

FACULTY OF VISUAL ARTS & PERFORMING ARTS

SYLLABUS

FOR

DIPLoma IN CINEMATOGRAPHY
(Semester: I – II)

Session: 2019-20



GURU NANAK DEV UNIVERSITY
AMRITSAR

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Diploma in Cinematography (Semester System)

Eligibility: 10+2 (Any Stream) with minimum 45% marks**Duration: 1 Year (2 Semester) Full time****Semester-I:**

Course Code	Course Title	Theory	Practical	Total Marks
FM-101	History of Cinema (Before and After Partition)	100		100
FM-102	Film Making and its Component	50	50	100
FM-103	Acting for Stage, TV and Films	50	50	100
FM -104	Specialization -1	50	50	100

Specialization-1:

Course Code	Course Title	Theory	Practical	Total Marks
FM-sp101	Script Writing	50	50	100
FM-sp102	Lighting	50	50	100
FM-sp103	Professional Photography	50	50	100
FM-sp103	Cinematography	50	50	100

Semester-II:

Course Code	Course Title	Theory	Practical	Total Marks
FM-201	Introduction to Direction for films	50	50	100
FM-202	Multimedia and Content Development	50	50	100
FM-203	Specialization -2	50	50	100
FMPA-204	Project Work	-	-	400

Specialization-2:

Course Code	Course Title	Theory	Practical	Total Marks
FM-sp201	Motion picture Photography	50	50	100
FM-sp202	Video & Broadcast Technology	50	50	100
FM-sp203	Film Editing	50	50	100
FM-sp204	Film Make-up	50	50	100

Diploma in Cinematography (Semester-I)

FM-101: History of Cinema (Before and After Partition)**Time Allowed: 3Hrs****Max. Marks: 100****Instructions for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Course Contents:**Section – A**

Brief history of World and Indian cinema, Latest Trends and changes in Cinema,

Section – B

Silent films (1890s–1920s), Talkies (1930s–mid-1940s), Golden Age (late 1940s–1960s), Classic Bollywood (1970s–1980s), New Bollywood (1990s–present).

Section – C

Legends of Indian Cinema-Raj Kapoor, Bimol Roy, Satyajit Ray, Ritwick Ghatak, Gulzar. Popular and Contemporary Indian Cinema, Film *genre*.

Section – D

Watching, discussing classic world cinema and cinemas of India and writing film analysis as directed by course instructor.

Text and References:

- Cinema Studies, The Key Concepts (3rd Ed.): Susan Haywood, London: Routledge
- How to Read A Film: James Monaco. New York: OUP, 2000
- Genre and Contemporary Hollywood: Steve Neal (Ed.). London: BFI, 2002
- An Introduction to Film Studies: Jill Nelmes (Ed.). London: Routledge, 2007
- An International History of The Medium: Robert Sklar. Film: London: Thames & Hudson, 1993
- Film History: An Introduction (2nd Ed.): Kristin Thompson & David Bordwell. New York: McGraw-Hill

Diploma in Cinematography (Semester-I)

FM-102: Film Making and its Components

Max. Marks: 100
Time Allowed: 3 Hours

Theory: 50 Marks
Practical: 50 Marks

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section.

Course Contents:**Section – A**

Film Production Management: Process, Business of Film Pre production, production & post production, Preparing for production, Special Low Budget Indie productions, Locations & unions Management

Section – B

Cast & Crew – Selection, contracts, agreements, work permits, etc., Budget preparation and budget forms, Insurance & competition bonds Introduction to Company Creation, Processes of Registration and Incorporation, The process from concept to film

Section – C

Decor/Setting - The objects contained in and the setting of a scene. Lighting - creates the way we see but also defines what we see, natural light, low key lighting (noir, horror films), hard-key lighting (realistic light).

Framing - Camera angle, Camera level, Following Shot - panning, tracking, tilting or craning, point of view shot.

Section – D

Scale - Extreme Long Shot, Long Shot, Medium long shot, medium close-up, close up, extreme close-up.

Movement - Crane Shot, Handheld Camera, Steadicam, Panning (horizontal), Tilt (vertical), Tracking Shot

Editing- Establishing Shot, Shot/Reverse Shot, Long Take (Plan-Sequence), Continuity Editing

Sound- Sound Bridge, Source, Diegetic/Non-Diegetic

Reference Books and Textbooks:

- Film Production Management 101 Management and Coordination by Deborah S Patz
- Surviving Production: The Art of Production Management for Film and Television by Deborah S Patz
- Film Production Management by Bastian Cleve
- Character Animation & Film Production By Chris Neuhahn, Josh Book
- Producing and Directing the Short Film and Video By Peter W. Rea, David K. Irving

Diploma in Cinematography (Semester-I)

FM-103: Introduction to Acting for Stage, TV and Films

Max. Marks: 100
Time Allowed: 3 Hours

Theory: 50 Marks
Practical: 50 Marks

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section

Course Contents:**Section – A**

Concept of Acting in Indian Classical theatre. Stylized and Realistic acting, Theatre games and exercise.

Section – B

Basics of the following: Modern concept of Actor training, Voice modulation and clarity, Speech, Dictation and Body language.

Section – C

Acting for Camera –Knowledge of camera frames and movement, Blocking, Difference between theatre and Camera acting, Yoga, Meditation.

Section – D

Acting consistently for different takes, acting scenes out of order, Auditions, acting exercises. Art of Dubbing.

Practical: Rhythmic movements and improvisation; exercises in mime. Exercises for Television Acting – movements, speech and action reaction exercises. Dialogue and voice exercises.

Text and References:

- Acting: the First Six Lessons: Boleslavsky, Richard. New York: Theatre Arts, 1987
- Respect for Acting: Hagen, Uta. 1973. New York: Macmillan
- Twentieth Century Actor Training: Hodge, Alison, Ed. 2000. London and New York, Routledge
- An Actor's Work: A Student's Diary, Stanislavski, Konstantin. 1938. Trans. and Ed. Jean Benedetti. London: Routledge, 2008
- The Art of Film Acting: Jeremiah Comey. Focal Press 2002
- Acting (Re) Considered: Philips B Zarrilli. Routeledge 2002
- Acting for Film: Cathy Hassey, Allworth Press

Diploma in Cinematography (Semester-I)

FM-104: SCRIPT WRITING (Specialization-1)

Max. Marks: 100
Time Allowed: 3 Hours

Theory: 50 Marks
Practical: 50 Marks

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section

Course Contents:**Section – A**

Writing Proposals, Synopsis, Treatment, Step-outline, Loglines and Outliner; Spec Scripts. Characterization, Character designing: personality, goal, conflict- internal and external, motivation, reluctant hero, iron will, underdog, imperfections.

Section – B

Character's Arc- change and transformation, Audience Identification and voyeurism, types of Characters, key flaws, secondary Characters.

Section – C

Narrative structure, Plot, Time and Space, Three act structure, Conflict and drama in narrative, plot and sub plot.

Section – D

Non Linear structures and Multiple narrative. Script Design, Script formatting, Shooting Script, Script Elements, Writing Dialogues, Point-of-view; Use of sound in Script.

Practical: Writing Film Proposals; Writing Script for Short Films; Presentation on script writing.

Text and References:

- Adventures in The Screen Trade by William Goldman, Grand Central Publishing (March 10,1989)
- Four Screenplays with Essays: Marathon Man, Butch Cassidy and the Sundance Kid, Applause Books (May 1,2000)
- 500 Ways to Beat the Hollywood Script Reader by Jennifer M. Lerch, Fireside Books, 1999.
- The Screenwriter's Bible: A Complete Guide to Writing, Formatting, and Selling Your Script by David Trottier, Silman-James Press; 4 edition (August 20,2005)

Diploma in Cinematography (Semester-I)

FM-104: (LIGHTING Specialization-1)

Max. Marks: 100
Time Allowed: 3 Hours

Theory: 50 Marks
Practical: 50 Marks

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section

Course Contents:

Section – A

Introduction to lighting: Why do we need to light, mandatory light, creative light, directing attention, Characteristics of light: Quality, quantity, color temperature; Basic lighting principals: Frontal lighting, side light, back light, lamp height, three point lighting; Measuring Light: Light meters, controlling light intensity, inverse square law, changing quality, changing color temperature.

Section – B

Light planning: The subject, the cameras, surroundings, atmosphere; Lighting on location: Natural light, night lighting, public events, frugal lighting; Light approaches: The look and light method, the plot and light method, studio shoots; Motion picture lighting: The master scene, shot by shot lighting and continuity problems

Section – C

Lighting Styles: Silhouette, Notan and Chiaroscuro; Pictorial effect: Low key, very low key, high key, very high key; Natural Lighting: Sunlight and the realities, overhead soft light, directing attention, revealing and concealing facts; Decorative Lighting: Animated Lighting, cyclorama, projected patterns, cast shadows, light patterns, light movement.

Section – D

Soft and hard light sources: Scoop, flood bank, fluorescent bank, Fresnel, projection spotlight; Light fixtures and support: Pipe grid, C-clamp fitting, pantograph, light stands, boom light; Light Accessories: Barn door, scrims, gobos, flags, diffusers, dimmers; Light sources: Regular tungsten lamps, studio tungsten lamps, tungsten halogen(quartz) lamps, internal reflector lamp, metal halides *Practical: Demonstration on Lighting Techniques; Physical demonstration of Lighting Instruments.*

Text and References:

- Motion Picture and Video Lighting, Brown: Blain, Focal Press, 1996
- Film and Video Terms and Concepts: Ferncase, Richard K. Boston: Focal Press, 1995
- Television Production Handbook: Zettl, Herbert Published 2005, Thomson Wadsworth
- TV Production: Gerald Millerson Published 1993, Focal Press

Diploma in Cinematography (Semester-I)

FM-104: (PROFESSIONAL PHOTOGRAPHY Specialization-1)

Max. Marks: 100
Time Allowed: 3 Hours

Theory: 50 Marks
Practical: 50 Marks

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section

Course Contents:**Section – A**

Amateur and professional photography: Differences in approach, How photographs are read, Markets for professional photography, Roles within a photographic business, Turning professional; Camera equipment: Camera design, Image format.

Section – B

The digital revolution, Digital camera equipment, Image sensors; Choosing Lenses: Prime, Telephoto, Wide, Normal, Zoom, Lens Distortions; Camera parameters: Focal length, Aperture, Shutter speed, ISO, Depth of field; Screen grammar: Head room, lead room, nose room, close up, long shot, mid shot.

Section – C

Basics of composition: Rule of thirds, Understanding lines: - Straight, horizontal, converging, diagonal and curved; Subjects: Sport and action, Photo-journalism/documentary, Portraiture, Weddings, Landscapes, Architecture, Built studio sets, Studio still-lives, Natural history, Aerial subjects, Night skies.

Section – D

Digital imaging system: The computer workstation, Types of scanners, Scanner characteristics, Setting up the scanner, Digital Image files, Image Modes, Choosing File format; Business Practice: Working as an assistant, a freelancer and a staff photographer, Running your own business, Copyright and marketing your business.

Text &References:

- Langford's Starting Photography, 7th Edition Michael Langford, Philip Andrews.
- Creating Digital Content: John Rice & Brian Mckernan
- Studying The Media: David E. Reese, Mary E. Beadle, Alan R. Stephenson
- 100 Ways to Take Better Photographs: Tom Ang
- Advanced Digital Photography: Katharina Grimme

Diploma in Cinematography (Semester-I)

FM-104: (Cinematography Specialization-1)**Max. Marks: 100****Time Allowed: 3Hours****Theory: 50 Marks****Practical: 50 Marks****Instructions for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section

Course Contents:**Section – A**

Power of a Picture: Power of a still picture, Shooting a good Still picture, Composition-Framing, Understanding & Use of color, Capturing the Drama, Black and white Photography; Light: Role of light, Lighting techniques, Concept of lighting various planes, Understanding Various types: Tungsten lamps, Cool Lights, HMI, Cyclorama/background lights, Soft Box lights, Use of cutter stand, black cloth and Camera filters, barn doors, use of reflectors.

Section – B

Three point lighting, Ratio lighting: 1:2, 1:3, 1:4, Creating various Background patterns and types, Lighting – Situations, Studio lighting for three cameras set up: Talk Show, Game Show, Available day light situations, Shooting for Documentary style, Face lighting. Key, fill, back light, Depth of field Exercise, High key lighting, Low key lighting Lenses: Type of Lenses, Power of Lenses, Understanding the shot requirement and usage of a lens, Idea of perspective: Depth Of Field, Depth of focus, Critical understanding of Fixed Lens Vs. Zoom Lens, Focus pulling , 18% grey card | Metering , Color temperature meter.

Section – C

Camera Movements: Basic grammar of shots, Primary Camera Movement: Pan, Tilt, Zoom, Character Movement , Usage and need of Track and trolley, Crane, jimmy gip, Poll Cam, Managing Movements, Single camera Setup, Multi camera setup, Continuity Exercise, Do's and don'ts of camera movements,

Section – D

Aesthetics and Psychological Impact of Moving Images, Various parts of Motion picture cameras, Moving Image-Motion Picture, Impact of collective moving Images, Motion Picture Dynamics Understanding digital video recording Principle of video recording, Digital Recording Formats, Editing and compression, Digital sampling and storage, Technical formats of video-PAL, NTSC, "Time Code" in Video Recording, Film Stock and Processing

Textbooks & References:

- Camera Terms and Concepts by David Elkins
- The Camera Assistant by Doug Hart
- Motion Picture Camera and Lighting Equipment by David Samuelson
- Motion Picture Camera Techniques by David Samuelson

Diploma in Cinematography (Semester–II)

FM–201: Introduction to Direction for Films

Max. Marks: 100
Time Allowed: 3 Hours

Theory: 50 Marks
Practical: 50 Marks

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section

Course Contents:**Section – A**

ARTISTIC IDENTITY AND DRAMA: The World of the Film Director, Identifying Your Themes SCREENCRAFT: A Director's Screen Grammar, Seeing with a Moviemaker's Eye, Shooting Projects THE STORY AND ITS DEVELOPMENT: Recognizing the Superior Screenplay –How to create drama,

Section – B

Analyzing a Screenplay, Director's Development Strategies, Alternative Story Sources, Setting Creative Limitations AESTHETICS AND AUTHORSHIP: Point of View, Subtext, Genre, and Archetypes, Time, Structure, and Plot, Space, Stylized Environments, and Performances, Form and Style

Section – C

PRODUCTION: Developing a Crew, Mise-en-Scène, Producing a Shooting Script, Before the Camera Rolls, Roll Camera, Location Sound, Continuity, Directing the Actors, Directing the Crew, Monitoring Progress ORGANIZING ACTION IN AN ACTION SCENE: Staging and Camera for *Over Easy* Action Scene, Development of Screenplay.

Section – D

Director's Preparation for Directing an Action Scene, *Over Easy* Action Scene/Staging and Camera Angles for -Storyboard Artist ORGANIZING ACTION IN A NARRATIVE SCENE: Staging and Camera for Narrative Scene, Choosing a Location, Staging, Camera Style Styles And Dramatic Structures: Style, Narrative, Dramatic, and Poetic Visual Styles, The Variety of Dramatic Structures,

Text and Reference Books:

- Film Directing Cinematic Motion: A Workshop for Staging Scenes By Steven Douglas Katz
- Film Directing Fundamentals: See Your Film Before Shooting By Nicholas T. Proferes
- Problems Of Film Direction By Sergei Eisenstein
- Directing: Film Techniques and Aesthetics By Michael Rabiger
- On directing film By David Mamet

Diploma in Cinematography (Semester–II)

FM-202: Multimedia and Content Development**Max. Marks: 100****Time Allowed: 3 Hours****Theory: 50 Marks****Practical: 50 Marks****Instructions for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section

Course Contents:**Section – A**

Introduction, Approaches, Components; Types; Designing for Digital Content: Introduction& Definition, Features, Models; Instructional Design;

Section – B

Creating Interactive content: Preparing content, creating storyboards, courseware development; Managing and evaluating learning activities: Course delivery and evaluation, e-Learning Platforms

Section – C

Multimedia: Introduction, Applications; Multimedia Applications: Text, Images, Audio, Video and Animation.

Section – D

Designing, Planning and Delivery of Multimedia Applications. Multimedia Development Software: Flash, Premiere Pro, Photoshop, After effects, 3Ds Max, Light Room

Text Book and References:

- Steinmetz, 2004, Multimedia Fundamentals, Volume 1: Media Coding and Content Processing,
- Tay Vaughan, 2014, Multimedia Making It
- Li & Drew, Fundamentals of Multimedia

Diploma in Cinematography (Semester–II)

FM-203: MOTION PICTURE PHOTOGRAPHY (Specialization-2)**Max. Marks: 100****Time Allowed: 3 Hours****Theory: 50 Marks****Practical: 50 Marks****Instructions for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section

Course Contents:**Section – A**

Video: Illusion of movement, Frame rate, PAL, NTSC, Aspect ratio, Progressive and interlaced, Analog and digital cameras; Recording formats: SD, HD, 2K, 4K; Transfer Cables: Fire wire, Composite, Component, SDI; Recording Medium: Analog tapes, Digital Tapes, Disk Storage, Optical medium;

Section – B

Broadcasting and commonly used compressions; 3CCD video camera structure: Beam Splitter, Matrix encoder; Camera Types: Studio & Field production cameras, Film vs. Video camera; Parameters of video camera: White balance, Black balance, Focal Length, F-stops, Shutter speed, Zebra, Depth-of-Field; Lenses: Prime, Telephoto, Wide, Zoom, Normal, ND Filters, FX Filters, Lens shades; Focusing methods: Selective focus, Follow focus, Rack focus, Auto focus; Screen grammar: Types of Shots, Camera movements.

Section – C

Theory of dynamic composition: the impression of movement, restriction of movement, and restriction of movement by masses. Guidelines for Composition: Rule of thirds, 30 degree rule, Line of imagination, inserts, cutaways; Framing: Safety margins, Framing still and moving people (looking room, head room); Visual Patterns: Curved, Straight & Zigzag lines.

Section – D

Production Methods: Single Camera & Multi Camera Shoots, Master shot method; Camera supports and Mounts; Camera Support: Choosing the support, Hand held cameras, shoulder mounted cameras, fixed cameras; Camera mountings: Collapsible tripod, spider, pneumatic tripod, rolling tripod; Camera Pedestals: Lightweight/field pedestals, studio pedestals; Camera Cranes: Jib arms, Jib mountings, jib movements, small and large cranes, high hat, bean bag, remotely controlled cameras.

Text and References:

- Fundamentals of Television Production: Donald, Ralph & Spann, Published 2000, Blackwell Publishing
- Film Production Management: Bastian Clevé, Published 2003, FocalPress
- Editing Today: Smith, Ron F. & O'Connell, L.M, Published 2003, BlackwellPublishing
- Television Production Handbook: Zetl, Herbert, Published 2005, ThomsonWadsworth.

Diploma in Cinematography (Semester–II)

FM-203: Video & Broadcast Technology (Specialization-2)

Max. Marks: 100
Time Allowed: 3 Hours

Theory: 50 Marks
Practical: 50 Marks

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section

Course Contents:**Section – A**

Video and Broadcast Technology—Analogue and Digital technology, frame and field, scanning process, Interlaced and Progressive scanning, Composite video signal, Component video signal, Resolution, Aspect ratio.

Section – B

CCU, Colour bars, Vector scope, Waveform monitor, Broadcast standards-- NTSC, PAL, SECAM and HDTV, Telecine. Video formats; types of Videotapes; Analogue tape, Digital tape. Video compression, Sampling, Intra and Inter frame compression, TBC, Camera cables, connectors, SMPTE Time Code, Control track, eyeballing- monitor setup.

Section – C

ENG equipment and Technology; DSNG Van equipped with PCR and Transmission facilities; transmission through mobile phones and microwave transmitters. EFP.

Section – D

OB Vans. Transmission technologies—Terrestrial transmission; Satellite and Cable broadcasting; Up linking and Down linking, Conditional Access System, DTH; IPTV.

Practical: Physical demonstration of camera parts and presentation on broadcast technologies.

Text Book and References:

- TV Production: Gerald Millerson, Focal Press
- Film Production: Steven Bernstein, Focal Press
- Creating Special Effects for TV and Video: Barnard Wilkie
- Single Camera Video Production: R.B. Musburger
- Television Production Handbook: Zettl, Herbert, Published, Thomson Wadsworth

Diploma in Cinematography (Semester–II)

FM-203: FILM EDITING (Specialization-2)

Max. Marks: 100
Time Allowed: 3 Hours

Theory: 50 Marks
Practical: 50 Marks

Instructions for the Paper Setters:-

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section

Course Contents:**Section – A**

History of Film Editing: Griffith dramatic emphasis, Pudovkin constructive editing, relational editing, Kuleshov contribution and Eisenstein Montage theory- metric montage, rhythmic montage, tonal montage, over-tonal montage and intellectual montage.

Section – B

Reviewing the footage for selecting shots, Transitions; Screen Direction, 180 degree and 30 degree rule; Matching Angles, Eye-line, Matching Tone, Continuity of Action, Dialogue , Content, Movement and Sound. Timing, Rhythm, Pace.

Section – C

Linear and Non-linear Editing, on-line and off-line editing, in cam edit. Final cut pro/adobe premiere pro- logging and capture, batch capture, capture settings, scratch disk, toolbar,

Section – D

Timeline, Canvas, Viewer, Safe area, Video and audio layers, Transitions, Video and Audio filters, Keying, Chroma settings. Export options, EDL and various compression ratios.

Text and References:

- Nonlinear Editing :Media Mannel; Morris, Patrick, Published 1999 Focal Press
- Writing and Producing Television News: Gormly, Eric K, Ames, Iowa: Blackwell Publishing
- Fundamentals of Television Production: Donald, Ralph & Spann, T
- Editing Today: Smith, Ron F. & O'Connell, L.M, Blackwell Publishing
- Television Production Handbook: Zettl, Herbert Published 2005, Thomson Wadsworth

Diploma in Cinematography (Semester–II)

FM-203: Film Makeup (Specialization-2)**Max. Marks: 100****Time Allowed: 3 Hours****Theory: 50 Marks****Practical: 50 Marks****Instructions for the Paper Setters:-**

Eight questions of equal marks (Specified in the syllabus) are to be set, two in each of the four Sections (A-D). Questions may be subdivided into parts (not exceeding four). Candidates are required to attempt five questions, selecting at least one question from each Section. The fifth question may be attempted from any Section

Course Contents:**Section – A**

Face Makeup: Skin care & hygiene, Understanding different skin tones & lighting, Understanding different face shapes & structures, Make-up consultation, Brush types & uses, Make-up techniques, Applying foundation/ concealer, Applying eye shadow, blusher & lip colour, Working with highlight & shade, Types of make-up (Every day, Corporate, Day & night, Party, Engagement, Festivals, Bridal, Advanced corrections & sculpting, Airbrush techniques for flawless looks, Introduction to hi-definition make-up for photography, film, and fashion shows, Make-up for portfolio & shoots

Section – B

Hair Care: UHygiene & sterilisation practices, Hair consultation, Basics of haircuts & colours – for men & women, Hair spa & oil massage techniques, Hair care & retail products, Setting & styling, Blow drying, Ironing, Tonging, Shampoo & conditioning

Section – C

Nail Art: Nail Science, Nail Art, Acrylic Nail Extension with Nail Art, Client Consultation, Get Polish, Cut, File and Polish, Gel Extension with Nail Art

Section – D

Beauty Therapy: Waxing, Threading, Advanced Facials, Bleaching, Masques, Skin Treatment, Clean-Ups, Basic Facials

Text and References

- The Make-Up Manual by Lisa Potter-Dixon
- Makeup Manual by Bobbi Brown

Diploma in Cinematography (Semester–II)

FMP-204 Project Work (Training Report)

Max. Marks: 400

General Instructions:

Students will be required to work on a practical project assigned by the teacher(s) during the semester. A viva- voce will be held to evaluate the films made by the students. Evaluation will be based on the following components: a) Production book and script b) Quality of Research c) Quality of Shoot and d) Editing

The minimum duration of the project should be 5-10 Minutes. The Project should be submitted along with a Production Book comprising compilation of Proposal, Research, Budget, Treatment, Script, Screenplay, Storyboards, Breakdown Sheet, Permissions, Production and Contract forms.

This course is the finishing stage of Final Projects. All post elements of a student's final project should be completed. The elements consist of picture editing, visual effects, titles and credits, post-sound editing and mix, music composition and/or needle drops and color correction. Students are expected to hit the deliverables and deadlines set out by the Final Projects Post-Production schedule.

1. At the end of the examination of 1st Semester the students will undergo compulsory training for a period of 4-6 weeks. Every student will submit the Film along with training certificate before the starting of the semester examination of 2nd Semester AS FINAL PROJECT.
2. The respective college shall depute guide(s)/supervisor(s) under whose supervision the Project report shall be developed. The guide/supervisor shall clarify that the work done is original & authenticated. The certificate found to be incorrect at any stage shall attract the proceedings against all the stakeholders, as per the University rules