

**BU-COMMUNITY COLLEGE CONSULTANCY CENTRE**

**REVISED SYLLABUS – 2021-22**

**FOR**

**DIPLOMA IN DIGITAL & SHORT FILM MAKING**



**BHARATHIAR UNIVERSITY**

**COIMBATORE-641046**

**BHARATHIAR UNIVERSITY: COIMBATORE**

**DIPLOMA IN DIGITAL & SHORT FILM MAKING  
(Community College)**

**(for the candidates admitted form the academic year 2021-22 onwards)**

**Minimum qualification for admission** to Diploma Course in Digital & Short Film Making is a pass in Standard X.

**SCHEME OF EXAMINATIONS**

<b>S. No</b>	<b>Title of the Course</b>	<b>Credits</b>	<b>Maximum Marks</b>
1	Screen Play Writing (theory)	4	100
2	Screen Writing / Pre-production (theory)	4	100
3	Production (theory)	4	100
4	Post production (theory)	4	100
5	Theatre and Film Acting (Practical I)	4	100
6	Paper VI – (Practical II)	4	100
7	Paper VII- (Practical III) – Film Appreciation	4	100
8	Paper VIII – Internship	4	100
	<b>Total</b>	32	800

**Question paper Pattern: Theory**

**Section A:** (10 x 2=20 Marks)

Answer ALL the questions

**Section B:** (5 x 6 = 30 Marks)

Answer ALL the questions either (a) or (b)

**Section C:** (5 x 10 = 50)

Answer ALL the questions either (a) or (b)

Duration of examinations for all papers is three hours.

\*Minimum Pass Mark: 40 Marks

**PAPER I**  
**SCREEN PLAY WRITING**

<b>Unit:1</b>		
Definition of 'Film Direction', role and responsibilities of a Film Director. Director's Co-ordination with his crew-members.		
<b>Unit:2</b>		
Film as the Director's medium of expression - Its evolution as an Art-form from D.W. Griffith, Eisenstein Vittorio-de-Sica to Hitch cock, Satyajith Ray and contemporary Indian directors.		
<b>Unit:3</b>		
Director and Screen-play - choice of subject, story discussion - visual - treatment - Preparation of shooting - script. Director and Camera - concept of Mise-en-scene. Directorial applicaiton of different types of camera angles, movements and shots, Imaginary line principle - filming techniques - master-scene technique, Break-down technique. Director and Editing - techniques of editing - cut-in, cut-away, match-cut, parallel editing - PACE, RHYTHM, TEMPO in Editing - use of transitional devices like dissolves and wipes, various stages of editing, dubbing, B.G.M. Recording, sound effects recording and mixing.		
<b>Unit:4</b>		
Director and Artistes - different methods of handling Artistes and Non-Actors, Director's Intepretation of characters, situation, mood, dialogue - delivery and action. UNIT VII Introduction to the Art of Writing short story, novel, stage play and T.V. Play, adaptation of the above forms to film form. Structure of a screen-play - theme or premise - plot and sub-plot - beginning, middle and end - Exposition, Conflict, Crisis, Climax and Resolution.		
<b>Unit:5</b>		
Character, three dimensions of character - sociology, physiology and psychology. Pivotal character, Antagonist, Protagonist, Arcestration of characters and unity of opposites. Writing of screen-play - synopsis, treatment, step-out-line, treatment, the master-scene script, functions of dialogue, the shooting script, the story-board methods, the post-shooting script.		

**PAPER II**  
**SCREENWRITING / PRE-PRODUCTION**

<b>Unit:1</b>		
The Nature of Storytelling and Genres, Basic Terms and Structures, elements of story, Characters and Characterization, Themes, Motifs, Moods, The Mechanics of a Screenplay, Visual Storytelling and Setting		
<b>Unit:2</b>		
Historical development of the storyboard, Visual Storyboards, Fundamentals of the Shot, difference between scenes and shots, visualizing scene in terms of framing, angles and movement, illustrate camera and character movement, dialogue, camera indication, storyboard panels, live action and animation storyboards.		
<b>Unit:3</b>		
Screenwriting and script development, screenwriting and script development, writing dialogues, Shooting script, shot list, and overhead diagram, Camera and character movement, Psychological impact of camera angles, framing, and movement, Composition, shot arrangement, light and composition		
<b>Unit:4</b>		
Composition, Basic rules of continuity, Perspective: one-point, two-point, and three-point perspective, bird's-eye, worm's-eye, high-angle, and low angle views, Combining shots, noncontiguous shots: montage and jump cut, Drawing the Human Form, line of action in figure drawing, Drawing the figure in motion		
<b>Unit:5</b>		
Develop characters and location visually, Create one character sketch and thumbnails, write shooting script, create shot lists from selected movie, draw human figure; static and action Writing for other film forms –documentaries –short fictions –advertisements		
<b>Reference Books</b>		
1	J. T. Clark, The Bare, Bones Book of Screenwriting: The Definitive Beginner's Guide to Story, Format and Business, Kindle edition, 2009.	
2	Paul Joseph Gulino, Screenwriting: The Sequence Approach, Continuum, 2004.	
3	William Packard, The Art of Screenwriting: An A to Z Guide to Writing a Successful Screenplay, Da Capo Press, 2001.	
4	Sergio Paez, Professional Storyboarding: Rules of Thumb, Focal Press, 2012	
5	William C Martell, The Secrets of Action Screenwriting, First strike Productions 2018	
6	David Trottier, The Screenwriter's Bible, Silman-James Press, 2014.	
7	Television Production – Herbert Zettle	
8	A Practical Manual of Screenplay Writing – Lewis Herman	
9	Directing - Film Techniques and Aesthetics – Michael Rabiger	

**PAPER III**  
**PRODUCTION**

<b>Unit:1</b>		
Direction –the –shot –Mise-en-scene-Power of Mise-en-cene –Aspects of Mise-en-scene-shots – scenes – sequences –Reading the Image –Semiotics-Study of signs & symbols-space and time – documentary film.		
<b>Unit:2</b>		
Digital Cinematography (I) Physics of Light –speed of motion –Perspective relation – lens : focal length – middle focal length –Depth of field –and focus –deep focus – racking focus.		
<b>Unit:3</b>		
Special effects –framing –aspect ratio –common aspect ratios –common aspect ratios of 35 mm film- angle, level height and distance of framing –Functions of framing mobile framing -mobile framing – types of mobile framing – pan – tilt –tracking –craning – functions of long take.		
<b>Unit:4</b>		
Principles of television – Video camera-Types of Video camera –Functions and controls- Digital formats –Interlaced and progressive scanning -HDTV –Digital Cinema –digital resolution 2 k, 4k		
<b>Unit:5</b>		
Color theory –additive and subtractive color wheel – Perception of color –Color temperature and white balance –Digital color manipulation an introduction.		
<b>Reference Books</b>		
1	Television Production – Herbert Zettle	
2	A Practical Manual of Screenplay Writing – Lewis Herman	
3	Directing - Film Techniques and Aesthetics – Michael Rabige	

**PAPER IV**  
**POST PRODUCTION**

<b>Unit:1</b>		
Digital Imaging – Photoshop, Illustrator –Tools and applications –Design Principles and practices		
<b>Unit:2</b>		
Non-Linear editing –adobe Premiere pro – 2.0 Editing grammar –Tools and applications – effective project management		
<b>Unit:3</b>		
Sound recording, editing and mixing –cool edit –using live audio –Dubbing methodology		
<b>Unit:4</b>		
Introduction to Digital Intermediate / Digital color manipulation –Hue, saturation, Intensity – curves and levels –Tonal adjustments – intra frame color correction options		
<b>Unit:5</b>		
Introduction to digital special effects – Adobe after effects 605 Working with animations, 3 D models, mattes – 2 d & 3 d compositing		
<b>Reference Books</b>		
1	Television Production – Herbert Zettle	
2	A Practical Manual of Screenplay Writing – Lewis Herman	
3	Directing - Film Techniques and Aesthetics – Michael Rabiger	
4	Grammar of the Edit – Roy Thompson	

**PAPER V**  
**PRACTICAL I**

<b>Theatre and Film Acting</b>	
1	Principles and Styles of Acting: <ul style="list-style-type: none"> <li>• Stanislavsky's system</li> <li>• Anton Chekov</li> <li>• Brechtian and alienation Theatre</li> </ul>
2	Dimensions of Acting: <ul style="list-style-type: none"> <li>• Body Movement (Aangik)</li> <li>• Speech, Improvisation, pronunciation (Vachik)</li> <li>• Costume (Aharya)</li> <li>• Emotions (Satvik)</li> </ul>
3	Relationship and Importance between different elements of Drama. (Set design, lightning, sound, stage etc.)
4	Study of Drama works Pre Independence- (1) Bhartendu Harishchandra (2) Jai Shankar Prasad (3) Dharmveer Bharti etc, Modern Drama works: Mohan Rakesh, Girish Karnad, Bheeshm Sahini, Badal Sarkar, Saadat Hasan Manto, Habib Tanveer, Vijay Tendulkar
5	Visit – Visit to a Performing Arts Institution or on a Site Observation with relation to the Relevant & Decided Script for the Scene work.
<b>Reference Books</b>	
1	Constantin Stanislavski -An Actor Prepares -Bloomsbury Revelations
2	Melissa Bruder -A Practical Handbook for the Actor -Vintage
3	Dr. Vishwanath Mishra -Stanislavski : Bhoomika Ki Sanrachna -Vani Prakashan
4	Dr. Vishwanath Mishra -Stanislavski : Charitra Ki Rachna -Vani Prakashan
5	Lee Strasberg -A Dream of Passion: The Development of the Method -Penguin USA Sanford
6	Meisner & Dennis Longwell -Sanford Meisner On Acting -Vintage



**PAPER VI**  
**PRACTICAL II**

<b>List of Practical</b>	
<b>Pre-Production</b>	
1	Completing a Script for a 30 sec commercial
2	Story board for a 30 sec commercial
3	Writing a one –line script for 30 mins. short fiction and a simple scene script for one or two scenes
4	Producing a 30sec TV commercial –public service
5	Demonstrate a scene with mise-en-scene and breakdown ( 3 mins. )
6	Producing a corporate / industrial video
<b>Post-Production</b>	
1	Editing a music video re-mix ( 3 mins. )
2	Shooting and editing a music video ( 2 mins )
<b>Final Project</b>	
1	Producing a short film on a social cause ( 10 mins. )

**PAPER VII**  
**PRACTICAL III**

<b>Film Appreciation</b>	
<b>Objective</b>	
To Impart training in Film Appreciation	
<b>Course Content</b>	
1	Analyzing the film after viewing
2	From the point of view of story & Screen play
3	From the Direction point of view
4	From the Cinematography point of view
5	From the Editing point of view
6	From the Aesthetics point of view
7	From the Acting point of view
8	Final conclusion
<b>Methodology</b>	
The emphasis will be on the practical exercises as an assignment after every screening. By the end of the semester, a film will be screened and the students have to submit an analysis on the above lines for practical marks.	
<b>Reference Books</b>	
1	How to read a Film by James Monaco (Oxford university press)
2	Major Film Theories by J.Dudly Andrew

**PAPER VIII**  
**INTERNSHIP - 30 DAYS**

A screenplay, or script, is a written work by screenwriters for a film, television show, or video game (as opposed to a stage play). A screenplay written for television is also known as a *teleplay*. Screenplays can be original works or adaptations from existing pieces of writing. A screenplay is a form of narration in which the movements, actions, expressions and dialogue of the characters are described in a certain format. Visual or cinematographic cues may be given, as well as scene descriptions and scene changes.