

PANDIT LAKHMI CHAND
STATE UNIVERSITY OF PERFORMING AND VISUAL ARTS, ROHTAK
(A State University established under Haryana Act No. 24 of 2014)



FACULTY OF FILM & TELEVISION
BFA (FILM DIRECTION)
SCHEME OF EXAMINATION AND SYLLABUS
COURSE CODE: BDR
DURATION OF COURSE: 4 YEARS FULL TIME
ACADEMIC SESSION 2019-20 ONWARDS

SYLLABUS

SEMESTER- III

Paper Code	Course Title	Course Category	Course Credit	Internal Evaluation	External Evaluation	Total Marks	Duration Of Examination
BDR/301	Elements of Direction (Non-Fiction)	CORE	04	30	70	100	Jury
BDR/302	Documentary Form	CORE	04	30	70	100	Jury
BDR/303	Documentary-Project	DSE	08	60	140	200	Jury
BDR/304	Documentary Workshop	DSE	04	30	70	100	External
BDR/305	Field Study-1	DSE	04	30	70	100	Jury
BDR/306	Film History-I	SEC	04	30	70	100	Written Exam 3 hrs (Theory)
Open Elective Subjects list for Film Direction Students							
AT/OE/311	Theatre Orientation-1	OE	02	15	35	50	Class Assign.
AT/OE/312	Act Enact-1	OE	02	15	35	50	Class Assign.
AG/OE/313	Aesthetics of Sound Design- I (Non-Fiction)	OE	02	15	35	50	Class Assign.
AG/OE/314	Basic Sound Editing-I	OE	02	15	35	50	Class Assign.
CG/OE/315	Aesthetics of Movement-I	OE	02	15	35	50	Class Assign.
CG/OE/316	Videography-I	OE	02	15	35	50	Class Assign.
ED/OE/319	Cinema and Social Communication	OE	2	15	35	50	Class Assign.
ED/OE/320	Popular Culture and Popular Cinema	OE	02	15	35	50	Class Assign.
		TOTAL	32	240	560	800	

Note: Students may choose two Open Elective subjects form the list of Open Elective Subjects.

Paper-1: Elements of Direction (Non-Fiction)

Paper Code: BDR/301

Course credits: 04

Course content:

- Non- Fiction as a category in Cinema, and its various forms.
- Understanding time and space relationships in Documentary
- Actuality shooting and review sessions
- Scene construction
- Interview Techniques
- Basics of Documentary structuring

- **Methodology:**
- Lectures, Screenings, Film analysis, calibrated classroom practical exercises and observation trips
- Assessment: through written assignments / practical exercises

Paper-2: Documentary Form

Paper Code: BDR/302

Course credits: 04

Course content:

- Introduction of Documentary films.
- Historical Overview and Different Documentary film genres
- Familiarization of contemporary Documentary approaches.
- Research and scripting methods
- Screenings and Discussion

Methodology:

- Documentary film analysis, hands-on practice, discussion, self-study with guidance, written assignment. & Film Diary

Paper-3: Documentary Project

Paper Code: BDR/303

Course credits: 04

Course content:

- Student directors execute a Documentary Film Project in collaboration with all the Departments of FFTV.

Methodology:

- Research and development of documentary idea to final proposal under Mentorship.
- Filming of the project in collaborative teams under mentorship
- Post- production in editing and audio labs under supervision.
- Project assessment and Jury

Paper-4: Documentary Workshop

Paper Code: BDR/304

Course credits: 04

Course content:

- Involving Cinematography, Editing, and Sound depts., to be anchored by the Direction Department, an industry professional is invited to conduct a demonstrative class in workshop mode.

Methodology:

- Lectures, Demo Classes, Hands on Exercise under Guidance.
- Screenings and Analysis
- Field visits and Filming etc.

Paper-5: Field Study-I

Paper Code: BDR/305

Course credits: 04

Course content:

- The Class visits an International film festival or Place of the Historical or Cultural interest with reference to Cinema (e.g. IFFK, IFFI etc, or similar engagements)

Methodology:

- Students will visit a Film festival under the supervision of Faculty
- Assessment: Grade through written dissertation.

Paper-6: Film History-I

Paper Code: BDR/306

Course credits: 04

Course content:

- History of cinema and evolution of film language from silent era till World War II. Introduction to Indian Cinema and its evolution

A. Introduction towards World Cinema History

- i. Different significant developments in World Cinema including Griffith, Soviet Montage Theory, German Expressionism and initial entry of sound in Cinema, Surrealism in Cinema. Hollywood Studio system and flourish of different genres, Classical Hollywood-defining new aesthetics, French Impressionism and Poetic Realism & Italian Neorealism.

B. Introduction to Indian Cinema History

- i. Early Indian Cinema, Dadasaheb Phalke and influence of mythological narratives in cinema, Navarasa and socio-religious traditions and their influences on Indian Cinema, Alam Ara and sound in Indian Cinema, Studio systems and growing focus on new themes.
- ii. Cinema of Resistance and early post-Independence Indian Cinema.

Methodology:

- Lectures, Screenings, Film analysis
- Assessment: through written assignments and Film Diary

Paper-7: Research & Scripting for Documentary (Open Elective)

Paper Code: DR/OE/317

Course credits: 02

Course content:

- Introduction to the documentary films. Analysis. Research methodologies. Interview techniques. Basic writing exercises
- Students under mentorship, demonstrate a select real-life topic/character, do research and develop a documentary script along with hands-on practice.
- **Methodology:**
- Field visit, data collection, data analysis and sample shooting and written presentation.

Paper-8B: Documentary Form (Open Elective)

Paper Code: DR/OE/318

Course credits: 02

Course content:

- Introduction of Documentary filmmaking. Analysis of selected films
- Demonstrative exercises in interviewing and location filming
- Basics of structuring of filmed material
- Review sessions

Methodology:

- Documentary film analysis, discussion, self-study with guidance, written and hands on assignments

SEMESTER-IV

Paper Code	Course Title	Course Category	Course Credit	Internal Evaluation	External Evaluation	Total Marks	Duration of Examination
BDR/401	Elements of Direction (Fiction)	CORE	04	30	70	100	Jury
BDR/402	Screenplay Writing-I	CORE	04	30	70	100	Jury
BDR/403	Studio Film Project	DSE	08	60	140	200	Jury
BDR/404	Film History-II	DSE	04	30	70	100	Written Exam 3hrs (Theory)
BDR/405	Study of Dialogue Scenes	DSE	04	30	70	100	Jury
BDR/406	Production design-Workshop	SEC	04	30	70	100	External expert
Open Elective Subjects list for Film Direction Students							
AT/OE/411	Theatre Orientation-2	OE	02	15	35	50	Class Assign.
AT/OE/412	Act Enact-2	OE	02	15	35	50	Class Assign.
AG/OE/413	Aesthetics of Sound Design (Fiction)	OE	02	15	35	50	Class Assign.
AG/OE/414	Basic Sound Editing-II	OE	02	15	35	50	Class Assign.
CG/OE/415	Aesthetics of Movement-II	OE	02	15	35	50	Class Assign.
CG/OE/416	Videography –II	OE	02	15	35	50	Class Assign.
ED/OE/419	Understanding Style in Cinema	OE	02	15	35	50	Class Assign.
ED/OE/420	Black Cinema	OE	02	15	35	50	Class Assign.
Total			32	240	560	800	

Note: Students may choose any 02 subjects from the list of Open Elective Subjects.

Paper-1: Elements of Direction (Fiction)

Paper Code: BDR/401

Course credits: 04

Course content:

- Introduction to Short Film narratives
- Study of scene construction and shooting strategies
- Basic introduction to scene design and practical exercises in Staging and Blocking
- Introduction to the various elements of mise-en-scene
- Artist Handling on set- techniques and strategies
- Calibrated Practical exercises

Methodology:

- Lectures, Screenings, Scene and film analysis, classroom practical exercises in groups.
- Assessment through written assignment + Practical exercises.

Paper-2: Screenplay Writing-I

Paper Code: BDR/402

Course credits: 04

Course content:

- Understanding fiction
- Fundamentals of screenplay writing.
- Study of Three Act dramatic structure.
- Analysis of short fiction screenplays and films under 10minutes
- Basics of Scene Design
- Writing Exercises in simple narrative construction

Methodology:

- Lectures, Screenings, Film analysis Classroom practical exercises.
- Assessment: through written assignments

Paper-3: Studio Film Project

Paper Code: BDR/403

Course credits: 08

Course content:

Each Student conceive and direct a studio-based scene work with dialogues and execute the project in collaboration with other specialization students in teams.

Methodology:

- Idea and script development under Mentorship.
- Filming of the project in collaborative teams under mentorship
- Post- production in editing and audio labs under supervision.
- Project assessment and Jury

Paper-4: Film History-II

Paper Code: BDR/404

Course credits: 04

Course content:

Introduction to history of Post-World War II cinema and contemporary cinemas of the world including Indian Cinema.

World Cinema

- Post- WW II European and American Cinema, Third Cinema, Asian Cinema and Contemporary movements.

Indian Cinema

- Indian New Wave, Regional Cinema, new identity of Indian Mainstream Cinema (70s to 90s), Post Liberalization Cinema and changing trends-Indian Mainstream Cinema after 1990s.

- **Methodology:**

- Lectures, Screenings, Film analysis.
- Assessment: through written assignments and film Diary.

Paper-5: Study of Dialogue Scenes

Paper Code: BDR/405

Course credits: 04

Course content:

- Introduction to the art of writing dialogues.
- Various functions of dialogues in a fiction narrative
- Text and Sub-texts
- Study of selected dialogue sequences and analysis of selected texts
- Writing exercises

Methodology:

- Lectures, Screenings, Film analysis, reading sessions, Classroom practical exercises

Paper-6: Production Design -Workshop

Paper Code: BDR/406

Course credits: 04

Course content:

- Introduction to Production design and its various elements and functions
- Design fundamentals
- Process, procedures and management of Production design department
- Study of construction of small studio sets. Dressing up locations.
- Blocking shots within the constructed sets and locations with the intention of shooting a simple scene.
- Review sessions

- **Methodology:**

- Lectures, Design and Demonstration, Practical. This exercise will be conducted by an industry expert along with Cinematography department, anchored by Direction Department.

Paper-7: Screenplay Writing (Open Elective)

Paper Code: DR/OE/417

Course credits: 02

Course content:

- Understanding fiction.
- Fundamentals of screenplay writing.
- Scene Design
- Writing Exercises.

Methodology:

- Lectures, Screenings, Film analysis Classroom practical exercises.
- Assessment: through written assignments.

Paper-8: Study of Dialogue Scenes (Open Elective)

Paper Code: DR/OE/418

Course credits: 02

Course content:

- Introduction to the art of writing dialogues.
- Study of selected dialogue sequences and analysis.
- Writing Exercises

Methodology:

- Lectures, Screenings, Film analysis.

SEMESTER-V

Paper Code	Course Title	Course Category	Course Credit	Internal Evaluation	External Evaluation	Total Marks	Duration of Examination
BDR/501	Director Study	CORE	04	30	70	100	Jury
BDR/502	Screen Writing-II	CORE	04	30	70	100	Jury
BDR/503	Music Video Project	DSE	12	90	210	300	Jury
BDR/504	Music Video Workshop	DSE	04	30	70	100	Jury
BDR/505	AD Film Workshop	DSE	04	30	70	100	Jury
BDR/506	Field Study-II	SEC	02	15	35	50	Class Assign.
Open Elective Subjects list for Film Direction Students							
AT/OE/511	Actors Study	OE	02	15	35	50	Class Assign.
AT/OE/512A	Monologue	OE	02	15	35	50	Class Assign.
AT/OE/512B	Mime	OE	02	15	35	50	Class Assign.
AT/OE/512C	Music Sense	OE	02	15	35	50	Class Assign.
AG/OE/513	Appreciation of Indian Folk Music	OE	02	15	35	50	Class Assign.
AG/OE/514	Live Sound Recording (Basic)	OE	02	15	35	50	Class Assign.
CG/OE/515	Lensing-1	OE	02	15	35	50	Class Assign.
CG/OE/516	Natural Light-1	OE	02	15	35	50	Class Assign.
ED/OE/519	Anthology Films	OE	02	15	35	50	Class Assign.
ED/OE/520	Third Cinema	OE	02	15	35	50	Class Assign.
Total			32	240	560	800	

Note: Students may choose any 01 subject from the list of Open Elective Subjects.

Paper-1: Director Study

Paper Code: BDR/501

Course credits: 04

Course content:

- Study of a master filmmaker: his/her work, under mentorship
- Research and material collection
- Writing methodologies and approaches.
- Creating an abstract/ concept note
- Development of the presentation
- Finalization of presentation.
- Presentation of the created work before an audience.

Methodology:

- Theory sessions, Screenings, writing assignments and final presentation

Paper-2: Screenplay Writing-II

Paper Code: BDR/502

Course credits: 04

Course content:

- Long Narrative - an introduction.
- Detailed study of screenplay elements
- Various approaches to structuring screenplays
- Non-linear narratives and alternative structures

Methodology:

- Lectures, Screenings, Film analysis Classroom practical exercises.
- Assessment: through written assignments / practical exercises

Paper-3: Music Video/ Song Picturization Project

Paper Code: BDR/503

Course credits: 12

Course content:

- Students in a collaborative unit conceive and create or select a pre-recorded music/sound track, script, choreography and shooting of a music video.

Methodology:

- Idea and script development under Mentorship.
- Filming of the project in collaborative teams under supervision and mentorship.
- Post- production in editing and audio labs under supervision and mentorship
- Project assessment and Jury

Paper-4: Music Video Workshop

Paper Code: BDR504

Course credits: 04

Course content:

- Study of music tracks, Song picturizations and Choreography
- Writing song scripts
- Visualizing and shooting of a song or a pre-recorded sound track as a part of the workshop.
- Shot Design in Music video

- **Methodology:**
- Classroom sessions, Hands on shooting exercises under supervision.

Paper-5: AD Film Workshop

Paper Code: BDR505

Course credits: 04

Course content:

- Study of advertisements and promotional films from conception to completion.
- Common approaches in shooting and post-production of an advertisement. Hands on practical sessions

Methodology:

- Classroom sessions, Hands on exercises under supervision

Paper-6: Field Study-II

Paper Code: BDR506

Course credits: 02

Course content:

- The students will attend an international film festival of repute to enrich their cinematic understanding for example IFFK, IFFI or equivalent.

Methodology:

- Written assignment.

Paper-7: Screenplay Writing-II (Open Elective)

Paper Code: DR/OE/517

Course credits: 02

Course content:

- Dramatic Structure
- Short Screenplay Analysis
- Introduction to dialogue writing.
- Writing Exercises.

Methodology:

- Lectures, Screenings, Film analysis Classroom practical exercises.
- Assessment: through written assignments.

SEMESTER – VI

Paper Code	Course Title	Course Category	Course Credit	Internal Evaluation	External Evaluation	Total Marks	Duration of Examination
BDR/601	Screenplay Writing-III	CORE	04	30	70	100	Jury
BDR/602	Sequence shot Workshop	CORE	04	30	70	100	External
BDR/603	Sequence shot Project	DSE	12	90	210	300	Jury
BDR/604	Sound scape Workshop	DSE	04	30	70	100	Jury
BDR/605	Directing Actors-Workshop	DSE	04	30	70	100	External
BDR/607	Business of Cinema	SEC	02	15	35	50	External
Open Elective Subjects list for Film Direction Students							
AT/OE/611	Music Sense	OE	02	15	35	50	Class Assign.
AT/OE/612	Modern Dance	OE	02	15	35	50	Class Assign.
AG/OE/613	Fundamentals of Foley Recording	OE	02	15	35	50	Class Assign.
AG/OE/614	Role of Music in Films	OE	02	15	35	50	Class Assign.
CG/OE/615	Lensing-2	OE	02	15	35	50	Class Assign.
CG/OE/616	Natural Light-2	OE	02	15	35	50	Class Assign.
ED/OE/618	Counterculture and Cinema	OE	02	15	35	50	Class Assign.
ED/OE/619	Queer Cinema	OE	02	15	35	50	Class Assign.
Total			32			800	

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Note: Students may choose any 01 subject from the list of Open Elective Subjects.

Paper-1: Screenplay Writing-III

Paper Code: BDR601

Course credits: 04

Course content:

- Adaptation
- Long Narratives in episodes- Introduction
- Feature film script initiation
- Degree Film idea initiation

Methodology:

- Lectures, Screenings, Analysis, Classroom practical exercises in groups
- Assessment through written assignment/ presentation

Paper-2: Sequence Shot Workshop

Paper Code: BDR602

Course credits: 04

Course content:

- Mise-en-scene (Advanced applications).
- Study of long takes and practical exercises.
- Handling artistes on set.
- Mentoring for Mise-en-Scene.

Methodology:

- Lectures, film screening and analysis, classroom practical exercises.

Paper-3: Sequence Shot (Mise-en-Scene) Project

Paper Code: BDR603

Course credits: 12

Course content:

- Students in a collaborative unit conceive and create a short sequence shot without cuts.

Methodology:

- Idea and script development of under Mentorship.
- Filming of the project in collaborative teams under supervision and mentorship
- Post- production in editing and audio labs under supervision.
- Project assessment and Jury

Paper-4: Sound Scape Workshop

Paper Code: BDR604

Course credits: 04

Course content:

- Advanced aesthetic and technical inputs in audio post production
- Introduction to the process of sound post production
- Aesthetic and conceptual understanding of Sound Design.
- Hands on practical exercises in sound design and mixing.
- Awareness about contemporary trends in film production.

Methodology:

- Hands on exercises under supervision in Audio postproduction labs and studios.

Paper-5: Directing Actors-Workshop

Paper Code: BDR605

Course credits: 04

Course content:

- Film & Theatre similarities and difference
- Study of Acting for Screen
- Casting procedures, Auditions
- Communication between Directors and actors
- Interpreting a scene for actors
- Demonstration and hands on Practice of selective techniques applied in acting for camera

Methodology:

- Lectures, discussion, and practical hand on exercises

Paper-6: Business of Cinema

Paper Code: BDR607

Course credits: 02

Course content:

- Introduction to film producing
- Various stages of film production and the role of the producer in each of them.
- Introduction to avenues available to pitch your projects.
- Budgeting your film
- Avenues of film funding & Branding
- Contracts, Agreements and working permits
- Production Management
- Publicity, marketing and Distribution/dissemination channels of film production

Methodology:

- Lectures and calibrated assignments and industry professional interactions

Paper-8: Dissertation (Open Elective)

Paper Code: DR/OE/617

Course credits: 02

Course content:

- Students under mentorship select and study a topic related to Films, Filmmakers & Film History and write a paper on the chosen topic.

Methodology:

- Mentoring and paper presentation.

Paper-9: Experimental Films

Paper Code: DR/OE/618

Course credits: 02

Course content:

- A brief introduction to alternate modes of film narration and important practitioners.
- Survey of Film avant-garde movements of 20th century
- Early experiments—European Avant garde-early American experimental cinema—American underground cinema
- Art film narration and practitioners
- Indian experimental and personal cinema

- **Methodology:**

- Lectures and assignments

SEMESTER - VII

Paper Code	Course Title	Course Category	Course Credit	Internal Evaluation	External Evaluation	Total Marks	Duration of Examination
BDR/701	Degree Film Script	CORE	08	60	140	200	Jury
BDR/702	Degree Film Project (Pre-Production)	CORE	20	150	350	500	Jury
BDR/703	Multi-Camera Production	DSE	04	30	70	100	Jury
Total			32	240	560	800	

Paper-1: Degree Film Script

Paper Code: BDR/701

Course credits: 08

Course content:

- Students will be involved in writing individual screenplays under mentorship keeping their graduation/degree film in mind.
- Workshop with Industry professional
- Preparation of screenplay, and shooting script.

Methodology:

- Advanced understanding of writing for a short film through lectures, film analysis, writing practice, analysis and mentoring of students' screenplays.
- Grade

Paper-2: Degree Film Project (Pre-Production)

Paper Code: BDR/702

Course credits: 20

Course content:

- In coordinated team students prepare for their final project by finalizing their cast, locations, shooting script, budget, production design, production schedule, call sheets etc. They submit the output in the form of a docket for further approval for production from the semester ending Jury

Methodology:

- Mentoring, Field trips and planning meetings
- Production Conference consists of members from all the departments.

Paper-3: Multi-Camera Production

Paper Code: BDR/703

Course credits: 04

Course content:

- Introduction to multi camera productions
- Technical and practical inputs in generating content through simultaneous shooting and online editing
- Students in groups given practical exposure to multi camera shooting and editing.

Methodology:

- Hands on exercises in groups under supervision.

SEMESTER- VIII

Paper Code	Course Title	Course Category	Course Credit	Internal Evaluation	External Evaluation	Total Marks	Duration Of Examination
BDR/801	Degree Film Project (Production & Post Production)	CORE	20	150	350	500	Jury
BDR/802	Film Script (Featurette) Submission	CORE	08	60	140	200	Jury
BDR/803	Project Portfolio	DSE	04	30	70	100	Jury
Total			32	240	560	800	

Paper-1: Degree Film Project - Production & Post Production

Paper Code: BDR/801

Course credits: 20

Course content:

- Students in coordinated groups shall make a final 20-22 min short fiction film as their graduation film as per the prescribed norms
- Editing of filmed material
- Audio Postproduction
- Color correction and Final out put

Methodology:

- Idea and script development of under Mentorship.
- Filming of the project in collaborative teams under mentorship
- Post- production in editing and audio labs under supervision.
- Project assessment and Jury

Paper-2: Film Script (Featurette)

Paper Code: BDR/802

Course credits: 08

Course content:

- Feature length film screenplay submission in a bounded form.

Methodology:

- Mentoring and Guidance.

Note: To be submitted along with the Graduation Project film.

Paper-3: Project Portfolio

Paper Code: BDR/803

Course credits: 04

Course content:

- Degree Film Project documentation from idea to final finished film, with the support of text, image, audio & video elements.
- Preparation of film info leaflet and publicity materials

Methodology:

- Mentoring.

Note: Project Portfolio is to be submitted along with the degree film project

Recommended Books:

1. Art of Dramatic Writing.
2. Egri, Lajos. Art of Creative Writing.
3. Field, Syd. Screenplay.
4. Field, Syd. Four Screenplays.
5. McKee, Robert. Story.
6. Hunter, Lew. Screenwriting 434.
7. Campbell, Joseph. Hero with a Thousand Faces.
8. Vogler, Christopher. Writer's Journey.
9. Aristotle. Poetics.
10. Seger, Linda. Making a Good Script Great.
11. Seger, Linda. Creating Unforgettable Characters.
12. Rush, Jeffery and Dancyger, Ken. Alternative Scriptwriting.
13. Wolff and Cox. Top Secrets.
14. Goldman, William. Adventures in the Screen Trade.
15. Brady, John. The Craft of the Screenwriter.
16. Akhtar, Javed and Kabir, Nasreen Munni. Talking Films: Interviews.
17. Kabir, Nasreen Munni. Bollywood.
18. Chopra, Anupama. Sholay.
19. Chopra, Anupama. Dilwale Dulhaniya Le Jayenge.
20. Chatterjee, Gayatri. Mother India.
21. Chatterjee, Gayatri. Awara.
22. Michael, Richard. Structures of Fantasy.
23. Esslin, Martin. An Anatomy of Drama.
24. Gennep, Arnold Van. The Rites of Passage.
25. Swain, Dwight. Film Scriptwriting. Focal Press.
26. Cameron, Julia. The Artist's Way.
27. Dmytryk, Edward. On Film Editing. Focal Press.
28. Dancyger, Ken. The technique of film and video editing: History, theory, and practice. Focal Press.
29. Thompson, Roy. Grammar of the edit. Focal Press
30. Chandler, Gael. Cut by Cut: Editing Your Film or Video. Michael Wiese Productions.
31. Fairservice, Don. Film editing: History, theory and practice: looking at the invisible. Manchester: Manchester University Press.
32. Nichols, Bill. Introduction to documentary. Minneapolis: Indiana University Press.
33. Nichols, Bill. Representing Reality: Issues and Concepts in Documentary. Minneapolis: Indiana University Press.
34. Notes on the Cinematographer – Robert Bresson

35. Nichols, Bill. *Blurred boundaries: questions of meaning in contemporary culture*. Minneapolis: Indiana University Press.
36. Bordwell, David and Thompson, Kristin. *Film Art: An Introduction*. New York: McGraw-Hill.
37. Eisenstein, Sergei. *Film Form: Essays in Film Theory*. New York: HarcourtBrace Jovanovich.
38. Eisenstein, Sergei. *Film Sense*. New York: Harcourt Brace Jovanovich.
39. Bordwell, David. *Film History: An Introduction*. New York: McGraw-Hill.
40. *Documentary: A History of the Non-Fiction Film*. Oxford: Oxford University Press.
41. Nichols, Bill. *Movies & Methods: Vol I and II*. Oxford: Oxford University Press.
42. Murch, Walter. *In the Blink of an Eye*. 2nd ed. Silman-James Press.
43. Ondaatje, Michael. *The Conversations: Walter Murch and the Art of Editing Film*. Knopf.
44. Oldham, Gabriella. *First Cut: Conversations with Film Editors*. University of California Press.
45. Rosenblum, Ralph. *When the Shooting Stops ... The Cutting Begins: A Film Editor's Story*. Da Capo Press.
46. Reisz, Karel and Millar, Gavin. *Technique of Film Editing*. Focal Press.
47. Pepperman, Richard D. *The Eye Is Quicker: Film Editing: Making a Good Film Better*. Michael Wiese Productions.
48. Grant, Barry Keith and Sloniowski, ed. *Documenting the Documentary: Close Readings of Documentary Film and Video*. Wayne State University Press.
49. Morris, Patrick. *Nonlinear editing*. Focal Press.
50. Weise, Marcus and Weynand, Diana. *How Video Works*. Focal Press.
51. Deleuze, Gilles. *Cinema 1: The Movement-Image*. University of Minnesota Press.
52. Deleuze, Gilles. *Cinema 2: The Time Image*. University of Minnesota Press.
53. Anderson, Gary H. *Video editing and post-production: A professional guide*. Focal Press
54. Braudy, Leo and Cohen, Marshall, ed. *Film Theory and Criticism: Introductory Readings*. Oxford: Oxford University Press.
55. Furstenau, Marc, ed. *Film Theory Reader: Debates and Arguments*. London: Routledge.
56. Dudley, Andrew. *The Major Film Theories*. Oxford: Oxford University Press.
57. Geoffrey Nowell-Smith, Geoffrey, ed. *The Oxford History of World Cinema*. Oxford: Oxford University Press.
58. Saunders, David. *Documentary*. London: Routledge.
59. Bateman, John and Schmidt, Karl-Heinrich. *Multimodal Film Analysis: How Films Mean*. London: Routledge.
60. Wollen, Peter. *Signs and Meaning in the Cinema*. Indiana University Press.
61. Burch, Noel. *Theory of Film Practice*. Secker and Warburg.
62. Chion, Michel. *Audio-Vision*. Columbia University Press.
63. Marcelli, Joseph. *The Five Cs of Cinematography* .
64. Monaco, James. *How To Read A Film*.
65. Dixon, Wheeler Winston and Foster, Gweldolyn Audrey. *Lessons with Eisenstein: A Short History of Film*.
66. Zettl, Herbert. *Sight, Sound, Motion, Applied Media Aesthetics*.
67. David. *Sound Design: The expressive Power of Music, Voice & Sound effects in cinema*.
68. *A Critical Cinema 5* by Scott MacDonald
69. *Fifty Contemporary Filmmakers* edited by Yvonne Tasker (Routledge, London and New York)
70. *Closely Watched Films An Introduction to the Art of Narrative Film Technique* by Marilyn Fabe (University of California Press)
71. *The Film Appreciation Book* by Jim Piper (Allworth Press, New York)

72. How To Read A Film by James Monaco
73. What Is Cinema (Vol I and II) by Andre Bazin
74. Our Films Their Films by Satyajit Ray
75. Theory and Practice Film Sound edited by Elisabeth Weis and John Belton
76. Vyavharik Nirdeshika Patkatha Lekhan by Asghar Wajahat
77. On Directing Film by David Mamet
78. Making Movies by Sidney Lumet
79. Director's Cut by MK Raghavendra

COMMON CORDINATED PROJECTS		
Semester	Project	Duration (Including credit)
Ist	Photo Story	2 Minutes 12 Shots
IInd	Continuity Film	5 Minutes
IIIrd	Documentary Film	12 Minutes
IVth	Studio Film	07 Minutes
Vth	Music Video	05 Minutes
VIth	Sequence Shot Project (Long Take)	04 Minutes
	Theatre Production	Full length Play
VIIth & VIIIth	Characterization exercise	5 Minutes
	Degree Film	20 Minutes