

4-Year

BACHELOR OF FINE ARTS

in

DIGITAL MEDIA



A CREATIVE ENGINEERING HUB

In Collaboration with



JAWAHARLAL NEHRU ARCHITECTURE AND FINE ARTS UNIVERSITY
Masab Tank, Hyderabad

COURSE STRUCTURE - BFA DIGITAL MEDIA**Year 1 | Semester 1**

No	Subject Code	Name of the Subject	Teaching Hours	Exam Duration	Internal Evaluation	End Exam Marks	Total
1	DM 1.1.1 T	ENGLISH – I	36	3 Hrs.	50	50	100
2	DM 1.1.2 T	HISTORY OF ANIMATION	36	3 Hrs.	50	50	100
3	DM 1.1.3 P	DRAWING – I	156	5 Hrs.	50	50	100
4	DM 1.1.4 P	VISUAL COMMUNICATION	156	5 Hrs.	50	50	100
5	DM 1.1.5 P	CONCEPT ART	156	5 Hrs.	50	50	100
Total :			540		250	250	500

Year 1 | Semester 2

No	Subject Code	Name of the Subject	Teaching Hours	Exam Duration	Internal Evaluation	End Exam Marks	Total
1	DM 1.2.1 T	ENGLISH – II	36	3 Hrs.	50	50	100
2	DM 1.2.2 P	GRAPHIC DESIGNING	140	5 Hrs.	50	50	100
3	DM 1.2.3 P	DRAWING – II	136	5 Hrs.	50	50	100
4	DM 1.2.4 P	FUNDAMENTALS OF MOTION GRAPHICS	168	5 Hrs.	50	50	100
5	DM 1.2.5 P	SOUND EDITING	60	5 Hrs.	50	50	100
Total :			540		250	250	500

Year 2 | Semester 1

No	Subject Code	Name of the Subject	Teaching Hours	Exam Duration	Internal Evaluation	End Exam Marks	Total
1	DM 2.1.1 T	ENVIRONMENTAL SCIENCE	28	3 Hrs.	50	50	100
2	DM 2.1.2 T	HISTORY OF CINEMA	32	3 Hrs.	50	50	100
3	DM 2.1.3 T	HISTORY OF POPULAR TV SHOWS	160	3 Hrs.	50	50	100
4	DM 2.1.4 P	FUNDAMENTALS OF STORY TELLING	160	5 Hrs.	50	50	100
5	DM 2.1.5 P	SCRIPT ANALYSIS	160	5 Hrs.	50	50	100
Total :			540		250	250	500

Year 2 | Semester 2

No	Subject Code	Name of the Subject	Teaching Hours	Exam Duration	Internal Evaluation	End Exam Marks	Total
1	DM 2.2.1 P	PHOTOGRAPHY	120	15 Hrs.	50	50	100
2	DM 2.2.2 P	SCREENPLAY WRITING	120	5 Hrs.	50	50	100
3	DM 2.2.3 P	FUNDAMENTALS OF CINEMATOGRAPHY	120	15 Hrs.	50	50	100
4	DM 2.2.4 P	CINEMATOGRAPHY ESSENCIALS	120	15 Hrs.	50	50	100
5	DM 2.2.5 P	PRE-PRODUCTION	60	10 Hrs.	50	50	100
Total :			540		250	250	500

Year 3 | Semester 1

No	Subject Code	Name of the Subject	Teaching Hours	Exam Duration	Internal Evaluation	End Exam Marks	Total
1	DM 3.1.1 P	FUNDAMENTALS OF VISUAL EFFECTS COMPOSITING	108	5 Hrs.	50	50	100
2	DM 3.1.2 P	ADVANCED VISUAL EFFECTGS COMPOSITNG	132	15 Hrs.	50	50	100
3	DM 3.1.3 P	INTRODUCTION TO ACTING	120	10 Hrs.	50	50	100
4	DM 3.1.4 P	ART OF THE PITCH	60	5 Hrs.	50	50	100
5	DM 3.1.5 P	ART DIRECTION	120	Submission	50	50	100
Total :			540		250	250	500

Year 3 | Semester 2

No	Subject Code	Name of the Subject	Teaching Hours	Exam Duration	Internal Evaluation	End Exam Marks	Total
1	DM 3.2.1 P	DIRECTING ACTORS	70	5 Hrs.	50	50	100
2	DM 3.2.2 P	EDITING TECHNIQUES	106	5 Hrs.	50	50	100
3	DM 3.2.3 P	BRANDING TV SHOWS	122	Submission	50	50	100
4	DM 3.2.4 P	DOCUMENTARY FILM MAKING	122	Submission	50	50	100
5	DM 3.2.5 P	VISUAL DESIGN	120	10 Hrs.	50	50	100
Total :			540		250	250	500

Year 4 | Semester 1

No	Subject Code	Name of the Subject	Teaching Hours	Exam Duration	Internal Evaluation	End Exam Marks	Total
1	DM 4.1.1 P	BUSINESS PLANS FOR FILM MAKERS	156	Submission	50	50	100
2	DM 4.1.2 P	PRINCIPALS OF PRODUCTION	156	Submission	50	50	100
3	DM 4.1.3 P	EDITING THE NERRATIVE FILM	156	15 Hrs.	50	50	100
4	DM 4.1.4 T	ENTERTAINMENT & COPYRIGHTS LAW	36	3 Hrs.	50	50	100
5	DM 4.1.5 T	MARKETING & PUBLIC RELATIONS FOR CINEMA	36	3 Hrs.	50	50	100
Total :			540		250	250	500

Year 4 | Semester 2

No	Subject Code	Name of the Subject	Teaching Hours	Exam Duration	Internal Evaluation	End Exam Marks	Total
1	DM 4.2.1 P	VIVA-VOCE	NA	6 Hrs.	50	50	300
2	DM 4.2.2 P	FINAL PROJECT	540	Submission	150	150	300
3	DM 4.2.3 T	THESIS	NA	Submission	50	50	100
Total :			540		250	250	500
Grand Total :			4320		2000	2000	4000

Year 1 | Semester 1

1. ENGLISH – I

CODE: DM 1.1.1 T

Unit - I: Travel

- Reading – Heaven’s Gate
- Writing – Paragraphs and descriptions
- Listening – Listening for sounds
- Speaking – Greeting, Taking leave and introducing
- Grammar – Naming words
- Vocabulary - Homonyms, homophones, homographs, Synonyms and antonyms

Unit – II: Biography

- Reading – Sir C. V. Raman
- Writing – Work – related correspondence
- Listening – Listening for words
- Speaking – Making requests
- Grammar – Making naming words specific (Part -1)
- Vocabulary - Word formation

Unit – III: Human Interest

- Reading – The Connoisseur
- Writing – Summarizing
- Listening – Listening for word stress
- Speaking – Apologizing and inviting
- Grammar – Making naming words specific (Part -2)
- Vocabulary - Collocations

Reference Book: A communicative Approach in English – A. Rama Krishna Rao

2. HISTORY OF ANIMATION

CODE: DM 1.1.2 T

Unit - I: General Introduction

- Introduction
- All about Syllabus
- Definition of Animation
- What is Animation and it’s essential skills
- Basic principles of Animation

Unit-II: History of Animation

- Appreciation and Introduction to the renowned Animators and their achievements
- Characters and Stories
- Types of Animations : Clay, Sand and Stop-Motion

Unit-III: Animation Production Process-1

- Pre-production
- Production
- Post-production

Unit-IV: Animation Production Process-2

- Basics of Pre-Production
- Introduction to writing for Animation and plot / story development

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- Study of different Animation films
- Study of Scripts and Screenplay
- Introduction to Storyboarding

Unit-V: Storyboarding and Pre-Visualization

- Rough storyboarding and Pre-Visualization
- Creating a simple Animation using stop motion

3. DRAWING – I	CODE: DM 1.1.3 P
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Unit - I: Drawing Basic Shapes

- Basic Shapes
- Basic Composition & Light

Unit - II: Masses of Figure Drawing

- Head
- Arms and Legs
- Torso
- Masses of the Figure

Unit - III: Basic Figure Drawing

- The Stick Figure
- The Three Basic Solids
- The Main Line Of Action

Unit - IV: Figure Drawing

- Expressive Gesture
- Quick Action
- Light & Shadow

Unit - V: Animals & Birds Drawing

- Realistic Animals
- Realistic Birds

Reference Book: Basic Drawing Techniques – Greg Albert | Fun with Pencil – Andrew Looms

4. VISUAL COMMUNICATION	CODE: DM 1.1.4 P
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Unit - I: Introduction

- Introduction to Visual Communication
- Introduction to Graphic Design
- Study of Commercial Art
- Difference between Graphic Design and Commercial Art
- Visual Communication using Graphic Design

Unit - II: Semiotics

- Semiotics – The meaning of signs and symbols, Importance of Semiotics, Designing Semiotics
- Perceiving Visual messages
- Communicative quality of color
- Importance of color in visual communication

Unit - III: Text

- Typography - Study of text

- Different text formats
- Importance of text in visual communication
- Balance of visuals and text in the design

Unit - IV: Designing

- Design Process
- Developing the creative brief
- Design objective
- Concept development
- Idea incubation
- Visualizing the Idea
- Thumbnails
- Layout and design

Reference Software: Adobe Illustrator

5. CONCEPT ART

CODE: DM 1.1.5 P

Unit -I : Study of Nature

- Animals & Birds
- Trees & Ponds

Unit -II : Perspective

- 1 point Perspective
- 2 point Perspective
- 3 point Perspective

Unit -III : Pattern Design

- Basic Pattern
- Borders

Unit -IV : Basic Live Sketching

- Outdoor Study
- Field Sketches (Pencil and Pen)

Unit -V : Objective Drawing

- Things
- Basic Models

Reference Book: Sketching Outdoors (Lenard Richmond)

Year 1 | Semester 2

1. ENGLISH – II

CODE: DM 1.2.1 T

Unit - 1: Disaster Management

- Reading – The Cuddler Experience
- Writing – Official reports
- Listening – Listening for theme
- Speaking – Congratulating, offering sympathy and condolences and making complaints
- Grammar – Tenses
- Vocabulary - Phrasal verbs

Unit -2: Humor

- Reading – Bubbling Well Road
- Writing – Note making
- Listening – Listening for details and taking notes
- Speaking – Interview skills
- Grammar – Adverbials and modal verbs
- Vocabulary - Idioms

Unit - 3: Films

- Reading – The Odds against Us
- Writing – Information transfer
- Listening – Listening to announcement and directions
- Speaking – Making presentations
- Grammar – Conjunctions and prepositions
- Vocabulary- Technical vocabulary

Reference Book: A communicative approach in English – A. Rama Krishna Rao

2. GRAPHIC DESIGNING

CODE: DM 1.2.2 P

Unit-1: Vector Graphics, Working with Documents

- Understanding vector graphics: RGB vs CMYK
- Working with the Control panel
- Creating files for print
- Creating files for the web
- Managing multiple documents

Unit-II: Advertisement Design

- Invitation design
- Components of effective advertisement design
- Advertisement design

Unit-II: Poster Design

- Poster design consideration
- Brochure design
- Different types of Brochures

Unit-III: Publication Design

- Understanding Publication elements
- Essentials in publication design
- Study of various publication designs
- Making files print ready
- Packaging and exporting for printer friendly formats

Unit-IV: Corporate Identity

- Components of an Identity Program
- Creating a style
- Essence of Corporate Identity Logo
- Choosing color
- Study of changing attitudes of corporate Identity
- Stationary system usage
- Designing Letterhead, Envelope, Business Card

Reference Software: Adobe Illustrator OR Photoshop

3. DRAWING – II

CODE: DM 1.2.3 P

Unit -1 : Figure Drawing with Dress

- Poses
- Weight and Balance

Unit -2 : Still Life

- Composition
- Light and Shade with various materials
- Pencil Rendering
- Colour – Still Life

Unit -3 : Memory Drawing

- Village / City
- Festivals
- Markets etc.

Unit -4 : Anatomy Study

- Human Muscles
- Animal Muscles

Unit -5 : Basic Clay Modeling

- Basic Shapes
- Human & Animal Parts

4. FUNDAMENTALS OF MOTION GRAPHICS

CODE: DM 1.2.4 P

Unit - I: Introduction, Fundamentals

- Interface
- Choosing the resolution
- Understanding Compositions and Layers
- Importing PSD and AI files into composition

Unit - II: Animation

- Animating Photoshop and Illustrator Art work and layers
- Setting key frames
- Key frame_Interpolation
- Graph Editor
- Parenting, Null Objects, Expressions
- Motion Paths
- Preparing Audio
- Navigating Timeline

Unit - III: Introduction to Effects

- Order of Effects
- Backgrounds
- Animating Effects
- Adjustment Layers
- Masking Effects
- Color Correction Techniques

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Unit -IV: Animating Type and Infographics

- Choosing Type
- Visual Hierarchy
- Animating Type, Path Type
- Animating Shape Layers, Brushes and Paint
- Working with Text Presets
- Refining Animation

Unit - V: Exporting and Rendering

- Media Encoder
- Rendering Graphics
- Presets Render Queue
- Rendering Multiple Files

Reference Software: Adobe After Effects

5. SOUND EDITING	CODE: DM 1.2.5 P
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Unit-I: Import, Exporting and Recording Audio

- Importing audio files
- Extracting audio from a CD
- Importing video files
- Recording audio
- Creating a multi-track session

Unit-II: Important Audio Terminology - Cleaning and Repairing Audio

- Understanding the Waveform Editor interface
- Making selections
- Adjusting the clip amplitude
- Fading clips – Normalizing
- Copying, cutting, and pasting
- Undoing, redoing, and using the History panel
- Generating silence - Using the Spectral Frequency
- Display - Using the selection tools
- Using the Spot Healing Brush
- Removing background noises

Unit-III: Built-in Effects-Working with the Multi-track Editor and Mixer Panel

- Understanding destructive vs. nondestructive effects
- Applying compression
- Understanding reverb vs. delay
- Working with filters and EQ effects
- Using special effects - Isolating vocals in a stereo track
- Working with time and pitch effects
- Creating a multi-track session
- Recording and importing audio
- Understanding the multi-track interface
- Understanding the Mixer panel
- Editing clips in Multi-track View
- Grouping clips together
- Exporting the mix

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- Exporting the session
- Burning the mix to a CD

Unit-IV:

- Working with audio from video
- Importing a sequence from Editing software
- Adding a soundtrack to a video
- Exporting a session back to Editing software

Unit- V: Video Surround Mixing

- Using Automatic Speech Alignment
- Understanding the interface
- Using pan envelopes
- Exporting a multichannel mix

Reference Software: Adobe SoundForge

Year 2 | Semester 1

1. ENVIRONMENTAL SCIENCE	CODE: DM 2.1.1 T
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Unit- I Scope of Environmental studies

The Multi-disciplinary nature of environmental studies Definition, scope and importance need for public awareness.

Unit– II: Natural Resources

RENEWABLE AND NON-RENEWABLE: NATURAL RESOURCES AND ASSOCIATED PROBLEMS.

- **Forest resources:** Use and over-exploitation, deforestation, case studies. Timber extraction, mining, dams and their effects on forests and tribal people.
- **Water resources:** Use and over-utilization of surface and ground water, floods, drought, conflicts over water, dams-benefits and problems.
- **Mineral resources:** Use and exploitation, environmental effects of extracting and using mineral resources, case studies.
- **Food resources:** World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticide problems, water logging, salinity, case studies.
- **Energy resources:** Growing energy needs, renewable and non-renewable energy sources, use of alternate energy sources. case studies.
- **Land resources:** Land as a resource, and degradation, man Induced landslides, soil erosion and desertification.
 - Role of an individual in conservation of natural resources.
 - Equitable use of resources for sustainable lifestyles. (8lectures).

Unit– III: Ecosystems

- Concept of an ecosystem.
- Structure and function of an ecosystem.
- Producers, consumers and decomposers.
- Energy flow in the ecosystem.
- Ecological succession.
- Food chains, food webs and ecological pyramids.

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Introduction, types, characteristic features, structure and function of the following ecosystem:-

- Forest ecosystem
- Grassland ecosystem
- Desert ecosystem
- Aquatic ecosystems (ponds, streams, lakes, rivers, oceans, Estuaries)(6 lectures)

Unit – IV: Biodiversity and Its Conservation

- Introduction — Definition: genetic, species and ecosystem diversity.
- Biogeographically classification of India Value of biodiversity: consumptive use, productive use social, ethical, aesthetic and option values. Biodiversity at global, National and local levels,
- Hot-spots of biodiversity.
- Threats to biodiversity: habit loss, poaching of wildlife, man-wildlife conflicts.

- Endangered and endemic species of India. Conservation of biodiversity: In --situ and Ex-- situ conservation of biodiversity.

Unit – V: Environmental Pollution

DEFINITION

• Causes, effects and control measures of: -

- Air pollution
- Water pollution
- Soil pollution
- Marine pollution
- Noise pollution
- Thermal pollution
- Nuclear hazards

Solid waste Management: Causes, effects and control measures of urban and industrial wastes.

- Role of individual in prevention of pollution.
- Pollution case studies.

Disaster management: floods, earthquake, Cyclone and landslides. (8 lectures)

Unit – VI: Social Issues And The Environment

- From Unsustainable to Sustainable development Urban problems related to energy
- Water conservation, rain water harvesting, watershed management
- Resettlement and rehabilitation of people; its problems and concerns case studies.
- Environmental ethics: Issues and possibility~ solutions.
- Climate change, global warming, acid rain, ozone layer depletion, nuclear accidents and holocaust, case studies.
- Wasteland reclamation.
- Consumerism and waste products.
- Environment protection Act.
- Air (Prevention and Control of Pollution) Act.
- Water (Prevention and control of Pollution) Act. Wildlife Protection Act. Forest Conservation Act.
- Issues involved in Enforcement of Environmental legislation. Public awareness.(7 lectures)

Unit – VII: Human Population And The Environment

- Population growth, variation among nations. Population explosion — Family Welfare Programme
- Environment and Human Health.

- Human Rights.
- Value Education.
- HIV/AIDS.
- Women and child welfare.
- Role of information Technology in Environment and Human Health Case studies (6 lectures)

Unit– VIII: Field Work

- Visit to a local area to document environmental assets-river / forest / grassland / hill / mountain
- Visit to a local polluted site — Urban / rural / industrial / agricultural
- Study of common plants , insects , birds
- Study of simple ecosystems — pond, river, hill slopes, etc.

2. HISTORY OF CINEMA	CODE: DM 2.1.2 T
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UNIT I - Introductions

Critical analysis

A survey of the critical/theoretical approaches

UNIT II - Genre and Classical Style

Types of movies.

Genre and audience.

Definition of classical style.

Horror genre and breakdown of classical style.

Reference: Psycho (Alfred Hitchcock, 1960)

UNIT III –Realism -Part 1

Techniques, reliance on photographic qualities, long takes, deep focus, handheld cameras, natural lighting, non-actors.

Reference: Bicycle Thieves (Vittorio De Sica, 1949) | The Celebration (Festen) (Vinterberg, 1996)

UNIT IV - Formalism

Grand Illusion, Definition and aims of formalism, Anti-realism ,Romanticism,

German Expressionism and Film Noir, Surrealism.

Reference: M (Fritz Lang, 1931) | The Maltese Falcon (John Huston, 1941)

UNIT V - New Media and Hyperreality

Post-structuralism and Postmodernism

New media and the “Hyperreal” Concept in Movies.

Reference: Dark City (Alex Proyas, 1998)

3. HISTORY OF THE POPULAR TV SHOWS	CODE: DM 2.1.3 T
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UNIT - I

Making a Good Television show

Study of Jon Stewart’s Late Night Comedy.Satirical comedy genre.Seinfeld vs. Friends.

UNIT - II

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Animation on Television.
Study of Doreman, Pokeman and Chotabheem.

UNIT - III

One-Hour Reality Shows:
Study of Bigboss, Rodies,

UNIT - IV

Talent shows:
Study of Indian Idol, Saregama and Jhalakdhiklaaja.

UNIT -V

Game shows: Study of KunbanegaKarodpati and Bournivita Quiz.

4. FUNDAMENTALS OF STORY TELLING

CODE: DM 2.1.4 P

Unit-I: Distinguishing Stories

- Distinguishing among different kinds of stories, and understanding their explicit and implicit messages.
- Analysis a chapters from a Comic Book and general text of the books story.
- Analyzing Plays and live theatre.
- Analyzing stories and their structures in a variety of media.

Unit II: Understanding Stories

- Study and analysis of the underlying universal themes in stories.
- Study and analysis of characteristics, themes, structures and components of a good story.

Unit III: Starting to write

- Learn the basics of web design and blogging as ways to tell stories
- Planning and design stories through concept statement, outlines, scripts, storyboards, etc.
- Adaptation of Captured images and sounds to tell the story.
- Editing images and sounds to create a cohesive, compelling story.

Unit IV: Telling Stories

- Study of Mythological Stories.
- Telling Stories through Objects
- Telling Stories through Faces

Assignment

Each member will write a Story based on Fiction or Public service announcement which after submission be Narrated in the class.

5. SCRIPT ANALYSIS

CODE: DM 2.1.5 P

UNIT - I

Purpose and Overview
The importance Script in Movie making. Structure of Script.
Reference: Hamlet

UNIT - II

The Protagonist, The Poetry of Dialogue, Construction of a Scene. Magic in Film
Reference: The Purple Rose of Cairo

UNIT - III

Structure and analyzing the adaptation of the script for visuals. Key elements of Script.
Screen in class – American Beauty
Reference: Eternal Sunshine of the Spotless Mind

UNIT - IV

Entertaining the Brain, Premise, Purpose of the script

UNIT - V

Telling the Story with Music, Basic adaptation of re-recording and instrumentation.
Reference: scenes from musicals oriented movies

Year 2 | Semester 2

I. PHOTOGRAPHY

CODE: DM 2.2.1 P

UNIT – I :

History of Photography, ancient photographic efforts, study of camera obscura.

UNIT – II :

Basic of Digital Photography, first generation digital cameras, CCD sensors. Study of light.

UNIT – III :

Fundamentals of People and Portrait Photography, studio lighting, three point lighting and interior photography.

UNIT – IV :

Basic Postproduction, image retouching, adjusting exposure and saturation. Image editing.

UNIT – V :

Communication Theory. Theme based photo shoots, photo documentary, storytelling through stills. Product photography.

Reference Software: Adobe Lightroom or Adobe Photoshop

2. SCREENPLAY WRITING

CODE: DM 2.2.2 P

Unit I :Introduction and Inspiration

- Fundamentals of Screen writing.
- Fables, Legends and Epics
- Material and Market
- Trends in Media Industry.

Unit-II: Films and Television

- Understanding How films go from page to screen
- Understanding How the industry works
- Film formats.
- Different formats used for filming.

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- Serial dramas
- Sit-coms
- One-off dramas

Unit-III: Types of screenplay

- Plot-based
- Character based
- Event based
- Idea based
- Place story
- Analysis of strengths and weaknesses

Unit-IV: Formatting

- The technicalities of script writing
- How scripts are formatted
- How text should be laid out on page
- How various instructions are given
- Software options available
- Differences in formatting options i.e. US and UK

Unit-V: Structure

- STRUCTURE – dramatic structure and why you need to know it! What is a play?
- The 6 elements of Aristotle.
- Acts, Sequence, Scene – The Triads of Screenwriting
- Difference between Story and Plot

3. FUNDAMENTALS OF CINEMATOGRAPHY
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CODE: DM 2.2.3 P

UNIT – I

Introduction to Feature Film Cinematography

Know-how of 35 mm motion picture camera components of a 35 mm camera

Working with a Panavision 35 mm camera. Film cameras internal movement and parts, mechanics of a motion picture camera

UNIT – II:

Lenses and Optical Theory for Film and Digital Cameras characteristics of lens picking a suitable lens for a shot. Optical perspective

UNIT – III:

The Red One MX camera, The Arriflex ALEXA camera, Basic digital camera operation, footage management, file transfers and IO of the digital media.

UNIT – IV:

ALEXA Digital Camera

We will be having our second session with this very popular camera that students MUST learn to be able to work in a professional camera department.

UNIT – V:

Understanding the RED Epic Dragon camera, Special feature of RED Epic

4. CINEMATOGRAPHY ESSENTIALS

CODE: DM 2.2.4 P

UNIT - I

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The role of the Director of Photography.

Relationship between Director and Director of Photography Build a Film Camera and a Digital Camera

UNIT - II

Review of Lighting Tools

Tungsten vs Daylight

Color Temperature and Correction

Review of Different Lighting Fixtures

Lighting Design: High Key vs Low Key

Light Quality: Soft vs Hard

UNIT - III

Exposure in relation to Film

Grey scale and Dynamic Range Film speeds F/Stops and T/Stops Shutter angle and speed

Using a light meter: incident vs spot -Processing -Basic Film post-printing and telecine -Basic Tools of lighting and color temperature

UNIT - IV

Review of Lens Properties

Wide and Telephoto Properties

Field of View

Depth of Field

Basic Filtration

Making strategic lens choices to cover a scene

UNIT - V

Composition and Camera Movement

Review of all modes of camera movement

Blocking a scene

Using composition to enforce story and character points

Green Screen and VFX

Shooting plates for green screen

Basic strategies and troubleshooting green screen issues

5. PRE-PRODUCTION	CODE: DM 2.2.5 P
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Unit -1 : Pre-Production - 1

- Character Turnaround
- Character Lip Sync Chart

Unit -2 : Pre-Production - 2

- Character Attitudes
- Character Size Comparison

Unit -3 : Pre-Production - 3

- Rule of Thirds, Foreground, Middle Ground and Background
- Short Angles
- Building The Storyboard

Unit -4 : Live Sketching

- Quality of pencil strokes
- Character and manner of grouping of strokes

Unit -5 : Claymation

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- Modeling basic shapes
- Posing basic shapes
- Animating the poses and filming

Reference Book: The art of storyboard – John Hart | Pencil Sketching by George W. Koch

Year 3 | Semester 1

1. FUNDAMENTALS OF VISUAL EFFECTS COMPOSITING
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CODE: DM 3.1.1 P

Unit -I: Introduction Nuke 3D Work Space in Nuke

- Overview of 3D Tools
- Navigating 3d Viewer

Unit -II: Creating 3D Geometry

- Intro about the 3D Nodes
- Working with Cards
- Working with Cubes
- Working with Spheres
- Working with Cylinders

Unit -III: Introduction to 3D Modifiers

- Transform Geo Node
- Merge Geo Node
- Displace Geo Node
- Edit Geo Node

Unit -IV: Setting up the 3D Scene

- Basic Set up of the scene
- Adding Cameras to the Scene
- Adding Lights To the Scene
- Using multiple Cameras

Unit -V: Animation and Shaders

- Basic Bicubics
- Animating Bicubics
- Transforming Geometry
- Look at features
- Displacing the Geometry
- Proc geo Node
- Diffuse Node Setup
- Project 3D Node
- Applying Material to Geometry
- Environment Light Setup

Preferred Software: Foundry NUKE

2. ADVANCED VISUAL EFFECTS COMPOSITING

CODE: DM 3.1.2 P

Unit -I: Introduction to Channels

- Images and Channels
- Viewer Channels

- Shuffle Node Setup
- Shuffle Copy ,Copy, Channel Merge Node Setup
- Creating New Channels
- Processing Channels

Unit -II: Compositing with Multi pass

- Introduction
- How the RGB Channels Work in Nuke
- The alpha channel and copying channels
- Color correcting with channels
- Combining Render Passes into Channels
- Writing a Clean Multi channel

Unit -III: Basics of EXRs

- Introduction
- Advantages of EXR Work Flow
- Layers and Channels, Relative Paths
- Merging Channels
- Renaming layers
- Preparing Presets

Unit -IV: Compositing with EXRs

- Writing EXRs
- Workflow with EXRs
- Building Presets
- Creating Gizmos
- Choosing the Passes from EXR File
- Writing a Clean Multi channel

Unit -V: New Feature of Nuke

- Z Defocus
- Deep compositing
- Kronos optical Flow Retime
- Alembic Geometry
- Point Cloud Generator
- Depth Generator-Points, Position
- Particles
- Filters

Preferred Software: Foundry NUKE

3. INTRODUCTION TO ACTING

CODE: DM 3.1.3 P

UNIT – I: Introduction of Acting

Emotions, Expressions, Study of Mookie Movies.

UNIT – II: Concentration –

Three Sisters Instructions

Acting styles from pre-Stanislawsky to modern theory

Circle of Concentration

Fourth Wall Exercises

UNIT – III: Sense Memory -

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Monologues, table read, beats, objectives, obstacles

UNIT – IV :Emotional Memory –

“Hot Object” Exercise

Rehearse monologues

Scene Presentation – props, set, costumes

Imagination

UNIT – V: - Switching parts, Acting with screen partners, using props and other elements to express emotions.

4. ART OF THE PITCH	CODE: DM 3.1.4 P
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UNIT - I

The pervasiveness of the pitch. Formal and informal pitching.

Pitching a classic kid’s tale.

UNIT -II

Structure of a pitch.

Acting and Storytelling – Eliciting Emotion, Focusing Spontaneity

COMEDY pitch.

UNIT -III

Structure of a TV pitch

TV Market Research

Introduction to an Episodic TV Pitch

UNIT -IV

THE SEQUEL OR THE SERIES PITCH

The art of continuity and making fragments of a story.

THRILLER/HORROR PITCH with sequel adaptation.

UNIT - V

Pitching feature version from an existing series.

Talent and comparable research. Pitch Packets. pitch notes, Supporting materials

5. ART DIRECTION	CODE: DM 3.1.5 P
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UNIT -I

Introduction to Art Direction. History of Art, study of mythological films and set properties.

UNIT -II

Art Design Basics, Fundamentals of Production design, Ideation, conceptualizing and research

UNIT -III

Sketching, basic drafting, basic model making with clay and paper sheets, thermacol

UNIT -IV

Study of set properties, communicating ideas, budgeting for model making according to story.

UNIT -V

Studio tour, on location study of set and model making.

Year 3 | Semester 2

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I. DIRECTING ACTORS

CODE: DM 3.2.1 P

UNIT I:

Introduction

Study of powerful performances in films, actors and their mannerisms.

UNIT II:

Harmony with the camera. using “focus” to create a cinematic performance. Actor coverage in a two person scene.

UNIT III:

the literal, the obvious, the flat performance approach for creating an “interesting” performance and scene. in a two person scene.

UNIT IV:

Putting action into a dialogue scene, specific actions to create an actor’s performance Instructor will show dialogue , emotional action scene.

UNIT V:

Cinematic Characters, character’s emotional journey within the scene, Creating the mood, tone and texture

2. EDITING THEORY AND PRACTICE

CODE: DM 3.2.2 P

Unit – I: Introduction To Video Editing

Work Area, Bins, Importing Footage etc

Unit – II: Video Editing Ii

File formats – PAL, HD, NTSC, Slice, Ripple Edit, Tools and Techniques

Unit – III: Video Editing Iii

Video Effects, Audio Effects, Text, Text Animation, Movie Export, Media Encoder

Unit – IV: Colour Correction

Adjusting an image to improve overall output color.

Unit -V: Sound Composing

Multi-track program for composing, editing and mixing of music using sampled instrument sounds and also compose won sounds for the backgrounds.

Reference Software: Adobe Premiere or FCP

3. BRANDING TV SHOWS

CODE: DM 3.2.3 P

UNIT - I

Introduction to Nonfiction TV Nonfiction TV production job of a producer in Nonfiction TV

UNIT - II

Conceptualizing idea for segment: what is it you want to explore? style and story

UNIT - III

Preproduction and Research for Non Fiction TV show. Breakdowns in to episodes. Location and visual styles of the show.

UNIT - IV

Clearance, releases and permits

Music and audio research for a non-fiction TV show. Anchoring and comparing basics.

4. DOCUMENTARY PRODUCTION

CODE: DM 3.2.4 P

Unit 1

Form of Documentary Filmmaking. History of Documentary, Documentaries of The War Years, Technically Understanding the Documentaries

Unit 2

Nature-Related Documentary Films, Biographical Documentaries

Unit 3

Performative Documentary, Political Documentaries.

Unit 4

Direct Cinema and Cinema Verite Documentaries. Planning for a documentary

Unit 5

Editing a Documentary – The Process of Post Production

Project Development – Researching, Shooting and Delivering a 10 min Documentary.

5. VISUAL DESIGN

CODE: DM 3.2.5 P

UNIT - I

Artistic Control: Patterns and Motifs: Introducing the artist's control of the visual elements of cinema. Learning the relevant terminology of cinema and the tools

UNIT - II

Narrative Structure and Point of View: Learning the narrative structure of a visual design. Using visual design to communicate the artist's point of view of narrative. Learning the relevant terminology of narrative.

UNIT - III

Mise en Scene Part 1: Learning the elements of Mise en Scene. Learning framing, deep space and flat space. Learning affinity and contrast.

UNIT - IV

Mise en Scene Part 2: Graphics: Learning about line in nature and art, contrast and affinity of line, shape and form, size, orientation, Tonality and Color: Learning photographic tone. Learning color contrasts.

UNIT - V

Presentation of storyboards, mood sheets and concept designs.

Discussion of production problems relating to the Final Project

Screening and discussion of the Assignments.

Year 4 | Semester 1

I. BUSINESS PLANS FOR FILM MAKERS
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CODE: DM 4.1.1 P

Unit – I

Importance of Business plan for movie production.
Study of Finance Market.
Target Audience.
Scope and Business of the industry

Unit – II

Elements and essentials of Project Report
Financial agreements
Joint venture agreements
Distribution agreements

Unit – III

Evaluating the story
Financial viability of the content
Investment on Talent
Art and commercial investment analysis

Unit – IV

Risk factors of the project and investment
Movie insurance and hedging
Piracy control methods
Technology implementation to fight piracy

Unit – V

Submission of a draft Project and Financial report for a feature film.

2. PRINCIPLES OF PRODUCTION

CODE: DM 4.1.2 P

UNIT - I

Introduction
The Role of the Producer from inception through distribution Producing credits Tools of the Trade and What Does Producing Really Take
Resources for finding good material: Books, Remakes, Comics, existing scripts

UNIT - II

Producers role in selecting the content. Intellectual Properties.
Movie production objective, commercial value of movie
intellectual property and Public Domain

UNIT - III

Producer role in Script Development
Essentials of Choosing a writing talent
Producer, Writer collaboration

UNIT - IV

Pre-pre production: Making a Game Plan
Budget & scheduling:
Script breakdown;
Hiring a director;
Casting ,

UNIT - V

Hiring right technicians,

Budgeting outdoor and Indoor schedules
Post Production budgets
Collaboration with distributors and exhibitors

3. EDITING THE NARRATIVE FILM

CODE: DM 4.1.3 P

UNIT I: INTRODUCTION TO COURSE & EDITING TERMINOLOGY

- Introduction to narrative editing & hands on practice using software
- Editing and the role of an editor
- Editing Terminology Editing Room Terminology

UNIT II: WHAT TO KNOW BEFORE EDITING BEGINS

- Importance of the Character, Scene, Main Character,
- Subclips, Grouping, MultiCam Editing, Markers, Timeline Manipulation
 - Exporting Sequences, The Unfolding Story Significance of Shot Length, Creating Rhythm & Pacing with Shot Lengths, Discuss written scene analysis, Tone and Visual Style of the shots.

UNIT III: FINAL EDITING TECHNIQUES -AUDIO VIDEO

- The Importance of Sound, Music and Sound Effects
- Audio Capabilities
- The Organization of Audio Tracks
- Track Selection
- Locking Tracks
- Sync Locks
- Renaming Tracks
- Altering Timeline Tracks for Various Operations
- Keyframes
- Track Control Panel
- Audio Mixing

UNIT IV: FINAL EDITING TECHNIQUES -EFFECTS

- Blend – dissolves, Fades, Dips to Color, Pix N Pix, Superimpose
- Wipes/Keys (Green Screen)
- Image – Blow Up, Push In, Pull Out, Pans
- Create Freeze Frames
- Titles – Full Screen & Lower 3rds
- Transition Effects
- Speed or Motion Effects
- Experiment with Effects Palette
- Color Correction Tool

UNIT V: THE SUPPLY CHAIN

- Montage Ideas
- Methods For Bringing In Montage Material
- Importing Options – Import Vs Aka Links
- Digitizing/Capturing Footage
- The Importance Of The Supply Right Materials To Post.
- Directing With Editing In Mind: Cutaways & Transitions
- Crossing The ‘Line’
- Risks Of ‘Editing In Camera’

4. ENTERTAINMENT & COPYRIGHTS LAW

CODE: DM 4.1.4 T

UNIT - I

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- Introduction to the Legal System
- Contract Fundamentals: Formation, and enforcement of contracts
- Introduction to the motion picture industry. An overview of a feature film project from creation through exhibition with an emphasis on the contracts involved.
- Introduction to the television industry. An overview of a broadcast/cable network project from creation through broadcast with an emphasis on the contracts involved.

UNIT - II

- Overview of the history of the film industry; discussion of the industry at the present time;
- Introduction to deal making in the feature film and television industries; examination of studio overall deals; types of contracts; implied contract as a remedy for story theft. How to protect ideas.

UNIT - III

- Copyright (public policy reasons for copyright protection; basics of copyright; criteria for copyright protection; types of works that can be copyrighted; copyright notice; rights of copyright holder; limits on copyright; compulsory license; fair use; and copyright infringement).
- Option Contract Overview

UNIT -IV

Writer Employment Agreement and hiring process
 Director Employment Agreement and hiring process
 Actor Employment Agreement and hiring process
 terms of employment and working conditions for Writer, Director and Actor.

UNIT - V

Post production, Music talent acquisition and agreements, terms of employment and working conditions
 Acquisition/Distribution Agreement, negative pick-up deals; orchestrating the distribution deal; orchestrating the release of a film for acquisition; decision re: selecting a distributor.
 Analysis of Acquisition/Distribution Agreement.

5. MARKETING & PUBLIC RELATIONS FOR CINEMA	CODE: DM 4.1.5 T
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UNIT – I: A general review of the course’s main goals and objectives; also, a discussion of the basic terms and definitions of Marketing and Public Relations.

UNIT – II:Market Research -identifying and targeting your market; understanding your audience and developing a base. Public Relations –its strengths and limitations,and its role in business and beyond.

UNIT – III:Developing a marketing plan and reviewing available methods/tools. differencebetween public relations and publicity . “Tools of the PR Trade” press releases, media advisory, bios, headshot, press kits.

UNIT – IV:. Creatingunique “Brand” in the marketplace and promotion. media campaign,Developingvoice and message points/slogans.lifestyle campaigns; buzz/viral marketing, and e-mail blasts. Putting together a press conference/junket; organizing a special event.

UNIT – V:Advertising –it’s strengths and weaknesses. Public Relations and crisis management,Effective networking,Budget progress and review.

Year 4 | Semester 2

I. VIVA-VOCE

CODE: DM 4.2.1 P

Every individual will be required to write a thesis on a topic of their choice, related to within the boundaries of Film, Entertainment Industry, Digital Media and Animation Sectors. Every student shall have a faculty as mentor who shall guide him through the research for VIVA-VOCE

FINAL PROJECT

CODE: DM 4.2.2 P

Students are required to make a 20/40 min film.

Shooting parameters can be fixed by faculty and management, depending on availability of Facilities and logistics.

THESIS

CODE: DM 4.2.3 P

At the end of the semester, this Thesis would be analyzed by a group of Faculty (both external and internal) to grade this subject.