

कार्यवृत्त

दिनांक 25/05/2023 को अपरान्ह 2 बजे विश्वविद्यालय के पत्रकारिता एवं जनसंचार विभाग में बोर्ड आफ स्टडीज की बैठक आनलाइन/आफ लाइन माध्यम से आहूत की गई। बैठक में निम्नांकित सदस्यगण उपस्थित रहे-

1. डॉ योगेंद्र कुमार पाण्डेय, संयोजक
2. प्रो0 वी एस निगम, सदस्य
3. प्रो0 पवित्र श्रीवास्तव, सदस्य
4. प्रो0 सुबोध अग्रिहोत्री, सदस्य
5. डॉ प्रशांत सिंह, सदस्य
6. डॉ उपेंद्र एन पाण्डेय, सदस्य
7. डॉ. जितेन्द्र डबराल, आंतरिक सदस्य
8. डॉ ओमशंकर गुप्ता, आंतरिक सदस्य
9. डॉ विशाल शर्मा, आंतरिक सदस्य
10. डॉ रश्मि गौतम, आंतरिक सदस्य

बैठक में पत्रकारिता एवं जनसंचार विभाग में सत्र 2023-24 से प्रारंभ नवीन पाठ्यक्रम एमए(फिल्म प्रोडक्शन) का पाठ्यक्रम तथा अध्यादेश प्रस्तुत किया गया। इसमें-

1. बैठक में समिति ने विभाग द्वारा प्रस्तावित नये पाठ्यक्रम एम ए (फिल्म प्रोडक्शन) को सत्र 2023 - 24 के लिए नए नाम एमए (फिल्म मेकिंग) के साथ पारित कर दिया।
2. डा. सुबोध अग्रिहोत्री ने वर्ल्ड सिनेमा को शामिल करने का प्रस्ताव दिया था, जिसे स्वीकार कर लिया गया।
3. डॉ. उपेंद्र एन. पाण्डेय जी ने कहा कि सिनेमा की नयी तकनीकी, short फिल्म एवं OTT platform को रखा जाये, जिसे स्वीकार कर लिया गया।
4. प्रो. पवित्र श्रीवास्तव ने Practical exposure को अधिक महत्व देने के लिए कहा, जिसे स्वीकार कर लिया गया।
5. बैठक में 3 क्रेडिट का वोकेशनल पाठ्यक्रम मोबाइल जर्नलिज्म को भी रखा गया जिसमे 1 क्रेडिट थ्योरी और 2 क्रेडिट का प्रैक्टिकल शामिल है इसकी अवधि 75 घन्टे की रखी गयी है।
6. विभागाध्यक्ष के सुझाव पर विभाग में संचालित समस्त पाठ्यक्रमों के प्रथम सेमेस्टर के प्रथम यूनिट में भारतीय ज्ञान परंपरा (आईकेएस) एवं भारतीयों के योगदान को समाहित किया गया ।
7. बैठक में समिति के सभी सदस्यों ने एकमत से विभागाध्यक्ष को पाठ्यक्रम एवं अध्यादेश में किसी भी प्रकार के अति आवश्यक और जरूरी परिवर्तनों को करने का अधिकार प्रदान किया।

अंत में विभागाध्यक्ष डॉ. योगेंद्र कुमार पाण्डेय ने सभी सदस्यों को धन्यवाद जापित करते हुए बैठक समाप्ति की घोषणा की।

डॉ सुबोध अग्रिहोत्री

डॉ उपेंद्र पाण्डेय

डॉ ओमशंकर गुप्ता

डॉ योगेंद्र कुमार पाण्डेय

(संयोजक)



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

COURSE CODE	TYPE	I ST YEAR / I ST SEM				
		COURSE TITLE	CREDITS	CIA	ESE	MAX. MARKS
MAFM 101	CORE	Introduction to World Cinema	5	25	75	100
MAFM 102	CORE	Basics of Cinematography	5	25	75	100
MAFM 103	CORE	Screenplay Writing	5	25	75	100
MAFM 104	CORE	Computational Skills	5	25	75	100
MAFM 105	PRACTICAL	Projects and Viva	5	25	75	100
TOTAL			25			500
I ST YEAR / II ND SEM						
MAFM 201	CORE	Introduction to Indian Cinema	5	25	75	100
MAFM 202	CORE	Film Editing	5	25	75	100
MAFM 203	ELECTIVE	Documentary Production	5	25	75	100
MAFM 204		Film Analysis				
MAFM 205	ELECTIVE	Public Relations for Films	5	25	75	100
MAFM 206		Tv Journalism				
MAFM 207		Minor elective Interdisciplinary	5	25	75	100
MAFM 208	PRACTICAL	Practical	5	25	75	100
TOTAL			30			600
II ND YEAR / III RD SEM						
MAFM 301	CORE	Film Direction	5	25	75	100
MAFM 302	CORE	Sound Design and SFX	5	25	75	100
MAFM 303	ELECTIVE	Cinematics	5	25	75	100
MAFM 304		Film and Media Laws				
MAFM 305	ELECTIVE	Film Research	5	25	75	100
MAFM 306		Graphic Design for Film				
MAFM 307	PRACTICAL	PRACTICAL	5	25	75	100
TOTAL			25			500
II ND YEAR / IV TH SEM						
MAFM 401	CORE	Advertising for Film	5	25	75	100
MAFM 402	ELECTIVE	Media Business	5	25	75	100
MAFM 403		Digital Marketing				
MAFM 404	ELECTIVE	Cinema and society	5	25	75	100
MAFM 405		Film Management & Marketing				
MAFM 406	ELECTIVE	Literature & Cinema	5	25	75	100
MAFM 407		Film Journalism				
MAFM 408	PRACTICAL		5	25	75	100
	PROJECT		5	25	75	100
TOTAL			30			600
GRAND TOTAL			110			2200

डॉ सुबोध अग्रिहोत्री

डॉ उपेंद्र पाण्डेय

डॉ ओमशंकर गुप्ता

डॉ योगेंद्र कुमार पाण्डेय
संयोजक



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

SYLLABUS OF MASTER OF ARTS IN FILM MAKING

Note---Each paper will be of 100 marks. 25 marks of each paper will be given through internal evaluation. The paper having only theoretical part will be of 75 marks.

Paper- I (One)

Introduction to World Cinema

MAFM 101

THEORY

MM 100

Course outcome:

1. Students will demonstrate an understanding of the history and evolution of world cinema, including the major movements, genres, and filmmakers that have shaped the art form.
2. Students will be able to analyse and interpret cinematic works from different cultures and regions of the world, and develop critical perspectives on the ways in which these works reflect and comment on their cultural contexts.
3. Students will develop the ability to communicate their ideas and analyses effectively through written assignments and class discussions, using appropriate terminology and concepts from film studies and related fields.
4. Students will gain an appreciation for the diversity of human experience represented in world cinema, and develop a greater understanding of the ways in which films can serve as a medium for cross-cultural exchange and understanding.

Unit I

History of Visual Art and Its Relationship with Cinema, Early Cinema – Louis Lumiere and August Lumiere, George Melies. Introduction to Asian cinema.

Unit II

German Expressionism – WW-I and Expressionism. Filmmakers, Impact and Legacy, Italian Neorealism - Realism. Advent of Neorealism, Neorealist Cinema, Downfall and Legacy.

Unit III

French New Wave - Cahiers du Cinema, Philosophy, The French Masters, Cinematic Style, and Legacy, Third Cinema - Socio-Political Milieu, Ideology, Movement, and Legacy. Auteur Theory - French Cinema, Cahiers du Cinema, Auteur Theory - Theory, Legacy, Feminist Film Theory - Visual Pleasure, Feminist Criticism, Freudian Psychosexual Theory, Critique.

Unit IV

Queer Theory - Gender and Its Representation, Film as Queer Text, Criticism, Postmodernism - Modernism and Cinema, Postmodernist Cinema and Characteristics.

Unit V

Film Genre, Genre Theory, Western Film, Anthology Film, Film Noir, Gangster Film, Genre Blending, Genre-Bending.

Suggested Readings:

- Bordwell, David & Thompson, Kristin (2004) (7th edn) *Film Art: An Introduction*, Mc Graw Hill: Boston
- Monaco, James (2000) (3rd edn) *How to Read a Film: Movies, Media, and Multimedia*, Oxford University Press: Oxford
- Irwing, David K & Rea, Peter W (2006) (3rd edn) *Producing & Directing The Short Film & Video*, Focal Press:Oxford
- Dancyger, Ken (2002) (3rd edn) *The Technique of Film & Video Editing: History, Theory, & Practice*, Focal Press: Oxford & New York
- Chapman, J (2009) *Issues In Contemporary Documentary*, Polity PRESS: UK
- A History of the French New Wave Cinema - *Richard John Neupert*
- Bollywood: A Guidebook to Popular Hindi Cinema - *Tejaswini Ganti*
- Chick Flicks: Theories and Memories of the Feminist Film Movement - *B. Ruby Rich*



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

Paper- II (Two)

Basics of Cinematography

MAFM 102

THEORY

MM 100

Course Outcomes:

1. Students will be able to identify and explain the technical elements of cinematography, such as camera movement, framing, lighting, and color grading.
2. Students will be able to analyze and interpret the visual language of cinema, including how camera techniques, lighting, and color can convey meaning and emotion.
3. Students will be able to apply the principles and techniques of cinematography in their own creative projects, including short films, music videos, and advertisements.
4. Students will develop the skills to collaborate effectively with a film crew, including communicating ideas, delegating tasks, and providing constructive feedback.

1st Year (1st Sem.)

Unit I

Introduction to Cinematography, The Conceptual Tools of Cinematography-The Frame, The Lens, Light and Color, Texture, Movement, Establishing, and Point-of-View. Visual language - Design Principles, The Three-Dimensional, Forces Of Visual Organization, Rules of Composition. Introduction to

Unit II

Camera and Lens Use of Lenses in Cinematography, Language of the lens. exposure, Aspect Ratio, Gain, Lens and filters, Aperture, Shutter speed, ISO, Manual and automatic control.

Unit III

Different Camera Movements, Camera Angles and Shots, and their aesthetical uses. Cinematic continuity, shooting methods, Shooting for Editing, Types of continuity, Screen Direction 180 and 30 Degree Rules. Jump cuts, Types of cuts. The Fundamentals of Lighting, Exposure and Lighting, Aspects of Light, Hard Light and Soft Light, Direction, Intensity, Texture, and Color. Basic Lighting Techniques. lighting sources. Lighting as Storytelling,

Unit IV

HD cinematography- High Def and Standard, Analog and Digital Video, Types of Video Sensors, Digital Video, Shooting Formats- 2K, 4K, and Higher Resolution Formats, Digital Compression, RAW, Monitoring On the set, Video Noise and Grain. The Video Signal, Color space, Video Frame Rate 168 Drop-Frame and Non-Drop-Frame, Digital File Types

Unit V

Cinematographer–Role and Responsibilities, Communication through Visuals. Visual storytelling, Visual Metaphor. Shooting techniques, and methods. Film Noir.

Suggested Readings:

- Galer, M. (2000). Photography Foundations for Art and design. London: Focal Press.
- Sturken, M. & Cartwright, L. (2001). Practices of Looking: An Introduction to Visual Culture. London: Oxford University Press.
- Hall, S. (1997). Representation: Cultural Representations and Signifying Practices. London: Open University Press/Sage Publications.
- Barry, Ann M. (1997). Visual Intelligence: Perception, Image, and Manipulation in Visual Communication. New York: State University New York Press.



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

1st Year (1st Sem.)

Paper- III (Three)

Screenplay Writing

MAFM103

Theory

MM -100

Course Outcomes:

1. Demonstrate an understanding of the elements of storytelling, including character development, plot, theme, and conflict.
2. Analyse and evaluate screenplays in terms of their structure, pacing, dialogue, and overall effectiveness.
3. Write and revise original screenplays that effectively utilize the principles of storytelling, including character development, plot, theme, and conflict.
4. Develop the ability to give and receive constructive feedback on screenplays, and use feedback to improve their own writing.

Unit I

Introduction of the Film production process- Research and Development, Pre-production, Production, Post-production, Budget, Marketing and Distribution. Various tools of it.

Unit II

Story, Script and screenplay, Basic elements of the story, Analysis of story, One Liner Casting List, One Line Script, Script (Story, Action, Dialogue), Screenplay, Script Breakdown List (Scene Breakdown Sheet), Script Line, Story Board, Shot List (All Scene). Shooting script.

Unit III

Screenplay writing- Idea, The Subject, The Creation of Character, Building a Character, Story, and Character. Endings and Beginnings, Setting Up the Story, Two Incidents. Basic elements of the screenplay

Unit IV

Plot Points, The Scene, The Sequence 183, Building the Story Line. Screenplay Form, Writing the Screenplay, Adaptation, Dialogue writing.

Unit V

Screenplay Formatting- use of scriptwriting software, Budget, Breakdown, and production management software. Role and responsibilities of producer.

Suggested Readings:

- The Definitive Guide to Screen Writing by Syd Field
- The Screenwriter's Workbook by Syd Field
- Written by Salim-Javed: The Story of Hindi Cinema's Greatest Screenwriters by Diptakirti Chaudhuri
- Film Art: An Introduction by David Bordwell & Kristin Thompson
- Selected essay from Movies & Methods by Bill Nichols
- Film and the Critical Eye by Dennis DeNitto, William Herman
- Our Films, Their Films by Satyajit Ray



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

1st Year (1st Sem.)

Paper- IV (Four)

COMPUTATIONAL SKILLS

MAFM 104

THEORY:

MM-100

Course Outcome

1. Apply the knowledge of Broadcast, Print, Digital, Advertising, Journalism, Communication Research, and other disciplines of Mass Communication.
2. Exhibit high levels of verbal and non-verbal forms of communication skills within corporate and social working environments.
3. Demonstrate skilled usage of modern tools and techniques to effectively communicate with masses.
4. Develop into lifelong learner and consistently updating with current knowledge, skills and technologies.

Unit I

Computer Basics: Introduction: Introduction to computers, parts of computer system, hardware, software, difference between hardware and software, user, data, processor, memory, input devices, output devices. Generations of Computers

Unit II

Storage fundamentals – Primary vs Secondary Data Storage, Sequential, Direct. Various Storage Devices. **Types of Software – System software, Application software, Utility Software,** Word Processing Basics;

Unit III

Text creation and Manipulation; Formatting of text; Table handling; Spell check, Page Design and Layout. Handling Graphics, Creating Tables and Charts, Printing of word document.

Unit IV

Basics of Spreadsheet: Spreadsheet Concepts, Creating, Saving and Editing a Workbook, Inserting, Deleting Work Sheets, entering data in a cell, formula Copying and Moving from selected cells, handling operators, Functions, Presentation & Data Base: Creating, Opening and Saving Presentations, Creating the Look of Your Presentation, Working in Different Views, Working with Slides.

Suggested Readings:

- Film Art: An Introduction by David Bordwell & Kristin Thompson
- Selected essay from Movies & Methods by Bill Nichols
- Film and the Critical Eye by Dennis DeNitto, William Herman
- Our Films, Their Films by Satyajit Ray



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

1st Year (1st Sem.)

Paper- V (Five)

Practical/Viva

MAFM 105

MM -100

Project work file related each paper as per directed by the subject teacher



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

1st Year (2nd Sem.)

Paper- I (One)

Introduction to Indian Cinema

MAFM 201

Course Outcomes

1. Students will demonstrate an understanding of the history and evolution of Indian cinema.
2. Students will develop the ability to communicate their ideas.
3. Students will gain an appreciation for the diversity of human experience represented in Indian cinema.

THEORY

MM 100

Unit I

Indian Cinema: the colonial cinema, the postcolonial cinema, Parsi Theatre, Bengali and Hindi cinema.

Unit II

The Talkie, and Studio System. Narrating the Nation in Cinema, Golden Age of cinema.

Unit III

Indian new wave, Parallel Cinema: Origin and growth, Decline and Legacy. Liberalization and Indian Cinema Rise of Multiplex Cinema.

Unit IV

Evolution of Censorship, Film Criticism, Cinephilia, Exhibition, Distribution, and Production. Festivals, Events, and Communities

Unit V

Visual Language, Cinematography, Visual Universe, Mise-en-scene, Colour as a storytelling device, Editing - History and Development, Continuity Editing, Soviet Montage

Suggested Readings:

1. Bordwell, David & Thompson, Kristin (2004) (7th edn) *Film Art: An Introduction*, Mc Graw Hill: Boston
2. Monaco, James (2000) (3rd edn) *How to Read a Film: Movies, Media, and Multimedia*, Oxford University Press: Oxford
3. Irwing, David K & Rea, Peter W (2006) (3rd edn) *Producing & Directing The Short Film & Video*, Focal Press: Oxford
4. Dancyger, Ken (2002) (3rd edn) *The Technique of Film & Video Editing: History, Theory, & Practice*, Focal Press: Oxford & New York



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

1st Year (2nd Sem.)

Paper- II (Two)

Film Editing

MAFM 202

Theory

MM 100

Course Outcomes:

1. Ability to use professional editing systems and production of high-quality video projects.
2. Awareness of audio and video editing concepts.
3. Video composition and making of video content using non-linear video techniques for broadcasting.
4. Identify industry practices and interpret editing in Films and TV Channels.

Unit I

Stages of Postproduction. Introduction to editing, Types of editing, Principles and Elements of Video Editing. Rhythm & Pace, Basic Transitions and their purpose, Construction of scenes and sequences, and Experimentation in Editing. The Invisible Art & Role of the Editor

Unit II

Editing Grammar and Concepts, Basic Shots. Understanding Visual Media. Continuity Editing- Types of continuity, Screen Direction 180 and 30 Degree Rules. Jump cuts, Types of cuts.

Unit III

NLE -Working with the interface, Marking and Editing, Drag-and-drop Editing, 3 Point Editing, Multi-cam Editing, Adding Titles and Graphics, Finishing and Outputting, Different Concept of Video Editing, Match Cut – Rough Cut – Cut Away techniques.

Unit IV

Sound for Film and Video- The soundtrack – its importance in AV medium, Different elements of a soundtrack, integration of sound to the film - Sync Sound: Dubbing - Achieving synchronized sound and picture with film. Sound editing fundamentals.

Unit V

Post-production studio recording; Foley and ADR. Sound designing; Pro-tools, Principles of Mixing: techniques, Building Blocks of Mixing, special effects, Equalizers, Setting the sound stage, channels, and Mix master - mix with automation. Mixing in the box and Mixing through the board.

Suggested Readings:

- Karel Reisz, Gavin Miller, The Technique of Film Editing, 2017
- Walter Murch, In the Blink of an Eye: A Perspective on Film Editing, 1992
- Ken Dancyger, The Technique of Film and Video Editing: History, Theory, and Practice, 2007
- Mark Cousins, The Story of Film, 2012
- Jaime fowler, Editing Digital Film: Integrating Final Cut Pro, Avid, and Media 100, 2012.



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

1st Year (2nd Sem.)

Paper- III (Three)

Documentary Production

MAFM 203

Theory

MM -100

Course Outcomes

1. The course will help the students to recognize purpose of Documentary Genre of filmmaking and the essence of realism.
2. Students will be able to interpret cinema's role as a Revolt to general Practices in society
3. The students will be able to recognize signs of symbolic text in cinema.
4. The students who complete this course will be able to distinguish between commercial film making techniques and cinema of opinion and social change.

Unit I

Documentary: Definitions and Debates related to Realism. Distinguishing features with fiction cinema, Brief History of Documentary Movement, Modes, and Different genres in the documentary.

Unit II

Documentary film treatment, Narration and Anchor Based Documentary Films, Cinema Verite, Mainstream and independent documentary cinema, Distribution and Exhibition Channels, Future of documentary cinema.

Unit III

Preproduction- Proposing and Pitching a Short Documentary. Point of View and the Storyteller, Dramatic Development, Time, and Story Structure. Form, Control, and Style.

Proposing an Advanced Documentary.

Unit IV

Production and Postproduction-Conducting and Shooting Interviews, Documentary Storytelling, Approach, Editing, and Narration. Steps in Producing a Documentary Recording Picture and Sound. The Documentary Interview.

Unit V

Values, Ethics, and Choices in Documentary Production. Using Archival Material, identifying reliable and non-reliable sources of Information, Sponsored and Commissioned Films, Film Festivals and online documentary film depository.

Unit VI

Documentary Film Analysis and Appreciation.

Suggested Readings:

- Sturken, M. & Cartwright, L. (2001). Practices of Looking: An Introduction to Visual Culture. London: Oxford University Press
- Alan Rosenthal. (2007). Writing, Directing, and Producing Documentary Films and Videos. Illinois: Southern Illinois University Press.
- Michael Rabiger. (2004). Directing the Documentary. London: Focal Press.



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

1st Year (2nd Sem.)

Paper- IV (Two)

Film Analysis

MAFM 204

Theory

MM -100

Course Outcomes

1. The course will help the students to recognize purpose of Documentary Genre of filmmaking and the essence of realism.
2. Students will be able to interpret cinema's role as a Revolt to general Practices in society
3. The students will be able to recognize signs of symbolic text in cinema.
4. The students who complete this course will be able to distinguish between commercial film making techniques and cinema of opinion and social change.

Unit I

General Information, Background, Cast, Setting (time and place) Theme, Genre, Plot, Narrative, Characters (Protagonist, Antagonist), Character Development, Character Complexity, Structure: Linear Structure (Exposition, Rising Action, Crisis, Climax, Resolution, Denouement), Fragmented, Episodic Structure, Flashback / Flashforward, Framed Action, Conflict, Subplots, Point of View

Unit II

Composition, Staging, Mood, Atmosphere, Setting Color, Tone, Halftones, Day-For-Night, Night-For-Day: night scenes film at daylight, day scenes filmed at night, Mood Lighting, Movement, Blurred Motion, Slow Motion, Choreography, Costumes, Make Up, Graphic Composition, Pace: Speed of Action (Fast-Paced, Slow-Paced, "Meditative", "Poetic")

Unit III

Cinematography: Camera Distance, Shots, Establishing Shot and Master Shot, Camera Angle, Subjective Camera: a shot from the perspective of one of the actors, Aerial Perspective, Camera Movement, Pullback Shot: a tracking shot where the camera moves backwards, revealing more of the scene, Vertigo Effect: a combination of a pullback shot with a zoom, creating a "strange" feeling, Lens

Unit IV

Editing: Flipover: the camera spins 180 degrees to introduce the new scene, Jump Cut: quick, immediate transition to a new shot as contrast to the previous one, Crosscutting, Parallel Montage, Match Cut: a fast cut where the start of the new shot is related to the end of the last one, Reverse Shot: a shot that is from an opposite position to the previous shot, often in dialogue-scenes, Bridging Shot, Fade In / Fade Out, Dissolve, Reverse Motion, Superimposition

Unit V

Additional Elements, Sound, Sound Effects, Voice Over, Background Music: the music used in a film to create a certain atmosphere., Score: the music used in a film to support the action, Soundtrack: the complete audio of a film, both music and speech, Special Effects Pyrotechnics: the use of fire and explosions, Computer Animation (Computer Generated Imagery - CGI)

Suggested Readings:

- Chapman, J (2009) *Issues In Contemporary Documentary*, Polity PRESS: UK
- A History of the French New Wave Cinema - *Richard John Neupert*
- Bollywood: A Guidebook to Popular Hindi Cinema - *Tejaswini Ganti*
- Chick Flicks: Theories and Memories of the Feminist Film Movement - *B. Ruby Rich*



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

1st Year (2nd Sem.)

Paper- V (Five)

PUBLIC RELATIONS FOR FILMS

MAFM 205

Theory

MM -100

Course Outcome

1. Discuss PR as a discipline of management in private and government organisations.
2. Understand using of PR tools and produce press releases and other PR literature.
3. Formulate public relations strategies. Plan public relations campaigns and explain the ethical aspects of PR.
4. Recognize the Laws and Ethics especially meant for advertising.

Unit I

PR : Concepts, Definitions, Role, Scope, Functions, New emerging trends, Theories and Models in PR, Difference and Similarities between PR, Marketing and Advertising, Understanding various concepts, publicity and propaganda, Social Influence.

Unit II

PR Practice and Process, In house PR, PR Consultancy, PR Campaigns, The PR process: Research, Strategy, Measurement, Evaluation, The Role and Importance of Media in PR, PR as a Source of News, Tools of Media Relations selection of media.

Unit III

Government PR, Lobbying, Public affairs, Political PR, PR vs Spin, PR in Social Sector, PR in Global Setting, Events, Sponsorships, Trade Shows, Tools and Techniques of PR and Corporate communication, Laws and Ethics in PR.

Unit IV

Internal and External Communications, Elements of a Corporate Communication Plan, Corporate Communication Strategies and Tools: Corporate Governance,

Unit V

Crisis Communication, Crisis Communication Theories Corporate Reputation management, Corporate Identity, Events, Sponsorships, Trade Shows, Corporate Advertising,



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

1st Year (2nd Sem.)

Paper- VI (Six)

TV JOURNALISM

MAFM 206

Theory

MM 100

Course Outcome

1. Exposure to the development of television as a technology and as a medium.
2. Concept of evolution of television in India.
3. Concept of television news room structure.
4. Practical training elements of television writing.

Unit I

Visual journalism: Use of video camera, Visual manipulation and ethics z Basics of Videography, Evolution and Development of Television, Broadcasting: main characteristics, History of TV in India, News and Non-News sectors, News Television industry, Organizational Structure of TV News Channels, MCR and OB.

Unit II

Writing to Visuals, The writing process- thinking audio and video, Developing TV stories, Structuring a TV news report, V/O's, packages and story formats, Writing anchor leads, Writing for astons, subtitles, scrawls and other TV screen value addition instruments Broadcast Styles and Techniques of Writing

Unit III

Rewriting agency copy, Writing for Bytes and Outside Broadcast (OB) copy ,TV News Reporting, PTC field work for reporting, Live reporting:, DSNG, Multiple OB locations and split screen, V/O from field and technical challenges. Visual Communication and Visual Analysis.

Unit IV

Introduction to Video Camera, Introduction to Motion Photography, Video camera operation, Basic setting and controls- Shooting with video camera. Basic shots, angles, movements and their composition, Concept of looking space, head room and walking space. Light and Shooting, shooting live action-Shot Breakdown-Imaginary line and shooting continuity etc.

Unit V

Video Editing - meaning and significance, Grammar of editing -Grammar of Picture, Grammar of Audio, eye line, jump cut, tempo, transition, special effects, Importance of cut away and cut in shots, Editing problems and ethics. Criteria for editing - picture, narration and music, Editing equipment recorder, player, Video Switcher, audio mixer, monitor, speaker, special effect, linear workstation. Types of editing - assemble and insert editing, on line and off line editing, cut to cut and Non linear editing (Industry level software).

Suggested Readings:

- Mitra, Amrita.(2019)Pinjar. Penguin Books India.
- Narayan, R.K.(2014)Guide. Rajpal and Sons.
- Nanda, Gulshan.(1970)Kati Patang. Abhinav Pocket Books.
- Premchand, Munshi.(2007)Shatranj Ke Khiladi. Prabhat Prakashan.



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

1st Year (2nd Sem.)

Paper- VII (Seven)

Minor elective Interdisciplinary

MAFM 207

Theory

MM 100

1st Year (1st Sem.)

Paper- VIII (Five)

Practical/Viva

MAFM 208

MM -100

Project work file related each paper as per directed by the subject teacher



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

2nd Year (3rd Sem.)

Paper- I (One)

Film Direction	MAFM- 301
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Theory

MM -100

Course Outcome:

1. Demonstrate an understanding of the role of a film director in the film production process, including their responsibilities and creative decisions.
2. Develop proficiency in the language of cinema and visual storytelling, including camera angles, lighting, sound design, and editing techniques.
3. Analyze and interpret film scripts, including character development, plot structure, and thematic elements, and translate them into visual language.
4. Conceptualize and pitch a film project, including developing a visual concept, writing a treatment, and creating storyboards.

Unit I

Director's basic responsibilities and personal traits, leadership, collaboration, vision, art, identity and competitiveness. Artistic process, working within small budget and limitations.._Role of the Film Director

Unit II

Director's screen grammar, film language, frame and the shot, the cameramovements, language of the edit, screen direction, essentials of research and practicefor directors.

Unit III

Story development and script: essential elements of drama, shaping story into drama, plot, time, structure, screen play rules, script analysis and development, authorship and aesthetics; cinematic storytelling, director's point of view, visual design, sound design, performance design, director's style.

Unit IV

Director at different production stages: Preproduction; exploring the script, casting, acting fundamentals, directing the actor, rehearsals, planning, and visual design. Production; developing production crew, production technology.

Unit V

Director's rule during shooting, directing on the set, monitoring continuity and progress. Post-production; Knowing the footage, rough cut, getting fine cut, working with music, Sound mix, finishing touches.

Suggested Readings:

- Michael Rabiger, Mick Hurbis-Cherrier, Directing: Film Techniques and Aesthetics, Focal press, 2017.
- David Mamet, On Directing Film, Penguin publication. 1992.
- Steven Ascher, Edward Pincus, The Filmmaker's Handbook: A Comprehensive Guide for digital age, Penguin publication, 2012.
- Sergei Eisenstein, Problems of Film Direction, University Press of the Pacific, 2004. David K. Irving, Fundamentals of Film Directing, McFarland & Company, 2010.



CHHATRAPATI SHAHUJI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

2nd Year (3rd Sem.)

Paper- II (Two)

SOUND DESIGN AND SFX

MAFM- 302

Theory

MM -100

Course Outcome

1. Discuss PR as a discipline of management in private and government organisations.
2. Understand using of PR tools and produce press releases and other PR literature.
3. Formulate public relations strategies. Plan public relations campaigns and explain the ethical aspects of PR.
4. Recognize the Laws and Ethics especially meant for advertising.

Unit I

Basics of Sound: Nature of acoustical waves, concepts of amplitude, and frequency, wavelength, harmonics. Psycho-acoustics: Nature of hearing and perception of sound, including concepts of pitch, loudness, and timbre; the precedence effect; localization in rooms; equal loudness contours; and other mysteries of hearing.

Unit II

Principles of Stereophony, Sound for Film and Video : The sound track – its importance in an AV medium, Different elements of a sound track, Explanation of how sound is put to the film. Sync Sound -The size of the role sound should play in your film will vary depending on your professor's requests, but when it comes to the technical side of things, you are at least required to know how to achieve synchronized sound and picture with film.

Unit III

Interconnectivity of Analog & Digital Equipment: Basic analog connectors, cabling, patch – bay, interconnectivity between various recording studio equipment. Various Digital interconnects and their sockets on the digital equipment. Microphones Types - Dynamic, Condenser, Ribbon, Polar Pattern, Sensitivity. Microphone designs for special applications,

Unit IV

Acoustics I (Fundamentals) :The behavior of sound in outdoors and in closed spaces; Absorption, reflection, diffraction, refraction, reverberation, Mixing Console Basics-The signal flow and various auxiliary systems. Digital Audio - Analog to Digital to Analog conversion. Sampling Frequency, Bit Rates. Problems in digital audio. Different digital media, Standard digital recording & mastering formats. Audio file formats, storage mediums – optical, magnetic, Jitter etc.

Unit V

Computers in Audio: Different platforms – different operating systems, Configuration of a PC for sound recording, Mother Boards, Processor, Sound Card, Graphic card, Monitors Recorders - Analog, Digital, Tape Based & Tapeless, Digital Audio Workstations (DAW's), Film Showcase - Case studies of famous Indian as well as foreign films, Microphone Techniques - Placement, Applications, Proximity effects etc. microphones and placement techniques for stereo recording. Monitoring Systems - Active & Passive types, Domestic and professional listening environment, Stereo and surround monitoring.

Suggested Readings:

- Bhagat, Chetan.(2004) -Five point someone. Rupa & Company.
- Bharti, Dharamveer.(2008)Sooraj Ka Satwa Ghoda. Bhartiya Gyanpith.
- Bond, Ruskin.(1980)The Blue Umbrella. Rupa Publications.
- Chattopadhyay, Sharat Chandra.(2005)Parineeta. Penguin Books India.
- Dostoevsky, Fyodor.(2013)White Nights. Create Space Independent Publishing Platform.
- Hadi Ruswa, Mirza.(2017)UmraoJaana. Rajpal and Sons.Mitra, Bimal.(2009)Sahab Bibi Gulam.



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

Paper- III (Three)

Cinematics

MAFM- 303

Theory

MM 100

Course Outcome :

1. Students will be able to describe the principles of color grading and VFX and their applications in post-production.
2. Students will be able to analyze different visual styles and apply color grading techniques to achieve specific looks.
3. Students will be able to use industry-standard software, such as DaVinci Resolve, to color grade footage and create VFX.
4. Students will be able to evaluate the impact of color grading and VFX on the narrative and emotional tone of a film or video project.
5. Students will be able to collaborate effectively with other members of a post-production team, including editors, sound designers, and visual effects artists.

Unit I

Color theories, The color wheel, Primary, Secondary and Tertiary colors. color systems and mode, color schemes. Color psychology. Tools of color correction like photoshop and NLE.

Unit II

Color correction workflows, setting up a color correction environment, primary contrast adjustments, primary color adjustments, hsl qualification and hue curves, shapes, animating grades memory colors: skin tone, skies, and foliage, shot matching and scene balancing, quality control and broadcast safe, quality control and broadcast safe

Unit III

VFX filmmaking- Instrumental Techniques used by professional motion graphic designers. Introduction to After Effects - About Composition, Solid layer, Shape layer, and other tools and techniques.

Unit IV

Text animation, Hud Effects, Infographics Motion graphics. Create Motion Graphics to enhance your videos using a step-by-step, easy-to-use method. How to Import and animate Illustrator Vector Graphics. Master Visual Time Effects on Videos and Motion Graphics.

Unit IV

Create Motion Graphics Using Illustrator Vector Graphics for animation, Practice compositing techniques to achieve stunning video effects. Work in 3D space with Cameras, Lights and Shadows and practice your new skills with 3D Motion Graphics Projects. Basic Animation in 2D & 3D related to film production. Wire removal, concept art, matte paintings, storyboarding, color manipulations and masking, Analysis of colors and VFX in films.

Suggested Readings:

- Adobe Photoshop CC Classroom - Andrew Faulkner
- Adobe Illustrator CC Classroom - Andrew Faulkner
- Adobe Premier CC Classroom - Andrew Faulkner
- Create Motion Graphics with After Effects – Chris Meyer & Trish Meyer
- Creative Workshop : 80 challenges to sharpen your Design Skills - David Sherwin
- The Non-Designers Design Book - Robin Williams



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

1st Year (2nd Sem.)

Paper- IV (Four)

FILM AND MEDIA LAWS

MAFM- 304

Theory

MM -100

Course Outcome

1. Discuss the Right of Freedom of Speech and reasonable restrictions applicable.
2. Demonstrate an understanding of the nature of ethics and morality in journalism.
3. Determine the ethical issues of media with case studies.
4. Determine the provision provided to the journalist

Unit I

Indian Constitution: Fundamental Rights, Freedom of speech and expression: Article 19 (1&2), Derivative rights - right to know/right to receive information, right to advertise, right to broadcast, Right to Information Hate Speech. Privacy: right to privacy versus freedom of expression.

Unit II

Trial by media and fair trial, Pre-trial publicity, Trial under Criminal Procedure Code, Cameras in Courtroom; Restrictive Orders, Contempt of Court, Scandalizing, vilification of institution of Court, Article 361 A, Constitution of India, Parliamentary Proceedings (Protection of Publication) Act, 1977 Unverified reporting; Fair comment and criticism, Media & Its Regulation, Regulation can occur at the Central, State, local or self-regulatory level, Regulation of the print media, Press Council of India Act, Resolution for a Media Council, Press Council of India, 2012.

Unit III

Regulation of the Broadcasting sector (Public and Private), Prasar Bharti Act 1990; Report of the Prasar Bharati's Expert Committee, 2013. Cinematography Act 1952; Cable T.V. Networks (Regulation) Act of 1995. Self-Regulatory Measures- BCCC Guidelines on Self Regulation; BCCC Report to the MI&B; BCCC Orders and Advisories; NBSA Regulations; NBA Code of Ethics.

Unit IV

Regulation of the Social Media, Sections 6,7, 8 and other relevant provisions of Information Technology Act, 2001 Section 66A, Information Technology Act of 2001, 52nd Report of the Parliamentary Standing Committee on Information Technology Media,

Unit V

Advertisement & the Law, Commercial speech, Regulating what is false or misleading / may regulate even truthful advertising, Indecent Representation (Prohibition) Act, 1986, The Drugs and Magic Remedies (Objectionable) Advertisements Act of 1954

Suggested Readings:

- Bhagat, Chetan.(2004) -Five point someone. Rupa & Company.
- Dostoevsky, Fyodor.(2013)White Nights. Create Space Independent Publishing Platform.
- Hadi Ruswa, Mirza.(2017)Umraojaan. Rajpal and Sons.Mitra. Bimal.(2009)Sahab Bibi Gulam.
- Mitra, Amrita.(2019)Pinjar. Penguin Books India.
- Narayan, R.K.(2014)Guide. Rajpal and Sons.



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

Paper- V (Five)

FILM RESEARCH

MAFM 305

Theory

MM- 100

Course Outcome:

1. Students will be able to demonstrate an understanding of the fundamental principles and theories of communication research, including research design, data collection, analysis, and interpretation.
2. Students will be able to evaluate and critique existing research studies in the field of communication, identifying strengths and weaknesses of methodology, results, and implications.
3. Students will be able to design and conduct their own research projects, utilizing appropriate methods and techniques to collect and analyze data, and drawing valid conclusions from their findings.
4. Students will be able to effectively communicate research findings and conclusions through written reports, oral presentations, and visual media.

Unit I

Concept of Research: Meaning and importance of Research, Types of Research, Selection and formulation of Research Problem, Hypothesis, Identification of a research topic, Proposal writing Research Design: Objectives, Study Area, Variables, Sampling.

Unit II

Research Methods, Quantitative Methods, Survey, Questionnaire, Case Studies, Content Analysis, Schedule, Audience Research Studies: Opinion Polls, Ratings and People's Meter, BARC, RAM, IRS, Qualitative Methods

Unit III

Data Collection, Data Analysis: Types of data, Tabulation of data. Data organization in SPSS and Excel, Graphical representation of data. Testing of Hypothesis

Unit IV

Report Writing: Contents of Report, Bibliography, and Appendices - Style Manuals - Criteria for the evaluation of the Research Report. Ethical Guidelines for Researchers, Plagiarism, and copyright, ethical perspectives of media research.

Unit V

Crafts in Cinema: Hair and Makeup, Costumes, Story Boarding

Suggested Readings:

- Luke Pauwels, Dawn Mannay, Visual Research Methods, Sage Publications, 2018
- Wimmer & Dominick. Mass Media Research: An Introduction, Wadsworth. Singapore 2000.
- Evanston IlSarlow, C. Basic Research Methods, McGraw- Hill, New Delhi, 1994.
- Bryman. Social Research Methods. Oxford University Press. 2012.
- Susanna Hornig Priest. Doing Media Research: An Introduction. Sage, California 1995.



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

Paper- VI (Six)

GRAPHIC DESIGN FOR FILM

MAFM 306

Theory

MM -100

Course Outcome

1. Concept of news and new process.
2. Understanding the structures of news writing style, language of newspaper, sourcing, attributions, interviews and quotations.
3. Understanding the concept of page makeup and display.
4. Practical training of designing newspaper pages .

Unit I

Introduction to Visual Language, Elements and Principles of design, Developing Visual Grammar, Introduction to Art: Theory and Criticism, Basics of Design, Introduction to Digital Design, Developing Visual Grammar, Typography: basic tools and instruments, Study of different type faces, type structure, specialty of display types, families and fonts, laws of designs in typography. Apply principles of color theory. Vector and raster Graphic.

Unit II

Translating Data into Visuals: Statistical Information Illustrations, Graphs, Charts, Simplification of Complex Data, Events Visualization: Recreating events in space and time. Visualization of Dynamic Information – applications & case studies. Information graphics in interactive Media. Introduction of Promotional Designs. Package Design, Tools and application of Adobe Illustrator and Coral draw. Info graphic.

Unit III

Publication Design: Layout Design for newspaper and Magazine, Application of Design Principles in Lay Out, Grid Design etc. understanding of Formats, Visualization of various layouts- magazine, newspaper, books, screen media etc. Creating a Suitable Grid, Title and Cover Policies.

Unit IV

Selecting and Using Type family, White Space, Color, Headlines, The Masthead etc, E-Books, E-Publication for Various Platforms. Tools and application of Adobe InDesign and Quark express.

Unit V

UX design and UI design, -human perception and behaviour in virtual and spatial environments: colour, texture, typography, Imagery etc-cultural, geographical, psychological relationship, User Research & Wireframing: Conducting user research, Site/Content Map, **Introduction to UI mockup software.**

Suggested Readings:

- Chattopadhyay, Sharat Chandra.(2005)Parineeta. Penguin Books India.
- Dostoevsky, Fyodor.(2013)White Nights. Create Space Independent Publishing Platform.
- Hadi Ruswa, Mirza.(2017)UmraoJaana. Rajpal and Sons.Mitra, Bimal.(2009)Sahab Bibi Gulam.

2nd Year (3rd Sem.)

Paper- VII (Seven)

Practical/Viva

MAFM 307

MM -100

Project work file related each paper as per directed by the subject teacher



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

2ndYear (4 Sem.)

Paper- I (One)

ADVERTISING

MAFM 401

THEORY

MM 100

Course Outcome

1. Recognize the Laws and Ethics especially meant for advertising.
2. The student will be able to identify and define the advertising concepts and will review the advertising media.
3. The student will be able to analyze the Indian advertising scenario and will distinguish between advertising and marketing.
4. Recognize the Laws and Ethics especially meant for advertising

Unit I

Introduction to Advertising: Advertising-Concept, Definitions, History. Advertising-Role, Functions and Significance. Types of Advertising and Classifications of Advertising. Advertising Opportunity of a Product/Service/Idea, Types of Appeals and Advertising Messages. Advertising Theories, Brand, Brand property, Rosser Greeves USP/ Ogily's., AIDA Model, DAGMAR,

Unit II

Advertising Agency: the Role of Advertising Agency, Types of Advertising Agencies, Evolution of Ad Agencies- Various Stages and Current Status, Ad Agency: Functions, Types, Structure, Departments, Remuneration.

Unit III

Media Planning: An Overview of Indian Media Scenario, Media Planning and its Application, Media Characteristics, Understanding Media Objectives, Strategy, Scheduling Strategy and Media Plan,

Unit IV

Media Buying Creativity And Campaign Planning: Introduction to Creativity, Ad making concept, copy writing, Campaign Planning, Campaign Production, Art of Developing Effective Copy and Importance of Copy Writer/Writing.

Unit V

Layout-Importance, Steps and Principles of a Good Layout, Visuals-its Importance, Global Trends. Copy Elements-Headline, Sub Heads, Slogans, Body Copy, Logo etc., Global Trends. Industrial Advertising, Retail Advertising, Corporate Advertising, Political Advertising, Professional Organization and Ethics. Laws and Ethical Issues in Advertising. Advertising Statutory Bodies in India, Role of AAA and ASCI and the Study of Various Codes of Conduct.

Suggested Readings:

- Narayan, R.K.(2014)Guide. Rajpal and Sons.
- Nanda, Gulshan.(1970)Kati Patang. Abhinav Pocket Books.
- Premchand. Munshi.(2007)Shatranj Ke Khiladi. Prabhat Prakashan.



CHHATRAPATI SHAHUJI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

2nd Year (4 Sem.)

Paper-2(Two)

MEDIA BUSINESS

MAFM 402

THEORY

MM 100

Course Outcome

1. educate about Media and entertainment business.
2. understand the television business and challenges faced by it.
3. understand the radio business and challenges faced by it.
4. understand animation and gaming business.

Unit I

Indian Media Industry Overview: State of the Media: FICCI/CII report overview. The changing Dynamics, Media Costs and Budgets, International Media Exposure in India

Unit II

Challenges facing Television and Radio: The all-new web media, Television Distribution: Issues and Challenges, Content Repackaging, Piracy Issues In real and web virtual domains, Challenges associated with IPTV & DTH.

Unit III

Animation, Gaming and VFX industries growth and opportunities: Animation Industry Growth and Challenges, VFX for Cinema: Impact of Hollywood, Gaming Industry Challenges and Conflicts; Multiplication of Gaming platforms, Evolution of Gaming technology from 8 bit to console gaming, Gaming as additional revenue stream for monetizing a franchise., Case Studies of Films

Unit IV

International Issues Facing the Media Industry : Case Studies: Piracy. Issues and Introduction to IPR, Adapting international content to Indian television : KBC/Big Boss Case Study, Pricing Challenges, Unconventional Media Opportunities in India, Definitions and terms in unconventional media, Pod Casting, I media and digital media

Unit V

Television Entertainment: Emergence new genres of programs viz; lifestyle, reality shows, game shows, etc, Success of niche channels with specialized content like shopping, travel & leisure ,nature, quick news, etc, Adoption of International formats of reality shows, remakes of films and old mythological serials, Concept of TRP, reach, and viewership. Course

Suggested Readings:

1. Producing and Directing the Short Film & Video by David K. Irving & Peter W. Rea.
2. All You Need to Know About the Movie and TV Business: Fifth Edition, by Scott Trost (Author), Gail Resnik (Author).
3. Film Technology in Post Production, Second Edition Dominic Case



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

2nd Year (4 Sem.)

Paper-3(Three)

DIGITAL MARKETING

MAFM 403

THEORY

MM 100

Course Outcome

1. Understanding Digital Marketing Strategies.
2. Proficiency in Online Advertising and Campaign Management.
3. Understanding Digital Marketing Strategies.
4. Proficiency in Online Advertising and Campaign Management.

Unit I

Basics digital marketing: introduction to online digital marketing, importance of digital marketing, how did internet marketing work?, traditional vs. Digital marketing, types of digital marketing, increasing visibility, visitors' engagement bringing targeted traffic, lead generation, analysis and keyword research, market research, keyword research and analysis

Unit II

Search engine optimization (seo), introduction to search engine optimization, how did search engine work? Seo fundamentals & concepts, understanding the serp, google processing, indexing, crawling

Unit III

On Page Optimization: Domain Selection, Hosting Selection, Metadata Optimization, Url Optimization Internal Linking, 301 Redirection, 404 Error Pages, Canonical Implementation, H1, H2, H3 Tags Optimization Image Optimization, Landing Page Optimization, No-Follow And Do-Follow, Creating Xml Sitema, Robot.Txt

Unit IV

Off Page Optimization: Link Building Tips & Techniques, Difference Between White Hat And Black Hat Seo, Alexa Rank, Domain, Directory Submission, Social Bookmarking Submission, Search Engine Submission Web 2.0 Submission, Article Submission, Image Submission, Video Submission, Forum Submission, Ppt Submission, Pdf Submission

Unit V

Google Adwords Or Pay Per Click Marketing (Sem), Google Adwords, Introduction To Online Advertising And Adwords. Adwords Account And Campaign Basics, Adwords Targeting And Placement, Adwords Bidding And Budgeting, Adwords Tools , Optimizing Performance ⊞ Ads Type ⊞ Bidding Strategies ⊞ Search Network ⊞ Display Network ⊞ Shopping Ads ⊞ Video Ads ⊞ Universal App Ads

Suggested Readings:

- Mitra, Amrita.(2019)Pinjar. Penguin Books India.
- Narayan, R.K.(2014)Guide. Rajpal and Sons.
- Nanda, Gulshan.(1970)Kati Patang. Abhinav Pocket Books.
- Premchand, Munshi.(2007)Shatranj Ke Khiladi. Prabhat Prakashan.



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

2nd Year (4 Sem.)

Paper-4(Four)

CINEMA AND SOCIETY

MAFM 404

THEORY

MM 100

Course Outcome

1. Understanding the Role of Cinema in Society.
2. Critically Analyzing Films.
3. Exploring Societal Issues in Films.
4. Historical and Cultural Context of Cinema.

Unit I

Society and culture; Characteristics, Dynamics Mass Society, Mass culture, Cultural imperialism, Hegemony, Cultural schools of thoughts, Culture as social institution, Value system, Impact of media on culture.

Unit II

Mass communication theories; Hypodermic needle, Diffusion of innovation, Uses and gratification, Cultivation, agenda setting, Social learning, Gate Keeping and Spiral of Silence.

Unit III

Social change; Definition, types and process, theories of social change, role of information, communication and media in social change.

Unit IV

Cinema in Public opinion formation, Cinema as change agent, Political, Economic and social influence of cinema. Sensationalism, Violence and Obscenity in cinema.

Unit V

Writing exercises: cinema and its impact- Case studies.

Suggested Readings:

- Chattopadhyay, Sharat Chandra.(2005)Parineeta. Penguin Books India.
- Dostoevsky, Fyodor.(2013)White Nights. Create Space Independent Publishing Platform.
- Hadi Ruswa, Mirza.(2017)Umrao Jaan. Rajpal and Sons.Mitra, Bimal.(2009)Sahab Bibi Gulam.
- Rajkamal Prakashan.



CHHATRAPATI SHAHUJI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

2ndYear (4 Sem.)

Paper-5(Five)

FILM MANAGEMENT & MARKETING

MAFM 405

THEORY

MM 100

COURSE OBJECTIVES

- Competent understanding of Film as Business.
- Capacity building for Film Making and Management.
- Promote Films more Creatively.
- Find and manage film Funding Resources.

Unit I

Basics of Management: Concept and Scope, Principles of Management. Theories of Management given by Fayol and Taylor, Human Resource Management: Specially for Films: Need and Process, Film Finance Management & New Trends in Film Management

Unit II

Bases and process of segmentation; Requirement for Effective Segmentation Niche Marketing, Segmenting consumer and business markets, Targeting- Evaluating Market Segments and Selecting Target markets for different Film Zona. Positioning-value, Mapping, Differentiation and Strategies, Promotion and Promotion mix strategies: Role and Importance

Unit III

Media Marketing: Concept, Need and Scope. Penetration, Reach, Access and Exposure to Media, Marketing Strategies. Revenue-Expenditure in media: Areas of Expenditure and Revenue models. Selling and buying Space & Time/Slot on media: Deals and Negotiations TRP And Audience Profiles: Classification

Unit IV

Film Packaging And Distribution, Art of developing Promos; Advertisement & In Serial Promotions, Package Design for various mediums, Public Relations, Planning and Managing Events, Film Distribution & Revenue generation: Latest Trends of National and global films, Case Studies of Established Production Houses like Dharma Productions, Eros International, Red Chillies Entertainment

Unit V

Film Management: Challenges and Opportunities. Operations and structure of Film Production House, Film Business and New Technology, New trends in film Business, Legal Issues of Film Business: Code of Conduct and Ethics.

Suggested Readings:

- Atanton William J et al (1989): Marketing Management. New York, USA: Mcgraw-Hill Book Co. New York.
- Brian Sheehan(2010). Online Marketing. Switzerland: An Ava Books
- Bird Drayton(2008). Common Sense Direct & Digital Marketing. India: Kogan Page India Ltd.
- Kotler & Armstrong (2018). Principles of Marketing. India: Pearson Education



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

2nd Year (4 Sem.)

Paper-6(Six)

LITERATURE & CINEMA

MAFM 406

THEORY

MM 100

COURSE OBJECTIVES

- Demonstrate an understanding of the Elements involved in Adapting Texts to Film.
- Demonstrate Analytical skills in Visual Literacy and reading Filmed Texts.
- Demonstrate evaluation of Films as Reflections of cultures and source Texts.
- Demonstrate Report Writing on the basis of Rigorous Analysis of the Film.
- Able to interpret his/her own Culture through the Medium of Film.

Unit I

Devdas-1936,1955,2002: Sharat Chandra Chattopadhyay's –Devdas, Parineeta-1953,2005: Sharat Chandra Chattopadhyay's –Parineeta & Sahib Bibi Aur Ghulam-1962: Bimal Mitra's – Saheb Bibi Golam

Unit II

Guide-1965: R.K.Narayanan's–The Guide ,Kati Patang-1970:Gulshan Nand's-Kati Patang & Shatranj Ke Khiladi-1977:Munshi Premchand's-Shatranj ke Khiladi

Unit III

Umrao Jaan-1981-Mirza Hadi Ruswa's Umrao Jaan, Suraj Ka Satwa Ghoda-1992: Dharam Veer Bharti's-Suraj Ka Satwa Ghoda & Pinjar-2003: Amrita Pritam's Pinjar

Unit IV

The Blue umbrella-2005:Ruskin Bond's– The Blue umbrella ,Omkara-2006:Shakespeare's-Othello & Maqbool-2004: Shakespeare's-Macbeth

Unit V

Saawariya-2007: Fyodor Dostoevsky's short story-White Nights. & 3-Idiots-2009:O. Chetan Bhagat's-Five point someone

Suggested Readings:

- Bhagat, Chetan.(2004) -Five point someone. Rupa & Company.
- Bharti, Dharamveer.(2008)Sooraj Ka Satwa Ghoda. Bhartiya Gyanpith.
- Bond, Ruskin.(1980)The Blue Umbrella. Rupa Publications.
- Chattopadhyay, Sharat Chandra.(2002)Devdas. Penguin Books India.



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

2nd Year (4 Sem.)

Paper-7(Seven)

FILM JOURNALISM

MAFM 407

THEORY

MM 100

COURSE OBJECTIVES

- The student will acquire an understanding of a variety of cinematic styles.
- Develop an Understanding of Film Vocabulary and Elements of Film analysis.
- The Student will be able to learn about Film Journalism.
- To learn and Practice Review Writing, Article Writing and Feature Writing for Film.

Unit I

Basics of News: Meaning, Definitions and Nature of News, What is News? How to decide News? Various Perspectives, Various Mediums, Presentation, Newsworthiness.

Unit II

Introduction of Film Journalism: History of Film Journalism, Development of Film Journalism in India, Major/ Prominent Critics, Relationship between Cinema and Society: Portrayal of Society in Cinema, Various forms of Cinema (Fiction and Non-Fiction)

Unit III

Writing Aspects of Film Journalism: Principles of News writing - News Writing for Film and different aspects, Current Raiser, Feature writing for Film, Article writing, Key factors of Feature Writing, Feature for Television, News Paper and Magazine, Interview for a Film.

Unit IV

Writing Aspects of Film Journalism II: Script writing for Film, Elements of Script writing, Script writing -Do's and Don'ts, Characteristics of Effective Script, Dialogue Writing for Cinema -Language and Style, Definition of Film Review, Principles and Characteristics of Review, Basic Elements of Film Review, Ethics of Film Critic towards Audience.

Unit V

Institutions, Awards and Business: Institutions of Film: Film and Television Institute of India, Films, Division of India, Children Film Society, National Film, Development Corporation, Satyajit Ray Film & Television Institute, National Film Archive of India, Film Censor Board, Directorate of Film, Film Certification Appellate Tribunal, Important Film Festivals and Awards, Film Industry and Business, Important Magazines of Films and Major Websites for Films, New Trends in Film Journalism

Suggested Readings:

- Agrawal, V. B., & Gupta, V. S. (2001), Handbook of Journalism and mass Communication, New Delhi: Concept Publishing Company.
- Jayapalan N.(2001) Journalism, Atlantic.
- Flemming and Hemmingway (2005), An Introduction to Journalism, Vistaar Publications Trikha, N.K., Reporting, Bhoapl: Makhanlal Chaturvedi National University of Journalism and Communication.



CHHATRAPATI SHAHU JI MAHARAJ UNIVERSITY, KANPUR

PROGRAM: MA(Film Making)

2nd Year (4th Sem.)

Paper- VII (Seven)

Practical/Viva

MAFM 408

MM -100

Project work file related each paper as per directed by the subject teacher