-T | ADFT C 09 | Creative Lighting Techniques | 2 | 1 | 0 | 3 | 3 |
| 3 | Core-T | ADFT C 10 | Aesthetics of cinematography | 2 | 1 | 0 | 3 | 3 |
| 4 | Core-P | ADFT C 11 | Specialization Practical II | 0 | 1 | 3 | 4 | 4 |
| 5 | Core-P | ADFT A 12 | Diploma film project | 0 | 1 | 3 | 4 | 4 |
| 6 | Core-P | ADFT A 13 | Video song project | 0 | 1 | 3 | 4 | 4 |
| 7 | Core-P | ADFT A 14 | Film Analysis II | 0 | 0 | 3 | 3 | 3 |
| **Total** | | | | **6** | **6** | **12** | **24** | **24** |

**EDITING**

**I SEMESTER**

| S.NO | TYPE | Subject code | Subject Title | L | T | P | Total of LTP | C |
|---|---|---|---|---|---|---|---|---|
| 1 | Core-T | ADFT E 01 | Evolution of Film and video editing | 3 | 1 | 0 | 4 | 4 |
| 2 | Core-T | ADFT E 02 | Non Fiction Film Editing | 2 | 1 | 0 | 3 | 3 |
| 3 | Core-T | ADFT A 03 | Film making techniques | 2 | 1 | 0 | 3 | 3 |
| 4 | Core-P | ADFT E 04 | Specialization Practical I | 0 | 1 | 2 | 3 | 3 |
| 5 | Core-P | ADFT A 05 | Documentary Film Project | 0 | 1 | 3 | 4 | 4 |
| 6 | Core-P | ADFT A 06 | Quickie - (DCC) | 0 | 1 | 3 | 4 | 4 |
| 7 | Core-P | ADFT A 07 | Film Analysis I | 0 | 0 | 3 | 3 | 3 |
| **Total** | | | | **7** | **6** | **11** | **24** | **24** |

**EDITING**

**II SEMESTER**

| S.NO | TYPE | Subject code | Subject Title | L | T | P | Total of LTP | C |
|---|---|---|---|---|---|---|---|---|
| 1 | Core-T | ADFT E 08 | Principles of film and video editing | 2 | 1 | 0 | 3 | 3 |
| 2 | Core-T | ADFT E 09 | Fiction Film Editing | 3 | 1 | 0 | 4 | 4 |
| 3 | Core-T | ADFT E 10 | Art of cinema | 2 | 1 | 0 | 3 | 3 |
| 4 | Core-P | ADFT E 11 | Specialization Practical II | 0 | 1 | 2 | 3 | 3 |
| 5 | Core-P | ADFT A 12 | Diploma film project | 0 | 1 | 3 | 4 | 4 |
| 6 | Core-P | ADFT A 13 | Video song project | 0 | 1 | 3 | 4 | 4 |
| 7 | Core-P | ADFT A 14 | Film Analysis II | 0 | 0 | 3 | 3 | 3 |
| **Total** | | | | **10** | **6** | **12** | **24** | **24** |

**SOUND**

**I SEMESTER**

| S.NO | TYPE | Subject code | Subject Title | L | T | P | Total of LTP | C |
|---|---|---|---|---|---|---|---|---|
| 1 | Core-T | ADFT S 01 | Fundamentals of sound recording | 3 | 1 | 0 | 4 | 4 |
| 2 | Core-T | ADFT S 02 | Studio recording techniques | 2 | 1 | 0 | 3 | 3 |
| 3 | Core-T | ADFT A 03 | Film making techniques | 2 | 1 | 0 | 3 | 3 |
| 4 | Core-P | ADFT S 04 | Specialization Practical I | 0 | 1 | 2 | 3 | 3 |
| 5 | Core-P | ADFT A 05 | Documentary Film Project | 0 | 1 | 3 | 4 | 4 |
| 6 | Core-P | ADFT A 06 | Quickie - (DCC) | 0 | 1 | 3 | 4 | 4 |
| 7 | Core-P | ADFT A 07 | Film Analysis I | 0 | 0 | 3 | 3 | 3 |
| **Total** | | | | **7** | **6** | **11** | **24** | **24** |

**SOUND**

**II SEMESTER**

| S.NO | TYPE | Subject code | Subject Title | L | T | P | Total of LTP | C |
|---|---|---|---|---|---|---|---|---|
| 1 | Core-T | ADFT S 08 | Creative Sound recording techniques | 3 | 1 | 0 | 4 | 4 |
| 2 | Core-T | ADFT S 09 | The art of sound design | 2 | 1 | 0 | 3 | 3 |
| 3 | Core-T | ADFT S 10 | Digital Audio Fundamentals | 2 | 1 | 0 | 3 | 3 |
| 4 | Core-P | ADFT S 11 | Specialization Practical II | 0 | 1 | 2 | 3 | 3 |
| 5 | Core-P | ADFT A 12 | Diploma film project | 0 | 1 | 3 | 4 | 4 |
| 6 | Core-P | ADFT A 13 | Video song project | 0 | 1 | 3 | 4 | 4 |
| 7 | Core-P | ADFT A 14 | Film Analysis II | 0 | 0 | 3 | 3 | 3 |
| **Total** | | | | **10** | **6** | **12** | **24** | **24** |

## ANIMATION AND VISUAL EFFECTS

### I SEMESTER

| S.NO | TYPE | Subject code | Subject Title | L | T | P | Total of LTP | C |
|---|---|---|---|---|---|---|---|---|
| 1 | Core-T | ADFT V 01 | Visual Design & Digital Illustration | 2 | 0 | 1 | 3 | 3 |
| 2 | Core-T | ADFT V 02 | Core Concepts of Visual Effects | 2 | 0 | 1 | 3 | 3 |
| 3 | Core-T | ADFT A 03 | Film making techniques | 2 | 1 | 0 | 3 | 3 |
| 4 | Core-P | ADFT V 04 | 3D Fundamentals & Modeling | 1 | 0 | 3 | 4 | 4 |
| 5 | Core-P | ADFT V 05 | Compositing Practical – I | 1 | 0 | 3 | 4 | 4 |
| 6 | Core-P | ADFT V 06 | Motion Graphics & Editing | 1 | 0 | 3 | 4 | 4 |
| 7 | Core-P | ADFT A 07 | Film Analysis I | 0 | 0 | 3 | 3 | 3 |
| **Total** | | | | **9** | **1** | **13** | **24** | **24** |

### II SEMESTER

| S.NO | TYPE | Subject code | Subject Title | L | T | P | Total of LTP | C |
|---|---|---|---|---|---|---|---|---|
| 1 | Core-T | ADFT V 08 | Advanced Compositing Techniques | 0 | 0 | 3 | 3 | 3 |
| 2 | Core-T | ADFT V 09 | Rigging & Animation | 0 | 0 | 3 | 3 | 3 |
| 3 | Core-T | ADFT V 10 | AI For Visual Effects & Filmmaking | 2 | 0 | 1 | 3 | 3 |
| 4 | Core-P | ADFT V 11 | VFX Portfolio & Showreel | 1 | 1 | 2 | 4 | 4 |
| 5 | Core-P | ADFT A 12 | Diploma film project | 0 | 1 | 3 | 4 | 4 |
| 6 | Core-P | ADFT A 13 | Video song project | 0 | 1 | 3 | 4 | 4 |
| 7 | Core-P | ADFT A 14 | Film Analysis II | 0 | 0 | 3 | 3 | 3 |
| **Total** | | | | **3** | **3** | **18** | **24** | **24** |

| CORE THEORY | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT D 01 | ELEMENTS OF FILM DIRECTION | 2 | 1 | 0 | 3 | 3 |

**OBJECTIVES:**

- To equip the students in gaining complex nuances of film direction.
- To equip the students in gaining the knowledge of handling the artiste and the technicians.

**UNIT: I**

**Role of the Film Director** – How we read and understand an image – Director's Responsibility, Moral, artistic, Technical and financial – interlocking roles of various technicians and artistes in the making of a film – Film is a language sort not language system – Film as the Director's medium of expression – D.W. Griffith and Eisenstein – Their contribution to the art of film.

**UNIT: II**

**Director and Script:** Idea, Theme, Outline – Deep structure of the story, Treatment, Writer's script – Shooting script – Developing the idea through brooding – Scenes & sequences–A simple sequence in terms of long, medium, and close shots.

**UNIT: III**

**Director and Camera**: Choice of lenses and their effects – Depth of field and its importance – camera movements – Pan, tilt, dolly in dolly out, Tracking shots, Crane shots – Subject movement – Connotative memory of the shot – Camera angles – Low angle, High angle, Three quarter angle – Dramatic & psychological effects of camera angles.

**UNIT: IV**

**Director and Editing**: Constructive editing of Eisenstein and relational Editing of V.I Pudovkin – Overlap and Matching of action cut-in and cut-away – Types of continuity cuts – Match cut and cut away – Variety and smoothness through change of image size and change of angle or both in every successive shot – Imaginary line principle.Continuity exercise Use of Basic Terminology: Animation – Back and Front Projection – Fade in – Fade out – Dissolve – wipe – dubbing – Flash back – Fast motion – slow motion – matte shot – miniature – stock shots.

**UNIT: V** Creative use of sound - Speech- sound effects,BGM Sync and non sync sound. Role of assistant director,Role of associate Director, Role of apprentice - Director and Technicians.

**LEARNING OUTCOME :**

Students understand the role of film directors and his responsibilities.
Students understand the relation between the Director and all other technicians.
Students get knowledge about the technology used in film making.

**TEXT BOOKS:**

1. Nicholas Proferes, Film Directing Fundamentals: See Your Film Before Shooting, 4th Edition, Routledge, English, 2017
2. Rabiger, Michael. Directing - Film Techniques and Aesthetics, Burlington, Focal Press, 3rd Edition, 2008. 3.
Mascelli, Joseph V. 5 C's of Cinematography, Silman - James Press, Los Angeles, 1998.

**REFERENCE BOOKS:**

1. Livingston, Don. Film and the Director, London, Macmillan, 1953
2. Lindgren, Ernst. Art of Film, Australia, Allen & Unwin, 1970

| CORE THEORY | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT D 02 | SCREENPLAY WRITING THEORY AND PRACTICE - I | 2 | 1 | 0 | 3 | 3 |

**OBJECTIVES:**

- To equip the students in gaining complex nuances of film script
- To equip the students in gaining the knowledge of various stages in script writing

**UNIT I – Introduction to art of writing**

Foundations of short story,novel and drama.Adoptation from novel or drama for TV and Film.
Genre fundamentals and consistency. Premise and Log line.

**UNIT ll Structure and Form**

Three Act structure, Hero's journey, Alternative narrative structure Beat sheet, and step outline.

**UNIT III – Introduction to Character**

Characters need, want ,its fear, flaws ,wounds and contradictions. Protagonist and antagonist,
Character arcs and supporting roles.

**UNIT IV – Conflicts**

Conflicts and its types,stakes and escalations, world building principles and dramatic polarity.

**UNIT V – Scene, dialogue and visual writing**

Scene anatomy, dialogues and Subtext, visual writing principles,Screenplay formatting basics

**LEARNINGOUTCOME :**

Understand the fundamentals and structure of screenplay writing.
Identify and develop characters and character arcs in storytelling.
Apply techniques for writing effective dialogues and subtext.
Demonstrate knowledge of standard screenplay format and script presentation.

**TEXT BOOKS:**

1. Field, syd –“ screenplay”.
2. Mckee, Robert – “ story”.

**REFERENCE BOOKS:**

1. Snider, Blake – “ Save the cat: The last book”.
2. Truby, John – “The anatomy of story”.
3. Seger, Linda – “Making a good script great”.

| CORE THEORY | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 03 | FILM MAKING TECHNIQUES | 2 | 1 | 0 | 3 | 3 |

**OBJECTIVES:**

- Introduce the student to the basic Film Direction, Cinematography, Editing, Sound and Graphics and Animation

**UNIT I: FILM DIRECTION**

The Director's responsibilities – Being the 'Captain of the ship' – Technical and aesthetical blend – as administrator and coordinator – Narrative strategies – creating a world using images and sound – location scouting production design – casting actors – motivating actors – getting the performance – cinematographer as Director's eye – mise en scene – dramatization of space and time – various kinds of continuity, cinematic transition from one space and time to another; Director and Editor Director and AI.

**UNIT: II CINEMATOGRAPHY**

Understanding cinematography – cinematographer's role – Film and exposure – introduction to film and video cameras – lens and perspective – Colors and filters –composition rules – shots – The line and continuity –introduction to photographic lights – Types of lighting. Low key lighting – High key lighting Different types of Camera Movements; Handheld shots & Grip Equipment such as Crane, Dolly, Vacuum Base & the Drone; Grey Scale. Colour vs. Black & White; Colour Temperature; Colour & Exposure Manipulations & Corrections; Post production Workflow ,Digital Intermediate; Final Output and Different Digital Formats

**UNIT: III EDITING**

Film Structuring : Frame - Shot - Scene - Sequences. Psychological impact of different types of shots and camera angles. Continuity. Screen Techniques: Subject Movement – Camera Movement – Combined Movement. Cuts and Transitions. Linear Editing Concept: Basic idea about Manual Editing process. Non-Linear-Editing Concept: Basic idea about Digital Editing process.

**UNIT: IV – SOUND**

Sound Basics - Sound Propagation,Frequency,Amplitude,Wavelength,Velocity- Basic Acoustics - Reflection ,Refraction, Diffraction, Absorption, Reverbaration, Echo, RT60, Dead Room, Live Room - Introduction to Audio Equipment-Microphone, Speaker, Amplifiers, Mixing Consoles, Analog and Digital Recorders, Other Outboards Gears - Sound and Films: The silent era - Introduction of sound in films - Early techniques - Optical Recording, Magnetic Tape - The evolution of modern technology - Digital Audio - Sample Rate, Bit Depth,Professional Audio File Formats and Digital Audio Workstation - Introduction to recording sound - Production Sound recording, Dubbing, Sound effects, Songs and Background score - Introduction to Film Sound Formats: a)Mono b)Stereo c) 5.1 d)7.1 e) Immersive Audio Formats (Auro 3D,Dolby Atmos). Introduction to Music - Scales and Keys-pitch - Rhythm - Tempo and Time Signature - metronome.Song Arrangement - Intro, Verse, Chorus, Bridge, Outro -Music Production - Composer, Producer, Mix Engineer - Scoring to Picture - Spotting and Cue sheets - Spotting a Film, Cue Naming and Timing, Working with Directors - Film music analysis - how music supports story - Emotional Scoring Techniques - Tension building, Release and Pay off - Music Arc - AI in Audio Production.

**UNIT: V - GRAPHICS AND ANIMATION**

Introduction to Animation and Visual Effects – History and Evolution of Animation & VFX in Cinema– Types of Animation (2D, 3D, Stop Motion, Motion Capture) – Difference Between Special Effects (SFX) and Visual Effects (VFX) – Role of VFX Supervisor and VFX Team in Film Production – Basic Animation Principles (Overview of the 12 Principles) – VFX Production Pipeline (Pre-production, Production, Post-production) - Major VFX Processes (Matchmoving, Modeling, Texturing, Lighting, Rendering, Compositing) – Green Screen and CGI Integration – Collaboration of VFX with Cinematography, Direction, Editing, and Production Design – Introduction to Common Animation & VFX Software – Future Trends: Virtual Production, AR, VR, and AI in Filmmaking.

**LEARNING OUTCOME :**

On successful completion of this course, students will be able to understand the basics of Film Direction, Cinematography, Editing, Sound and Graphics & Animation

**TEXT BOOKS:**


1. Arijon Daniel, Grammar of The Film Language, Silman -James Press, 1991
2. Millar, Gavin. Reisz, Gavin. Technique of Film Editing, Focal press, 2nd edition. September 2009
3. Paul Wheeler, Practical Cinematography, Focal Press, 2005
4. David Miles Huber Robert Runstein, Modern Recording Techniques, Focal Press, 8th Edition 2009.
5. Digital Intermediate for Film & Video - Jack James
6. The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures.


**REFERENCE BOOKS:**


1. Ken. C. Poleman, The Principles of Digital Audio, Focal Press, 1972.
2. Chandler, Gael. Cut by Cut: Editing your film or video. USA. Michael Wiese Productions 2nd edition., 2012.
3. Richard Rickitt, Special Effects, The History and Technique, Billboard Books, 2nd Edition, 2007.
4. Honthaner, Eve Light, The Complete Film Production Handbook, Focal Press, 4th Edition, 2010
5. Dancyger, Ken. The Technique of Film and Video Editing: History, Theory and Practice. London.FocalPress.
6. Steve Wright - DIGITAL COMPOSITING FOR FILM AND VIDEO.

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 04 | MISE EN SHOT | 0 | 2 | 2 | 4 | 4 |

**OBJECTIVES:**

- To enable the student to follow the correct production methodology and provide him / her an opportunity to contribute in union with fellow technicians and creators towards a common goal.
- To create awareness in each student towards the completion of the productions within the stipulated time and budget.
- To enable the student to express an idea visually.

In the quiet discipline of filmmaking, where craft and patience walk together, this subject guides students through the essential principles of visual storytelling and collaborative production. The course aims to introduce students to the correct production methodology followed in professional filmmaking. Through structured practice and teamwork, students learn how different creative and technical departments unite toward a single artistic vision. It emphasizes the importance of coordination, responsibility, and mutual respect among filmmakers, helping students understand that cinema is not the work of an individual alone but the collective effort of many skilled hands and minds.

Another important objective of this subject is to create awareness about completing productions within the limits of time and budget. In the real world of filmmaking, creativity must coexist with discipline and planning. Students therefore learn to organize their ideas carefully, plan their shooting schedules, and execute their work efficiently. By understanding the constraints of time, resources, and production logistics, they begin to develop the professional mindset required to complete projects successfully without compromising the creative intent.

The course also focuses on enabling students to express ideas visually. Cinema is a language spoken through images rather than words, and this subject encourages students to think in terms of frames, movement, composition, and visual rhythm. Students are trained to observe how emotion, meaning, and narrative can emerge through visual elements such as light, space, movement, and timing. This process helps them understand that a powerful idea can be communicated through carefully designed images, even in the absence of dialogue.

As a practical exercise, direction students are required to **create a short concept film of approximately two minutes in duration. The film must be narrated in a single continuous scene or shot, without cutting the camera**. This constraint encourages students to think deeply about visual composition, camera placement, and performance within the frame. Instead of editing cuts, students are allowed to use camera movement, framing variations, and changes in angles to maintain visual interest and narrative flow.

The exercise also places creative limitations that strengthen the learning experience. The film must be completely silent, relying only on visual storytelling to communicate the idea. In addition, students must shoot the film using available light rather than artificial lighting setups. These restrictions encourage simplicity, observation, and ingenuity, allowing students to discover how powerful storytelling can emerge from minimal resources when imagination and discipline guide the craft.

Through this assignment, students gain valuable experience in planning, blocking, camera movement, and visual narrative structure. More importantly, they learn to translate an abstract idea into a clear cinematic expression. By the end of the exercise, students begin to appreciate the delicate harmony between vision, technique, and teamwork that forms the heart of filmmaking.

**LEARNING OUTCOME :**

After completion of this practical course, students will understand the importance of unit technicians and the need for proper planning to achieve a successful production.

**TEXT BOOKS:**

1. Rabiger, Michael. Directing - Film Techniques and aesthetics, Burlington, Focal Press, 3rd Edition, 2008.

**REFERENCE BOOKS:**

1. Mascelli, Joseph V. 5 C’s of Cinematography, Silman - James Press, Los Angeles,1998.

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 05 | DOCUMENTARY FILM PROJECT | 0 | 1 | 3 | 4 | 4 |

**OBJECTIVES:**

- To familiarize to the student with the procedures and skills of producing a Documentary
- To make the students realize the importance of Documentary form and the immense contribution it can make to the welfare of a society.

Cinema is a craft learned not only through study but through practice. This project work provides Direction students an opportunity to transform the knowledge gained in theory papers into a practical filmmaking experience. Through this exercise, the student learns to translate ideas, emotions, and narrative structure into a visual story.

At the beginning of the project, the student must develop a suitable subject for a Documentary film. The proposed subject shall be presented to the faculty of the Direction Department for approval. Once the concept is approved, the student proceeds to develop the screenplay, including the story outline, scene structure, and dialogue where necessary. Proper planning through script development helps the student understand the narrative flow, character motivation, and visual storytelling.

The project requires the student to direct a Documentary film with a **maximum duration of five minutes**. Within this limited duration, the student must demonstrate clarity of storytelling, effective use of cinematic language, and an understanding of film grammar. The student is expected to apply concepts such as shot composition, scene blocking, continuity, pacing, and performance direction.

Filmmaking is a collaborative art, and therefore the project must be completed by working with students from other departments. The Direction student will utilize the services of **Cinematography, Editing, Sound, and Graphics** students for the production and post-production of the film. This collaborative process helps students understand professional workflow and the importance of teamwork among various filmmaking departments.

During the production stage, the student must organize the shoot, guide actors, and coordinate with the technical crew to execute the planned scenes effectively. After shooting, the footage will move into post-production, where editing, sound design, and graphics elements are integrated to shape the final film.

At the end of the semester, the completed short film will be submitted for evaluation. The film will be screened and assessed by an examiner, who will evaluate the work based on storytelling ability, direction, technical execution, creativity, and overall presentation.

Through this project, the student gains valuable experience in conceptualizing, planning, directing, and completing a short film, thereby strengthening both artistic vision and practical filmmaking skills.

**LEARNING OUTCOME :**

After completing this program, students will gain practical experience and understand the real-world challenges involved in making a documentary film.

**TEXT BOOKS:**


1. Rotha, Paul. Documentary Film,London, Faber and Faber, Third Edition, 1963.
2. Macdonald, Kevin. Imagining reality, London, Faber & Faber, 2006.
3. Rabiger, Michael, Directing the Documentary, New York, Focal Press, Fifth Edition, 2004.


**REFERENCE BOOKS:**


1. Wolverton, Mike. How to make Documentary for Video and Film, United States, Gulf Pub. Co., Book Division, 198

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 06 | QUICKIE - ( DIGITAL CONTENT CREATION ) | 0 | 1 | 3 | 4 | 4 |

**OBJECTIVES:**

- To familiarize with the procedure and skills of producing a Quickie - (Digital Content Creation)

This project provides students an opportunity to apply their practical knowledge of filmmaking through a coordinated production exercise. The objective of this project is to help students understand how different departments work together to transform a concept into a completed audiovisual production.

For this project, the student may choose to create **a Promotional Film or Reel or Advertisement (Ad) or an Interview-based Program**. The selected format should communicate a clear idea or message within a short duration while demonstrating creativity, planning, and technical execution. The project encourages students to explore visual storytelling while working within real production limitations.

This project is designed as a **coordination-based exercise**, emphasizing teamwork and collaborative filmmaking. From the initial stage of conceptualizing the idea to the final completion of the production, students must work together while performing their respective roles and responsibilities. Each department contributes its expertise to ensure the project reaches a professional standard.

The production schedule is structured with strict time management. **Each student will be allotted only one day of production time**, with a call sheet scheduled from **10:00 AM to 05:00 PM**. Within this limited timeframe, students must plan their shooting activities carefully and complete the required production tasks efficiently.

The **duration of the final audiovisual product must not exceed three minutes**. Students are expected to communicate their concept clearly and effectively within this short format. This limitation encourages precision in storytelling, visual design, and editing.

Students must utilize the **production facilities for only one concept**. The available resources should be planned and used carefully to achieve the best possible output within the given constraints.

At the end of the project, the completed production will be evaluated based on several important criteria. Assessment will consider the **depth of the student's participation, quality of execution, originality and creative contribution, collaboration with other departments, and the overall professionalism demonstrated during the production process**.

Through this coordinated project, students gain valuable experience in teamwork, planning, creative thinking, and practical filmmaking, preparing them for professional production environments.

**LEARNING OUTCOME :**

- Learn how to create a short video from idea to final output
- Learn to work as a team in different roles
- Improve creativity and basic filmmaking skills

**TEXT BOOKS:**

**1.**The Guerilla Filmmakers Handbook" – Chris Jones.

**REFERENCE BOOKS:**

1.Rebel Without a Crew" – Robert Rodriguez.
2.Film Directing Shot by Shot" – Steven Katz.

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 07 | FILM ANALYSIS –I | 0 | 0 | 3 | 3 | 3 |

**OBJECTIVES:**

- To inculcate the habit of identifying the different elements of film-form and recording their views on films studied by them.
- Become familiar with the technical vocabulary necessary to intelligently analyze each film
  Exposure to a variety of films for the purpose of further study.
- To express their views and opinions about the film they have seen in this class on record in a substantive and articulate manner.

**COURSE REQUIREMENTS:**

1. Each student has to necessarily maintain a 'Record' of the films screened for study –purpose.
2. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film-genre. The student will also learn to identify the different genres of films and become familiar with different structures of the fiction as well as non-fiction films.
3. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
4. The following shall be the genres and areas of emphasis:

| Department | Film | Genre | Key Learning Focus |
|---|---|---|---|
| Direction | Children of Heaven | Drama | Emotional storytelling, poverty, innocence. |
| Direction | Devar Magan | Drama | Three-act structure, strong narrative |
| Cinematography | Knife in the Water | Psychological Thriller | 5 C's: continuity, angles, cuts, close-ups, composition |
| Cinematography | The Cranes Are Flying | Drama | Dynamic composition, camera movement, lighting |
| Editing | Ford v Ferrari | Sports Drama | Fast-paced, rhythmic editing, clarity |
| Editing | Dreams | Magical Realism | Poetic pacing, thematic editing |
| Sound | Saving Private Ryan | War / Historical | Realistic battlefield sound, psychological audio, detailed sound effects |
| Sound | A Quiet Place | Horror / Thriller | Silence as storytelling tool, tension through sound absence |
| VFX | Annihilation | Sci-Fi / Psychological | Organic VFX, environment transformation |
| VFX | Under the Skin | Sci-Fi / Experimental | Minimal VFX, atmospheric storytelling |

**LEARNING OUTCOME :**

- Understand basic film elements like story, style, and technique
- Learn film terms and different types of films
- Improve ability to analyze and write about films
- Develop the habit of watching and reviewing films regularly
- Express ideas clearly about the films they watch

**TEXT BOOKS:**

1. Martin Barker & Thomas Austin, From Antz to Titanic: Reinventing Film Analysis, Pluto Press, London, 2000
2. Bert Cardullo, Film Analysis: A Case Book, Wiley-Blackwell, Sussex, 2015.

**REFERENCE BOOKS:**

1. Jonathan Rosenbaum, Essential Cinema: On the Necessity of Film Canons, Johns Hopkins University Press, 2004 Syd Field, Going to the Movies, New York, Dell Publishing, 2001.

| CORE THEORY | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT C 01 | BASIC CINEMATOGRAPHY | 2 | 1 | 0 | 3 | 3 |

**OBJECTIVES:**

- Introduction to the basic principles of Cinematography
- Introduction to History of Cinematography
- Importance of Lighting

**UNIT: I**
Electromagnetic spectrum – Characteristics of light -Technical and Aesthetic nature of photography – Persistence of Vision - History of cinematography-Introduction to the concepts of cinematography – comparative study of photography, cinematography and videography.

**UNIT II**
Characteristics of natural and artificial light sources – Photographic light sources – Incandescent lights – Tungsten lights – Halogen light source- Fresnel spot lamps – Open face lamps – HMI lamps – PAR lamps – Modern technology lamps – Lighting- Importance of Lighting- Three point Lighting-Lighting accessories – Diffusers – Nets – Gauss – Barn doors – Reflectors – Dimmers – Scrims.

**UNIT III**
Composition – Basic rules of composition – Rule of third- Rhythm and visual beat – Color – Colour temperature – Black body radiation- Primary and supplementary colours- CRI- Colour Psychology

**UNIT IV**
Exposure – Setting exposure – Exposure Triangle - Over and under exposure – Exposure and color – Exposure and Camera speed – Exposure and shutter angle -– Measuring the intensity of the lights – – Foot candle & Lux Exposure meters – Incident light meter – Reflected light meter

**UNIT –V**
Study of camera angles & Its psychological impacts - Types of shots-- Primary and secondary Camera movements – Study of different Grips & Rigs.

**LEARNING OUTCOME :**

By the end of this course students would gain knowledge of

1. Basic Photography and Cinematography principles .
2. Exposure and Color Theory Basics
3. Language of shots and Camera Movements
4. Basic Lighting Principles and practice

**TEXT BOOKS:**

1. CINEMATOGRAPHY, by Kris Malkiewicz, & M.David Mullen

2. CINEMATOGRAPHY Theory and Practice by Blain Brown

3. ADVANCED PHOTOGRAPHY by A Langford M.T.

**REFERENCE BOOKS:.**

1. The Five C's of Cinematography, by Joseph V. Mascelli
2. The Filmmaker's Eye, by Gustavo Mercado

| CORE THEORY | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT C 02 | MOTION PICTURE CAMERA & LENSES | 2 | 1 | 0 | 3 | 3 |

**OBJECTIVES:**

- Introduction to motion picture camera, Camera Mechanism, Types of film format
- Introduction to Electronic Cinematography
- Introduction to Basics of Lens and optics
- Lens and perspective
- Lens , optical Phenomena and aberrations

**UNIT: I**

Anatomy of Motion camera - Drive system of Motion picture camera –Intermittent mechanism - Film camera and Electronic camera -Types of Shutters - Frame rates –Shutter angle – Working principles of various types of shutters

**UNIT -II**

Television Basics – Digital Image sensors – Sensor size / Resolution – Dynamic range - Different Sensor sizes - Full frame and cropped sensor - DSLR and Mirror less cameras -– Functions of various mechanisms - Super 35mm system - Modern Cine cameras

**UNIT III**

Basic optical system – Lens elements –Image formation with cinematographic lens -Normal Lens – Wide Angle Lens – Telephoto Lens – Variable focal length lens - Lenses – Advantages and Disadvantages of the Block Lens and the Zoom Lens – Depth of Field and Depth of Focus .

**UNIT IV**

Lens and Perspective -Forced Perspective – Hyper focal Distance – Circle of confusion - Lens and Apertures – Use of Filters – Types of filters

**UNIT V**

Lens Aberrations – Spherical, Optical, Astigmatism Inner reflection – Chromatic aberrations – Corrections – Lens flare and Blooming.

**LEARNING OUTCOME :**

- By the end of this course students will have a good understanding of
- Working principles of Motion Picture Camera systems
- Electronic Cinematography
- Basics of lens types and Characteristics
- Knowledge of Optical Phenomena and lens Aberrations

**TEXT BOOKS:**

1.. Practical Cinematography. By Paul Wheeler.

2.Digital Cinematography By David Stump

3. Optics in Photography By Rudolf Kingslake

**REFERENCE BOOKS:**

1.Behind the Lens, by Jay Holben

2.The Complete Book of Photographic Lenses, by Joseph Meehan.

| CORE THEORY | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 03 | FILM MAKING TECHNIQUES | 2 | 1 | 0 | 3 | 3 |

**OBJECTIVES:**

- Introduce the student to the basic Film Direction, Cinematography, Editing, Sound and Graphics and Animation

**UNIT I: FILM DIRECTION**

The Director's responsibilities – Being the 'Captain of the ship' – Technical and aesthetical blend – as administrator and coordinator – Narrative strategies – creating a world using images and sound – location scouting production design – casting actors – motivating actors – getting the performance – cinematographer as Director's eye – mise en scene – dramatization of space and time – various kinds of continuity, cinematic transition from one space and time to another; Director and Editor Director and AI.

**UNIT: II CINEMATOGRAPHY**

Understanding cinematography – cinematographer's role – Film and exposure – introduction to film and video cameras – lens and perspective – Colors and filters –composition rules – shots – The line and continuity –introduction to photographic lights – Types of lighting. Low key lighting – High key lighting Different types of Camera Movements; Handheld shots & Grip Equipment such as Crane, Dolly, Vacuum Base & the Drone; Grey Scale. Colour vs. Black & White; Colour Temperature; Colour & Exposure Manipulations & Corrections; Post production Workflow ,Digital Intermediate; Final Output and Different Digital Formats

**UNIT: III EDITING**

Film Structuring : Frame - Shot - Scene - Sequences. Psychological impact of different types of shots and camera angles. Continuity. Screen Techniques: Subject Movement – Camera Movement – Combined Movement. Cuts and Transitions. Linear Editing Concept: Basic idea about Manual Editing process. Non-Linear-Editing Concept: Basic idea about Digital Editing process.

**UNIT: IV – SOUND**

Sound Basics - Sound Propagation,Frequency,Amplitude,Wavelength,Velocity- Basic Acoustics - Reflection ,Refraction, Diffraction, Absorption, Reverbaration, Echo, RT60, Dead Room, Live Room - Introduction to Audio Equipment-Microphone, Speaker, Amplifiers, Mixing Consoles, Analog and Digital Recorders, Other Outboards Gears - Sound and Films: The silent era - Introduction of sound in films - Early techniques - Optical Recording, Magnetic Tape - The evolution of modern technology - Digital Audio - Sample Rate, Bit Depth,Professional Audio File Formats and Digital Audio Workstation - Introduction to recording sound - Production Sound recording, Dubbing, Sound effects, Songs and Background score - Introduction to Film Sound Formats: a)Mono b)Stereo c) 5.1 d)7.1 e) Immersive Audio Formats (Auro 3D,Dolby Atmos). Introduction to Music - Scales and Keys-pitch - Rhythm - Tempo and Time Signature - metronome.Song Arrangement - Intro, Verse, Chorus, Bridge, Outro -Music Production - Composer, Producer, Mix Engineer - Scoring to Picture - Spotting and Cue sheets - Spotting a Film, Cue Naming and Timing, Working with Directors - Film music analysis - how music supports story - Emotional Scoring Techniques - Tension building, Release and Pay off - Music Arc - AI in Audio Production.

**UNIT: V - GRAPHICS AND ANIMATION**

Introduction to Animation and Visual Effects – History and Evolution of Animation & VFX in Cinema– Types of Animation (2D, 3D, Stop Motion, Motion Capture) – Difference Between Special Effects (SFX) and Visual Effects (VFX) – Role of VFX Supervisor and VFX Team in Film Production – Basic Animation Principles (Overview of the 12 Principles) – VFX Production Pipeline (Pre-production, Production, Post-production) - Major VFX Processes (Matchmoving, Modeling, Texturing, Lighting, Rendering, Compositing) – Green Screen and CGI Integration – Collaboration of VFX with Cinematography, Direction, Editing, and Production Design – Introduction to Common Animation & VFX Software – Future Trends: Virtual Production, AR, VR, and AI in Filmmaking.

**LEARNING OUTCOME :**

On successful completion of this course, students will be able to understand the basics of Film Direction, Cinematography, Editing, Sound and Graphics & Animation

**TEXT BOOKS:**


1. Arijon Daniel, Grammar of The Film Language, Silman -James Press, 1991
2. Millar, Gavin. Reisz, Gavin. Technique of Film Editing, Focal press, 2nd edition. September 2009
3. Paul Wheeler, Practical Cinematography, Focal Press, 2005
4. David Miles Huber Robert Runstein, Modern Recording Techniques, Focal Press, 8th Edition 2009.
5. Digital Intermediate for Film & Video - Jack James
6. The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures.


**REFERENCE BOOKS:**


1. Ken. C. Poleman, The Principles of Digital Audio, Focal Press, 1972.
2. Chandler, Gael. Cut by Cut: Editing your film or video. USA. Michael Wiese Productions 2nd edition., 2012.
3. Richard Rickitt, Special Effects, The History and Technique, Billboard Books, 2nd Edition, 2007.
4. Honthaner, Eve Light, The Complete Film Production Handbook, Focal Press, 4th Edition, 2010
5. Dancyger, Ken. The Technique of Film and Video Editing: History, Theory and Practice. London.FocalPress.
6. Steve Wright - DIGITAL COMPOSITING FOR FILM AND VIDEO.

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT C 04 | SPECIALIZATION PRACTICAL – I | 0 | 1 | 3 | 4 | 4 |

**OBJECTIVES:**

- To have working knowledge of DSLR and Film Cameras
- Working knowledge of Cinematography Lights
- Practical understanding of Principles of Composition and Camera Movements
- Working knowledge of Lensing Aesthetics

**EXERCISE NO'S:**

1. Demonstration of the essential features of a Film Camera

2. Demonstration of the essential features of a Digital Camera

3. Demonstration of different types of reports, labels, power supply, batteries, charging process, and shooting accessories.

4. Demonstration of Composition rules and techniques using digital camera

5. Demonstration of Basic camera movements and practice in panning and tilting movements with a professional digital camera.

6. Demonstration of following a moving objects

7. Demonstration of different types of shots

8. Demonstration of the placement of reflectors using Sunlight.

9. Demonstration of basic lighting fixtures and 3 point lighting Techniques

10. Demonstration of exposure meter and exposure practice

11. Demonstration of practical image recording difference between a Block lens and a Zoom lens.

12. Demonstration of psychological effect of different lenses

13. Exposure practice of different complexion of the artiste with different backgrounds to study the effect of background

14. Exposure practice of a fair object against dark, normal and bright background

15. Exposure practice in linear perspective with different lenses.

16. Demonstration of the effect due to the horizontal movement of camera around a steady object

17. Demonstration of the effect due to the vertical movement of camera with a steady object

18. Demonstration of viewpoint and angle – Exposure practice to demonstrate how the appearance of subject varies with the variation in angle and viewpoint

19. Exposure practice to demonstrate the wide angle effect

20. Exposure practice with different types lenses to understand depth of field

21. DI systems and workflow

**LEARNING OUTCOME:**

1. The students will gain working knowledge photographic Principles
2. Will become proficient Working with DSLR & Film Cameras
3. Gain a good insight into principles of Lighting and exposure
4. Knowledge of Lensing
5. Basic understanding of color Correction & DI

**TEXT BOOKS:**

1. American Cinematographer Manual 11th Edition
2. American Cinematographer Magazine

**REFERENCE BOOKS:**

1. 5 C's of Cinematography by Joseph V Mascelli.

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 05 | DOCUMENTARY FILM PROJECT | 0 | 1 | 3 | 4 | 4 |

**OBJECTIVES:**

- To familiarize to the student with the procedures and skills of producing a Documentary
- To make the students realize the importance of Documentary form and the immense contribution it can make to the welfare of a society.

Cinema is a craft learned not only through study but through practice. This project work provides Direction students an opportunity to transform the knowledge gained in theory papers into a practical filmmaking experience. Through this exercise, the student learns to translate ideas, emotions, and narrative structure into a visual story.

At the beginning of the project, the student must develop a suitable subject for a Documentary film. The proposed subject shall be presented to the faculty of the Direction Department for approval. Once the concept is approved, the student proceeds to develop the screenplay, including the story outline, scene structure, and dialogue where necessary. Proper planning through script development helps the student understand the narrative flow, character motivation, and visual storytelling.

The project requires the student to direct a Documentary film with a **maximum duration of five minutes**. Within this limited duration, the student must demonstrate clarity of storytelling, effective use of cinematic language, and an understanding of film grammar. The student is expected to apply concepts such as shot composition, scene blocking, continuity, pacing, and performance direction.

Filmmaking is a collaborative art, and therefore the project must be completed by working with students from other departments. The Direction student will utilize the services of **Cinematography, Editing, Sound, and Graphics** students for the production and post-production of the film. This collaborative process helps students understand professional workflow and the importance of teamwork among various filmmaking departments.

During the production stage, the student must organize the shoot, guide actors, and coordinate with the technical crew to execute the planned scenes effectively. After shooting, the footage will move into post-production, where editing, sound design, and graphics elements are integrated to shape the final film.

At the end of the semester, the completed short film will be submitted for evaluation. The film will be screened and assessed by an examiner, who will evaluate the work based on storytelling ability, direction, technical execution, creativity, and overall presentation.

Through this project, the student gains valuable experience in conceptualizing, planning, directing, and completing a short film, thereby strengthening both artistic vision and practical filmmaking skills.

**LEARNING OUTCOME :**

After completing this program, students will gain practical experience and understand the real-world challenges involved in making a documentary film.

**TEXT BOOKS:**

1. Rotha, Paul. Documentary Film,London, Faber and Faber, Third Edition, 1963.
2. Macdonald, Kevin. Imagining reality, London, Faber & Faber, 2006.
3. Rabiger, Michael, Directing the Documentary, New York, Focal Press, Fifth Edition, 2004.

**REFERENCE BOOKS:**

1. Wolverton, Mike. How to make Documentary for Video and Film, United States, Gulf Pub. Co., Book Division, 198

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 06 | QUICKIE - ( DIGITAL CONTENT CREATION ) | 0 | 1 | 3 | 4 | 4 |

**OBJECTIVES:**

- To familiarize with the procedure and skills of producing a Quickie - (Digital Content Creation)

This project provides students an opportunity to apply their practical knowledge of filmmaking through a coordinated production exercise. The objective of this project is to help students understand how different departments work together to transform a concept into a completed audiovisual production.

For this project, the student may choose to create **a Promotional Film or Reel or Advertisement (Ad) or an Interview-based Program**. The selected format should communicate a clear idea or message within a short duration while demonstrating creativity, planning, and technical execution. The project encourages students to explore visual storytelling while working within real production limitations.

This project is designed as a **coordination-based exercise**, emphasizing teamwork and collaborative filmmaking. From the initial stage of conceptualizing the idea to the final completion of the production, students must work together while performing their respective roles and responsibilities. Each department contributes its expertise to ensure the project reaches a professional standard.

The production schedule is structured with strict time management. **Each student will be allotted only one day of production time**, with a call sheet scheduled from **10:00 AM to 05:00 PM**. Within this limited timeframe, students must plan their shooting activities carefully and complete the required production tasks efficiently.

The **duration of the final audiovisual product must not exceed three minutes**. Students are expected to communicate their concept clearly and effectively within this short format. This limitation encourages precision in storytelling, visual design, and editing.

Students must utilize the **production facilities for only one concept**. The available resources should be planned and used carefully to achieve the best possible output within the given constraints.

At the end of the project, the completed production will be evaluated based on several important criteria. Assessment will consider the **depth of the student's participation, quality of execution, originality and creative contribution, collaboration with other departments, and the overall professionalism demonstrated during the production process**.

Through this coordinated project, students gain valuable experience in teamwork, planning, creative thinking, and practical filmmaking, preparing them for professional production environments.

**LEARNING OUTCOME :**

- Learn how to create a short video from idea to final output
- Learn to work as a team in different roles
- Improve creativity and basic filmmaking skills

**TEXT BOOKS:**

**1.**The Guerilla Filmmakers Handbook" – Chris Jones.

**REFERENCE BOOKS:**

1.Rebel Without a Crew" – Robert Rodriguez.
2.Film Directing Shot by Shot" – Steven Katz.

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 07 | FILM ANALYSIS –I | 0 | 0 | 3 | 3 | 3 |

**OBJECTIVES:**

- To inculcate the habit of identifying the different elements of film-form and recording their views on films studied by them.
- Become familiar with the technical vocabulary necessary to intelligently analyze each film
  Exposure to a variety of films for the purpose of further study.
- To express their views and opinions about the film they have seen in this class on record in a substantive and articulate manner.

**COURSE REQUIREMENTS:**

1. Each student has to necessarily maintain a 'Record' of the films screened for study –purpose.
2. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film-genre. The student will also learn to identify the different genres of films and become familiar with different structures of the fiction as well as non-fiction films.
3. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
4. The following shall be the genres and areas of emphasis:

| Department | Film | Genre | Key Learning Focus |
|---|---|---|---|
| Direction | Children of Heaven | Drama | Emotional storytelling, poverty, innocence. |
| Direction | Devar Magan | Drama | Three-act structure, strong narrative |
| Cinematography | Knife in the Water | Psychological Thriller | 5 C's: continuity, angles, cuts, close-ups, composition |
| Cinematography | The Cranes Are Flying | Drama | Dynamic composition, camera movement, lighting |
| Editing | Ford v Ferrari | Sports Drama | Fast-paced, rhythmic editing, clarity |
| Editing | Dreams | Magical Realism | Poetic pacing, thematic editing |
| Sound | Saving Private Ryan | War / Historical | Realistic battlefield sound, psychological audio, detailed sound effects |
| Sound | A Quiet Place | Horror / Thriller | Silence as storytelling tool, tension through sound absence |
| VFX | Annihilation | Sci-Fi / Psychological | Organic VFX, environment transformation |
| VFX | Under the Skin | Sci-Fi / Experimental | Minimal VFX, atmospheric storytelling |

**LEARNING OUTCOME :**

- Understand basic film elements like story, style, and technique
- Learn film terms and different types of films
- Improve ability to analyze and write about films
- Develop the habit of watching and reviewing films regularly
- Express ideas clearly about the films they watch

**TEXT BOOKS:**

1. Martin Barker & Thomas Austin, From Antz to Titanic: Reinventing Film Analysis, Pluto Press, London, 2000
2. Bert Cardullo, Film Analysis: A Case Book, Wiley-Blackwell, Sussex, 2015.

**REFERENCE BOOKS:**

1. Jonathan Rosenbaum, Essential Cinema: On the Necessity of Film Canons, Johns Hopkins University Press, 2004 Syd Field, Going to the Movies, New York, Dell Publishing, 2001.

| CORE THEORY | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT E 01 | EVOLUTION OF FILM AND VIDEO EDITING | 3 | 1 | 0 | 4 | 4 |

**OBJECTIVES:**

- To introduce the evolution of editing from the early days of silent cinema to contemporary digital and non-linear editing systems.
- To examine the relationship between editing techniques and storytelling, and how editing influences narrative structure and audience perception.
- To analyze the transition from film-based editing to video and digital editing, including the impact of non-linear editing systems.

## UNIT: I Origins of Film Editing (1890s–1910s)

**LUMIERE BROTHERS**

"The Cinematographer" – Single subject and single shot films – Shooting events in movements – single camera setup and pre-arranged comic event- The film –"Watering the Gardens". Prearranged events and presentation in the film.**Visual content** : Movie "Watering the Gardens"

**GEORGES MELIES**

Trick work, single shot films, lengthy film
s - usage of slides and subtitles – The film-"Cinderella" – One point at a time continuity - enlarge the scope of film story telling beyond the simple shot and story of several episodes.
**Visual content :** Movie"Cinderella"

**EDWIN.S.PORTER**

The film – "The Life of an American fireman"- Action carried over from shot to shot and action continuity-Dividing the action into small units-Definition of basic principles of Editing – The film-"The Great Train Robbery" –Parallel action editing technique-CROSS CUTTING.
**Visual content :** Movie "The Life of an American fireman" -"The Great Train Robbery"

## UNIT: II Foundations of Narrative Editing (1910s–1930s)

**D.W.GRIFFITH**

The film-"Birth of a nation"- The film-"Intolerance"-Dramatic emphasis-Usage of close-ups-flash back- Invention of shots-Extreme long shot, close shot, close up- cross cutting- INSERT- TWO SHOT- Guiding the spectator's reaction. Parallel action editing in films. The film type of presentation in "Intolerance"
**Visual content :** Movie"Birth of a nation" "Intolerance"

**PUDOVKIN**

Era of Pudovkin in Soviet film industry-The film-"Mother"- Constructive editing, juxtaposition, montage. Each shot making a new and specific point; Thoughtful and meaningful visual expression through juxtaposition
**Visual content :** Movie "Mother"

**KULESHOV'S EFFECT - EISESTEIN**

Intellectual Montage-Contrast of Images – "Battleship Potemkin" & "October" Kuleshov's Experiment- Aim and method of presentation of the film: October – New Development of Mise-en-shot and Mise-en-scene.
**Visual content :** Movie"Battleship Potemkin"

## UNIT: III Manual Film Editing Process

Shoot to screen – Film shooting – Developing – Rush print making – Editing with Steinbeck and Moviola – Making double positive – negative cutting – Married print.
**Visual content :** Different types of film formats. Steinbeck,Moviola, Projector

**UNIT: IV Transition from Film to Video (1970s–1980s)**

Introduction to video technology Linear editing systems Tape-to-tape editing - Different Tape formats - Generation loss. Television editing practices - Limitations of linear editing

**Visual content :** Different types of Tape formats. Manual video editing equipments setup

**UNIT: V**

**Digital Revolution and Non-Linear Editing (1990s–2000s)**

Emergence of digital editing - Non-linear editing systems (NLE) Avid, Final Cut Pro, Adobe Premiere - Digital Intermediate(DI)

**Visual content :** Various Editing softwares

**Contemporary Digital Editing (2010s–Present)**

High-definition and 4K workflows - Integration with VFX and CGI - Cloud-based editing

-AI-assisted editing tools - Editing for streaming and social media**Visual content :** AI tools

**LEARNING OUTCOME**

**Students acquire the knowledge of**

- The transition from single-shot films to multi-shot storytelling.
- Early editing techniques used by the Lumière Brothers, Méliès, and Edwin S. Porter.
- Linear tape-to-tape editing systems.
- Identify different tape formats and the concept of generation loss.
- Compare film editing practices with television video editing.
- Contemporary editing trends

**TEXT BOOKS:**


1. Dancyger, Ken. The Technique of Film and Video Editing: History, Theory and Practice. London. Focal Press. 5th Edition. Nov 10 2010.
2. Chandler, Gael. Cut by Cut: Editing your film or video. USA. Michael Wiese Productions. 2nd edition. June 1, 2012
3. Karel Reisz & Gavin Millar – *The Technique of Film Editing*
4. Edward Dmytryk – *On Film Editing*
5. Bordwell & Thompson – *Film Art: An Introduction*


**REFERENCE BOOKS:**


1. Mascelli, Joseph V. Five C's of Cinematography. L.A. Silman James Press.1998.

| CORE THEORY | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT E 02 | NON-FICTION FILM EDITING | 2 | 1 | 0 | 3 | 3 |

**OBJECTIVES:**

- To make the students understand the final continuity of creative editing and newsreel film editing.

**UNIT : I**
**NON-FICTION FILMS - INTRODUCTION** . Fiction vs Non Fiction Films. Purpose of Non fiction Films. The Division of Responsibility – The director and editor. Workflow – Selecting Rush - Content flow - Editors cut – Director's cut – Final cut –Edit Decision.
Visual content : Non Fiction Films

**UNIT : II**
**DOCUMENTARY & DOCU DRAMA** Distinction between the story film and documentary film – The form and aim of a documentary film – Reality – Facts of situation, feeling and atmosphere – Timing – Creative editing– Expressive shots .Impact of sound track -Usage of voice over.
Visual content : Documentaries and Docu Dramas

**UNIT : III**
**EDUCATIONAL FILM** Purpose and aim – Teaching film – Instructional films – The differences and Usage of both.
Visual content : Educational Films

**UNIT : IV NEWS REELS** News reel film editing –Aim and purpose – Role of the editor – Compilation film – The film is made but not shot.
Visual content : News Reel Films

**UNIT : V OTHER NON-FICTION Films** TV news, Reality shows, Ad films, PSA
**HYBRID FILMS** : Docu Drama, Docu Fiction, Social media Reels,Promotional videos
Visual content : Non Fiction Films & Hybrid Films

**LEARNING OUTCOME**
By the end of this course students would gain knowledge of non fiction Film editing.

**TEXT BOOKS:**
1. Bernard, Sheila Curran. Documentary Storytelling: Creative Nonfiction on Screen. US. Focal Press. 3 edition August 31, 2010.
2. Millar, Gavin. Reisz, Karel. Gavin. Technique of film editing. London. Focal press. 2nd edition. September 29, 2009.

**REFERENCE BOOKS:**
1. Mascelli, Joseph.V. Five C's of cinematography, LA.Silman james press.1998.

| CORE THEORY | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 03 | FILM MAKING TECHNIQUES | 2 | 1 | 0 | 3 | 3 |

**OBJECTIVES:**

- Introduce the student to the basic Film Direction, Cinematography, Editing, Sound and Graphics and Animation

**UNIT I: FILM DIRECTION**

The Director's responsibilities – Being the 'Captain of the ship' – Technical and aesthetical blend – as administrator and coordinator – Narrative strategies – creating a world using images and sound – location scouting production design – casting actors – motivating actors – getting the performance – cinematographer as Director's eye – mise en scene – dramatization of space and time – various kinds of continuity, cinematic transition from one space and time to another; Director and Editor Director and AI.

**UNIT: II CINEMATOGRAPHY**

Understanding cinematography – cinematographer's role – Film and exposure – introduction to film and video cameras – lens and perspective – Colors and filters –composition rules – shots – The line and continuity –introduction to photographic lights – Types of lighting. Low key lighting – High key lighting Different types of Camera Movements; Handheld shots & Grip Equipment such as Crane, Dolly, Vacuum Base & the Drone; Grey Scale. Colour vs. Black & White; Colour Temperature; Colour & Exposure Manipulations & Corrections; Post production Workflow ,Digital Intermediate; Final Output and Different Digital Formats

**UNIT: III EDITING**

Film Structuring : Frame - Shot - Scene - Sequences. Psychological impact of different types of shots and camera angles. Continuity. Screen Techniques: Subject Movement – Camera Movement – Combined Movement. Cuts and Transitions. Linear Editing Concept: Basic idea about Manual Editing process. Non-Linear-Editing Concept: Basic idea about Digital Editing process.

**UNIT: IV – SOUND**

Sound Basics - Sound Propagation,Frequency,Amplitude,Wavelength,Velocity- Basic Acoustics - Reflection ,Refraction, Diffraction, Absorption, Reverbaration, Echo, RT60, Dead Room, Live Room - Introduction to Audio Equipment-Microphone, Speaker, Amplifiers, Mixing Consoles, Analog and Digital Recorders, Other Outboards Gears - Sound and Films: The silent era - Introduction of sound in films - Early techniques - Optical Recording, Magnetic Tape - The evolution of modern technology - Digital Audio - Sample Rate, Bit Depth,Professional Audio File Formats and Digital Audio Workstation - Introduction to recording sound - Production Sound recording, Dubbing, Sound effects, Songs and Background score - Introduction to Film Sound Formats: a)Mono b)Stereo c) 5.1 d)7.1 e) Immersive Audio Formats (Auro 3D,Dolby Atmos). Introduction to Music - Scales and Keys-pitch - Rhythm - Tempo and Time Signature - metronome.Song Arrangement - Intro, Verse, Chorus, Bridge, Outro -Music Production - Composer, Producer, Mix Engineer - Scoring to Picture - Spotting and Cue sheets - Spotting a Film, Cue Naming and Timing, Working with Directors - Film music analysis - how music supports story - Emotional Scoring Techniques - Tension building, Release and Pay off - Music Arc - AI in Audio Production.

**UNIT: V - GRAPHICS AND ANIMATION**

Introduction to Animation and Visual Effects – History and Evolution of Animation & VFX in Cinema– Types of Animation (2D, 3D, Stop Motion, Motion Capture) – Difference Between Special Effects (SFX) and Visual Effects (VFX) – Role of VFX Supervisor and VFX Team in Film Production – Basic Animation Principles (Overview of the 12 Principles) – VFX Production Pipeline (Pre-production, Production, Post-production) - Major VFX Processes (Matchmoving, Modeling, Texturing, Lighting, Rendering, Compositing) – Green Screen and CGI Integration – Collaboration of VFX with Cinematography, Direction, Editing, and Production Design – Introduction to Common Animation & VFX Software – Future Trends: Virtual Production, AR, VR, and AI in Filmmaking.

**LEARNING OUTCOME :**

- On successful completion of this course, students will be able to understand the basics of Film Direction, Cinematography, Editing, Sound and Graphics & Animation

**TEXT BOOKS:**


7. Arijon Daniel, Grammar of The Film Language, Silman -James Press, 1991
8. Millar, Gavin. Reisz, Gavin. Technique of Film Editing, Focal press, 2nd edition. September 2009
9. Paul Wheeler, Practical Cinematography, Focal Press, 2005
10. David Miles Huber Robert Runstein, Modern Recording Techniques, Focal Press, 8th Edition 2009.
11. Digital Intermediate for Film & Video - Jack James
12. The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures.


**REFERENCE BOOKS:**


1. Ken. C. Poleman, The Principles of Digital Audio, Focal Press, 1972.
2. Chandler, Gael. Cut by Cut: Editing your film or video. USA. Michael Wiese Productions 2nd edition., 2012.
3. Richard Rickitt, Special Effects, The History and Technique, Billboard Books, 2nd Edition, 2007.
4. Honthaner, Eve Light, The Complete Film Production Handbook, Focal Press, 4th Edition, 2010
5. Dancyger, Ken. The Technique of Film and Video Editing: History, Theory and Practice. London.FocalPress.
6. Steve Wright - DIGITAL COMPOSITING FOR FILM AND VIDEO.

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT E 04 | SPECIALIZATION PRACTICAL – I | 0 | 1 | 2 | 3 | 3 |

**OBJECTIVES:**

- Intro to Davinci Resolve.
- Understanding the work flow.

**Content :**

1. Editing Setup Intro
2. Content management
3. Online, offline footages
4. Reconnecting media
5. Intro to DAVINCI Understanding the work flow(Rush to out)
6. Browser window
7. Viewer/ timeline /canvas
8. Effects tab
9. Setting up a Project file
10. Conversion – HD footages
11. Importing different media files
12. Sequence setting – Keyboard settings
13. Short cut keys
14. Understanding the concept of Render
15. Motion Tab / Crop / opacity handling / aspect ratio / scaling / rotation
16. Effects / transition / manipulating a Transition
17. Key frame settings
18. Handled length
19. Different formats / Frame size – NTSC – PAL
20. Making titles / Rolling – static – Positioning – crawling – scrolling – Attributes
21. Titles with effects

**LEARNING OUTCOME** :

On successful completion of this course, students will be able to work with Davinci Editing software

**TEXT BOOKS:**

1. Chandler, Gael. Cut by Cut: Editing your film or video. USA. Michael Wiese Productions 2nd edition. June 1, 2012.

**REFERENCE BOOKS:**

1. Walter, Earnest. Techniques of Film Cutting Room. F.L.Hastings House Pub. 2nd edition. September, 1973.

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 05 | DOCUMENTARY FILM PROJECT | 0 | 1 | 3 | 4 | 4 |

**OBJECTIVES:**

- To familiarize to the student with the procedures and skills of producing a Documentary
- To make the students realize the importance of Documentary form and the immense contribution it can make to the welfare of a society.

Cinema is a craft learned not only through study but through practice. This project work provides Direction students an opportunity to transform the knowledge gained in theory papers into a practical filmmaking experience. Through this exercise, the student learns to translate ideas, emotions, and narrative structure into a visual story.

At the beginning of the project, the student must develop a suitable subject for a Documentary film. The proposed subject shall be presented to the faculty of the Direction Department for approval. Once the concept is approved, the student proceeds to develop the screenplay, including the story outline, scene structure, and dialogue where necessary. Proper planning through script development helps the student understand the narrative flow, character motivation, and visual storytelling.

The project requires the student to direct a Documentary film with a **maximum duration of five minutes**. Within this limited duration, the student must demonstrate clarity of storytelling, effective use of cinematic language, and an understanding of film grammar. The student is expected to apply concepts such as shot composition, scene blocking, continuity, pacing, and performance direction.

Filmmaking is a collaborative art, and therefore the project must be completed by working with students from other departments. The Direction student will utilize the services of **Cinematography, Editing, Sound, and Graphics** students for the production and post-production of the film. This collaborative process helps students understand professional workflow and the importance of teamwork among various filmmaking departments.

During the production stage, the student must organize the shoot, guide actors, and coordinate with the technical crew to execute the planned scenes effectively. After shooting, the footage will move into post-production, where editing, sound design, and graphics elements are integrated to shape the final film.

At the end of the semester, the completed short film will be submitted for evaluation. The film will be screened and assessed by an examiner, who will evaluate the work based on storytelling ability, direction, technical execution, creativity, and overall presentation.

Through this project, the student gains valuable experience in conceptualizing, planning, directing, and completing a short film, thereby strengthening both artistic vision and practical filmmaking skills.

**LEARNING OUTCOME :**

After completing this program, students will gain practical experience and understand the real-world challenges involved in making a documentary film.

**TEXT BOOKS:**

1. Rotha, Paul. Documentary Film,London, Faber and Faber, Third Edition, 1963.
2. Macdonald, Kevin. Imagining reality, London, Faber & Faber, 2006.
3. Rabiger, Michael, Directing the Documentary, New York, Focal Press, Fifth Edition, 2004.

**REFERENCE BOOKS:**

1. Wolverton, Mike. How to make Documentary for Video and Film, United States, Gulf Pub. Co., Book Division, 198

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 06 | QUICKIE - ( DIGITAL CONTENT CREATION ) | 0 | 1 | 3 | 4 | 4 |

**OBJECTIVES:**

- To familiarize with the procedure and skills of producing a Quickie - (Digital Content Creation)

This project provides students an opportunity to apply their practical knowledge of filmmaking through a coordinated production exercise. The objective of this project is to help students understand how different departments work together to transform a concept into a completed audiovisual production.

For this project, the student may choose to create **a Promotional Film or Reel or Advertisement (Ad) or an Interview-based Program**. The selected format should communicate a clear idea or message within a short duration while demonstrating creativity, planning, and technical execution. The project encourages students to explore visual storytelling while working within real production limitations.

This project is designed as a **coordination-based exercise**, emphasizing teamwork and collaborative filmmaking. From the initial stage of conceptualizing the idea to the final completion of the production, students must work together while performing their respective roles and responsibilities. Each department contributes its expertise to ensure the project reaches a professional standard.

The production schedule is structured with strict time management. **Each student will be allotted only one day of production time**, with a call sheet scheduled from **10:00 AM to 05:00 PM**. Within this limited timeframe, students must plan their shooting activities carefully and complete the required production tasks efficiently.

The **duration of the final audiovisual product must not exceed three minutes**. Students are expected to communicate their concept clearly and effectively within this short format. This limitation encourages precision in storytelling, visual design, and editing.

Students must utilize the **production facilities for only one concept**. The available resources should be planned and used carefully to achieve the best possible output within the given constraints.

At the end of the project, the completed production will be evaluated based on several important criteria. Assessment will consider the **depth of the student's participation, quality of execution, originality and creative contribution, collaboration with other departments, and the overall professionalism demonstrated during the production process**.

Through this coordinated project, students gain valuable experience in teamwork, planning, creative thinking, and practical filmmaking, preparing them for professional production environments.

**LEARNING OUTCOME :**

- Learn how to create a short video from idea to final output
- Learn to work as a team in different roles
- Improve creativity and basic filmmaking skills

**TEXT BOOKS:**

**1.**The Guerilla Filmmakers Handbook" – Chris Jones.

**REFERENCE BOOKS:**

1.Rebel Without a Crew" – Robert Rodriguez.
2.Film Directing Shot by Shot" – Steven Katz.

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 07 | FILM ANALYSIS –I | 0 | 0 | 3 | 3 | 3 |

**OBJECTIVES:**

- To inculcate the habit of identifying the different elements of film-form and recording their views on films studied by them.
- Become familiar with the technical vocabulary necessary to intelligently analyze each film
  Exposure to a variety of films for the purpose of further study.
- To express their views and opinions about the film they have seen in this class on record in a substantive and articulate manner.

**COURSE REQUIREMENTS:**

1. Each student has to necessarily maintain a 'Record' of the films screened for study –purpose.
2. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film-genre. The student will also learn to identify the different genres of films and become familiar with different structures of the fiction as well as non-fiction films.
3. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
4. The following shall be the genres and areas of emphasis:

| Department | Film | Genre | Key Learning Focus |
|---|---|---|---|
| Direction | Children of Heaven | Drama | Emotional storytelling, poverty, innocence. |
| Direction | Devar Magan | Drama | Three-act structure, strong narrative |
| Cinematography | Knife in the Water | Psychological Thriller | 5 C's: continuity, angles, cuts, close-ups, composition |
| Cinematography | The Cranes Are Flying | Drama | Dynamic composition, camera movement, lighting |
| Editing | Ford v Ferrari | Sports Drama | Fast-paced, rhythmic editing, clarity |
| Editing | Dreams | Magical Realism | Poetic pacing, thematic editing |
| Sound | Saving Private Ryan | War / Historical | Realistic battlefield sound, psychological audio, detailed sound effects |
| Sound | A Quiet Place | Horror / Thriller | Silence as storytelling tool, tension through sound absence |
| VFX | Annihilation | Sci-Fi / Psychological | Organic VFX, environment transformation |
| VFX | Under the Skin | Sci-Fi / Experimental | Minimal VFX, atmospheric storytelling |

**LEARNING OUTCOME :**

- Understand basic film elements like story, style, and technique
- Learn film terms and different types of films
- Improve ability to analyze and write about films
- Develop the habit of watching and reviewing films regularly
- Express ideas clearly about the films they watch

**TEXT BOOKS:**

1. Martin Barker & Thomas Austin, From Antz to Titanic: Reinventing Film Analysis, Pluto Press, London, 2000
2. Bert Cardullo, Film Analysis: A Case Book, Wiley-Blackwell, Sussex, 2015.

**REFERENCE BOOKS:**

1. Jonathan Rosenbaum, Essential Cinema: On the Necessity of Film Canons, Johns Hopkins University Press, 2004 Syd Field, Going to the Movies, New York, Dell Publishing, 2001.

| CORE THEORY | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT S 01 | FUNDAMENTALS OF SOUND RECORDING | 3 | 1 | 0 | 4 | 4 |

**OBJECTIVES:**

- Learn basic concepts of sound and acoustics.
- Understand how audio signals work in recording setups.
- Learn about microphones, cables, amplifiers, and speakers.
- Understand room acoustics and sound measurement.
- Learn basic monitoring techniques used in studios.
- Prepare for practical sound recording and film sound work.

**UNIT I – Introduction**

Sine wave - behavior of sound waves in different medium -frequencies and characteristics - UHF-sub sonic-audible range-band width-fundamental frequency-harmonics - Sound and hearing - Fletcher and Munson curve - Decibels - dBSPL,dBm, dBu, dBV.

**UNIT II – Acoustics**

Acoustics– multiple reflections - reverberation -echo-reverb time - sweetspot-resonance-node- anti node-standing wave-controlling reverb time-Acoustic materials-diffusers-bass traps-gobos -large halls-small and medium rooms-S/N ratio-residual noise-basic structural design of a recording theatre.

**UNIT III – Cables And Connector / Connection / Test Apparatus**

XLR, Phono -RCA-BNC-Dsub-HDMI-Multicore-two core shielded-fiber optic cable - balanced and unbalanced line -multimeter-SPL meter-frequency analyzer-basic wiring in a recording theatre.

**UNIT IV – Microphone - Working Principles**

The Microphone: An Introduction, Microphone Design, The Dynamic Microphone ,The Ribbon Microphone ,The Condenser Microphone,Phantom Power - Microphone Characteristics, Directional Response, Transient Response.

Polar pattern –directional characteristics – cardioid, super cardioid,hyper cardioid bi-direction, omni direction - Measuring polar response – Output Characteristics - frequency response, proximity effect, microphone impedance, microphone sensitivity , Microphone Preamps,Cause of distortion, overload–Usage of different microphone for different purposes - Accessories: Stands, pop filter, spider suspender, parabolic reflector, wind shield.

MicrophoneTechniques- Pickup Characteristics as a Function of Working Distance, Distant Microphone,Close Microphone Placement,Accent Microphone Placement, Ambient Microphone Placement.

**UNIT V –Amplifiers And Loud Speakers**

**Amplifiers** – power supply – inputs and outputs – gain – impedance – impedance matching and mismatch – overload and distortion – polarity

**Loudspeakers** – introduction – working principles – loudspeaker components – enclosure and baffle design – internal damping – ported and sealed enclosures – cone – woofer – midrange – tweeter – horn – subwoofer – full range speakers – two-way and three-way speakers – crossover networks – passive crossover – active crossover – multi-speaker systems – series and parallel connection – active speakers – passive speakers – amplifier–speaker matching – rack systems – basic time delay compensation – loudspeaker types – mounting and loading of drive units – loudspeaker performance – studio speaker placement – near-field monitors – far-field monitors.

**LEARNING OUTCOME:**

- Understand sound behavior, hearing, and decibel levels
- Learn basic acoustic principles and audio equipment usage
- Identify and use microphones and recording accessories correctly
- Choose suitable microphones and techniques for different situations
- Understand how amplifiers, speakers, and monitoring systems work

**TEXT BOOKS;**


1. John M. Woram , Recording Studio Handbook, Elar 1989.
2. David Miles Huber, Robert E. Runstein , Modern Recording Techniques, Focal Press, 8th Edition, 2013.
3. Handbook for Sound Engineers – Glen Ballou (Ed.) – Focal Press, 2015


**REFERENCE BOOKS:**


1. John George Frayne, Halley Wolfe , Elements of Sound Recording, J. Wiley 1949.
2. Alec Nisbett, The Technique of Sound Studio, Focal Press, 1972.
3. Ken. C. Pohlmann , Principles of Digital Audio, Mc Graw Hill, 2010.

| CORE THEORY | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT S 02 | STUDIO RECORDING TECHNIQUES | 2 | 1 | 0 | 3 | 3 |

**OBJECTIVES:**

- Learn basic working of sound recording studios
- Understand different types of studios and recording workflows
- Learn microphone techniques and recording of musical instruments
- Understand mixer operations and audio signal flow
- Get basic knowledge of DAW systems and studio equipment
- Prepare for practical studio recording, dubbing, and live sound recording

**UNIT I**

Professional recording studio – control room – live room – dead room – isolation booth – project studio – home studio – portable studio – mobile recording setup –signal flow overview – basic studio layout – acoustic zoning – monitoring position – talkback system – patch bay – basic studio wiring

Microphone Techniques – mono miking – stereo miking techniques – coincident pair (XY) – spaced pair (AB) – ORTF – mid-side (MS) – Decca Tree.

**UNIT II**

**Musical Instruments – Microphone Selection and Placement –** Instrument Families – brass instruments – trumpet – trombone – French horn – woodwind instruments – clarinet – flute – saxophone – harmonica – stringed instruments – violin – viola – cello – double bass – guitar – acoustic guitar – electric guitar – bass guitar – percussion instruments – drum set – kick drum – snare drum – hi-hat – rack toms – floor tom – tuned percussion – xylophone – marimba – vibraphone – keyboard instruments – piano – electronic keyboards – synthesizer – electric piano – other instruments. **Instrument Miking** – miking brass – miking guitars – miking guitar amps – direct input (DI) – miking acoustic instruments – close miking – distance miking – ambient miking – Drum Set Miking – overheads – kick – snare – toms – hi-hat – room mics.

**Types of Scores – Music Styles** – orchestral scores – hybrid scores – electric scores – ambient scores.

**UNIT III**

DAW System Architecture – basic DAW concept – signal flow overview – Audio Interfaces and Sound Cards – converters (ADC / DAC) – clocking and word clock – buffer size – latency basics – Computer Bus and Expansion Systems – PCI bus – PCIe bus – legacy ISA bus – data transfer bandwidth – system stability – Storage and Peripheral Hardware – hard disk drives – SSD – drive speed and performance – interface standards (SATA, NVMe, USB) – Audio Data Handling – audio data files – bit depth and sample rate – system optimization basics

**UNIT IV**

Mixer- Various sections in a mixer -types - analog mixers - Digital mixers - Split, In-line, Hybrid Consoles - An overview of typical mixer facilities, Dedicated monitor mixer , Introduction to mixing approaches, Basic operational techniques,Technical specifications, Metering systems, Automation.

**UNIT V**

Introduction to Dubbing – dubbing workflow – studio setup – microphone types – microphone placement for dubbing – talkback system – pilot track feed.

Live Effects and Foley Recording – introduction to live effects recording – Foley studio setup – footsteps recording – prop-based effects – Microphone Techniques for Live Effects – microphone selection – placement techniques – distance and angle – isolation and bleed control

**LEARNING OUTCOME :**

- Identify different types of recording studios
- Understand basic studio setup and signal flow
- Apply microphone selection and placement techniques
- Learn basic structure of DAW, mixers, and consoles
- Gain basic skills in dubbing and Foley recording

**TEXT BOOKS:**


1. John M. Woram , Recording Studio Handbook, Elar 1989.
2. David Miles Huber, Robert E. Runstein , Modern Recording Techniques, Focal Press, 8th Edition, 2013.
3. Sound and Recording: Applications and Theory – Francis Rumsey & Tim McCormick – Focal Press, 2014


**REFERENCE BOOKS: (Advanced and Supplemental)**


1. John George Frayne, Halley Wolfe , Elements of Sound Recording, J. Wiley 1949.
2. Alec Nisbett, The Technique of Sound Studio, Focal Press, 1972.
3. Ken. C. Pohlmann , Principles of Digital Audio, Mc Graw Hill, 2010.

| CORE THEORY | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 03 | FILM MAKING TECHNIQUES | 2 | 1 | 0 | 3 | 3 |

**OBJECTIVES:**

- Introduce the student to the basic Film Direction, Cinematography, Editing, Sound and Graphics and Animation

**UNIT I: FILM DIRECTION**

The Director's responsibilities – Being the 'Captain of the ship' – Technical and aesthetical blend – as administrator and coordinator – Narrative strategies – creating a world using images and sound – location scouting production design – casting actors – motivating actors – getting the performance – cinematographer as Director's eye – mise en scene – dramatization of space and time – various kinds of continuity, cinematic transition from one space and time to another; Director and Editor Director and AI.

**UNIT: II CINEMATOGRAPHY**

Understanding cinematography – cinematographer's role – Film and exposure – introduction to film and video cameras – lens and perspective – Colors and filters –composition rules – shots – The line and continuity –introduction to photographic lights – Types of lighting. Low key lighting – High key lighting Different types of Camera Movements; Handheld shots & Grip Equipment such as Crane, Dolly, Vacuum Base & the Drone; Grey Scale. Colour vs. Black & White; Colour Temperature; Colour & Exposure Manipulations & Corrections; Post production Workflow ,Digital Intermediate; Final Output and Different Digital Formats

**UNIT: III EDITING**

Film Structuring : Frame - Shot - Scene - Sequences. Psychological impact of different types of shots and camera angles. Continuity. Screen Techniques: Subject Movement – Camera Movement – Combined Movement. Cuts and Transitions. Linear Editing Concept: Basic idea about Manual Editing process. Non-Linear-Editing Concept: Basic idea about Digital Editing process.

**UNIT: IV – SOUND**

Sound Basics - Sound Propagation,Frequency,Amplitude,Wavelength,Velocity- Basic Acoustics - Reflection ,Refraction, Diffraction, Absorption, Reverbaration, Echo, RT60, Dead Room, Live Room - Introduction to Audio Equipment-Microphone, Speaker, Amplifiers, Mixing Consoles, Analog and Digital Recorders, Other Outboards Gears - Sound and Films: The silent era - Introduction of sound in films - Early techniques - Optical Recording, Magnetic Tape - The evolution of modern technology - Digital Audio - Sample Rate, Bit Depth,Professional Audio File Formats and Digital Audio Workstation - Introduction to recording sound - Production Sound recording, Dubbing, Sound effects, Songs and Background score - Introduction to Film Sound Formats: a)Mono b)Stereo c) 5.1 d)7.1 e) Immersive Audio Formats (Auro 3D,Dolby Atmos). Introduction to Music - Scales and Keys-pitch - Rhythm - Tempo and Time Signature - metronome.Song Arrangement - Intro, Verse, Chorus, Bridge, Outro -Music Production - Composer, Producer, Mix Engineer - Scoring to Picture - Spotting and Cue sheets - Spotting a Film, Cue Naming and Timing, Working with Directors - Film music analysis - how music supports story - Emotional Scoring Techniques - Tension building, Release and Pay off - Music Arc - AI in Audio Production.

**UNIT: V - GRAPHICS AND ANIMATION**

Introduction to Animation and Visual Effects – History and Evolution of Animation & VFX in Cinema– Types of Animation (2D, 3D, Stop Motion, Motion Capture) – Difference Between Special Effects (SFX) and Visual Effects (VFX) – Role of VFX Supervisor and VFX Team in Film Production – Basic Animation Principles (Overview of the 12 Principles) – VFX Production Pipeline (Pre-production, Production, Post-production) - Major VFX Processes (Matchmoving, Modeling, Texturing, Lighting, Rendering, Compositing) – Green Screen and CGI Integration – Collaboration of VFX with Cinematography, Direction, Editing, and Production Design – Introduction to Common Animation & VFX Software – Future Trends: Virtual Production, AR, VR, and AI in Filmmaking.

**LEARNING OUTCOME :**

On successful completion of this course, students will be able to understand the basics of Film Direction, Cinematography, Editing, Sound and Graphics & Animation

**TEXT BOOKS:**


13. Arijon Daniel, Grammar of The Film Language, Silman -James Press, 1991
14. Millar, Gavin. Reisz, Gavin. Technique of Film Editing, Focal press, 2nd edition. September 2009
15. Paul Wheeler, Practical Cinematography, Focal Press, 2005
16. David Miles Huber Robert Runstein, Modern Recording Techniques, Focal Press, 8th Edition 2009.
17. Digital Intermediate for Film & Video - Jack James
18. The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures.


**REFERENCE BOOKS:**


1. Ken. C. Poleman, The Principles of Digital Audio, Focal Press, 1972.
2. Chandler, Gael. Cut by Cut: Editing your film or video. USA. Michael Wiese Productions 2nd edition., 2012.
3. Richard Rickitt, Special Effects, The History and Technique, Billboard Books, 2nd Edition, 2007.
4. Honthaner, Eve Light, The Complete Film Production Handbook, Focal Press, 4th Edition, 2010
5. Dancyger, Ken. The Technique of Film and Video Editing: History, Theory and Practice. London.FocalPress.
6. Steve Wright - DIGITAL COMPOSITING FOR FILM AND VIDEO.

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT S 04 | SPECIALIZATION PRACTICAL – I | 0 | 1 | 2 | 3 | 3 |

**OBJECTIVES:**

- Learn to use microphones and recording equipment in studio and outdoor setups
- Understand microphone pickup patterns and placement techniques
- Practice recording dialogue and voice
- Get exposure to portable recording methods
- Learn basic DAW setup and audio continuity.

**Exercises**

1. To study the pick -up pattern of pressure – microphone.
2. To study the pick -up Ribbon microphone.
3. To study the pick -up cardioids microphone.
4. To study the proximity effect of a microphone.
5. To study the off -axis frequency response of a microphone.
6. To study the effect of filters and pads in a studio microphone
7. Practice in using a Shot Gun microphone.
8. Study and Practice in working with wireless microphones.
9. Practice in using portable digital recorders.
10. Practice in recording dialogues outdoors using a fish pole and wind - screen for microphones.
11. Creating a session and setting up tracks for recording in DAW.
12. Practice in dubbing dialogues.
13. Practice in recording voice for a song.
14. Practice in Audio continuity.

**LEARNING OUTCOME:**

- Understand different microphone types and pickup patterns
- Perform recording in studio and outdoor environments
- Use microphones and accessories correctly
- Create and manage recording sessions in a DAW
- Gain experience in dubbing and voice recording
- Maintain basic audio continuity.

**TEXT BOOKS:**

1. Modern Recording Techniques – by David Miles Huber

**REFERENCE BOOKS:**

1. Producing Great Sound for Film and Video – by Jay Rose

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 05 | DOCUMENTARY FILM PROJECT | 0 | 1 | 3 | 4 | 4 |

**OBJECTIVES:**

- To familiarize to the student with the procedures and skills of producing a Documentary
- To make the students realize the importance of Documentary form and the immense contribution it can make to the welfare of a society.
- Each student gains experience in Sync sound recording and dialogue editing. And other audio post production for documentary film.

Cinema is a craft learned not only through study but through practice. This project work provides Direction students an opportunity to transform the knowledge gained in theory papers into a practical filmmaking experience. Through this exercise, the student learns to translate ideas, emotions, and narrative structure into a visual story.

At the beginning of the project, the student must develop a suitable subject for a Documentary film. The proposed subject shall be presented to the faculty of the Direction Department for approval. Once the concept is approved, the student proceeds to develop the screenplay, including the story outline, scene structure, and dialogue where necessary. Proper planning through script development helps the student understand the narrative flow, character motivation, and visual storytelling.

The project requires the student to direct a Documentary film with a **maximum duration of five minutes**. Within this limited duration, the student must demonstrate clarity of storytelling, effective use of cinematic language, and an understanding of film grammar. The student is expected to apply concepts such as shot composition, scene blocking, continuity, pacing, and performance direction.

Filmmaking is a collaborative art, and therefore the project must be completed by working with students from other departments. The Direction student will utilize the services of **Cinematography, Editing, Sound, and Graphics** students for the production and post-production of the film. This collaborative process helps students understand professional workflow and the importance of teamwork among various filmmaking departments.

During the production stage, the student must organize the shoot, guide actors, and coordinate with the technical crew to execute the planned scenes effectively. After shooting, the footage will move into post-production, where editing, sound design, and graphics elements are integrated to shape the final film.

At the end of the semester, the completed short film will be submitted for evaluation. The film will be screened and assessed by an examiner, who will evaluate the work based on storytelling ability, direction, technical execution, creativity, and overall presentation.

Through this project, the student gains valuable experience in conceptualizing, planning, directing, and completing a short film, thereby strengthening both artistic vision and practical filmmaking skills.

**LEARNING OUTCOME :**

After completing this program, students will gain practical experience and understand the real-world challenges involved in making a documentary film.

**TEXT BOOKS:**


1. Rotha, Paul. Documentary Film,London, Faber and Faber, Third Edition, 1963.
2. Macdonald, Kevin. Imagining reality, London, Faber & Faber, 2006.
3. Rabiger, Michael, Directing the Documentary, New York, Focal Press, Fifth Edition, 2004.


**REFERENCE BOOKS:**


1. Wolverton, Mike. How to make Documentary for Video and Film, United States, Gulf Pub. Co., Book Division, 198

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 06 | QUICKIE - ( DIGITAL CONTENT CREATION ) | 0 | 1 | 3 | 4 | 4 |

**OBJECTIVES:**

- To familiarize with the procedure and skills of producing a quickie in Television Production
- To develop the faculty of visualization, preparation and execution of a Television programme.
- To offer hands-on practice in Television production.
- To gain hands-on experience collaborating with unit members and integrating dialogue, sound effects, and music to produce a final mixed output for short video projects.

This project provides students an opportunity to apply their practical knowledge of filmmaking through a coordinated production exercise. The objective of this project is to help students understand how different departments work together to transform a concept into a completed audiovisual production.

For this project, the student may choose to create **a Promotional Film or Reel or Advertisement (Ad) or an Interview-based Program**. The selected format should communicate a clear idea or message within a short duration while demonstrating creativity, planning, and technical execution. The project encourages students to explore visual storytelling while working within real production limitations.

This project is designed as a **coordination-based exercise**, emphasizing teamwork and collaborative filmmaking. From the initial stage of conceptualizing the idea to the final completion of the production, students must work together while performing their respective roles and responsibilities. Each department contributes its expertise to ensure the project reaches a professional standard.

The production schedule is structured with strict time management. **Each student will be allotted only one day of production time**, with a call sheet scheduled from **10:00 AM to 05:00 PM**. Within this limited timeframe, students must plan their shooting activities carefully and complete the required production tasks efficiently.

Maximum of 20 minutes of video recording is permitted with the given video camcorder.

No other facility will be provided.

For post -production only one day (8 hours) will be allowed for all post production works

The **duration of the final audiovisual product must not exceed three minutes**. Students are expected to communicate their concept clearly and effectively within this short format. This limitation encourages precision in storytelling, visual design, and editing.

Students must utilize the **production facilities for only one concept**. The available resources should be planned and used carefully to achieve the best possible output within the given constraints.

At the end of the project, the completed production will be evaluated based on several important criteria. Assessment will consider the **depth of the student's participation, quality of execution, originality and creative contribution, collaboration with other departments, and the overall professionalism demonstrated during the production process**.

Through this coordinated project, students gain valuable experience in teamwork, planning, creative thinking, and practical filmmaking, preparing them for professional production environments.

**LEARNING OUTCOME :**

- Learn how to create a short video from idea to final output
- Learn to work as a team in different roles
- Improve creativity and basic filmmaking skills

**TEXT BOOKS:**

**1.**The Guerilla Filmmakers Handbook" – Chris Jones.

**REFERENCE BOOKS:**

1.Rebel Without a Crew" – Robert Rodriguez.
2.Film Directing Shot by Shot" – Steven Katz.

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 07 | FILM ANALYSIS –I | 0 | 0 | 3 | 3 | 3 |

**OBJECTIVES:**

- To inculcate the habit of identifying the different elements of film-form and recording their views on films studied by them.
- Become familiar with the technical vocabulary necessary to intelligently analyze each film
  Exposure to a variety of films for the purpose of further study.
- To express their views and opinions about the film they have seen in this class on record in a substantive and articulate manner.

**COURSE REQUIREMENTS:**

1. Each student has to necessarily maintain a 'Record' of the films screened for study –purpose.
2. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film-genre. The student will also learn to identify the different genres of films and become familiar with different structures of the fiction as well as non-fiction films.
3. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
4. The following shall be the genres and areas of emphasis:

| Department | Film | Genre | Key Learning Focus |
|---|---|---|---|
| Direction | Children of Heaven | Drama | Emotional storytelling, poverty, innocence. |
| Direction | Devar Magan | Drama | Three-act structure, strong narrative |
| Cinematography | Knife in the Water | Psychological Thriller | 5 C's: continuity, angles, cuts, close-ups, composition |
| Cinematography | The Cranes Are Flying | Drama | Dynamic composition, camera movement, lighting |
| Editing | Ford v Ferrari | Sports Drama | Fast-paced, rhythmic editing, clarity |
| Editing | Dreams | Magical Realism | Poetic pacing, thematic editing |
| Sound | Saving Private Ryan | War / Historical | Realistic battlefield sound, psychological audio, detailed sound effects |
| Sound | A Quiet Place | Horror / Thriller | Silence as storytelling tool, tension through sound absence |
| VFX | Annihilation | Sci-Fi / Psychological | Organic VFX, environment transformation |
| VFX | Under the Skin | Sci-Fi / Experimental | Minimal VFX, atmospheric storytelling |

**LEARNING OUTCOME :**

- Understand basic film elements like story, style, and technique
- Learn film terms and different types of films
- Improve ability to analyze and write about films
- Develop the habit of watching and reviewing films regularly
- Express ideas clearly about the films they watch

**TEXT BOOKS:**

1. Martin Barker & Thomas Austin, From Antz to Titanic: Reinventing Film Analysis, Pluto Press, London, 2000
2. Bert Cardullo, Film Analysis: A Case Book, Wiley-Blackwell, Sussex, 2015.

**REFERENCE BOOKS:**

1. Jonathan Rosenbaum, Essential Cinema: On the Necessity of Film Canons, Johns Hopkins University Press, 2004 Syd Field, Going to the Movies, New York, Dell Publishing, 2001.

| CORE THEORY | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT V 01 | VISUAL DESIGN & DIGITAL ILLUSTRATION | 2 | 0 | 1 | 3 | 3 |

**OBJECTIVES:**

- To develop strong visual observation and traditional drawing skills
- To translate hand-drawn concepts into refined digital illustrations
- To understand color, composition, and typography for visual communication
- To introduce vector design and background creation fundamentals
- To apply foundational matte painting techniques for VFX workflows

**UNIT I – SEEING & DRAWING (TRADITIONAL FOUNDATION)**

Observation drawing; basic geometric forms; proportion; line quality; Linear and Atmospheric perspective ; light and shadow fundamentals. Exercise : Observation sketches, object drawing, perspective exercises, light–shadow studies.
Output Create Scanned sketch portfolio (PDF) with basic process documentation as output Exercise

**UNIT II – DIGITAL DRAWING & PAINTING**

Digital canvas setup; tablet handling; brush control; grayscale value studies; translating value into color; layer and mask workflows. Exercise : Digital brush drills, grayscale-to-color studies, basic digital painting. Output : Finished digital artwork with layered working file and short process video.

**UNIT III – GRAPHIC DESIGN, POSTER DESIGN & COLOR AESTHETICS**

Principles of design; color psychology; limited color palettes; typography fundamentals; poster composition and visual hierarchy. Exercise : Color palette creation, typography layouts, poster design exercises. Output: Print-ready poster (PDF/JPG) with visual explanation notes.

**UNIT IV – VECTOR DRAWING & STRUCTURAL DESIGN**

Vector design thinking; pen tool techniques; shape construction; stroke logic; typography as visual form; layout structuring. Exercise : Vector drawing drills, icon design, typography-based layouts. Output: Vector artwork set (AI/SVG/PDF).

**UNIT V – BACKGROUND DESIGN & INTRODUCTORY MATTE PAINTING**

Perspective consistency; light and color harmony; atmospheric depth; photo-paint integration; introductory matte painting workflow. Exercise : Background creation, perspective matching, basic matte painting. Output: Final background or matte painting with before/after comparison.

**LEARNING OUTCOME :**

- Apply observational drawing principles to create accurate visual studies.
- Translate hand-drawn concepts into refined digital illustrations.
- Use color, composition, and typography for effective visual communication.
- Design vector-based graphics with structural clarity.
- Create basic background and matte painting artworks suitable for VFX pipelines

**TEXT BOOKS:**

19. Drawing on the Right Side of the Brain — Betty Edwards
20. Perspective Made Easy — Ernest R. Norling
21. Color and Light: A Guide for the Realist Painter — James Gurney
22. Graphic Design: The New Basics — Ellen Lupton & Jennifer Cole Phillips
23. Digital Painting Techniques — 3dtotal Publishing.

**REFERENCE BOOKS:**

1. Composition: Understanding Line, Notan and Color — Arthur Wesley Dow
2. Interaction of Color — Josef Albers
3. The Fundamentals of Creative Design — Gavin Ambrose & Paul Harris

| CORE THEORY | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT V 02 | CORE CONCEPTS OF VISUAL EFFECTS | 2 | 0 | 1 | 3 | 3 |

**OBJECTIVES:**

- To introduce the fundamentals and historical evolution of visual effects
- To understand VFX pipelines, departments, and production workflows
- To familiarize students with film language relevant to VFX planning
- To study animation and design principles for visual storytelling
- To create awareness of industry practices, ethics, and safety standards

**UNIT I –GRAPHIC DESIGN**

Elements of design – line, shape, form, texture, color, space;Principles of design – balance, contrast, hierarchy, rhythm, unity, emphasis;Color theory – color wheel, harmony, psychology of color in visual storytelling;Typography basics – type classification, readability, hierarchy, pairing;Layout and composition – grid systems, alignment, negative space;Introduction to digital design formats – raster vs vector, resolution, aspect ratio.

**UNIT II – COMPOSITING**

Introduction to compositing – layers, alpha channels, and image integration;Color space and bit depth – linear workflow, gamma, dynamic range;Keying fundamentals – chroma key principles, matte creation, edge understanding;Rotoscopy basics – mask creation, tracking concepts;Blending and integration – light matching, color matching, perspective alignment;Introduction to render passes and basic compositing pipeline.

**UNIT III – 3D MODELING AND TEXTURING**

Understanding 3D space – coordinate system, axes, scale, units;Modeling fundamentals – primitives, polygon structure, topology basics;Types of modeling – box modeling, edge modeling, sculpting overview;Texturing fundamentals – UV mapping concepts, texture maps (diffuse, normal, specular);Introduction to materials and shaders;Lighting basics in 3D – types of lights, shadows, mood creation;Overview of rendering – real-time vs offline rendering.

**UNIT IV – MOTION GRAPHICS AND EDITING**

Principles of motion – timing, spacing, anticipation, ease in/ease out;Basic animation concepts – keyframes, interpolation, motion curves;Typography in motion – kinetic type principles;Editing fundamentals – continuity, rhythm, pacing, montage theory;Transitions and visual flow – cuts, dissolves, wipes, motivated transitions;Sound and image relationship – sync, mood enhancement;Introduction to motion design pipelines.

**UNIT V – FILMMAKING & AESTHETIC INTEGRATION**

Basics of visual storytelling – framing, composition, camera language;Shot types and camera movement – emotional and narrative impact;Lighting aesthetics – mood, realism vs stylization;Art direction basics – color, texture, set harmony;Integration of design, compositing, 3D, and motion into filmmaking;Visual continuity and style consistency;Introduction to visual grammar and audience perception.

**LEARNING OUTCOME :**

- Apply observational drawing principles to create accurate visual studies.
- Translate hand-drawn concepts into refined digital illustrations.
- Use color, composition, and typography for effective visual communication.
- Design vector-based graphics with structural clarity.
- Create basic background and matte painting artworks suitable for VFX pipelines

**TEXT BOOKS:**


24. The Elements of Graphic Design – Alex W. White
25. The Art and Science of Digital Compositing – Ron Brinkmann
26. Digital Modeling – William Vaughan
27. Motion Graphics: Principles and Practices – Ian Crook & Peter Beare
28. Editing Digital Video – Robert M. Goodman

**REFERENCE BOOKS:**


4. The Visual Story – Bruce Block
5. Film Directing: Shot by Shot – Steven D. Katz
6. The Fundamentals of Creative Design — Gavin Ambrose & Paul Harris.

| CORE THEORY | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 03 | FILM MAKING TECHNIQUES | 2 | 1 | 0 | 3 | 3 |

**OBJECTIVES:**

- Introduce the student to the basic Film Direction, Cinematography, Editing, Sound and Graphics and Animation

**UNIT I: FILM DIRECTION**

The Director's responsibilities – Being the 'Captain of the ship' – Technical and aesthetical blend – as administrator and coordinator – Narrative strategies – creating a world using images and sound – location scouting production design – casting actors – motivating actors – getting the performance – cinematographer as Director's eye – mise en scene – dramatization of space and time – various kinds of continuity, cinematic transition from one space and time to another; Director and Editor Director and AI.

**UNIT: II CINEMATOGRAPHY**

Understanding cinematography – cinematographer's role – Film and exposure – introduction to film and video cameras – lens and perspective – Colors and filters –composition rules – shots – The line and continuity –introduction to photographic lights – Types of lighting. Low key lighting – High key lighting Different types of Camera Movements; Handheld shots & Grip Equipment such as Crane, Dolly, Vacuum Base & the Drone; Grey Scale. Colour vs. Black & White; Colour Temperature; Colour & Exposure Manipulations & Corrections; Post production Workflow ,Digital Intermediate; Final Output and Different Digital Formats

**UNIT: III EDITING**

Film Structuring : Frame - Shot - Scene - Sequences. Psychological impact of different types of shots and camera angles. Continuity. Screen Techniques: Subject Movement – Camera Movement – Combined Movement. Cuts and Transitions. Linear Editing Concept: Basic idea about Manual Editing process. Non-Linear-Editing Concept: Basic idea about Digital Editing process.

**UNIT: IV – SOUND**

Sound Basics - Sound Propagation,Frequency,Amplitude,Wavelength,Velocity- Basic Acoustics - Reflection ,Refraction, Diffraction, Absorption, Reverbaration, Echo, RT60, Dead Room, Live Room - Introduction to Audio Equipment-Microphone, Speaker, Amplifiers, Mixing Consoles, Analog and Digital Recorders, Other Outboards Gears - Sound and Films: The silent era - Introduction of sound in films - Early techniques - Optical Recording, Magnetic Tape - The evolution of modern technology - Digital Audio - Sample Rate, Bit Depth,Professional Audio File Formats and Digital Audio Workstation - Introduction to recording sound - Production Sound recording, Dubbing, Sound effects, Songs and Background score - Introduction to Film Sound Formats: a)Mono b)Stereo c) 5.1 d)7.1 e) Immersive Audio Formats (Auro 3D,Dolby Atmos). Introduction to Music - Scales and Keys-pitch - Rhythm - Tempo and Time Signature - metronome.Song Arrangement - Intro, Verse, Chorus, Bridge, Outro -Music Production - Composer, Producer, Mix Engineer - Scoring to Picture - Spotting and Cue sheets - Spotting a Film, Cue Naming and Timing, Working with Directors - Film music analysis - how music supports story - Emotional Scoring Techniques - Tension building, Release and Pay off - Music Arc - AI in Audio Production.

**UNIT: V - GRAPHICS AND ANIMATION**

Introduction to Animation and Visual Effects – History and Evolution of Animation & VFX in Cinema– Types of Animation (2D, 3D, Stop Motion, Motion Capture) – Difference Between Special Effects (SFX) and Visual Effects (VFX) – Role of VFX Supervisor and VFX Team in Film Production – Basic Animation Principles (Overview of the 12 Principles) – VFX Production Pipeline (Pre-production, Production, Post-production) - Major VFX Processes (Matchmoving, Modeling, Texturing, Lighting, Rendering, Compositing) – Green Screen and CGI Integration – Collaboration of VFX with Cinematography, Direction, Editing, and Production Design – Introduction to Common Animation & VFX Software – Future Trends: Virtual Production, AR, VR, and AI in Filmmaking.

**LEARNING OUTCOME :**

On successful completion of this course, students will be able to understand the basics of Film Direction, Cinematography, Editing, Sound and Graphics & Animation

**TEXT BOOKS:**


29. Arijon Daniel, Grammar of The Film Language, Silman -James Press, 1991
30. Millar, Gavin. Reisz, Gavin. Technique of Film Editing, Focal press, 2nd edition. September 2009
31. Paul Wheeler, Practical Cinematography, Focal Press, 2005
32. David Miles Huber Robert Runstein, Modern Recording Techniques, Focal Press, 8th Edition 2009.
33. Digital Intermediate for Film & Video - Jack James
34. The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures.


**REFERENCE BOOKS:**


1. Ken. C. Poleman, The Principles of Digital Audio, Focal Press, 1972.
2. Chandler, Gael. Cut by Cut: Editing your film or video. USA. Michael Wiese Productions 2nd edition., 2012.
3. Richard Rickitt, Special Effects, The History and Technique, Billboard Books, 2nd Edition, 2007.
4. Honthaner, Eve Light, The Complete Film Production Handbook, Focal Press, 4th Edition, 2010
5. Dancyger, Ken. The Technique of Film and Video Editing: History, Theory and Practice. London.FocalPress.
6. Steve Wright - DIGITAL COMPOSITING FOR FILM AND VIDEO.

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT V 04 | 3D FUNDAMENTALS & MODELING | 1 | 0 | 3 | 4 | 4 |

**OBJECTIVES:**

- To understand three-dimensional space, form, scale, and proportion.
- To learn polygon modeling fundamentals and clean topology practices.
- To create basic 3D props and environment block-outs.
- To introduce camera, lighting, and basic rendering workflows.
- To prepare 3D assets for animation and compositing pipelines

**Exercise 1 – 3D Navigation & Transform Practice**
Practice viewport navigation, object movement, rotation, and scaling in 3D software.
Output: Screenshot-based navigation and object placement exercises.

**Exercise 2 – Primitive Modeling**
Create basic models using primitives and apply extrusion techniques.
Output: Clean polygon models with wireframe views.

**Exercise 3 – 3D Text Creation**
Generate and refine 3D text with proper topology and structure.
Output: Modeled 3D text with clean geometry.

**Exercise 4 – Prop Modeling**
Model simple props such as table, chair, or tools using reference images.
Output: Basic prop models with correct proportion.

**Exercise 5 – Environment Block-out**
Create a simple environment or house block-out focusing on scale and layout.
Output: Organized environment scene file.

**Exercise 6 – Camera Setup & Animation**
Set up camera framing and create a simple camera animation.
Output: Short camera animation clip.

**Exercise 7 – Lighting & Rendering Practice**
Apply HDRI lighting and render basic still images.
Output: Rendered still images.

**Exercise 8 – Scene Organization & Export**
Organize scene elements and export models in standard formats.
Output: Properly structured and exported 3D files.

**Exercise 9 – Auto-Rigging Practice**
Apply auto-rig tools to a simple character or model.
Output: Basic rigged model.

**Exercise 10 – Pipeline Integration**
Export 3D assets for compositing or animation workflow.
Output: Pipeline-ready 3D asset package.

**LEARNING OUTCOME :**

- Navigate and work confidently within a 3D environment.
- Create clean polygon models with correct scale and proportion.
- Model basic props and environment block-outs.
- Apply foundational camera, lighting, and rendering techniques.
- Prepare 3D assets suitable for animation and compositing workflows.

**TEXT BOOK**

1. Autodesk Maya Basics Guide — Autodesk Official.
2. Blender Foundations — Roland Hess .

**REFERENCE BOOKS**

1. Digital Modeling — William Vaughan.
2. Polygon Modeling: Basic and Advanced Techniques — Mario Russo.
3. The Art of 3D Computer Animation and Effects — Isaac Kerlow.
4. 3D Animation Essentials — Andy Beane.
5. Introducing Autodesk Maya — Dariush Derakhshani.

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT V 05 | COMPOSITING PRACTICAL – I | 1 | 0 | 3 | 4 | 4 |

**OBJECTIVES:**

- To introduce the fundamentals and logic of visual effects compositing.
- To learn rotoscopy, paint, keying, and tracking techniques.
- To understand both layer-based and node-based compositing workflows

**Exercise 1 – Layer-Based Compositing Practice**

Create a basic composite using multiple image layers and adjust blending, order, and basic color matching.
**Output:** Simple composite shot demonstrating layer-based workflow.

**Exercise 2 – Node-Based Compositing Practice**

Build a composite using node connections to combine elements and control image processing flow.
**Output:** Basic composite shot demonstrating node-based workflow.

**Exercise 3 – Rotoscopy Practice**

Create roto shapes around a moving object and refine edges for clean separation.
**Output:** Rotoscoped shot showing foreground isolation.

**Exercise 4 – Roto Paint & Clean Plate Creation**

Remove unwanted objects using paint tools and generate a clean plate.
**Output:** Before-and-after object removal shot.

**Exercise 5 – Chroma Key Exercise**

Key out a green or blue screen element and refine the matte edges.
**Output:** Clean chroma key composite shot.

**Exercise 6 – Luma Key & Sky Replacement**

Use luma key techniques to isolate elements and replace background sky.
**Output:** Composite shot with replaced sky and refined matte.

**Exercise 7 – 2D / Planar Tracking**

Track motion in a shot and attach graphics or elements to the tracked area.
**Output:** Tracked shot with integrated element.

**Exercise 8 – Camera Solve & Matchmove**

Perform camera tracking and export camera data for 3D integration.
**Output:** Camera solve file and matchmoved shot.

**Exercise 9 – Shot Integration**

Combine multiple visual elements and match color and lighting for consistency.
**Output:** Integrated composite shot.

**Exercise 10 – Final Composite Assembly**

Organize layers or nodes and finalize the composite with basic polish.
**Output:** Final composite shot with visual breakdown.

**LEARNING OUTCOME :**

- Understand foundational compositing workflows and logic.
- Perform rotoscopy, paint, and object removal tasks.
- Apply keying techniques for clean element extraction.
- Track and integrate elements accurately within shots.
- Assemble and deliver basic visual effects composite shots.

**TEXT BOOK**

1. Nuke 101: Professional Compositing and Visual Effects — Ron Ganbar
2. Digital Compositing with Nuke — Steve Wright

**REFERENCE BOOKS**

1. The Art and Science of Digital Compositing — Ron Brinkmann
2. Digital Compositing for Film and Video — Steve Wright
3. The VES Handbook of Visual Effects — Jeffrey A. Okun & Susan Zwerman
4. Matchmoving: The Invisible Art of Camera Tracking — Tim Dobbert
5. Compositing Visual Effects: Essentials for the Aspiring Artist — Lee Lanier

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT V 06 | MOTION GRAPHICS & EDITING | 1 | 0 | 3 | 4 | 4 |

**OBJECTIVES:**

- To understand motion, timing, and visual rhythm.
- To create animated titles and graphic sequences.
- To integrate motion graphics effectively with film content

**Exercise 1 – Basic Motion & Timing Study**

Create simple animation using position, scale, or rotation keyframes and adjust timing with easing.
**Output:** Basic motion clip demonstrating timing and easing.

**Exercise 2 – Text Animation Fundamentals**

Animate a text layer using position, opacity, scale, or rotation with proper timing control.
**Output:** Short animated text clip.

**Exercise 3 – Shape Animation**

Create shape layers and animate them using position, scale, or path animation.
**Output:** Animated shape-based motion graphics clip.

**Exercise 4 – Masking & Reveal Animation**

Apply mask paths to images or videos and animate them to create reveal effects.
**Output:** Mask-based reveal animation clip.

**Exercise 5 – Keyframing & Speed Graph Practice**

Create animation using multiple keyframes and refine motion using speed graphs.
**Output:** Polished animation clip with controlled motion pacing.

**Exercise 6 – Rolling & Crawl Credits**

Design and animate rolling and crawl text credits suitable for film or video.
**Output:** Animated credit sequence.

**Exercise 7 – Motion Poster Design**

Animate elements of a poster using subtle motion such as scale, opacity, or parallax.
**Output:** Animated motion poster clip.

**Exercise 8 – Image-based Documentary Animation**

Animate still images using pan and zoom techniques for documentary storytelling.
**Output:** Documentary-style image animation sequence.

**Exercise 9 – Title Animation**

Design and animate a short title sequence for a fictional or student project.
**Output:** Animated title sequence clip.

**Exercise 10 – Template Modification & Rendering**

Modify an existing motion graphics template and render the final output.
**Output:** Final rendered motion graphics project or compiled reel.

**LEARNING OUTCOME :**

- Apply motion and timing principles to animated graphics.
- Create animated titles and graphic sequences.
- Control motion using keyframes and speed graphs.
- Integrate motion graphics with film and documentary content.
- Deliver clean and presentable motion graphic outputs.

**TEXT BOOK**

1. Adobe After Effects Classroom in a Book — Lisa Fridsma & Brie Gyncild
2. Creating Motion Graphics with After Effects — Chris Meyer & Trish Meyer

**REFERENCE BOOKS**

1. The Animator's Survival Kit — Richard Williams
2. Motion Graphics: Principles and Practices — Ian Crook & Peter Beare
3. Design for Motion: Fundamentals and Techniques of Motion Design — Austin Shaw
4. After Effects Apprentice — Chris Meyer & Trish Meyer
5. Exploring Motion Graphics — Peder Norrby.

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 07 | FILM ANALYSIS –I | 0 | 0 | 3 | 3 | 3 |

**OBJECTIVES:**

- To inculcate the habit of identifying the different elements of film-form and recording their views on films studied by them.
- Become familiar with the technical vocabulary necessary to intelligently analyze each film
  Exposure to a variety of films for the purpose of further study.
- To express their views and opinions about the film they have seen in this class on record in a substantive and articulate manner.

**COURSE REQUIREMENTS:**

1. Each student has to necessarily maintain a 'Record' of the films screened for study –purpose.
2. The 'Record' will critically analyze all the narrative and stylistic elements and technical aspects in the particular film-genre. The student will also learn to identify the different genres of films and become familiar with different structures of the fiction as well as non-fiction films.
3. At the end of each Semester, each student shall submit an analytical Record for a minimum of 10 films.
4. The following shall be the genres and areas of emphasis:

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| Cinematography | The Cranes Are Flying | Drama | Dynamic composition, camera movement, lighting |
| Editing | Ford v Ferrari | Sports Drama | Fast-paced, rhythmic editing, clarity |
| Editing | Dreams | Magical Realism | Poetic pacing, thematic editing |
| Sound | Saving Private Ryan | War / Historical | Realistic battlefield sound, psychological audio, detailed sound effects |
| Sound | A Quiet Place | Horror / Thriller | Silence as storytelling tool, tension through sound absence |
| VFX | Annihilation | Sci-Fi / Psychological | Organic VFX, environment transformation |
| VFX | Under the Skin | Sci-Fi / Experimental | Minimal VFX, atmospheric storytelling |

**LEARNING OUTCOME :**

- Understand basic film elements like story, style, and technique
- Learn film terms and different types of films
- Improve ability to analyze and write about films
- Develop the habit of watching and reviewing films regularly
- Express ideas clearly about the films they watch

**TEXT BOOKS:**

1. Martin Barker & Thomas Austin, From Antz to Titanic: Reinventing Film Analysis, Pluto Press, London, 2000
2. Bert Cardullo, Film Analysis: A Case Book, Wiley-Blackwell, Sussex, 2015.

**REFERENCE BOOKS:**

1. Jonathan Rosenbaum, Essential Cinema: On the Necessity of Film Canons, Johns Hopkins University Press, 2004 Syd Field, Going to the Movies, New York, Dell Publishing, 2001.

| CORE THEORY | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT D 08 | DIRECTORIAL PRACTICE | 3 | 1 | 0 | 4 | 4 |

**OBJECTIVES:**

- To enable the student to understand the basic language of film.
- To learn the various forms of continuities in narrative film
- To learn the technique of Shot Breakdown

**UNIT: I**

Filmic space and Filmic time – Film structure: External structure – Internal structure – Filmic material and its organization – Use of chance material – Film as an art: Film and Camera work and painting – Film and Novel – Film and Theatre – Film and Music – Film and environmental arts.

**UNIT: II**

Director and the camera – Diachronic and Syntax – Composition – Movement within the frame – Camera angles – Camera movements and lenses – Special effects in camera – Special effects : Miniatures – Matte shots – Computer aided effects – Front and back Projection – Principles of narrative construction – Narration: The flow of story information.

**UNIT: III**

Screen direction – Dynamic and Static – Constructive and relational editing – Parallel cutting – Editing pattern for static dialogue scene – Cutting after the movement – Motion inside the screen – Motion in and out of the shot – 20 basic rules for camera movements – unconventional camera movements for creativity.

**UNIT: IV**

Break down into shots – Mise-en-shot – Filmic technique – Master scene – Triple take – Directing the actor – Directing the crew – Composition – Symmetrical - Asymmetrical – Vertical – Horizontal – Dutch/Slanting – Diagonal composition – Set: Plan – Section view – Elevation and Projection – Story board.

**UNIT: V**

Lighting: Flat lighting – Rembrandt lighting – Chiaroscuro lighting – Silhouette – Cameo – Limbo – Creative uses of sound in films; Synchronous – Asynchronous – Role of film music – Realistic and functional music – Dialogues - New technical developments: Wide screen – 3D – Digital film making and its creative possibilities – Dolby system – DTS – IMAX

**Learning Outcome**

By the end of this course students would gain knowledge of skill for narrative film

**TEXT BOOKS:**

1. Nicholas Proferes, Film Directing Fundamentals: See Your Film Before Shooting, 4th Edition, Routledge, English, 2017
2. Rabiger, Michael. Directing - Film Techniques and Aesthetics, Burlington, Focal Press, 3rd Edition, 2008.
3. .Mascelli, Josheph V.5 C's of Cinematography, Silman-James Press, Los Angeles, 1998.

**REFERENCE BOOKS:**

1. Livingston , Don. Film and the Director, London, Macmillan, 1953 .
2. Lindgren, Ernst. Art of Film,Australia, Allen & Unwin, 1970.

| CORE THEORY | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT D 09 | SCREENPLAY WRITING THEORY AND PRACTICE - II | 3 | 0 | 0 | 3 | 3 |

**OBJECTIVES:**

- To develop strong visual thinking on screenplay writing On students mind in professional way

**UNIT I – Advanced Structural Strategies**

Sequence and turning points
Sub plot and Thematic integration
Pre title sequences
Codas

**UNIT II –Drafting the Screenplay**

First draft workflow
Opening Sequences
Narrative progression

**UNIT III –Deepening drama and emotions**

Internal conflict
External conflict
Theme and emotional continuity
Foreshadowing
Payoff

**UNIT IV – Revision craft and polishing**

Structural revision
Emotional revision
Dialogue refinement

**UNIT V –pitching and professional Preparation**

Professional screenplay documentation
Logline ,Synopsis, pitch paragraph
Pitch deck fundamentals

**Learning Outcome**

- Students acquire traditional as well as professional screenplay writing in detail.students
- Learn how to pitch their script.

**TEXT BOOKS:**

1. Screenplay by Syd Field.

2. Story by Robert McKee.

**REFERENCE BOOKS:**

1. Blake Snider Save the cat:the last book.
2. John Truby. The anatomy of a story.
3. Linda Seger . Making a good script Great.

| CORE THEORY | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT D 10 | DIRECTING ACTORS | 2 | 1 | 0 | 3 | 3 |

**OBJECTIVES:**

- To make the students to understand the relationship between actor and director
- How to deal with actors. Learning from masters of cinema like Akira kurasawa. and Satyajitray
- And our contemporary masters eg shivaji ganesan Bharathiraja

**UNIT I – Actor and Director**

What is acting? Different school of acting reference to Stanislavaski
Actor and Director relationship. Why do some directors always work with the same actors?

**UNIT II – Acting in stage and film**

Difference in stage acting and film acting.
Professional actor and amateur actor Importance of rehearsal and
Reading scripts

**UNIT III – Learn from masters**

Akira Kurasawa : his life and achievements
Satyajitray:His life and achievements
Majid majidi his content and form

**UNIT IV – Indian Directors**

C.V.Sridhar,Balachandar, Bharathiraja, Mahendran Balumahendra, Maniratnam

**UNIT V – Indian actors**

Shivaji Ganesan, M.G.R, kamalHasan
Rajinikanth
Life and achievements

**LEARNING OUTCOME:**

- Students acquire knowledge of how important acting is for Directors.
- Learning from masters of cinema: their life and works.

**TEXT BOOKS:**

1. Judith Weston - directing actors
2. Nicholas proferes- film directing fundamentals, edition – 3
3. stanislavski- an actor prepares
4. Elia Kazam - kazam on directing.

**REFERENCE BOOKS:**

1. தமிழ் சினிமாவின் கதை - அறந்தை நாராயணன்

| CORE PRACTICAL | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT D 11 | DIPLOMA FILM SCRIPT | 0 | 1 | 2 | 3 | 3 |

**OBJECTIVES:**

- The practical project aims to enable students to:
- Develop an original /adopted screenplay for his/her Diploma film with professional storytelling standards.
- Demonstrate competency in industry-accepted screenplay formatting.
- Prepare and submit a bound screenplay as an academic and industry-ready document.
- Understand the difference between a speculative screenplay and a shoot script version.

**Practical Project Requirements (Student Deliverables)**

**A. Screenplay Length & Format**
•15–20 pages, in standard screenplay format (scene headings, action, character, dialogue, etc.).
•Must include Title Page and Page Numbering.

**B. Submission Standard**
•Screenplay must be printed, bound, and formally presented.

**LEARNING OUTCOME:**
On successful completion, the student will be able to:

1.Write and present a complete 15–20 page screenplay in professional format.
2.Prepare a bound screenplay suitable for academic evaluation and industry reading.
3.Convert a spec script into a shoot-script style version with shot divisions (where required).
4.Demonstrate professional discipline in formatting, revision, and presentation.

**TEXT BOOKS:**

1. Story — Robert McKee
2. Screenplay — Syd Field
3. Save the Cat! — Blake Snyder
4. The Anatomy of Story — John Truby

**REFERENCE BOOKS:**

1. Writing Screenplays That Sell — Michael Hauge
2. The Screenwriter's Bible — David Trottier
3. Adventures in the Screen Trade — William Goldman

| CORE PRACTICAL | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT A 12 | DIPLOMA FILM PROJECT | 0 | 1 | 3 | 4 | 4 |

**OBJECTIVES:**

- To understand the concept of shot breakdown and visual planning of scenes.
- To enable students to visualize and execute scenes using creative lighting and dialogues.
- To provide an opportunity for students to apply the creative and technical knowledge gained during their course of study.

**Project Guidelines**

- The Diploma Film script submitted by the Direction student will only be allowed to be converted into his/her Diploma Film.
- The maximum duration of the Diploma Film is 15 minutes.
- The story may be an original story or an adapted story, suitable for cinematic storytelling.
- Students may prepare storyboards or pre-visualization (previz) with the support of VFX department students if required.
- The Direction student must collaborate with students specializing in Cinematography for the production of the film.
- For post-production, students specializing in Editing, Graphics & Animation, and Sound Engineering should be engaged.
- This collaborative production ensures that all students gain hands-on experience in the filmmaking process.
- The film must be produced in Digital Video format following standard production and post-production workflow.
- Students should complete pre-production planning such as script breakdown, shot list, scheduling, and production preparation before shooting.
- The project should be completed within the semester schedule, maintaining professional discipline and teamwork.

**DIRECTION STUDENT GUIDELINES**

- Direction students are responsible for overall creative vision and execution.
- They must clearly communicate ideas to all departments.
- Proper casting, rehearsals, and location planning should be done before shooting.
- They must ensure smooth coordination between all departments during production.
- Time management and discipline must be maintained throughout the project.
- They must review and guide the editing and post-production process.
- The final film should reflect strong storytelling and technical quality.

**LEARNING OUTCOME:**

- Develop and execute a diploma film from an approved screenplay.
- Plan and complete pre-production tasks like script breakdown, shot list, and scheduling.
- Work collaboratively with different departments (camera, editing, sound, VFX).
- Produce a short film within 15 minutes using proper workflow.
- Apply practical filmmaking skills from production to post-production.
- Demonstrate teamwork, time management, and professional discipline.

**TEXT BOOKS:**


1. Film Directing: Shot by Shot — Steven D. Katz
2. The Filmmaker's Handbook — Steven Ascher & Edward Pincus
3. Directing: Film Techniques and Aesthetics — Michael Rabiger
4. In the Blink of an Eye — Walter Murch
5. The Five C's of Cinematography — Joseph V. Mascelli

**REFERENCE BOOKS:**


1. Digital Filmmaking — Mike Figgis
2. Film Production Technique — Bruce Mamer

| CORE PRACTICAL | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT A 13 | VIDEO SONG PROJECT | 0 | 1 | 3 | 4 | 4 |

**OBJECTIVES:**

- To enable students to visualize a concept based on a musical note or song and translate it into a visual narrative.
- To develop the ability to conceive camera angles, camera movements, and editing patterns that enhance the mood and rhythm of the music.
- To provide students with an opportunity to apply the theoretical and practical knowledge gained in various subjects of the course.

**Project Guidelines**

- Direction students must create a visual concept based on music mood and rhythm.
- Video song duration should be a maximum of 5 minutes.
- Students can use existing songs or create their own music independently.
- The college will not provide facilities for creating original music.
- Students can take faculty guidance for music if needed.
- Camera angles, movements, and editing must match the music.
- The concept must be approved by the Direction Department before starting.
- Script, locations, and rehearsals must be completed before shooting.
- The project must involve Cinematography, Editing, and Sound students.
- Cinematography students handle shooting and visuals.
- Editing students handle editing and continuity.
- Sound students handle audio sync and sound finishing.
- The project must follow proper pre-production, production, and post-production workflow.
- Final output should show a strong combination of music, visuals, and editing.

**DIRECTION STUDENT GUIDELINES**

- Direction students must plan a clear visual theme or story for the song.
- Shot list, timing, and storyboard should be prepared based on music rhythm.
- Location, costume, and performance should match the mood of the song.
- Proper rehearsals must be done for lip-sync and performance.
- Direction students must coordinate with all departments during shoot.
- Sufficient shot coverage should be captured for smooth editing.
- The editing style should match the rhythm and emotion of the music.
- Final output should be of good quality and suitable for showreel.

**LEARNING OUTCOME:**

- Understand how to convert music into a visual story
- Apply camera angles, movements, and editing based on rhythm and mood
- Plan and execute a video song using proper filmmaking stages
- Work collaboratively with cinematography, editing, and sound departments
- Develop creative and technical skills in music-based visual storytelling

**TEXT BOOKS:**


1. Grammar of the Film Language – Daniel Arijon
2. Film Directing: Shot by Shot – Steven D. Katz
3. In the Blink of an Eye – Walter Murch
4. The Five C’s of Cinematography – Joseph V. Mascelli

**REFERENCE BOOKS:**


1. Directing Music Videos – Lara M. Schwartz
2. The Visual Story – Bruce Block
3. Cinematography: Theory and Practice – Blain Brown
4. Audio-Vision: Sound on Screen – Michel Chion.

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT A 14 | FILM ANALYSIS –I I | 0 | 0 | 3 | 3 | 3 |

**OBJECTIVES:**

- To identify the narrative and stylistic elements that constitute the film art.
- To broaden the understanding of different genres of films.
- To learn methodology for critical analysis.

**Course Requirements:**

- The aim is to develop the habit of identifying film elements and recording observations.
- Students should learn technical vocabulary to analyze films clearly.
- Students gain basic knowledge and experience for further film studies.
- Students should express their opinions clearly and in a structured manner.
- Each student must maintain a record of all films screened.
- The record should include analysis of narrative, style, and technical aspects.
- Students should learn to identify different film genres.
- Students should understand both fiction and non-fiction film structures.
- Each student must submit an analysis of minimum 10 films per semester.
- The record should follow given genres and areas of study.

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| Department | Film | Genre | Key Learning Focus |
|---|---|---|---|
| **Direction** | **Uthiripookkal** | **Neo-realistic Drama** | **Character-driven, realism, social themes** |
| **Direction** | **Psycho** | **Psychological Thriller** | **Novel adaptation, psychological horror** |
| **Cinematography** | **The Tree of Life** | **Drama / Realism** | **Natural light, handheld camera, subjective visuals** |
| **Cinematography** | **In the Mood for Love** | **Drama / Formalism** | **Color palette, mood lighting, visual design** |
| **Editing** | **Triangle** | **Psychological Thriller** | **Non-linear, loop-based editing** |
| **Editing** | **Aadukalam** | **Action Drama** | **Continuity editing, emotional pacing** |
| **Sound** | **Jallikattu** | **Action / Experimental** | **360° sound, layered crowd, rhythmic sound, Dolby Atmos** |
| **Sound** | **Lagaan** | **Historical / Sports / Musical** | **Sync sound, songs driving narrative, ambient & crowd sound** |
| **VFX** | **Loving Vincent** | **Animated / Biographical** | **Hand-painted style, art + cinema integration** |
| **VFX** | **A Scanner Darkly** | **Sci-Fi / Rotoscope** | **Visual style for psychology & perception** |

**LEARNING OUTCOME:**

- Identify basic narrative and stylistic elements of films
- Understand different film genres and their characteristics
- Develop basic skills in film analysis
- Learn to observe and record film details
- Use simple technical terms to analyze films
- Express ideas clearly through written film reviews

**TEXT BOOKS:**

1.Monaco, James. How to read a Film, New York, Oxford University Press, 4th Edition, 2009.
2.Syd Field. Going to the Movies, New York, Dell Publishing, 2001.

**REFERENCE BOOKS:**

1.Dimaggio, Madeline. How To Write For Television, New York, Revised Edition, 2008.

| CORE THEORY | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT C 08 | DIGITAL CINEMATOGRAPHY | 2 | 1 | 0 | 3 | 3 |

**OBJECTIVES:**

- Advanced study about Digital Cine Camera, camera parts and lenses.
- Advanced study about Digital Technology
- To learn the basics of visual effects and graphics and DI for films.

**UNIT I**

The process of digital cinematography from subject to the projected image – Concepts of Telecine and DI . Introduction to digital cinematography – A brief study of the essential features of a digital broadcast and Cinema camera – Facilities available for a cinematographer in a digital camera.

**UNIT II**

Factors responsible for the perception of colour – The concept of primary colours – the concept of secondary colours – Complementary colours – Additive and subtractive processes of colour – Attributes of colour – Hue – Saturation – Brightness / Lightness – Tints and shades of colour – Meaning of colour – Colour Contrast – Colour discord – Psychological emotions associated with colours – Mass and strength of colours

**UNIT III**

Types of digital sensors -construction of a modern digital sensor -comparison between film emulsion and digital sensors -study of high end digital cameras like Alexa and Red series – Image Storage devices – Software for image manipulation of images – Study of a broadcast and Cinema camera with accessories.

**UNIT IV**

Detailed understanding and exposure to of DI Process , Digital Color Grading and DCP Process and Multi Format Delivery

**UNIT V**

Introduction to Computer Generated Imagery – A brief study of Cine -on process –Creative use of Chroma key technique - Various computer graphic effects – Morphing – Image manipulation through computer. Stop Block Shooting Techniques , Time lapse and Virtual production

**LEARNING OUTCOME:**

1. Ability to work with Advanced Cinema Cameras
2. Good Understanding of Color Theory & DI Process
3. Good understanding of VFX and Virtual Production Techniques

**TEXT BOOKS:**


1. Lighting for film & Electronic cinematography By Dave Viera.
2. Digital Cinematography By Paul Wheeler
3. Colour Psychology in Film By Kevin Castaneda
4. Digital Cinematography: Fundamentals, Tools, Techniques, and Workflows, by David Stump


**REFERENCE BOOKS:**


1. American Cinematographer Manual, by American Society of Cinematographers
2. The End of Celluloid: Film Futures in the Digital Age, by Matt Hanson.

| CORE THEORY | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT C 09 | CREATIVE LIGHTING TECHNIQUES | 2 | 1 | 0 | 3 | 3 |

**OBJECTIVES:**

- To learn about the functions of Cine lights & light controlling devices
- To learn about the creative Lighting techniques in movie making
- To learn about lighting in mood setting

**UNIT : I**

Introduction to the concept of lighting for cinematography – Good lighting and bad lighting – Position of lights and its effects – Lighting terms – lighting a flat surface – Lighting on object – Understanding the color and tones in relation to lighting psychology.

**UNIT : II**

Three point lighting – Four point lighting – Five point lighting -Half lighting – Lighting ratio - High key lighting – Low key lighting – Cameo lighting – Limbo lighting – Rembrandt lighting .

**UNIT : III**

Chroma key lighting – Moonlight setup – Day for Night effect – Night for day - Fire – sets and Mystery – Lighting for lighting campfire scene – Candle flame – Lighting on rain – summer moonlight – Dream lighting Tents – Transparency lighting – Exposing a light source – Ring lighting – Lighting for high speed cinematography

**UNIT : IV**

Filters – Glass filters – Gelatin filters – Sandwich filters – Advantages and disadvantages of each (material) filters over another – Filter factor exposure compensation – Color correction and conversation filters – General purpose filters – ND filters – Graduated filters – Polarizers – filter care – Creative use of filters.

**UNIT : V** Study of cinematographers and their styles – Hollywood, European cinematographers – Cinematographers of other countries - Contemporary Indian cinematographers.

**LEARNING OUTCOME :**

1. Ability to confidently perform Studio and Location Lighting
2. Light for different Genres of Film
3. Handle specialised lighting techniques
4. Develop good understanding about Aesthetics of Cinematography

**TEXT BOOKS:**

1. Lighting for Television and Film By Gerald Millerson

2.Film Lighting By Kris Malkiewiz

3.Painting with light By John alton

**REFERENCE BOOKS:**

1. Masters of Light: Conversations with Contemporary Cinematographers, by Dennis Schaefer & Larry Salvato
2. Set Lighting Technician's Handbook, by Harry C. Box
3. American Cinematographer Manual, by American Society of Cinematographers

| CORE THEORY | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT C 10 | AESTHETICS OF CINEMATOGRAPHY | 2 | 1 | 0 | 3 | 3 |

**OBJECTIVES:**

- To learn about composition and framing.
- To learn about aspect ratio and formats.
- To learn about the aesthetic value of different camera movements

**UNIT: I**

The internal space of a shot – Distance and depth -Production design and lens angle – Psychological effect of camera angles -Controlling space - Horizon line and camera height.

**UNIT : II**

Different types of lenses used in Cinematography – Study of psychological impacts created by normal lens, wide angle lens and telephoto lens – Creative use of lenses – Selection of right kind of lens for creativity – Soft focus lenses – Special lenses Creative use of Depth of field – Perspective

**UNIT III**

Special filters for visual design and variety – Tone control filters – Didymium filters – Custom (handmade) filters – Fluorescent and other discontinuous spectra lighting correction filters – SFX filters –

The importance of point of view – The concept of camera eye – Vertical and horizontal movement of camera and its effect – Creative use of angle s – Unconventional angles and their application – Angles and Perspective.Controlling composition – Design techniques – Grouping and organization – Balance -Figure and ground – Shape and line – Rhythm and visual beat – Pattern – Color – Scale Abstraction – Understanding an image – Static view point – Monochrome composition – Frames within frames – Frame divided interest.

**UNIT: IV** The shape of

the screen - The viewfinder – Television aspect ratio – HDTV – competing Aspect ratios – The divine proportion – Widescreen advantages – Pan and scan - Boom in shot – Introduction to TV aspect ratios – Letterboxing – Aspect ratio Conversion – Composing for 16:9 – Distortion and definition – Screen size.

Visual styles – Style and technique - Staging the artists - Studio or location shoot – Stylistic flourishes – Multi camera framing – Customary technique

Portable camera –The key pictorial force – Gradations of brightness – Contrast range – Exposure – Controlled lighting composition – natural lighting and composition –Expressing an idea through an image.

**UNIT: V**

Creative use of Camera movement – Equipment used for camera movement - Invisible movement – The development shot – unscripted shot Structure – Variety of shots - Interview staging – Basic editing principles and framing – Cinematographers and their composition styles.

**LEARNING OUTCOME :**

1. The students will develop good compositional Aesthetics
2. Good Lighting Aesthetics
3. Good Staging and Blocking Aesthetics
4. Aesthetics for Multiformat shooting

**TEXT BOOKS:**

1. Picture Composition for Film and Television. By Peter Ward Focal Press

2. Aesthetics of Film By Jacques Aumont

3. Five C's of Cinematography By Joseph V.Mascelli .

**REFERENCE BOOKS:**

1. Reflections: Twenty-One Cinematographers at Work, by Benjamin Bergery
2. If It’s Purple, Someone’s Gonna Die, by Patti Bellantoni.

| CORE PRACTICAL | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT C 11 | SPECIALIZATION PRACTICAL II | 0 | 1 | 3 | 4 | 4 |

**OBJECTIVES:**

- To understand various lighting techniques used in cinematography.
- To develop working knowledge of cine camera systems.
- To apply advanced camera movement techniques effectively in visual storytelling.

1. Study of indoor type light sources and shooting equipment and accessories. .

2. Demonstration of Three point, Four and five point lighting

3. The technique of lighting two persons with a hard and soft light source.

9. The selection of the right kind of light source for different lighting contrast.

11. Exposure practice with various lighting styles.

12. Practice in handling professional Cine Digital cameras .

14. Exposure practice with different types of Professional Cine lenses.

15. Practice in lighting a large set.

17. Practice in lighting for movement indoors and outdoors.

18. Practice in co -coordinated movement of artiste and camera movement.

19. Practice in eradicating common problems of lighting.

20. Demonstration of handing of professional lights like HMI and PAR lights.

21.Exposure practice in day for night

22. Exposure practice in night for night

23. Exposure practice with a slow shutter angle for effect

24. Exposure practice to demonstrate the creative use of camera speed

25. Working with variable shutter speeds – Ramping – with an Alexa,red camera

26. Practice in creating mood and atmosphere through lighting and composition

27. Practicals on Framing Aesthetics & Shot Design

**LEARNING OUTCOME:**

1. Students will develop good knowledge of various lighting techniques

2. Students will develop good working knowledge of Cine Camera systems

3. Students will gain good working knowledge of advanced Camera movements

4. Students will gain knowledge of various Camera and Lighting grips

5. Students will become proficient in handling different lighting styles for different content.

**TEXT BOOKS:**

1. American Cinematographer's Manual 11th Edition
2. American Cinematographer Magazine

**REFERENCE BOOKS:**

1. Lighting for Cinematography - David Landau

| CORE PRACTICAL | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT A 12 | DIPLOMA FILM PROJECT | 0 | 1 | 3 | 4 | 4 |

**OBJECTIVES:**

- To understand the concept of shot breakdown and visual planning of scenes.
- To enable students to visualize and execute scenes using creative lighting and dialogues.
- To provide an opportunity for students to apply the creative and technical knowledge gained during their course of study.

**Project Guidelines**

- The Diploma Film script submitted by the Direction student will only be allowed to be converted into his/her Diploma Film.
- The maximum duration of the Diploma Film is 15 minutes.
- The story may be an original story or an adapted story, suitable for cinematic storytelling.
- Students may prepare storyboards or pre-visualization (previz) with the support of VFX department students if required.
- The Direction student must collaborate with students specializing in Cinematography for the production of the film.
- For post-production, students specializing in Editing, Graphics & Animation, and Sound Engineering should be engaged.
- This collaborative production ensures that all students gain hands-on experience in the filmmaking process.
- The film must be produced in Digital Video format following standard production and post-production workflow.
- Students should complete pre-production planning such as script breakdown, shot list, scheduling, and production preparation before shooting.
- The project should be completed within the semester schedule, maintaining professional discipline and teamwork.

**CINEMATOGRAPHY STUDENT GUIDELINES**

- Cinematography students must plan lighting and visual style based on the song mood.
- Camera angles, movements, and framing should match the rhythm of the music.
- Proper lens selection and camera settings should be maintained for quality.
- Lighting should enhance mood, depth, and subject visibility.
- Camera movement should be smooth and support storytelling.
- Proper exposure, focus, and composition must be maintained in all shots.
- Coordination with the direction team is required during the shoot.
- Sufficient shot coverage must be captured for editing needs.

**LEARNING OUTCOME:**

- Develop and execute a diploma film from an approved screenplay.
- Plan and complete pre-production tasks like script breakdown, shot list, and scheduling.
- Work collaboratively with different departments (camera, editing, sound, VFX).
- Produce a short film within 15 minutes using proper workflow.
- Apply practical filmmaking skills from production to post-production.
- Demonstrate teamwork, time management, and professional discipline.

**TEXT BOOKS:**


1. Film Directing: Shot by Shot — Steven D. Katz
2. The Filmmaker's Handbook — Steven Ascher & Edward Pincus
3. Directing: Film Techniques and Aesthetics — Michael Rabiger
4. In the Blink of an Eye — Walter Murch
5. The Five C's of Cinematography — Joseph V. Mascelli

**REFERENCE BOOKS:**


1. Digital Filmmaking — Mike Figgis
2. Film Production Technique — Bruce Mamer

| CORE PRACTICAL | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT A 13 | VIDEO SONG PROJECT | 0 | 1 | 3 | 4 | 4 |

**OBJECTIVES:**

- To enable students to visualize a concept based on a musical note or song and translate it into a visual narrative.
- To develop the ability to conceive camera angles, camera movements, and editing patterns that enhance the mood and rhythm of the music.
- To provide students with an opportunity to apply the theoretical and practical knowledge gained in various subjects of the course.

**Project Guidelines**

- Direction students must create a visual concept based on music mood and rhythm.
- Video song duration should be a maximum of 5 minutes.
- Students can use existing songs or create their own music independently.
- The college will not provide facilities for creating original music.
- Students can take faculty guidance for music if needed.
- Camera angles, movements, and editing must match the music.
- The concept must be approved by the Direction Department before starting.
- Script, locations, and rehearsals must be completed before shooting.
- The project must involve Cinematography, Editing, and Sound students.
- Cinematography students handle shooting and visuals.
- Editing students handle editing and continuity.
- Sound students handle audio sync and sound finishing.
- The project must follow proper pre-production, production, and post-production workflow.
- Final output should show a strong combination of music, visuals, and editing.
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**CINEMATOGRAPHY STUDENT GUIDELINES**

- Cinematography students must plan lighting and visual style based on the song mood.
- Camera angles, movements, and framing should match the rhythm of the music.
- Proper lens selection and camera settings should be maintained for quality.
- Lighting should enhance mood, depth, and subject visibility.
- Camera movement should be smooth and support storytelling.
- Proper exposure, focus, and composition must be maintained in all shots.
- Coordination with the direction team is required during the shoot.
- Sufficient shot coverage must be captured for editing needs.

**LEARNING OUTCOME:**

- Understand how to convert music into a visual story
- Apply camera angles, movements, and editing based on rhythm and mood
- Plan and execute a video song using proper filmmaking stages
- Work collaboratively with cinematography, editing, and sound departments
- Develop creative and technical skills in music-based visual storytelling

**TEXT BOOKS:**


1. Grammar of the Film Language – Daniel Arijon
2. Film Directing: Shot by Shot – Steven D. Katz
3. In the Blink of an Eye – Walter Murch
4. The Five C’s of Cinematography – Joseph V. Mascelli

**REFERENCE BOOKS:**


1. Directing Music Videos – Lara M. Schwartz
2. The Visual Story – Bruce Block
3. Cinematography: Theory and Practice – Blain Brown
4. Audio-Vision: Sound on Screen – Michel Chion

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT A 14 | FILM ANALYSIS –I I | 0 | 0 | 3 | 3 | 3 |

**OBJECTIVES:**

- To identify the narrative and stylistic elements that constitute the film art.
- To broaden the understanding of different genres of films.
- To learn methodology for critical analysis.

**Course Requirements:**

- The aim is to develop the habit of identifying film elements and recording observations.
- Students should learn technical vocabulary to analyze films clearly.
- Students gain basic knowledge and experience for further film studies.
- Students should express their opinions clearly and in a structured manner.
- Each student must maintain a record of all films screened.
- The record should include analysis of narrative, style, and technical aspects.
- Students should learn to identify different film genres.
- Students should understand both fiction and non-fiction film structures.
- Each student must submit an analysis of minimum 10 films per semester.
- The record should follow given genres and areas of study.

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| Department | Film | Genre | Key Learning Focus |
|---|---|---|---|
| **Direction** | **Uthiripookkal** | **Neo-realistic Drama** | **Character-driven, realism, social themes** |
| **Direction** | **Psycho** | **Psychological Thriller** | **Novel adaptation, psychological horror** |
| **Cinematography** | **The Tree of Life** | **Drama / Realism** | **Natural light, handheld camera, subjective visuals** |
| **Cinematography** | **In the Mood for Love** | **Drama / Formalism** | **Color palette, mood lighting, visual design** |
| **Editing** | **Triangle** | **Psychological Thriller** | **Non-linear, loop-based editing** |
| **Editing** | **Aadukalam** | **Action Drama** | **Continuity editing, emotional pacing** |
| **Sound** | **Jallikattu** | **Action / Experimental** | **360° sound, layered crowd, rhythmic sound, Dolby Atmos** |
| **Sound** | **Lagaan** | **Historical / Sports / Musical** | **Sync sound, songs driving narrative, ambient & crowd sound** |
| **VFX** | **Loving Vincent** | **Animated / Biographical** | **Hand-painted style, art + cinema integration** |
| **VFX** | **A Scanner Darkly** | **Sci-Fi / Rotoscope** | **Visual style for psychology & perception** |

**LEARNING OUTCOME:**

- Identify basic narrative and stylistic elements of films
- Understand different film genres and their characteristics
- Develop basic skills in film analysis
- Learn to observe and record film details
- Use simple technical terms to analyze films
- Express ideas clearly through written film reviews

**TEXT BOOKS:**

1.Monaco, James. How to read a Film, New York, Oxford University Press, 4th Edition, 2009.
2.Syd Field. Going to the Movies, New York, Dell Publishing, 2001.

**REFERENCE BOOKS:**

1.Dimaggio, Madeline. How To Write For Television, New York, Revised Edition, 2008.

| CORE THEORY | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT E 08 | PRINCIPLES OF FILM AND VIDEO EDITING | 2 | 1 | 0 | 3 | 3 |

**OBJECTIVES:**

- To understand the basic principles of film, video, and digital editing.
- To analyze how editing shapes narrative, rhythm, and emotion.
- To examine classical continuity principles
- To study editing styles through examples from Tamil and world cinema.
- To give theoretical understanding with practical examples from Tamil and world cinema.

**UNIT: I CONCEPT OF EDITING**

Aim of Editing - Psychological justification – illusion of reality – wanted and unwanted shot details - Decision making – Different types of shots /Camera angles

Visual content : Different types of shots /Camera angles

**UNIT: II**

Analyzing and understanding about shot-scene-sequences. Factors affecting match cut and Smooth Continuity

Visual content : Linear Movies

**UNIT: III**

180 degree rule – Screen direction – eye-line (look) match - Filmic time – Real Time – Filmic Geography – Real Locations. Psychological impact of different types of shots (angles) ex: low, distorted.

Visual content : Movies with Set, Real location and VFX content

**UNIT IV**

Psychological impact of sound. Different narrative perspectives - usage of Master shot, introduction or establishing shots.

Visual content : Sound based Movies & Documentaries

**UNIT: V RHYTHM, PACE AND TEMPO**

Definition of Timing – Factors governing timing – Shot duration. Maintaining Rhythm in storytelling; Fast Pace, Slow pace movies; Understanding Tempo in story telling – Cut Rate.

Visual content : Slow paced and fast paced Movies

**LEARNING OUTCOME:**

By the end of this unit, students will be able to:

1. Explain the core principles of editing.
2. Identify continuity techniques and motivated cuts.
3. Analyze rhythm, pacing, and emotional impact in edited sequences.

**TEXT BOOKS:**

1. Chandler, Gael. Film Editing. USA. Michael Wiese Productions. October 1, 2009.
2. Dancyger, Ken. The Technique of Film and Video Editing: History, Theory and Practice. London. Focal Press.5th Edition.Nov 10, 2010.
3. Karel Reiz& Gavin Miller. The Techniques of Film Editing. USA. Focal Press, 2009.

**REFERENCE BOOKS:**

1. Arijon, Daniel. Grammar of the Film Language. US. Silman James press. 1991.

| CORE THEORY | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT E 09 | FICTION FILM EDITING | 3 | 1 | 0 | 4 | 4 |

**OBJECTIVES:**

- To familiarize the students how to edit the fiction films.
- To gain knowledge about song cuttings, scene cuttings, montage editing.

**UNIT : I**

Understanding Fiction Film . Key features of fiction films: imagination, scripted narrative, characters, and plot Elements of Fiction films : Story and screenplay - Characters and characterization - Setting and world-building - Conflict and resolution - Narrative Structure in Fiction Films : Three-act structure - Linear and non-linear storytelling - Cause-and-effect narrative - Beginning, middle, and end structure

Visual content : Movies based on different narrative patterns

**UNIT : II**

Different genres of films - Comedy, Horror, Thriller etc. - Various Cutting Patterns - cross cut – Parallel cut, Inter-cut – Usage of inserts.

Visual content : Different genres of Movies

**UNIT : III**

Song Editing – Cutting to Rhythm – understanding beat – compilation of different shots – story telling in a song.

Visual content : Movie songs and independent video songs

**UNIT : IV**

Scene Editing – Understanding a scene – Match cut - Action match, – Decision making – Sequencing – Compiling scenes into sequence.

Visual content : Movie Scenes and sequences

**UNIT : V** Montage Editing – Understanding Montage – Usage of Montage

Visual content : Different types of Montages from feature films and Documentary films

**LEARNING OUTCOMES:**

Students acquire knowledge of how to approach different genres and segments of fiction films.

**TEXT BOOKS:**

1. Monaco, James. How to read a film. UK. Oxford university press, 2009.
2. Arijon, Daniel. Grammar of the film language. US.Silman james press. 1st nov 1991.

**REFERENCE BOOKS:**

1.Dancyger, Ken. The Technique of Film and Video Editing: History, Theory and Practice. London. Focal Press. 5th Edition. Nov 10 2010.
2.Karel Reisz & Gavin Millar – The Technique of Film Editing.London. Focal press.

| CORE THEORY | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT E 10 | ART OF CINEMA | 2 | 1 | 0 | 3 | 3 |

**OBJECTIVES:**

- To introduce students to the fundamental elements of cinema.
- To develop analytical skills for understanding narrative, visual, and sound components of film
- To enable students to critically examine films using film language and terminology
- To provide contextual understanding through Tamil cinema examples.

### Unit I : Introduction to Film Narration

Director as visual storyteller - Directorial style and authorship. Story vs Plot - Narrative structure (Three-act structure) - Linear and non-linear storytelling - Theme, conflict, and character arc - Elements of screenplay: scene construction, dialogue, characterization.

Visual content : Tamil Movie **"96"** (2018, Dir. C. Prem Kumar)

- Study of non-linear narrative
- Emotional storytelling and character-driven screenplay
- Use of memory and flashback structure

### Unit II : Acting

Realistic vs. theatrical performance. Body language, facial expression, voice modulation - Star persona vs. character acting. Character interpretation

Visual content : Tamil Movie **"Aruvi"** (2017, Dir. Arun Prabu Purushothaman)

- Directorial vision in social satire
- Naturalistic performance
- Character-centric storytelling

### Unit III : Mise-en-scène and Production Design

**Meaning and Components of Mise-en-scène :** Setting and location - Costume and makeup - Props and symbolic elements - Lighting and mood - Color palette

**Production Design :** Creating cinematic space - Visual atmosphere and realism
Visual content : Tamil Movie **"Pariyerum Perumal"** (2018, Dir. Mari Selvaraj)

- Realistic locations
- Symbolic use of color and space
- Social meaning through mise-en-scene

### Unit IV : Cinematography

**Visual Language and Meaning** Creating mood and psychological depth - Realism vs. stylization. Shot sizes (CU, MS, LS) - Camera angles (high, low, eye-level) - Camera movements (pan, tilt, dolly, handheld) - Framing and composition - Lighting techniques (natural, high-key, low-key)
Visual content : Tamil Movie **"Iruvar"** (1997, Dir. Mani Ratnam, Cinematography: Santosh Sivan)

- Use of lighting and composition
- Period visual style
- Political drama through camera aesthetics

**Unit V – Editing and Sound**

**Editing** Continuity editing - Montage theory - Rhythmic editing - Match cut, jump cut, cross-cutting - Role of editing in narrative pacing

**Sound Design** Diegetic and non-diegetic sound - Dialogue and ambience (Dubbing) - Sound effects - Background score (Music) and silence

Visual content : Tamil Movie **"Super Deluxe"** (2019, Dir. Thiagarajan Kumararajan)

- Non-linear editing structure -
- Parallel narrative editing
- Experimental sound design

**LEARNING OUTCOME:**

- Identify and explain the major elements of film.
- Apply film terminology in academic analysis.
- Analyze Tamil films using narrative, visual, and sound frameworks.
- Critically evaluate how technical elements contribute to meaning.

**TEXT BOOKS:**

1. The Language of Film — Robert Edgar, John Marland & Steven Rawle

2. Film Studies: An Introduction — Ed Sikov

**REFERENCE BOOKS:**

3. Introduction to Film Studies — Edited by Jill Nelmes

4.Film Art: An Introduction — David Bordwell & Kristin Thompson

5.In the Blink of an Eye — Walter Murch (A highly regarded short book on the art and philosophy of film editing.)

6. Producing Great Sound for Film and Video — Jay Rose (A detailed guide focused on sound recording and sound design for film.)

7. Notes on the Cinematographer — Robert Bresson (A classic set of reflections on cinema and cinematography (good for advanced students interested in aesthetics).

| CORE PRACTICAL | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT E 11 | SPECIALIZATION PRACTICAL II | 0 | 1 | 2 | 3 | 3 |

**OBJECTIVES:**

- To gain knowledge about avid software and fcp software.
- To understand the timeline and rendering of the sequences.

**Content :**

1. FCP / Avid software intro
2. Short cut keys, key board settings
3. Working with different video formats
4. Timeline practice
5. Working with multiple tracks
6. Adding graphics shots
7. Titling practice.
8. Transitions and filters
9. Working with keyframes
10. Rendering

**LEARNING OUTCOME:**

- On successful completion of this course, students will be able to work with FCP/Avid Editing softwares

**TEXT BOOKS:**

1. Millar, Gavin. Reisz, Karel. Gavin. *Technique of film editing*. London. Focal Press. 2nd edition. September 29, 2009.

**REFERENCE BOOKS:**

2. Chandler, Gael. Cut by Cut: Editing your film or video. USA. Michael Wiese Productions, 2nd edition. June 1, 2012.

| CORE PRACTICAL | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT A 12 | DIPLOMA FILM PROJECT | 0 | 1 | 3 | 4 | 4 |

**OBJECTIVES:**

- To understand the concept of shot breakdown and visual planning of scenes.
- To enable students to visualize and execute scenes using creative lighting and dialogues.
- To provide an opportunity for students to apply the creative and technical knowledge gained during their course of study.

**Project Guidelines**

- The Diploma Film script submitted by the Direction student will only be allowed to be converted into his/her Diploma Film.
- The maximum duration of the Diploma Film is 15 minutes.
- The story may be an original story or an adapted story, suitable for cinematic storytelling.
- Students may prepare storyboards or pre-visualization (previz) with the support of VFX department students if required.
- The Direction student must collaborate with students specializing in Cinematography for the production of the film.
- For post-production, students specializing in Editing, Graphics & Animation, and Sound Engineering should be engaged.
- This collaborative production ensures that all students gain hands-on experience in the filmmaking process.
- The film must be produced in Digital Video format following standard production and post-production workflow.
- Students should complete pre-production planning such as script breakdown, shot list, scheduling, and production preparation before shooting.
- The project should be completed within the semester schedule, maintaining professional discipline and teamwork.

**EDITING STUDENT GUIDELINES**

- Editing students must plan the edit based on the rhythm and mood of the song.
- Cuts and transitions should match the music beats and flow.
- Proper continuity must be maintained between shots.
- Shot selection should focus on best performance and visual quality.
- Basic color correction and visual consistency should be ensured.
- Sync between audio and visuals must be accurate.
- Coordination with direction and cinematography team is required.
- Final output should be clean, smooth, and suitable for presentation.

**LEARNING OUTCOME:**

- Develop and execute a diploma film from an approved screenplay.
- Plan and complete pre-production tasks like script breakdown, shot list, and scheduling.
- Work collaboratively with different departments (camera, editing, sound, VFX).
- Produce a short film within 15 minutes using proper workflow.
- Apply practical filmmaking skills from production to post-production.
- Demonstrate teamwork, time management, and professional discipline.

**TEXT BOOKS:**


1. Film Directing: Shot by Shot — Steven D. Katz
2. The Filmmaker's Handbook — Steven Ascher & Edward Pincus
3. Directing: Film Techniques and Aesthetics — Michael Rabiger
4. In the Blink of an Eye — Walter Murch
5. The Five C's of Cinematography — Joseph V. Mascelli

**REFERENCE BOOKS:**


1. Digital Filmmaking — Mike Figgis
2. Film Production Technique — Bruce Mamer

| CORE PRACTICAL | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT A 13 | VIDEO SONG PROJECT | 0 | 1 | 3 | 4 | 4 |

**OBJECTIVES:**

- To enable students to visualize a concept based on a musical note or song and translate it into a visual narrative.
- To develop the ability to conceive camera angles, camera movements, and editing patterns that enhance the mood and rhythm of the music.
- To provide students with an opportunity to apply the theoretical and practical knowledge gained in various subjects of the course.

**Project Guidelines**

- Direction students must create a visual concept based on music mood and rhythm.
- Video song duration should be a maximum of 5 minutes.
- Students can use existing songs or create their own music independently.
- The college will not provide facilities for creating original music.
- Students can take faculty guidance for music if needed.
- Camera angles, movements, and editing must match the music.
- The concept must be approved by the Direction Department before starting.
- Script, locations, and rehearsals must be completed before shooting.
- The project must involve Cinematography, Editing, and Sound students.
- Cinematography students handle shooting and visuals.
- Editing students handle editing and continuity.
- Sound students handle audio sync and sound finishing.
- The project must follow proper pre-production, production, and post-production workflow.
- Final output should show a strong combination of music, visuals, and editing.
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**EDITING STUDENT GUIDELINES**

- Editing students must plan the edit based on the rhythm and mood of the song.
- Cuts and transitions should match the music beats and flow.
- Proper continuity must be maintained between shots.
- Shot selection should focus on best performance and visual quality.
- Basic color correction and visual consistency should be ensured.
- Sync between audio and visuals must be accurate.
- Coordination with the direction and cinematography team is required.
- Final output should be clean, smooth, and suitable for presentation.

**LEARNING OUTCOME:**

- Understand how to convert music into a visual story
- Apply camera angles, movements, and editing based on rhythm and mood
- Plan and execute a video song using proper filmmaking stages
- Work collaboratively with cinematography, editing, and sound departments
- Develop creative and technical skills in music-based visual storytelling

**TEXT BOOKS:**


1. Grammar of the Film Language – Daniel Arijon
2. Film Directing: Shot by Shot – Steven D. Katz
3. In the Blink of an Eye – Walter Murch
4. The Five C’s of Cinematography – Joseph V. Mascelli

## REFERENCE BOOKS:


1. Directing Music Videos – Lara M. Schwartz
2. The Visual Story – Bruce Block
3. Cinematography: Theory and Practice – Blain Brown
4. Audio-Vision: Sound on Screen – Michel Chion

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| ADFT A 14 | FILM ANALYSIS –I I | 0 | 0 | 3 | 3 | 3 |

**OBJECTIVES:**

- To identify the narrative and stylistic elements that constitute the film art.
- To broaden the understanding of different genres of films.
- To learn methodology for critical analysis.

**Course Requirements:**

- The aim is to develop the habit of identifying film elements and recording observations.
- Students should learn technical vocabulary to analyze films clearly.
- Students gain basic knowledge and experience for further film studies.
- Students should express their opinions clearly and in a structured manner.
- Each student must maintain a record of all films screened.
- The record should include analysis of narrative, style, and technical aspects.
- Students should learn to identify different film genres.
- Students should understand both fiction and non-fiction film structures.
- Each student must submit an analysis of minimum 10 films per semester.
- The record should follow given genres and areas of study.

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| Department | Film | Genre | Key Learning Focus |
|---|---|---|---|
| **Direction** | **Uthiripookkal** | **Neo-realistic Drama** | **Character-driven, realism, social themes** |
| **Direction** | **Psycho** | **Psychological Thriller** | **Novel adaptation, psychological horror** |
| **Cinematography** | **The Tree of Life** | **Drama / Realism** | **Natural light, handheld camera, subjective visuals** |
| **Cinematography** | **In the Mood for Love** | **Drama / Formalism** | **Color palette, mood lighting, visual design** |
| **Editing** | **Triangle** | **Psychological Thriller** | **Non-linear, loop-based editing** |
| **Editing** | **Aadukalam** | **Action Drama** | **Continuity editing, emotional pacing** |
| **Sound** | **Jallikattu** | **Action / Experimental** | **360° sound, layered crowd, rhythmic sound, Dolby Atmos** |
| **Sound** | **Lagaan** | **Historical / Sports / Musical** | **Sync sound, songs driving narrative, ambient & crowd sound** |
| **VFX** | **Loving Vincent** | **Animated / Biographical** | **Hand-painted style, art + cinema integration** |
| **VFX** | **A Scanner Darkly** | **Sci-Fi / Rotoscope** | **Visual style for psychology & perception** |

**LEARNING OUTCOME:**

- Identify basic narrative and stylistic elements of films
- Understand different film genres and their characteristics
- Develop basic skills in film analysis
- Learn to observe and record film details
- Use simple technical terms to analyze films
- Express ideas clearly through written film reviews

**TEXT BOOKS:**

Monaco, James. How to read a Film, New York, Oxford University Press, 4th Edition, 2009.
Syd Field. Going to the Movies, New York, Dell Publishing, 2001.

**REFERENCE BOOKS:**

Dimaggio, Madeline. How To Write For Television, New York, Revised Edition, 2008.

| CORE THEORY | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT S 08 | CREATIVE SOUND RECORDING TECHNIQUES | 3 | 1 | 0 | 4 | 4 |

**OBJECTIVES:**

- To understand basic audio signal processing used in mixing and post-production.
- To learn tools like EQ, dynamics, and time-based effects.
- To understand audio metering and loudness standards.
- To learn delivery formats and platform requirements (film, broadcast, OTT).
- To prepare for professional audio mixing workflows.

**UNIT I**

**Introduction to Equalization** – purpose of equalization – frequency spectrum overview – **Types of Equalizers** – shelving equalizer – parametric equalizer – graphic equalizer, **Filter Types and Shapes** – low-pass – high-pass – band-pass – bell filter (bell shape) – notch filter, **EQ Parameters and Application** – frequency – gain – Q factor (Q value / bandwidth) – using equalizers in a mix session.

**UNIT II**

**Dynamic Processors** – compressor – limiter – gate – expander – multiband compressor - **Compressor Parameters** – threshold – ratio – attack time – release time – knee – make-up gain – **Gate and Expander Parameters** – threshold – range – attack – hold – release – **Dynamics in Mixing and Noise Control** – effective use of compression and limiting – peak control – overload and distortion – noise reduction basics – noise floor.

**UNIT III**

**Reverb Basics** – natural vs artificial reverb – room simulation – early reflections – decay time – **Types of Reverb** – room – hall – plate – spring – algorithmic – convolution reverb – **Delay Basics** – delay principles – delay time – feedback – wet/dry mix – **Types of Delay** – slapback delay – tempo-sync delay – ping-pong delay – multi-tap delay – Application Basics – insert vs send – reverb and delay routing – basic space creation.

**UNIT IV**

Introduction to Audio Metering – purpose of metering – analog vs digital meters – **VU Meter** – operating principle – average level measurement – reference level (0 VU) – broadcast usage– **RMS Meter** – RMS level measurement – digital audio reference levels – Peak Meter – sample peak – true peak – headroom – clipping indication – Meter Calibration and Reference Levels – reference voltage – dBu, dBV, dBFS – alignment between analog and digital systems

**UNIT V**

Loudness Metering – LUFS / LKFS – integrated, short-term and momentary loudness – True Peak – Loudness Range (LRA) – dialogue-gated loudness - Loudness Standards – ITU-R BS.1770 – EBU R128 – ATSC A/85 – broadcast vs OTT loudness norms – OTT and Platform Requirements – OTT mix requirements – loudness specs for streaming platforms – stereo, 5.1 and immersive delivery considerations.

Audio Delivery and International Versions – audio delivery notes – M&E tracks – dialogue, music and effects stems – file formats and naming conventions – Quality Control and Compliance – loudness normalization – pre-delivery QC checks – true peak limiting – compliance verification.

**LEARNING OUTCOME:**

- Use EQ, dynamics, and time-based effects in mixing.
- Understand and use audio meters and loudness levels correctly.

- Know broadcast and OTT loudness standards and requirements.
- Prepare audio deliverables and stems, and do basic quality checks.

**TEXT BOOKS:**


1. John M. Woram , Recording Studio Handbook, Elar 1989.
2. David Miles Huber, Robert E. Runstein , Modern Recording Techniques, Focal Press, 8th Edition, 2013.
3. Producing Great Sound for Film and Video – Jay Rose – Focal Press, 2014


**REFERENCE BOOKS:**


**1.** Alec Nisbett, The Technique of Sound Studio , Focal Press 1972.
**2.** Heinrich Schroder, Tape Recorder Servicing Mechanics – Van Nostrand, 1968.
**3.** Don Davis and Carolyn Davis Sound System Engineering 4th Edition – Focal Press, 2013.
**4.** Phillip Giddings, Audio System Design and Installation 1st Edition, Focal Press, 1997.

| CORE THEORY | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT S 09 | THE ART OF SOUND DESIGN | 2 | 1 | 0 | 3 | 3 |

**OBJECTIVES:**

- To understand sound design for films from both creative and technical aspects.
- To learn about dialogue, narration, sound effects, and music in storytelling.
- To understand the sound design process from planning to final mixing.
- To get familiar with modern mixing methods, including surround and immersive sound.

**UNIT I**

The Sound Designer - Core Responsibilities - Workflow Involvement – Script Analysis.Components of sound structure and their effects on perception. Speech, Narration – Direct Narration, Indirect Narration, Contrapuntal Narration. Dialogue – Accent, Pace, Patterns, Emphasis, Inflection, Mood. ADR – Post synchronization.

**UNIT II**

Sound Effects – Contextual Sound (Digestive and Non digestive sound), Narrative sound effects – Descriptive sound,commentative sound. Functions of SFX – Focusing Attention, Defining pace, Establish locale, Creative environment, emphasis and intensify action, depict identity, Set Pace, Provide counter point, Create Humor, Symbolize meaning and unify transition.

**UNIT III**

**Sound Effects** – spotting session – sound effects breakdown – cue list preparation – reference track collection – **Sound Effects Sourcing** – sound libraries – metadata search – file selection – format compatibility – legal and licensing basics – **Custom Effects Creation** – field recording – Foley recording – prop selection – performance techniques – multiple takes – **Editing Sound Effects** – trimming and cleaning – fades and crossfades – noise reduction – time and pitch adjustment – layering and consolidation – **Organizing Effects** – track naming – color coding – folder structure – session management – version control.

**UNIT IV**

Functions of Music – Establish locale, intensify action, debiting identity, Setting Pace, Providing Counter Point, Creating Humor, Unifying Transition, Fixing Time, Recalling or Foretelling Events, Evoking atmosphere, Feeling or Mood.

**UNIT V**

**Dialogue Editing and Pre-Mixing** – dialogue assembly – sync correction – noise reduction – ADR Matching – dialogue consistency – dialogue premix–**Sound Effects Premix** – grouping tracks – gain staging – basic EQ – dynamics control – panning and spatial placement– **Music Editing and Pre-Mixing** – music arrangement – cue alignment to picture – music editing – balance and dynamics – music premix. **Session Preparation for Final Mix** – track routing – bus structure – stem organization – session cleanup – print preparation – Surround and Immersive Panners – **Final Mixing** – dialogue, music and effects balance – automation – spatial placement – depth and perspective.**Mix Formats and Delivery** – stereo – 5.1 – 7.1 – immersive formats – format-based routing and monitoring.

**LEARNING OUTCOME :**

- Design and use dialogue, narration, sound effects, and music for storytelling.
- Plan and carry out sound design workflows (spotting, recording, editing, organizing).
- Use sound creatively for mood, pacing, and meaning.
- Understand premixing, final mixing, and modern formats like surround and immersive audio.

**TEXT BOOKS:**

1. Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema – David Sonnenschein – Michael Wiese Productions, 2001
2. The Foley Grail: The Art of Performing Sound for Film, Games, and Animation – Vanessa Theme Ament – Routledge, 2009
3. Audio Post Production for Television and Film – Glenn White & Gary J. Hayes – Focal Press / Routledge, 2018
4. Immersive Sound: The Art and Science of Binaural and Multi-Channel Audio – Agnieszka Roginska & Paul Geluso – Routledge, 2018

**REFERENCE BOOKS:**

1. Audio in Media: The Recording Studio – Stanley R. Alten – Wadsworth Publishing Co., 1997
2. The Sound Studio: Audio Techniques for Radio, Television, Film, and Recording – Alec Nisbett – Focal Press, 2003 Practical Recording Techniques: The Step-by-Step Approach to Professional Audio
3. Recording – Bruce Bartlett & Jenny Bartlett – Focal Press, latest edition (2015)
   *(This is a well-known, widely used edition; earlier editions exist but the 2015 one is commonly referenced)*
4. The Art of Digital Audio Recording: A Practical Guide for Home and Studio – Steve Savage – Oxford University

| CORE THEORY | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT S 10 | DIGITAL AUDIO FUNDAMENTALS | 2 | 1 | 0 | 3 | 3 |

**OBJECTIVES:**

- To understand the basics of digital audio and recording systems.
- To learn sampling, digital recording, and audio storage formats.
- To get familiar with computer-based audio systems and DAWs.
- To learn basic music production, synthesis, and sampling.
- To get introduced to AI tools used in film audio (dialogue cleaning and voice processing).

**UNIT I**

The Basics of Digital ,Sampling, The Nyquist Theorem ,Oversampling - Quantization The Digital Recording, Reproduction Process, Wordclock, Digital Audio Transfer Protocols - ADAT, SPDIF,AES/EBU, MADI, DANTE.

**UNIT II**

Digital Audio Recording Systems, The Fixed-Head Digital Audio Recorder, The Rotating-Head Digital Audio Recorder, DAT-Digital Audio Tape, ADAT, Hi-8 Tape, Mini-discs, CD, DVD, Hard-Disk Recording , Advantages of Hard-Disk Recording, Hard-Disk Multitrack Recorders, SSD, Flash Memory Portable Recorders, The Digital Audio Workstation.

**Digital Audio Formats** – PCM audio – WAV format – audio resolution and quality **– Compressed Audio Systems** – MPEG audio standards – MP3 – perceptual audio coding – Computer-Based Audio Handling – file-based audio workflows.

**UNIT III**

Music Production - DAWs - Overview of Ableton Live - FL Studio - Logic Pro - Cubase - Protools -
Interface, Tracks, Mixer, Browser - Audio And MIDI - Recording Basics, MIDI Notes, Velocity, Automation - Sound Gain And Signal Flow.

**UNIT IV**

Synthesis Fundamentals - Additive and Subtractive Synthesis - Oscillators, Filters, Envelopes, LFOs, Sub-Synthesis, Noises. Sampling - Types Of Samples, Sample Slicing, Sampler Instrument.

**UNIT V**

**Introduction to AI in Audio** – AI and machine learning basics – role of AI in film audio workflows – **AI for Dialogue Cleaning and Restoration** - **AI for Voice Processing and Generation** - voice cloning basics – voice synthesis – text-to-speech – speech-to-speech conversion – **AI in Post-Production Workflow - Ethics and Practical Considerations** – consent and voice rights – authenticity – creative limitations – industry practices.

**LEARNING OUTCOME : :**

- Explain basic digital audio concepts like sampling and quantization.
- Understand digital recording systems and computer-based audio setups.
- Use basic DAW tools for music production, MIDI, synthesis, and sampling.
- Gain basic awareness of AI tools for dialogue restoration and voice processing.

**TEXT BOOKS:**


1. StuartM.Asser, Vincent J. Stigliano and Richard Bahrenburg, Microcomputer Servicing – Practical Systems and Trouble Shooting, Prentice Hall PTR, 1997.
2. Ken C. Pohlmann, Principles of Digital Audio – Mc Graw Hill, 2010.
3. Mike Tooley, Practical Digital electronic Hand Book – BPB Publications, 1990.

**REFERENCE BOOKS:**


1. Mike Tooley, Everyday Electronics – PC Publications, 1st January, 1990.
2. S. P. Sharma, Basics Radio & Television, Mc Graw Hill. Inc, March 1st, 1984.

| CORE PRACTICAL | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
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| ADFT S 11 | SPECIALIZATION PRACTICAL II | 0 | 1 | 2 | 3 | 3 |

**OBJECTIVES:**

- To train students in using analogue and digital audio mixers.
- To understand basic audio effects like EQ, dynamics, noise gate, and reverb.
- To learn dialogue editing, sound effects, and music mixing for video.
- To learn basic DAW mixing used in post-production.

**Exercises**

1. Study and practice in Analogue Audio mixing console.
2. Study and practice in Digital Audio mixing console
3. Study of characteristics of Equalizers.
4. Study of characteristics of compressors.
5. Study of characteristics of Noise -Gate.
6. Practice in applying reverb, delay.
7. Practice in Dialogue Editing With Izotope RX.
8. Practice in adding sound fx for a video.
9. To practice adding and scoring background music (BGM) for video productions.
10. Practice in premixing dialogue, effects, and music in Pro Tools for the prescribed format.
11. Practice in final mixing using Pro Tools for the given format.

**LEARNING OUTCOME:**

- Operate analogue and digital mixing consoles.
- Use basic audio tools like EQ, compressor, noise gate, reverb, and delay.
- Perform dialogue editing, sound effects placement, and music mixing for video.
- Mix audio projects using a professional DAW.

**TEXT BOOKS:**

1. The Mixing Engineer's Handbook – by Bobby Owsinski

**REFERENCE BOOKS:**

1. The Art of Mixing – by David Gibson

| CORE PRACTICAL | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 12 | DIPLOMA FILM PROJECT | 0 | 1 | 3 | 4 | 4 |

**OBJECTIVES:**

- To understand the concept of shot breakdown and visual planning of scenes.
- To enable students to visualize and execute scenes using creative lighting and dialogues.
- To provide an opportunity for students to apply the creative and technical knowledge gained during their course of study.

**Project Guidelines**

- The Diploma Film script submitted by the Direction student will only be allowed to be converted into his/her Diploma Film.
- The maximum duration of the Diploma Film is 15 minutes.
- The story may be an original story or an adapted story, suitable for cinematic storytelling.
- Students may prepare storyboards or pre-visualization (previz) with the support of VFX department students if required.
- The Direction student must collaborate with students specializing in Cinematography for the production of the film.
- For post-production, students specializing in Editing, Graphics & Animation, and Sound Engineering should be engaged.
- This collaborative production ensures that all students gain hands-on experience in the filmmaking process.
- The film must be produced in Digital Video format following standard production and post-production workflow.
- Students should complete pre-production planning such as script breakdown, shot list, scheduling, and production preparation before shooting.
- The project should be completed within the semester schedule, maintaining professional discipline and teamwork.

**SOUND STUDENT GUIDELINES**

- Sound students must ensure proper audio sync with visuals and lip-sync.
- Music, dialogue (if any), and effects should be balanced clearly.
- Clean and noise-free audio should be maintained.
- Proper sound levels and mixing should be followed.
- Background effects should support the mood of the song.
- Coordination with the editing and direction team is required.
- Final audio should be clear, balanced, and suitable for output format.

**LEARNING OUTCOME:**

- Develop and execute a diploma film from an approved screenplay.
- Plan and complete pre-production tasks like script breakdown, shot list, and scheduling.
- Work collaboratively with different departments (camera, editing, sound, VFX).
- Produce a short film within 15 minutes using proper workflow.
- Apply practical filmmaking skills from production to post-production.
- Demonstrate teamwork, time management, and professional discipline.

**TEXT BOOKS:**


1. Film Directing: Shot by Shot — Steven D. Katz
2. The Filmmaker's Handbook — Steven Ascher & Edward Pincus
3. Directing: Film Techniques and Aesthetics — Michael Rabiger
4. In the Blink of an Eye — Walter Murch
5. The Five C's of Cinematography — Joseph V. Mascelli

**REFERENCE BOOKS:**


1. Digital Filmmaking — Mike Figgis
2. Film Production Technique — Bruce Mamer

| CORE PRACTICAL | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 13 | VIDEO SONG PROJECT | 0 | 1 | 3 | 4 | 4 |

**OBJECTIVES:**

- To enable the student to visualize a concept for a musical note, to conceive the camera angles, movements, and editing to enhance the mood as conceived by the Direction students are to be brought out in the above project.
- To enable students to understand and apply the concept of dividing songs punch-by-punch according to rhythm for accurate playback during video production.
- To train students in music production workflows and guide them in independently composing and producing songs for video projects.
- To develop practical skills in mixing and mastering music to achieve technically sound and creatively effective outputs.

**Project Guidelines**

- Direction students must create a visual concept based on music mood and rhythm.
- Video song duration should be a maximum of 5 minutes.
- Students can use existing songs or create their own music independently.
- The college will not provide facilities for creating original music.
- Students can take faculty guidance for music if needed.
- Camera angles, movements, and editing must match the music.
- The concept must be approved by the Direction Department before starting.
- Script, locations, and rehearsals must be completed before shooting.
- The project must involve Cinematography, Editing, and Sound students.
- Cinematography students handle shooting and visuals.
- Editing students handle editing and continuity.
- Sound students handle audio sync and sound finishing.
- The project must follow proper pre-production, production, and post-production workflow.
- Final output should show a strong combination of music, visuals, and editing.

**SOUND STUDENT GUIDELINES**

- Apply knowledge gained from theory papers in practical filmmaking.
- Visualize concepts based on music, mood, and rhythm.
- Plan camera angles, movements, and editing to enhance the mood.
- Get project subject approved by the Direction department.
- Develop script, finalize locations, and conduct rehearsals.
- Complete the film in collaboration with Cinematography, Editing, and Sound students.
- Ensure active involvement of Sound department students in the project.
- Incorporate dialogue where possible without affecting the beauty of the song.

**LEARNING OUTCOME:**

- Understand how to convert music into a visual story
- Apply camera angles, movements, and editing based on rhythm and mood
- Plan and execute a video song using proper filmmaking stages
- Work collaboratively with cinematography, editing, and sound departments
- Develop creative and technical skills in music-based visual storytelling

**TEXT BOOKS:**

1. Grammar of the Film Language – Daniel Arijon
2. Film Directing: Shot by Shot – Steven D. Katz

3. In the Blink of an Eye – Walter Murch
4. The Five C's of Cinematography – Joseph V. Mascelli

**REFERENCE BOOKS:**

1. Directing Music Videos – Lara M. Schwartz
2. The Visual Story – Bruce Block
3. Cinematography: Theory and Practice – Blain Brown
4. Audio-Vision: Sound on Screen – Michel Chion.

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 14 | FILM ANALYSIS –I I | 0 | 0 | 3 | 3 | 3 |

**OBJECTIVES:**

- To identify the narrative and stylistic elements that constitute the film art.
- To broaden the understanding of different genres of films.
- To learn methodology for critical analysis.

**Course Requirements:**

- The aim is to develop the habit of identifying film elements and recording observations.
- Students should learn technical vocabulary to analyze films clearly.
- Students gain basic knowledge and experience for further film studies.
- Students should express their opinions clearly and in a structured manner.
- Each student must maintain a record of all films screened.
- The record should include analysis of narrative, style, and technical aspects.
- Students should learn to identify different film genres.
- Students should understand both fiction and non-fiction film structures.
- Each student must submit an analysis of minimum 10 films per semester.
- The record should follow given genres and areas of study.

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| Department | Film | Genre | Key Learning Focus |
|---|---|---|---|
| **Direction** | **Uthiripookkal** | **Neo-realistic Drama** | **Character-driven, realism, social themes** |
| **Direction** | **Psycho** | **Psychological Thriller** | **Novel adaptation, psychological horror** |
| **Cinematography** | **The Tree of Life** | **Drama / Realism** | **Natural light, handheld camera, subjective visuals** |
| **Cinematography** | **In the Mood for Love** | **Drama / Formalism** | **Color palette, mood lighting, visual design** |
| **Editing** | **Triangle** | **Psychological Thriller** | **Non-linear, loop-based editing** |
| **Editing** | **Aadukalam** | **Action Drama** | **Continuity editing, emotional pacing** |
| **Sound** | **Jallikattu** | **Action / Experimental** | **360° sound, layered crowd, rhythmic sound, Dolby Atmos** |
| **Sound** | **Lagaan** | **Historical / Sports / Musical** | **Sync sound, songs driving narrative, ambient & crowd sound** |
| **VFX** | **Loving Vincent** | **Animated / Biographical** | **Hand-painted style, art + cinema integration** |
| **VFX** | **A Scanner Darkly** | **Sci-Fi / Rotoscope** | **Visual style for psychology & perception** |

**LEARNING OUTCOME:**

- Identify basic narrative and stylistic elements of films
- Understand different film genres and their characteristics
- Develop basic skills in film analysis
- Learn to observe and record film details
- Use simple technical terms to analyze films
- Express ideas clearly through written film reviews

**TEXT BOOKS:**

Monaco, James. How to read a Film, New York, Oxford University Press, 4th Edition, 2009.
Syd Field. Going to the Movies, New York, Dell Publishing, 2001.

**REFERENCE BOOKS:**

Dimaggio, Madeline. How To Write For Television, New York, Revised Edition, 2008.

| CORE THEORY | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT V 08 | ADVANCED COMPOSITING TECHNIQUES | 0 | 0 | 3 | 3 | 3 |

**OBJECTIVES:**

- To develop strong visual observation and traditional drawing skills
- To translate hand-drawn concepts into refined digital illustrations
- To understand color, composition, and typography for visual communication
- To introduce vector design and background creation fundamentals
- To apply foundational matte painting techniques for VFX workflows

**UNIT I – Advanced Keying & Matte Refinement**

Complex keying scenarios – challenges in chroma key such as uneven lighting, motion blur, fine hair details and semi-transparency – principles of color separation and keying algorithms – difference between luminance key, chroma key and difference key – edge refinement techniques including edge blur, choke and feather – despill theory and color correction for spill suppression – matte theory: hard matte vs soft matte – alpha channel interpretation – matte manipulation and control for clean composites – importance of maintaining edge integrity and natural blending in compositing pipelines.

**Exercise**: Advanced keying with edge refinement. **Output**: Clean keyed shots with refined mattes.

**UNIT II – UNIT II: MATCHMOVE & CAMERA PROJECTION**

Fundamentals of motion tracking – 2D vs 3D tracking concepts – understanding parallax and depth in camera movement – camera solve theory and calculation of virtual camera parameters – coordinate systems and scene reconstruction – error analysis and solving inaccuracies in tracking – principles of camera projection and texture projection – use of projection for matte painting and environment extension – limitations and advantages of projection workflows in visual effects.

**Exercise** Matchmove and camera projection, camera projection on geometry.**Output**:Camera-projected composite shots.

**UNIT III – MULTIPASS & CG INTEGRATION**

Theory of render passes in 3D rendering – understanding different passes such as diffuse, specular, reflection, refraction, shadow, ambient occlusion and Z-depth – role of linear workflow and color space in compositing – layering techniques and recombination of passes – light interaction and shading consistency – matching CG lighting with live-action plates – integration techniques ensuring perspective, scale and depth accuracy – importance of physically correct compositing for realism.**Exercise**:Multipass compositing from 3D renders.**Output**:Integrated CG composite shots.

**UNIT IV – ADVANCED TRACKING & VISUAL INTEGRATION**

Advanced tracking techniques including planar tracking, object tracking and hybrid tracking – stabilization theory and motion smoothing – tracking error handling and correction methods – integrating CG and graphic elements into moving footage – creating realistic interaction between elements and environment – shadow creation, reflection mapping and contact point integration – maintaining continuity of motion, perspective and lighting for believable composites.

**Exercise**:Advanced tracking and stabilization, shadow, reflection, and contact integration..

**Output**:Visually grounded composite shots with proper interaction.

**UNIT V – FINAL POLISH & PHOTOREALISM**

Principles of photorealism in compositing – understanding grain structure and noise patterns in film and digital formats – grain matching and re-graining techniques – color theory in compositing: color matching, grading and tonal balance – shot continuity and visual consistency across sequences – final balancing of highlights, shadows and midtones – importance of subtle imperfections for realism – preparing shots for final delivery – breakdown structure and presentation techniques in VFX pipelines.

**Exercise**:Grain matching and color consistency, final polish for realism.

**Output**:Final photorealistic composite with breakdown.

**LEARNING OUTCOME :**

- Perform advanced compositing tasks for complex VFX shots.
- Integrate CG elements with accurate camera and depth information.
- Apply professional techniques for keying, tracking, and projection.
- Achieve visual realism through detailed polish and refinement.
- Deliver high-quality composite shots suitable for professional portfolios

**TEXT BOOKS:**

35. The Art and Science of Digital Compositing — Ron Brinkmann
36. Digital Compositing for Film and Video — Steve Wright
37. The Foundry Nuke 101: Professional Compositing and Visual Effects — Ron Ganbar
38. The VES Handbook of Visual Effects — Edited by Jeffrey A. Okun & Susan Zwerman

**REFERENCE BOOKS:**

7. Matchmoving: The Invisible Art of Camera Tracking — Tim Dobbert
8. Digital Lighting and Rendering — Jeremy Birn
9. Color Correction Handbook — Alexis Van Hurkman
10. Real-Time Rendering — Tomas Akenine-Möller, Eric Haines & Naty Hoffman.

| CORE THEORY | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT V 09 | RIGGING & ANIMATION | 0 | 0 | 3 | 3 | 3 |

**OBJECTIVES:**

- To understand the basics of character rigging and skeletal structure.
- To learn skinning, weight painting and deformation techniques.
- To create IK, FK and control rigs for animation.
- To apply rigging for character animation and real-time workflows.
- To introduce AI-assisted animation methods.

**UNIT I – ARMATURE CREATION & RIG STRUCTURE**

Fundamentals of skeletal rigging – armature and bone systems – hierarchy and parent-child relationships – naming conventions for production pipelines – joint placement based on anatomy – bone orientation and axis alignment – symmetry setup and mirroring techniques – importance of clean rig structure for deformation and animation stability.**Exercise**: Create a complete armature for a character with proper hierarchy, naming conventions, orientation and symmetry setup.. **Output**: Clean skeletal rig with well-structured hierarchy, correct orientation and symmetrical setup ready for production use.

**UNIT II – MESH BINDING, SKINNING & DEFORMATION CONTROL**

Concept of mesh binding and deformation – relationship between geometry and skeleton – skinning methods (automatic and manual) – vertex influence and deformation behavior – weight painting theory – handling complex joint areas like shoulders, elbows and knees – smoothing and refining deformation – avoiding common rigging artifacts and distortions.

**Exercise** Bind the character mesh to the rig, apply skinning, and refine deformation using weight painting techniques..**Output**:Character mesh properly attached with smooth, natural deformation during posing and basic movement.

**UNIT III – IK, FK & CONTROL RIG DESIGN**

Principles of Inverse Kinematics (IK) and Forward Kinematics (FK) – differences and animation use cases – control rig design for animator usability – creation of controllers, handles and custom attributes – IK-FK switching systems – clean rig interface and usability – importance of efficiency and clarity in animation rigs.**Exercise**:Build IK systems for limbs and implement FK controls with animator-friendly controllers and switching setup.**Output**:Fully controllable rig with IK and FK systems, equipped with clean animation controls suitable for production.

**UNIT IV – CONSTRAINTS, MOTION CONTROL & CHARACTER ANIMATION**

Theory of constraints in rigging – types of constraints (parent, orient, point, scale) – controlling bone relationships and motion flow – stabilization techniques – automation of movement using constraints – fundamentals of animation (timing, spacing, weight, arcs) – applying rig to create expressive movement – understanding performance through motion.

**Exercise**:Apply constraints to enhance rig control and create a short animation such as a walk cycle or simple action..

**Output**:Animated character clip demonstrating controlled motion, proper weight and believable performance.

**UNIT V – REAL-TIME INTEGRATION & AI-ASSISTED ANIMATION WORKFLOW**

Exporting rigs and animations to real-time engines – optimization and performance considerations – skeleton compatibility and retargeting – integration into Unreal Engine or similar platforms – introduction to AI-assisted animation tools – motion generation and enhancement using AI – blending traditional rigging with modern intelligent workflows – future scope of AI in animation pipelines.**Exercise**:Export the rigged and animated character to a real-time engine and experiment with AI-assisted animation workflows.**Output**:Demo reel-ready character animation functioning in a real-time environment, enhanced using AI-based techniques.

**LEARNING OUTCOME :**

- Create a clean and structured character rig.
- Apply proper skinning and achieve smooth deformation.
- Build and use IK/FK controls for animation.
- Build and use IK/FK controls for animation.
- Export and use rigs in real-time engines and AI workflows.

**TEXT BOOKS:**

39. Rig It Right! – Maya Animation Rigging Concepts, Tina O'Hailey
40. 3D Character Rigging in Blender, Jaime Kelly
41. A Complete Guide to Character Rigging for Games Using Blender, Armin Halač
42. The Animator's Survival Kit, Richard Williams

**REFERENCE BOOKS:**

11. Body Language: Advanced 3D Character Rigging, Eric Allen
12. The Art of Rigging, Morten Jaeger
13. Animation Methods: Rigging Made Easy, Todd Palamar

| CORE THEORY | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT V 10 | AI FOR VISUAL EFFECTS & FILMMAKING | 2 | 0 | 1 | 3 | 3 |

**OBJECTIVES:**

- To understand AI as a creative support tool in filmmaking.
- To learn prompt-based workflows for pre-production and post-production.
- To maintain human creative control while using AI tools.
- To explore AI for visualization, ideation and storytelling.
- To develop ethical awareness in AI-assisted media creation.

**UNIT I – INTRODUCTION TO AI & PROMPT WORKFLOWS**

Understanding artificial intelligence in creative media – role of AI in filmmaking – prompt engineering fundamentals – structure of prompts (subject, style, lighting, composition) – iterative prompting and variation control – AI tools for image and video generation – maintaining creative intent while using AI systems.**Exercise**: Write structured prompts and test variations for AI-based visual generation.**Output**: Structured prompt samples with generated visual references.

**UNIT II – AI FOR CONCEPT ART & PRE-VISUALIZATION**

AI-assisted concept art generation – visual exploration and ideation – creating mood boards and thematic styles – pre-visualization using AI images and videos – translating ideas into visual sequences – role of AI in early-stage filmmaking decisions.**Exercise**:Generate concept art and create AI-based pre-visualization for a scene.**Output**: Concept art boards and pre-visualization image sequence.

**UNIT III – AI IN STORYBOARDING & SHOT DESIGN**

AI-assisted storyboard generation – visualizing narrative flow and shot continuity – framing, composition and camera perspective using AI references – shot breakdown and planning – bridging imagination and execution through AI visualization.**Exercise**:Create storyboard frames and shot design sheets using AI-generated visuals..**Output**:Storyboard sequence with shot composition and framing references.

**UNIT IV – STYLE CONSISTENCY & AI-ASSISTED EDITING**

Maintaining visual consistency across AI-generated images – character and environment continuity – style transfer and control techniques – AI-assisted editing concepts – exploring transitions, variations and sequence building – integrating AI outputs into editing workflows.**Exercise**:Generate consistent visual sets and create a short AI-assisted edited sequence.**Output**:Generate consistent visual sets and create a short AI-assisted edited sequence.

**UNIT V – AI IDEATION, ETHICS & RESPONSIBLE USAGE**

AI as a tool for creative ideation – developing scene ideas and visual narratives – role of human decision-making in AI workflows – ethical considerations in AI filmmaking – authorship, originality and bias – responsible use of AI tools in creative industries.**Exercise**:Create an AI-based ideation board and prepare a case study with ethical reflection..**Output**:Visual idea board or ideation reel along with a written ethical case study and reflection.

**LEARNING OUTCOME :**

- Write structured prompts for AI-based visual generation.
- Create concept art, storyboard and pre-visualization using AI tools.
- Apply AI for shot design, editing ideas and creative workflows.
- Apply AI for shot design, editing ideas and creative workflows.
- Apply AI for shot design, editing ideas and creative workflows.

**TEXT BOOKS:**


43. Artificial Intelligence Basics: A Non-Technical Introduction, Tom Taulli
44. AI for Everyone, Andrew Ng
45. The Filmmaker’s Guide to Emerging Technologies, Mark Shapiro


**REFERENCE BOOKS:**


14. The Filmmaker’s Guide to Emerging Technologies, Mark Shapiro
15. You Look Like a Thing and I Love You, Janelle Shane
16. Prompt Engineering for Generative AI, Packt Publications

| CORE PRACTICAL | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT V 11 | VFX PORTFOLIO & SHOWREEL | 1 | 1 | 2 | 4 | 4 |

**OBJECTIVES:**

- To create a professional VFX showreel using works from Semester I and II.
- To present projects in video (1080p/2K) and PDF formats.
- To include clear breakdowns with before-and-after comparisons.
- To improve creativity through continuous review and feedback.
- To use tools and techniques effectively for quality output.
- To produce a variety of works showing learning and practice.

**SHOWREEL REQUIREMENTS & EVALUATION GUIDELINES**

The showreel shall stand as a culmination of the student's journey, reflecting both learning and artistic growth across semesters. It must include selected outputs from **Semester I and Semester II exercises**, along with key academic works such as **group projects, song or documentary projects, title animation, motion graphics, and storyboard development**.

Students are encouraged to present their work in two complementary formats:
A **PDF portfolio** for still images, concepts, and storyboard presentations.
A **video showreel** in **1080p or 2K resolution**, ensuring professional clarity and presentation quality.

Each visual piece must be supported with **clear breakdowns**, including **before-and-after comparisons**, process stages, and an explanation of techniques used. The intention is not merely to display the final image, but to reveal the craftsmanship behind it.

**EVALUATION CRITERIA**

- **25% – Creativity**
  Originality of ideas, visual storytelling, and artistic expression. Continuous **review and feedback records** maintained by the student will be considered as part of this component, reflecting growth and iterative improvement.

- **25% – Quality**
  Technical precision, visual clarity, compositing accuracy, detailing, and overall professional finish.

- **25% – Tools & Techniques Used**
  Effective and appropriate use of software, workflows, and technical approaches relevant to the chosen specialization.

- **25% – Volume of Output**
  Range and number of works presented, demonstrating consistency, practice, and breadth of learning.

Students must maintain a **documented record of reviews and feedback** for all major works. This record serves as evidence of their evolving process and will contribute significantly to the evaluation, especially under creativity and development.

**LEARNING OUTCOME:**

- Create a complete and professional showreel.
- Present work clearly in video and PDF formats.
- Show understanding of the process through breakdowns.
- Demonstrate creativity and improvement through feedback.
- Produce quality work using proper tools.
- Showcase multiple outputs for professional readiness.

**TEXT BOOKS:**

- The Art and Science of Digital Compositing – Ron Brinkmann
- Digital Compositing for Film and Video – Steve Wright
- The Visual Effects Producer – Charles Finance & Susan Zwerman

**REFERENCE BOOKS:**

- Compositing Visual Effects: Essentials for the Aspiring Artist – Steve Wright
- The VES Handbook of Visual Effects – Jeffrey A. Okun & Susan Zwerman
- Digital Lighting and Rendering – Jeremy Birn
- The Art of VFX – Steve Wright

| CORE PRACTICAL | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 12 | DIPLOMA FILM PROJECT | 0 | 1 | 3 | 4 | 4 |

**OBJECTIVES:**

- To understand the concept of shot breakdown and visual planning of scenes.
- To enable students to visualize and execute scenes using creative lighting and dialogues.
- To provide an opportunity for students to apply the creative and technical knowledge gained during their course of study.

**Project Guidelines**

- The Diploma Film script submitted by the Direction student will only be allowed to be converted into his/her Diploma Film.
- The maximum duration of the Diploma Film is 15 minutes.
- The story may be an original story or an adapted story, suitable for cinematic storytelling.
- Students may prepare storyboards or pre-visualization (previz) with the support of VFX department students if required.
- The Direction student must collaborate with students specializing in Cinematography for the production of the film.
- For post-production, students specializing in Editing, Graphics & Animation, and Sound Engineering should be engaged.
- This collaborative production ensures that all students gain hands-on experience in the filmmaking process.
- The film must be produced in Digital Video format following standard production and post-production workflow.
- Students should complete pre-production planning such as script breakdown, shot list, scheduling, and production preparation before shooting.
- The project should be completed within the semester schedule, maintaining professional discipline and teamwork.

**VFX STUDENT GUIDELINES**

- VFX students can work on storyboard, title animation, motion graphics, art direction support, previz, techviz, and VFX shorts.
- Students must finalize the number of VFX shots with the director and team before starting.
- VFX shots, workflow, and method must be planned before shooting.
- Approval form must be signed by the director, VFX student, and VFX faculty before production.
- VFX students should participate in the shoot and work with the direction team.
- If a shot is time-consuming, costly, or not feasible, alternatives can be suggested.
- VFX faculty can modify execution or suggest script changes if needed.
- Shots can be changed or replaced if they cannot be completed on time.
- Students can include approved shots in their demo reel if quality is maintained.

**LEARNING OUTCOME:**

- Develop and execute a diploma film from an approved screenplay.
- Plan and complete pre-production tasks like script breakdown, shot list, and scheduling.
- Work collaboratively with different departments (camera, editing, sound, VFX).
- Produce a short film within 15 minutes using proper workflow.
- Apply practical filmmaking skills from production to post-production.
- Demonstrate teamwork, time management, and professional discipline.

**TEXT BOOKS:**


1. Film Directing: Shot by Shot — Steven D. Katz
2. The Filmmaker's Handbook — Steven Ascher & Edward Pincus
3. Directing: Film Techniques and Aesthetics — Michael Rabiger
4. In the Blink of an Eye — Walter Murch
5. The Five C's of Cinematography — Joseph V. Mascelli

**REFERENCE BOOKS:**


1. Digital Filmmaking — Mike Figgis
2. Film Production Technique — Bruce Mamer

| CORE PRACTICAL | IST YEAR – II ND SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 13 | VIDEO SONG PROJECT | 0 | 1 | 3 | 4 | 4 |

**OBJECTIVES:**

- To enable students to visualize a concept based on a musical note or song and translate it into a visual narrative.
- To develop the ability to conceive camera angles, camera movements, and editing patterns that enhance the mood and rhythm of the music.
- To provide students with an opportunity to apply the theoretical and practical knowledge gained in various subjects of the course.

**Project Guidelines**

- Direction students must create a visual concept based on music mood and rhythm.
- Video song duration should be a maximum of 5 minutes.
- Students can use existing songs or create their own music independently.
- The college will not provide facilities for creating original music.
- Students can take faculty guidance for music if needed.
- Camera angles, movements, and editing must match the music.
- The concept must be approved by the Direction Department before starting.
- Script, locations, and rehearsals must be completed before shooting.
- The project must involve Cinematography, Editing, and Sound students.
- Cinematography students handle shooting and visuals.
- Editing students handle editing and continuity.
- Sound students handle audio sync and sound finishing.
- The project must follow proper pre-production, production, and post-production workflow.
- Final output should show a strong combination of music, visuals, and editing.

**VFX STUDENT GUIDELINES**

- VFX students can work on storyboard, title animation, motion graphics, art direction support, previz, techviz, and VFX shorts.
- Students must finalize the number of VFX shots with the director and team before starting.
- VFX shots, workflow, and method must be planned before shooting.
- Approval form must be signed by the director, VFX student, and VFX faculty before production.
- VFX students should participate in the shoot and work with the direction team.
- If a shot is time-consuming, costly, or not feasible, alternatives can be suggested.
- VFX faculty can modify execution or suggest script changes if needed.
- Shots can be changed or replaced if they cannot be completed on time.
- Students can include approved shots in their demo reel if quality is maintained.

**LEARNING OUTCOME:**

- Understand how to convert music into a visual story
- Apply camera angles, movements, and editing based on rhythm and mood
- Plan and execute a video song using proper filmmaking stages
- Work collaboratively with cinematography, editing, and sound departments
- Develop creative and technical skills in music-based visual storytelling

**TEXT BOOKS:**

- Grammar of the Film Language – Daniel Arijon
- Film Directing: Shot by Shot – Steven D. Katz
- In the Blink of an Eye – Walter Murch
- The Five C’s of Cinematography – Joseph V. Mascelli

**REFERENCE BOOKS:**


- Directing Music Videos – Lara M. Schwartz
- The Visual Story – Bruce Block
- Cinematography: Theory and Practice – Blain Brown
- Audio-Vision: Sound on Screen – Michel Chion

| CORE PRACTICAL | IST YEAR – I ST SEMESTER | L | T | P | TOTAL LTP | C |
|---|---|---|---|---|---|---|
| ADFT A 14 | FILM ANALYSIS –I I | 0 | 0 | 3 | 3 | 3 |

**OBJECTIVES:**

- To identify the narrative and stylistic elements that constitute the film art.
- To broaden the understanding of different genres of films.
- To learn methodology for critical analysis.

**Course Requirements:**

- The aim is to develop the habit of identifying film elements and recording observations.
- Students should learn technical vocabulary to analyze films clearly.
- Students gain basic knowledge and experience for further film studies.
- Students should express their opinions clearly and in a structured manner.
- Each student must maintain a record of all films screened.
- The record should include analysis of narrative, style, and technical aspects.
- Students should learn to identify different film genres.
- Students should understand both fiction and non-fiction film structures.
- Each student must submit an analysis of minimum 10 films per semester.
- The record should follow given genres and areas of study.

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| Department | Film | Genre | Key Learning Focus |
|---|---|---|---|
| **Direction** | **Uthiripookkal** | **Neo-realistic Drama** | **Character-driven, realism, social themes** |
| **Direction** | **Psycho** | **Psychological Thriller** | **Novel adaptation, psychological horror** |
| **Cinematography** | **The Tree of Life** | **Drama / Realism** | **Natural light, handheld camera, subjective visuals** |
| **Cinematography** | **In the Mood for Love** | **Drama / Formalism** | **Color palette, mood lighting, visual design** |
| **Editing** | **Triangle** | **Psychological Thriller** | **Non-linear, loop-based editing** |
| **Editing** | **Aadukalam** | **Action Drama** | **Continuity editing, emotional pacing** |
| **Sound** | **Jallikattu** | **Action / Experimental** | **360° sound, layered crowd, rhythmic sound, Dolby Atmos** |
| **Sound** | **Lagaan** | **Historical / Sports / Musical** | **Sync sound, songs driving narrative, ambient & crowd sound** |
| **VFX** | **Loving Vincent** | **Animated / Biographical** | **Hand-painted style, art + cinema integration** |
| **VFX** | **A Scanner Darkly** | **Sci-Fi / Rotoscope** | **Visual style for psychology & perception** |

**LEARNING OUTCOME:**

- Identify basic narrative and stylistic elements of films
- Understand different film genres and their characteristics
- Develop basic skills in film analysis
- Learn to observe and record film details
- Use simple technical terms to analyze films
- Express ideas clearly through written film reviews

**TEXT BOOKS:**

Monaco, James. How to read a Film, New York, Oxford University Press, 4th Edition, 2009.
Syd Field. Going to the Movies, New York, Dell Publishing, 2001.

**REFERENCE BOOKS:**

Dimaggio, Madeline. How To Write For Television, New York, Revised Edition, 2008.