

**SCHEME OF STUDIES
DIPLOMA IN CINEMATOGRAPHY
(C-20)**

CURRICULUM STRUCTURE

V Semester Scheme of Studies - Diploma in Cinematography [C-20]

Pathway	Course Category / Teaching Department	Course Code	Pathway Title	Hours per Semester			Total contact hrs /Semester	Credits	CIE Marks		SEE-1 Marks (Theory)		SEE-2 Mark (Practical)		Total Marks	Min Marks for Passing	Assigned Grade	Grade Point	SGPA and CGPA
				L	T	P			Max	Min	Max	Min	Max	Min					
Programme Specialization Pathway																			
1	CN Specialization pathways in emerging areas Student may select any one of the specializations	20CN51I	Cinematography For The Cinematic Writeup's With Its Film Processing	104	52	312	468	24	240	96	60	24	100	40	400	160			
		20CN52I	Forensic Photography with Audio Video Analysis for Archival Document	104	52	312	468	24	240	96	60	24	100	40	400	160			
Science and Research Pathway				L	T	P	Total	Credits	CIE Marks		SEE Marks								
									Max	Min	Max	Min							
2	BS/SC/CN Specialization pathway in Science and Research (Student need to take all four papers in this pathway)	20SC51T	Paper 1-Applied Mathematics	52	26	0	78	6	50	20	50	20	100	40					
		20SC52T	Paper 2 - Applied Science	52	0	52	104	6	50	20	50	20	100	40					
		20RM53T	Paper 3 - Research Methodology	52	0	52	104	6	50	20	50	20	100	40					
		20TW54P	Paper 4 - Technical Writing	39	13	52	104	6	60	24	40	16	100	40					
			Total	195	39	156	390	24	210	84	190	76	400	160					
Entrepreneurship Pathway																			
3	ES/CN	20ET51I	Entrepreneurship and Start up	104	52	312	468	24	240	96	160	64	400	160					

L:- Lecture T:- Tutorial P:- Practical BS- Basic Science:: ES-Engineering Science:: SC: Science , I: Integrated :: CN: Cinematography

**Note : In 5th Semester student need to select any one of the pathways consisting of 24 credits
Students can continue their higher education irrespective of the Pathway selected**

VI Semester Scheme of Studies - Diploma in Cinematography [C-20]

Pathway	Course Category / Teaching Department	Course Code	Pathway	Course		Total contact hrs	Credits	CIE Marks		SEE Marks		Total Marks	Min Marks for	Assigned Grade	Grade	SGPA and CGPA
								Max	Min	Max	Min					
Internship	ES/CN	20CN61S	Specialisation pathway	Internship/ project	40 Hours / week Total 16 Weeks	640	16	240	96	160	64	400	160			
		20CN61R	Science and Research Pathway	Research project	40 Hours / week Total	640	16	240	96	160	64	400	160			
		20CN61E	Entrepreneurship and Start up pathway	Minimum Viable Product -MVP/ Incubation/ Startup proposal	40 Hours / week Total 16 Weeks	640	16	240	96	160	64	400	160			

Note: Student shall undergo Internship/Project/research project/MVP/Incubation/Startup proposal in the same area as opted in 5th semester pathway



Government of Karnataka
DEPARTMENT OF COLLEGIATE and TECHNICAL EDUCATION

Program	Cinematography	Semester	5
Course Code	20CN51P	Type of Course	L:T:P (104: 52:312)
Specialization	Cinematography For The Cinematic Writeup's With Its Film Processing	Credits	24
CIE Marks	240	SEE Marks	160

Introduction: The learner is subjected to grasp the ideology of adopting filming grammar, to the content or conceived idea provided by the subject teaching faculty and HOD-Cinematography, their decision is ultimate no prior notice and liable to any legal bounding, because the personality is completely involved in creative aesthetic technical aspects which is highly unique in bringing the conceived idea to projection/display/printing especially in financial matters, if so it will affect on the quality output and effective reaching to targeted audience there by it may affect on peer out come based education learning under skill India concept (as per availability of facility and faculty by selecting any one of the following film making genre or specifically like feature film as predominantly for its various film production procedure's as mentioned , if not either any one from the next genre like serial, short film, multicamera shows-drama/stage shows or live sports filming and broadcasting, documentary, audio visual tour, organisational film, ad film, music video, cinematographing the choreography- action/dance, for all its film processing platforms like print-electronic-celluloid such as still pictures printing/electronic or digital screening or projection/celluloid screening or film projection by treating below given schematic curriculum content as a model for any genre and can bring or update any changes if required to suit for that particular in consultation ,teaching, tutorial and practical with hod-cinematography or teaching expertise especially for production related investments like time-effort-creativity-finance) under which the student is going to learn and experience the procedural steps in planning and execution of film making stage's ,under "motion picture photography (Cinematography)" skills to be judged on silver screen(Curvature cinema scope of the min aspect ratio 1:2.35=50ft h*117.5 ft w) , to meet persistence of vision for the audience, which is being standardised to 24 fps since the inception of sound to the motion picture photography, there by enriching the concept of "cinematography technical and aesthetical skills" through media(print-electronic-celluloid)Industry consultation and collaborating with various commercial film industry partners who can guide and have friendly behaviour with the cinematography department progress at GFTI, that will impact and influence on student learning progress with role model approach in student as a rising or upcoming FilmMaker or Cinematographer or DOP(Director of Photography)There by getting an opportunity to participate as crewmember in their film production companies or freelancing filmmakers and take a part in their professional FilmMaking workflow, to meet media expectations to contribute progress of the nation and its social empowerment ultimately Through ethical film making aspects in educating and entertaining with content oriented execution to maintain social harmony and brotherhood as per Indian constitution guidelines and especially preamble, drafted and crafted by "Baba sahib Dr BR Ambedkar" alone.

Pre-requisite:

- 1) Fundamentals of Photography,2)PhotoSoundPractical,3)Media Equipment's Care and Handling,4)Visual design and composition,5)Motion picture photographic Lensing,6)Film Review and Cinema Review,7)

ಸಾಹಿತ್ಯ ಸಿಂಚನI&II/ಬಳಕೆನಡ -II&I, Indian Constitution,8)Cinematography practice,9)Photographic Lensing Practice,10)Lighting the motion picture photography.

Course Cohort Owner

A Course Cohort Owner is a faculty from the core discipline, who is fully responsible for one specialised field of study and the cohort of students who have chosen to study that specialised field of study.

Guidelines for Cohort Owner

1. Each Specialized field of study is restricted to a Cohort of 20 students, which could include students from other relevant programs, along with sound recording and engineering discipline.
2. One faculty from the Core Discipline shall be the Cohort Owner, who for teaching and learning, in allied disciplines can work with faculty from other disciplines or industry experts.
3. The course shall be delivered in boot camp mode spanning over 12 weeks of study, weekly developmental assessments and culminating in a mini capstone.
4. The industry session shall be addressed by industry subject experts (in contact mode/online / recorded video mode) in the discipline only.
5. The cohort owner shall be responsible to identify experts from the relevant field and organize industry session as per schedule.
6. Cohort owner shall plan and accompany the cohort for any industrial visits or creating the film industry standard environment itself.
7. Cohort owner shall maintain and document industrial assignments, weekly assessments, practices and mini project-working still and making videos as per schedule-1,2,3,4,5,6.etc
8. The cohort owner shall coordinate with faculties across programs needed for their course to ensure seamless delivery as per timetable or as per the availability of facility and faculty.
9. The cohort owner along with classroom sessions can augment or use supplementary teaching and learning opportunities including good quality online courses available on platforms like, ministry of information and broadcasting, cinematographers on cinematography, master class, and outstanding screenplay.

PROGRAM OUTCOMES (POs)

1. Basic and Discipline specific knowledge: Apply knowledge of basic mathematics, science and engineering fundamentals and engineering specialization to solve the engineering problems.
2. Problem analysis: Identify and analyze well-defined engineering problems using codified standard methods.

3. Design/development of solutions: Design solutions for well-defined technical problems and Assist with the design of systems components or processes to meet specified needs.
4. Engineering Tools, Experimentation and Testing: Apply modern engineering tools and appropriate technique to conduct standard tests and measurements.
5. Engineering practices for society, sustainability and environment: Apply appropriate technology in context of society, sustainability, environment and ethical practices.
6. Project Management: Use engineering management principles individually, as a team member or a leader to manage projects and effectively communicate about well-defined engineering activities.
7. Life-long learning: Ability to analyse individual needs and engage in updating in the context of technological changes.

Course outcome:A student should be able to

CO1	Craft and design the elements required to frame cinematic story as per film industry standards to meet audience expectation, As a fundamental part of screenplay, under film production procedure.
CO2	Craft and design the elements required to frame cinematic script as per film industry standards to meet audience expectation. As a fundamental part of screenplay, under film production procedure.
CO3	Craft and design the elements required to frame cinematic Photoplay or storyboard as per film industry standards to meet audience expectation, As part of film production procedure.
CO4	Craft and design the elements required to arrange for Recce and production design as per film industry standards, Under film production procedure.
CO5	Craft and design the elements required to frame Stages of filmmaking (pre-production-post) as per film industry standards to meet audience expectation, Under film production procedure.

Detailed course plan

Week	C O	P O	D a y s	1 st session (9.30am to 1.30pm)			2 nd session (2.00pm to 5.00pm)				
				L	T	P	L	T	P		
				As per industry standards it is mandatory to assemble one hour before sun rise and be in active until call sheet of the day or schedule as per hod scheduled plan and need, 24*7 alert duty and responsibility is expected from all crew members especially from students it is not mandatory for anyone other than students but it is expected their active participation and response towards the progress of film production procedure to be complete within speculated duration as per schedule. (Note:-L:T:P is going to be executed as per Custom Planning by HOD-Cinematography Based on Availability of facility and faculty, which is applicable to all the weeks in schedule.)							
1			1	Introduction: Conceiving the story outline, synopsis, one-line order, research, elements of story, characterization,			L:T:P	The Basics of Plot Structure- exposition, conflict, rising action, Climax, falling action, resolution.			L:T:P
			2	Screenplay-synthesis and script discussion, 1.Concept/idea conceive and discussion,Shots-breakdown,				Storyboard process, Storyboard married print. 2.Budgeting for idea execution			
			3	Pitching the story board, agreement between producer and idea conceiver (story owner or director), agreement between producer and crew head`s, agreement between producer and artists, Agreement between				producer and postproduction & production studios.Production company registration, film chamber of commerce. Plan-discuss-execute.			
			4	Recce as per script demand, Finalising the location, location permission including railway, ministry of information and broadcast, organising the filming schedule. Finalising the filming format and platform with dop/cinematographer.				Filming equipment is hiring or purchasing as per scheduled dates.Narrating the script for both technical and non-technical crew, filming process 1 st schedule and cinematographing the 1 st schedule.			
			5	Weekly developmental Assessment: Motion picture laboratory daily report, DIT-digital imaging technician`s daily report. Assessment Review and				corrective action: Spot editing report and analysis by having panel discussion with editor-dop-director with their crewmembers.			
			6	Industry Class- and Industry Assignment: 1) Latent image quality or raw footage quality analysis by dop				grammar analysis by dop/Cinematographer and director along with their crew members			
			1	Tutorial (Peer discussion on Industrial assignment)			image quality by having discussion with dop-director-				

2			Evaluating the filming grammar mistakes and			editor along with their crew members		
		2	3.Idea development, Story-synopsis, one line			pitching and writing plan and execution		
		3	04.ScreenPlay&scriptWriting, characterisation, conversation, basic BGM expectation, environmental sound requirement and its imagination, expected location to be happen, any other things if required as per investor`s demand (original script to 3D script purely by DOP or Subject expertise or HOD-			bec he is the only person who knows theatre visuals before filming and release of the said script)discuss and finalise.After one line, fallow the formula designed by hod-cinematography in allocating and fallow the filming grammar as per that by everyone		
		4	05.Autherising the Film production house and write-up, Virtual or physical class with Professional film producer/director/dop/co-director			Associate director/production manager/alumni/subject expert/hod, discuss-plan-execute it		
		5	Weekly developmental Assessment, A-4 size half side written above task			Assessment Review and corrective action, A-4 size half side above writeup		
		6	Industry Class-and Industry Assignment. Panel discussion, interaction and analysis with			Subject Expertise/hod/industry expert or alumni film maker, process took until and to be taken further.		

Week	C O O	P O O	D a y s	1 st session (9am to 1 pm)			2 ND session (1.30pm to 4.30pm)					
				L	T	P	L	T	P			
				As per industry standards it is mandatory to assemble one hour before sun rise and be in active until call sheet of the day or schedule as per hod scheduled plan and need, 24*7 alert duty and responsibility is expected from all crew members especially from students it is not mandatory for anyone other than students but it is expected their active participation and response towards the progress of film production procedure to be complete within speculated duration as per schedule.(Note:-L:T:P is going to be executed as per Custom Planning by HOD-Cinematography Based on Availability of facility and faculty, which is applicable to all the weeks in schedule.)								
3			1	Tutorial (Peer discussion on Industrial assignment) Subject Expertise/hod/industry				Expert/Freelance Alumni- online or off line consultation.				
			2	06.Dop/FilmMaker and producer authorisation				or production house in charge or motion picture officer from ministry of information either state or national.				
			3	07.Hiring, recruiting cast and crew Plan-discuss-execute, by consulting production manager								
			4	08.Film production launch with scene oriented photo session				Launching Process-making-editing-distribution-feedback				
			5	CIE 1- Active participation test, throughout the schedule 24*7				registers,Working stills and making video with assigned task				

			Assessment Review and corrective action Plan/Write-up's/log sheets/dub sheet/Execution, Test/Assignment/viva Through logbook, minute's record and			resultant analysis as per cinematic scenes requirements along with viva(^50/100%) as dominant analytic element.			
		6	Industry Class- and Industry Assignment. Panel discussion, interaction and analysis with			SubjectExpertise/hod/industry expert or alumni filmmaker, process took until and to be taken further.			
4		1	Tutorial (Peer discussion on Industrial assignment) Subject			Expertise/hod/industry expert/Freelance Alumni- online or off line consultation.			
		2	09.Poster-Teaser-firstlook- motion poster launch			Plan-cinematic design and editing-organise-conduct-execute-publicity			
		3	10.Recce & production design, Plan-Organise-Execute with subject Expertise+			dop+ Prdcnmngr+ hod+ director+ associates of all crew heads			
		4	11.Storyboard/photo play and shot division, Subject			Expertise+dop+director+story writer			
		5	12.Production schedules, Assigning as per			call sheet and dates, plan-organise-execute it.			
		6	13.Focus Puller/Film loader/DIT			Tutorial and practical demonstration by this team			
		6	Weekly developmental Assessment			Assessment Review and corrective action			
		6	Industry Class- and Industry Assignment, online or offline Panel discussion with crew			members to conclude schedule progress related issues-resolve-move ahead routes by maintaining crew harmony			
5		1	Tutorial (Peer discussion on Industrial assignment) SubjectExpertise/hod/industry			expert/Freelance Alumni- online or off line consultation.			
		2	14.Dop and crew, plan-organize-executing the cinematic scenes cinematography for latent image Excellency in inspiring the individual for			assigned task through demonstrating and tutorial along with subject expertise or hod or himself as dop or director or producer.			
		3	15.Live/sync sound engineer and crew, plan-organise-executing the cinematic scenes live sound for audiography Excellency in inspiring			for assigned task through demonstrating and tutorial along with subject expertise or hod or himself as dop or director or producer.			
		4	16.Director and crew, plan-organise-execute things necessary for composition of cinematic scenes			crew,thought out the planned schedule for entire scenes			

			which are going to be shot by dop and his			irrespective of number of shots and its duration		
	5		CIE 2– Active participation test ,throughout the schedule 24*7, Assessment Review and corrective action Plan/Write-up's/log sheets/dub sheet/Execution, Test/Assignment/viva Through logbook, minute's			record and registers, working stills and making video with assigned task resultant analysis as per cinematic scenes requirements along with viva(^50/100%) as dominant analytic element.		
	6		Industry Class- and Industry Assignment , online or offline Panel discussion with crew members			to conclude schedule progress related issues-resolve-move ahead routes by maintaining crew harmony		
6	1		Tutorial (Peer discussion on Industrial assignment)			SubjectExpertise/hod/industryexpert/Freelance Alumni- online or off line consultation.		
	2		17.Art director and crew -joining helping hands with story board artist, dop, director, producer for well plan-organise-execute the necessary			Subject-foreground-and-background-during-cinematic-scenes-cinematography-well-before by keeping visual effects in reference		
	3		18.Production manager and crew -joining helping hands with story board artist, dop, director, producer for well plan-organise-execute the necessary			Subject-foreground-and-background-during-cinematic-scenes-cinematography-well-before by keeping visual effects in reference		
	4		19. Cinematographing the cinematic scenes. -cinematographer or dop is the only person who knows The effective approach of final version for a conceived idea in the form of motion pictures before it releases on screen, hence complete responsibility on his or her shoulder to carry the scenes towards the best visual approach to the audience irrespective of any criteria by involving in all the stages of film Production, dop or cinematographer and his crew play a dominant vital role in and around the film making process by maintaining harmony between all the crew head,especially with director for better shots composition and their film processing right from latent image to theatre screening. Based on this plan-arrange-execution responsibility on all crew head by supporting dop,			through out all the schedules especially during editing, no shot is finalised to EDL without dop knowledge,dear editor and director or associate director please ask your dop before you finalise the EDL by forgetting all the jealous, regarding image quality of shot rather than its emotion which reaches the audience only if shot is well crafted by dop regarding its quality the secret know by dop only bec he is the father of shot composition. irrespective of the mother (story –budget-performance-image recording medium etc)he can give birth to both bad better and the best visuals based on the way you cooperate during (copulation)film production in both technical aesthetic emotions		

		5	Weekly developmental Assessment, Active participation test, throughout the schedules 24*7, to be monitored by dop or incharge of dop (associate				cinematographer) Assessment Review and corrective action through log book, minutes recd and registers, working stills and making video					
		6	Industry Class- and Industry Assignment, online or offline Panel discussion with crew members				to conclude schedule progress related issues-resolve-move ahead routes by maintaining crew harmony					
Week	C O O a y s	1 st session (9am to 1 pm)		L	T	P	2 ND session (1.30pm to 4.30pm)	L	T	P		
		As per industry standards it is mandatory to assemble one hour before sun rise and be in active until call sheet of the day or schedule as per hod scheduled plan and need, 24*7 alert duty and responsibility is expected from all crew members especially from students it is not mandatory for anyone other than students but it is expected their active participation and response towards the progress of film production procedure to be complete within speculated duration as per schedule. (Note:-L:T:P is going to be executed as per Custom Planning by HOD-Cinematography Based on Availability of facility and faculty, which is applicable to all the weeks in schedule.)										
7		1	Tutorial (Peer discussion on Industrial assignment) Dop (+crew members) of the current film selected by the producer and				Director/Subject Expertise/hod/industry expert/Freelance Alumni- online or off line consultation					
		2	21. Spot editing team	dear editor and director or			shot rather than its Emotion, which reaches the Audience only if shot is Well crafted by dop regarding its quality, the secret, know by dop only bec he is the father of shot composition. irrespective of the mother (story –budget-performance-image recording medium etc) he can give birth to both bad better and the best visuals based on the way you co-operate during (copulation) film production in both technical aesthetic emotions					
		3	22. VFX: consultant dop+director+ Art director	associate director or DI colourist or vfx								
		4	23. Editing-vfx-animation-DI-Release Print.	incharge please ask your dop before you finalise the EDL, by forgetting all the jealous, Regarding image quality of								
				NOTE:- Especially during editing/DI, no shot is finalised to EDL without dop knowledge,								
			5	CIE 3- throughout the schedule 24*7 Assessment Review and corrective action Plan/Write-up's/log sheets/dub sheet/Execution, Test/Assignment/viva Through logbook, minute's				Record and registers, working stills and making video with assigned task resultant analysis as per cinematic scenes requirements along with viva (^50/100%) as dominant analytic element.				
		6	Industry Class and Industry Assignment online or offline Panel discussion				with crew members to conclude schedule progress related issues-resolve-move ahead routes by maintaining crew harmony					

8	1	Tutorial (Peer discussion on Industrial assignment) Dop, Sound Designer, vfx supervisor (+crew members) of the current film selected by the producer and	Director/Subject Expertise/hod/industry expert/ Freelance Alumni- online or off line consultation
	2	24.Sound design, Creation of additional sounds not recorded on set. Sound design typically includes adding extra sound effects including ‘diegetic sounds’ (sounds that exist in the scene) or ‘non-diegetic sounds’ (sounds that are used for emphasis or to aid in telling the story) to create a ‘soundscape’ that helps build an immersive atmosphere around your visuals. Sound design is basically any audio used that isn’t music or dialogue. How you use, edit, and mix these elements can have a big impact. Sound can “bridge” together scene transitions, build tension, or	deliver narrative cues.note: Treat film sound and music as a character or storytelling device. While it’s always best to create your own sounds, there are helpful resources. Libraries such as Epidemic Sound or BOOM Library offer royalty-free music and SFX assets. You can also get plenty of free sound effects Be mindful that using any audible commercial music is subject to costly permission to avoid licensing issues copyright issues. As per cinematograph act-1952
	3	25.Colour correction (skin tonal values as per Ansel Adam zone) Not to be confused with colour grading (a very important stage to be plan-organise-execute , it later), colour correction is the process of adjusting the colours in your footage to make it look more ‘true-to-life ‘through proper exposure and colour temperature basically, There are no weird colour casts, and that skin tones and other colours in the scene look accurate. One of the most important (and most challenging)parts of colour important thing about colour grading is that Ur Correction is getting	realistic skin tones. Another colour matches all of your shots – especially if they were shot in the same location– because colour inconsistency can shatter the immersiveness of your film look.Colour correction is carried out before visual effects but after editing in the film production process. This is because the VFX artist can create visuals that are more realistic when they have an authentic starting point, and a colourist only wants to have to spend time correcting the footage that will actually get used.
	4	26.Sound mixing and mastering, Sound mixing ensures every audio element within a film’s soundtrack is correctly balanced.The primary goal is to set the volume levels to achieve clarity. Audio processing techniques like equalization (EQ), panning, and compression are then used to achieve a clear ‘mix’. Sound mixing artists might also use effects like reverb or delay to help define the environment and make everything sound as though it was recorded together in one space	amplifiers setup •Listen to how rough mixes sound across different devices. Depending on the amount of recorded sound, this part of the film production process can be lengthy. A short film of 30-40 minutes long could require as much as 150-300 hours of sound mixing work. You should also be aware of gain staging throughout the sound production process. This will make sure you’re

			techniques for good film sound mixing: Monitor the mix using a professional pair of headphones or studio speakers with analogue			achieving the best possible audio, and avoiding any unwanted distortion, or loud background hiss or noise.		
		5	Weekly developmental Assessment Active participation test, throughout the schedules 24*7, to be monitored by dop or in charge of dop (associate dop) or respective crew head and their			in charge Assessment Review and corrective action through log book, minutes recd and registers, working stills and making video		
		6	Industry Class and Industry Assignment online or offline Panel discussion with crew members			to conclude schedule progress related issues-resolve-move ahead routes by maintaining crew harmony		
9		1	Tutorial (Peer discussion on Industrial assignment) Dop, Sound Designer, vfx supervisor (crew members) of the current film selected			by the producer and Director /Subject Expertise/hod/industry expert/Freelance Alumni- online or off line consultation		
		2	26. Visual Effects: or 'VFX' is the adding of images to the film that were impossible or impractical to shoot in the production stage.VFX artists use software to add or remove objects, people, places, and... fireballs. The goal is to make these CG elements			look as realistic and believable within VFX shots, or sometimes just to fix something that went wrong on-set. Note: CamTrackAR can be used to frame, track, and preview VFX shots during filming.		
		3	27. Colour grading (shots/scene consistency in exposure and colour as per dop creativity-without forgetting painting with the light concepts as per the god of photography legend "Ansel Adam" zone system) Colour grading is often linked to colour correction, but they are different. Colour Grading			is more artistic and is used to style a film's picture color in less natural and more Intentional ways. Every frame can be re-tinted digitally using certain palettes or filters. This can suggest mood, atmosphere, and often a sense of time.		
		4	28. EDL Supervision -thorough checking of every shot for its genuine image quality by the dop or their incharge to bring required change or			replacement of any shot if required before finalising to final render at DI		
		5	CIE 4-Active participation test ,throughout the schedule 24*7 Assessment Review and corrective action ,Plan/Write-up's/log sheets/dub sheet/Execution, Test/Assignment/viva Through logbook, minute's			record and registers, working stills and making video with assigned task resultant analysis as per cinematic scenes requirements along with viva(^50/100%) as dominant analytic element.		
		6	Industry Class and Industry Assignment online or offline Panel discussion with			crew members to conclude schedule progress related issues-resolve-move ahead routes by maintaining crew harmony		
10		1	Tutorial (Peer discussion on Industrial assignment) Dop, Sound Designer, vfx supervisor (crew members) of the current film selected			by the producer and Director /Subject Expertise/hod/industry expert/Freelance Alumni- online or off line consultation		

		2	29. Motion Poster/teaser launch: Plan-organize-execute, during 1 st schedule with its footages, as per subject expertise/dop/director visual design with editor as a key role				29a.Trailer launch: Plan-organize-execute, during 1 st schedule with its footages, as per subject expertise/dop/director visual design with editor key role			
		3	30)Cinematography of Choreography, Action/Fight packed trailer launch: Plan-organize-execute, during cinematography of action choreography(at 24fps to maintain pv) schedule with its footages, as per subject Expertise/dop/director visual design with editor and action choreographer as a key role. 30A) Cinematography of				Music choreography and Lyrical/Music video launch: Plan-organize-execute, during cinematography of music/song choreography(at 24fps to maintain pv) schedule with its footages, as per subject Expertise/dop/director visual design with editor and song choreographer as a key role			
		4	31.Cinematograph Act-1952 An Act to make provision for the certification of cinematograph films for exhibition and for				Regulating Exhibitions by means of cinematographs. BE it enacted by Parliament			
		5	Weekly developmental Assessment, Active participation test, throughout the schedules 24*7, to be monitored by dop or in charge of dop (associate dop) or respective crew				head and their in charge, Assessment Review and corrective action, through log book, minutes recd and registers, working stills and making video			
		6	Industry Class- and Industry Assignment, online or offline Panel discussion with crew members				to conclude schedule progress related issues-resolve-move ahead routes by maintaining crew harmony			
W e e k	C O O r d i n a t i o n	P l a n n i n g	1st session (9am to 1 pm)	L	T	P	2nd session (1.30pm to 4.30pm)	L	T	P
			As per industry standards it is mandatory to assemble one hour before sun rise and be in active until call sheet of the day or schedule as per hod scheduled plan and need, 24*7 alert duty and responsibility is expected from all crew members especially from students it is not mandatory for anyone other than students but it is expected their active participation and response towards the progress of film production procedure to be complete within speculated duration as per schedule.(Note:-L:T:P is going to be executed as per Custom Planning by HOD-Cinematography Based on Availability of facility and faculty, which is applicable to all the weeks in schedule.)							
1 1		1	Tutorial (Peer discussion on Industrial assignment) subject expertise/dop/hod-cinematographer (+crew members) of the current film selected by the producer				and Director /Subject Expertise/hod/industry expert/Freelance Alumni- online or off line consultation			
		2	32. Censor certification- The Central Board of Film Certification (CBFC) or Censor Board as some may call it) is a statutory censorship and classification body under the Ministry of Information and Broadcasting, Government of India. In India, the CBFC was set				up to regulate the public exhibition of films under the provisions of the Cinematograph Act 1952.Plan-organize-execute, as per the instructions by the subject expertise/hod-cinematography/dop/production manager			

		3	33. Theatrical and Digital cinema distribution, Finished films are marketed and shown by a film distributor. Separate from the film's main production team, the distributor releases the film to the public. local distribution as a basic attempt then Disney, Warner Bros, Sony and Universal are four of the top film distributors in the trade. By working with theatres or even airlines, they set the release dates Run the advertising. Global film			Releases may also need extra work. Foreign language subtitles and regional age certification are often handled by the distributor too. Film distribution is changing, however. The rise of streaming TV platforms like Netflix, Amazon, and Disney+ offer new ways to premiere movies. <i>Note: Consider using online services and platforms such as YouTube or Vimeo to distribute your film</i>		
		4	34.Release plan and Execution , plan-organize-execute with local distributor before have meeting			with them along with subject expertise/hod-cinematography/producer		
		5	CIE-5 Active participation test , throughout the schedule 24*7 Assessment Review and corrective action ,Plan/Write-up's/log sheets/dub sheet/Execution,Test/Assignment/viva Through logbook, minute's record and registers,			Working stills and making video with assigned task resultant analysis as per cinematic scenes requirements along with viva as dominant analytic element. (viva min ^50%)		
		6	Industry Class and Industry Assignment ,online or offline Panel discussion with crew members			to conclude schedule progress related issues-resolve-move ahead routes by maintaining crew harmony		
1 2		1	Tutorial (Peer discussion on Industrial assignment) subject expertise/dop/hod-cinematographer (+crew members) of the current film selected by the producer			and Director /Subject Expertise/hod/industry expert/Freelance Alumni- online or off line consultation		
		2	35.Theatrical release (on Ansel Adam BD as a Tribute to him being professional film makers or dop`s)and collection Plan-organize-execute in consultation with film			authorizing body and subjectexpertise+ hod-cinematography +dop+director+producer+distributor+ theatre owner		
		3	36.Copyright-Media/Satellite/digital rights Plan-organize-execute in consultation with film authorizing			Body+subjectexpertise+hodcine +dop+director+producer+audio and video rights buyer		
		4	37. Forensic photography with Audio Video Analysis for Archival Documenting .Intro. and Basic of Forensic Sciences, Chain of Custody, Locard's Principle, Crime Scene Investigation, Evidence Act, Introduction to Cyber Forensics, Various Types of Cyber Crimes, Digital Image Authentication, Use of Cyber Forensics for Image, Audio and	4		Audio Files recovery,Scientific methodology of forensic video analysis, Exporting evidence as video or still image files, Video and Audio Evidence handling procedures, Digital image processing, Audio Analysis Methodology, Speech and Noise Characteristics, Audio Clarification Principles, Voice	4	

			Video Examination / Recovery, Introduction to Forensic Video & Audio Analysis, A basic understanding of forensic video technology, Legal concepts regarding Digital Multi-Media Evidence, Digitizing, playback and analysis of video, Application of video evidence in the legal setting, Recovery of digital video / Deleted Video &			identification, Author identification, Forensic phonetics, Speaker identification, Voice spectrograph, Tools and Softwares used in Video and Audio Analysis, Noise Reduction Tools, Photo Analysis, Ethics for the Expert Witness etc...
		5	Weekly developmental Assessment , Active participation test, throughout the schedules 24*7, to be monitored by dop or in charge of dop (associate dop) or respective crew			head and their in charge Assessment Review and corrective action , through log book, minutes recd and registers, working stills and making video
		6	Industry Class and Industry Assignment , online or offline Panel discussion with crew			to conclude schedule progress related issues-resolve-move ahead routes by maintaining crew harmony
1 3		1	<p align="center">Plan and organization</p> <p>Individual students or group of students has to take part in having the filmed scenes to be attract audiences, juries, critiques, in order to achieve ansel adam zone system to match persistence of vision at 24fps by avoiding slow motion shots predominantly, there by executing the the filmed scenes to reach targeted audience effectively both in infotainment as well as revenue part</p>			<p align="center">Performance and execution</p> <p>A team organized by HOD- Cinematography has to be active towards plan to execute the success of filmed scenes, under filming grammar to see that it should reach the audience properly and effectively in the form of motion picture visuals as an art and science of cinema, which is screened in public theatres and digital screening platforms until to the aim achieving towards blockbuster.</p>

For further reading, students can follow: 1)Hollywood Producers Directory.2)Making Movies.3)In The Blink Of An Eye.4)On Directing Film.5)Master Shots Vol-1/2/3.6)The Filmmaker’s Handbook.7)story boards and broods.8)5c`s of cinematography.9)Film directing Shot by shot.10)American cinematographer`s manual.11)Filmmakers guide.12)camera assistant manual.13)freesound.org.14)BLAIN BROWN “Cinematography”15)HERBERT ZETTL “Sight Sound Motion”.16)VITTORIO STORARO “Storaro: Writing with Light”.17)DANIEL ARIJON “Grammar of the Film Language” .18)ERAN DINUR “Filmmaker's Guide to VFX”.19)STEVEN KATZ “Film Directing: Cinematic Motion”.

Equipments with complete accessories, required: 1)Stationary items as per demand.2)12*12 skimmer,satin,parachute-03.3) 4*4 3axis rotating mirror, reflector, diffuser with tripod and head-10 set.4)120Kw mobility in lighting unit with sound proof generator-02 unit.5)Daylight:-M-Series, True ARRI Daylight 18/12,Compact Theatre, Kits & Sets=3 units each.6)Ballasts:-max Range, High, Basic Range, Event Range, Kits & Sets=3 units each.7) arri orbiter -06 unit, Tungsten:-ARRI Junior, ArriLite Plus, True Blue T, True Blue ST, True Blue ST Theatre, STUDIO T, Kits & Sets=3 units each.8)Professional Lighting Accessories:-B-Mount, Diffusion, Spill Rings, Snoots & Louvers, Remote Phosphor Panels, Panel Carrying Bags, Conversion Filters, Barndoors, Scrims & Scrim Bags, Filter Frames, Softboxes, Accessory Holders & Speed Rings, Grip,Cables, Stands, Wheels & Operating Poles, Lenses, Event Accessories & Adapters=3 units each.9) Camera Stabilizer Systems:- oconor heavy fluid head n tripod, TRINITY 2 and ARTEMIS 2,Stabilized Remote Heads, MAXIMA, zimmy zib-100 kg capacity 3axis rotatable dutch headed, akela crane 80 ft, scorpion crane, fly cam=2 units each.10) Cameras with accessories:-Film format- arri 416,235,435,digital format-black magic ursa mini pro 12k with accessories, ALEXA Mini LF,ALEXA LF,ARRI Multicam System, Recording Media, Wireless Video System, B-Mount=2 units each

CIE and SEE Assessment Methodologies

CIE Assessment	Assessment Mode	Duration In hours	Max Marks
Week 3	CIE 1– Written and practice test	4	30
Week 5	CIE 2– Written and practice test	4	30
Week 7	CIE 3– Written and practice test	4	30
Week 9	CIE 4– Written and practice test	4	30
Week 11	CIE 5– Written and practice test	4	30
	Online or off line meeting and panel discussions, as per the availability of facility and faculty, preferably alumni dop`s or filmmakers or media technical experts such as live sports dop		40
	Write-up`s /Meeting Minutes/Movement register/panel discussion Q`s &A`s Register/log sheet/dub sheet or Portfolio evaluation (Based on industrial assignments and weekly developmental assessment) */working stills and making video/active participation visual or document evidence		20
	Portfolio evaluation (Based on industrial assignments and weekly developmental assessment) *		30
TOTAL CIE MARKS (A)			240
SEE 1 - Theory exam (QP from BTE) Conducted for 100 marks 3 hrs duration reduced to 60 marks		3	60
SEE 2 - Practical		3	100
TOTAL SEE MARKS (B)			160

*The industrial assignment shall be based on peer-to-peer assessment for a total of 10 marks (on a scale of 1 to 10) and in the event of a group assignment the marks awarded will be the same for the entire group, the developmental assessment will be for a total of 20 marks and based on MCQ/case study/demonstration and such other assignment methods

Note: Write-up`s /Meeting Minutes/Movement register/panel discussion Q`s &A`s Register/log sheet/dub sheet (A-4 Book binding only, plastic material submission is strictly prohibited) archival making or raw visuals-both still and motion picture Photography (still pictures has to be in celluloid paper prints only any other forms are going to be null and void, MPP visuals either in digital or Film reel or Magnetic tape).students and crew head or film fraternity or celebrity, online or off Line-Meeting and panel discussion, organized by individual or group of students, as per HOD Cinematography(TGR)guidelines to have discussion and finding solution in plan and execution of stages of film making, as per motion picture photography filming grammar (to meet persistence of vision for human being i.e. 24fps-1/16) and Ansel Adam zone along with human Emotions (psychological factors).

Note: SEE 2 – Practical, screening and attending the panel viva by examiners based on the content submission by student, should be match both document and visuals to be screened exactly, ie 100%.

(QP from department of cinematography for 100 Marks) evaluation of write up's, planning and execution of stages of film making along with student participation records with panel discussion and viva done by department of cinematography requested/assigned industry experts/ film fraternity's, Evaluation of Raw footage, making visuals(still and mpp), colour corrected and colour graded footages, motion poster, teaser, lyrical video, trailer, married print or censored copy screening, planning and execution of stages of film making along with student participation records with panel discussion based on viva done by department of cinematography requested/assigned industry experts/ film fraternities who have participated in early film production stages and schedules as crew head like dop/director/art director/choreographer/editor/vfx incharge/sound designer/music composer. As per the availability of facility and faculty/fraternity, all the above planned schedule is subjected to alter or change without prior notice.

Assessment framework for CIE (1 to 5)

Note: Theory to be conducted for 1 hour and practice for 3 hours, total duration of exam – 4 hours

Programme		Semester	V		
Course		Max Marks	30		
Course Code		Duration	4 hours		
Name of the course coordinator					
Note: Answer one full question from each section.					
Qn.No	Question	CL L3/L4	CO	PO	Marks
Section-1 (Theory) - 10 marks					
1.a)		L4	5		03
b)		L3	5		07
2.a)		L4	5		04
b)		L3	5		06
Section-2 (Practical) - 20 marks					
3)		L4	3		20
4)		L4	3		20

Note : Theory questions shall be aligned to practical questions

Scheme of Evaluation for SEE 2 :(Practical ie film screening and evaluation at film industry standard screening facility, film projection as priority or Digital projection)

Sl.No	Description	Marks
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1	Eco friendly bookbinding writeup`s with archival film screening content (Case submission)	10
2	Filming grammar as per 180` rule and ansel adam zone (Case presentation)	10
3	Storyboard/photoplay,preferably with audio track from sound designing ie photosound or married print concept (Case innovation)	10
4	Technical and aesthetical elements from Motion picture photography lighting-composition-colourgrading(Result)	10
5	Viva voce(matching the writeup`s to visuals submitted and screened by student regarding plan-discussion-execution of the concerned subject based on cinematography technical and aesthetical approach questioned by the examiners, under the availability of facility)	60
Total		100

Assessment framework for SEE 1 (Theory)

Programme :		Semester: V		
Course :		Max Marks: 100 Marks		
Course Code :				
Duration: 3 Hrs				
Instruction to the Candidate: Answer one full question from each section. Each full question carries 20 marks				
Q.No	Question	CL (L3/L4)	CO	Marks
Section-1				
1.a)		L4	1	10
b)		L3		10
2.a)		L4		10
b)		L3		10
Section-2				
3.a)		L4	2	10
b)		L3		10
4.a)		L4		10
b)		L3		10
Section- 3				
5.a)		L3	3	10
b)		L4		10
6.a)		L3		10
b)		L4		10
Section-4				
7.a)		L4	4	10
b)		L3		10
8.a)		L4		10
b)		L3		10

Section-5				
9.a)		L3	5	10
b)		L4		10
10.a)		L3		10
b)		L4		10

Forensic Photography with Audio Video Analysis for Archival Document



Government of Karnataka
DEPARTMENT OF COLLEGIATE and TECHNICAL EDUCATION

Program	Cinematography	Semester	5
Course Code	20CN52P	Type of Course	L:T:P (104:52:312)
Specialization	Forensic Photography with Audio Video Analysis for Archival Document	Credits	24
CIE Marks	240	SEE Marks	160

Introduction: The learner is subjected to grasp the ideology of adopting filming grammar, to the content or conceived idea provided by the subject teaching faculty and HOD-Cinematography decision is ultimate no prior notice and liable to any legal bounding, because the personality is completely involved in creative aesthetic technical aspects which is highly unique in bringing the conceived idea to projection/display/printing especially in financial matters, if so it will affect on the quality output and effective reaching to targeted audience there by it may affect on peer out come based education learning under skill India concept (as per availability of facility and faculty by selecting any one of the following film making genre or specifically like feature film as predominantly for its various film production procedure`s as mentioned , if not either any one from the next genre like serial, short film, multicamera shows-drama/stage shows or live sports filming and broadcasting, documentary, audio visual tour, organisational film, ad film, music video, cinematographing the choreography- action/dance, for all its film processing platforms like print-electronic-celluloid such as still pictures printing/electronic or digital screening or projection/celluloid screening or film projection by treating below given schematic curriculum content as a model for any genre and can bring or update any changes if required to suit for that particular in consultation ,teaching, tutorial and practical with hod-cinematography or teaching expertise especially for production related investments like time-effort-creativity-finance) under which the student is going to learn and experience the procedural steps in planning and execution of film making stage`s ,under “motion picture photography (Cinematography)” skills to be judged on silver screen(Curvature cinema scope of the min aspect ratio 1:2.35=50ft h*117.5 ft w) , to meet persistence of vision for the audience, which is being standardised to 24 fps since the inception of sound to the motion picture photography, there by enriching the concept of “cinematography technical and aesthetical skills” through media(print-electronic-celluloid)Industry consultation and collaborating with various commercial film industry partners who can guide and have friendly behaviour with the cinematography department progress at GFTI, that will impact and influence on student learning progress with role model approach in student as a rising or upcoming FilmMaker or Cinematographer or DOP(Director of Photography)There by getting an opportunity to participate as crewmember in their film production companies or freelancing filmmakers and take a part in their professional FilmMaking workflow, to meet

media expectations to contribute progress of the nation and its social empowerment ultimately Through ethical film making aspects in educating and entertaining with content oriented execution to maintain social harmony and brotherhood as per Indian constitution guidelines and especially preamble, drafted and crafted by “Baba sahib Dr BR Ambedkar” Only.

Pre-requisite

1. Fundamentals of Photography,
2. Photo Sound Practical,
3. Media Equipment’s Care and Handling,
4. Visual design and composition,
5. Motion picture photographic Lensing,
6. Film Review and Cinema Review,
7. ಸಾಹಿತ್ಯ ಸಿಂಚನಿ&II/ಬಳಕೆಕನನಡ -II&I, Indian Constitution
8. Cinematography practice,
9. Photographic Lensing Practice,
10. Lighting the motion picture photography.

Course Cohort Owner

A Course Cohort Owner is a faculty from the core discipline, who is fully responsible for one specialised field of study and the cohort of students who have chosen to study that specialised field of study.

Guidelines for Cohort Owner

1. Each Specialized field of study is restricted to a Cohort of 20 students which could include students from other relevant programs.
2. One faculty from the Core Discipline shall be the Cohort Owner, who for teaching and learning in allied disciplines can work with faculty from other disciplines or industry experts.
3. The course shall be delivered in boot camp mode spanning over 12 weeks of study, weekly developmental assessments and culminating in a mini capstone.
4. The industry session shall be addressed by industry subject experts (in contact mode/online / recorded video mode) in the discipline only.
5. The cohort owner shall be responsible to identify experts from the relevant field and organize industry session as per schedule.
6. Cohort owner shall plan and accompany the cohort for any industrial visits.
7. Cohort owner shall maintain and document industrial assignments, weekly assessments, practices and mini project.
8. The cohort owner shall coordinate with faculties across programs needed for their course to ensure seamless delivery as per time table
9. The cohort owner along with classroom sessions can augment or use supplementally teaching and learning opportunities including good quality online courses available on platforms like Karnataka LMS, Infosys Springboard, NPTEL, Unacademy, SWAYAM, etc.

Course outcome: A student should be able to

C01	Craft and design the elements required to forensic elements of crime story or incidents as per forensic science industry standards to meet audience expectation, As a fundamental part of screenplay, under forensic photography process.
C02	Craft and design the elements required to forensic elements of crime in to cinematic script as per forensic science industry standards to meet audience expectation, As a fundamental part of screenplay, under forensic photography process.
C03	Craft and design the elements required to frame cinematic Photoplay as per forensic industry standards to meet audience expectation, As part of forensic science process.
C04	Craft and design the elements required to arrange for image and audio process design as per forensic science standards.
C05	Craft and design the elements required to frame Stages of forensic science (pre-production, production, post-production)

Detailed course plan

Week	C O	P O	Days	1 st session (9.30am to 1.30pm)	L	T	P	2 nd session (2.00pm to 5.00pm)	L	T	P
				as per industry standards it is mandatory to assemble one hour before sun rise and be in active until call sheet of the day or schedule as per hod scheduled plan and need ,24*7 alert duty and responsibility is expected from all crew members especially from students it is not mandatory for any one other than students but it is expected their active participation and response towards the progress of forensic production procedure to be complete within speculated duration as per schedule.							
1			1	Forensic photography with Audio Video Analysis for Archival Documenting.	L	T	P	The Basics of Plot Structure-exposition, conflict, rising action, climax, falling action, resolution.	L	T	P
			2	Intro. And Basic of Forensic Sciences.				Chain of Custody,			
			3	Locard's Principle,				Evidence Act,			
			4	Crime Scene Investigation,				Introduction to Cyber Forensics			
			5	Weekly developmental Assessment: Imaging technician`s daily report.				Assessment Review and corrective action: Spot inspection report and analysis by having panel discussion with Client-dop-director with their crewmembers.			3
			6	Industry Class- and Industry Assignment: 1) Latent image quality or raw footage quality analysis by dop and his crew			5	Filming grammar analysis by dop/Cinematographer and director along with their crew members			
			1	Tutorial (Peer discussion on Industrial assignment) Evaluating the filming grammar mistakes and		4		image quality by having discussion with dop-director-editor along with their crew members			
			2	Various Types of Cyber Crimes, Etc.				Digital Image Authentication,			
			3	Use of Cyber Forensics for Image,				Audio and Video Examination / Recovery,			

2		4	Introduction to Forensic Video & Audio Analysis,			A basic understanding of forensic video technology,		
		5	Weekly developmental Assessment, A-4 size half side written above task			Assessment Review and corrective action, A-4 size half side written above task		3
		6	Industry Class-and Industry Assignment. Panel discussion, interaction and analysis with			Subject Expertise/hod/industry expert or alumni film maker, process took until and to be taken further.		

Week	C O	P O	Days	1 st session (9am to 1 pm) [as per industry standards it is mandatory to assemble one hour before sun rise and be in active until call sheet of the day or schedule as per hod scheduled plan and need]	L	T	P	2 ND session (1.30pm to 4.30pm) [as per industry standards it is mandatory to assemble one hour before sun rise and be in active until call sheet of the day or schedule as per hod scheduled plan and need]	I	T	P
3			1	Tutorial (Peer discussion on Industrial assignment)		4		Subject Expertise/hod/industry expert/Freelance Alumni- online or off line consultation.			
			2	Legal concepts regarding Digital Multi-Media Evidence,				Digitizing, playback and analysis of video, Application of video evidence in the legal setting, Recovery of digital video / Deleted Video & Audio Files recovery,			
			3	Scientific methodology of forensic video analysis,							
			4	Exporting evidence as video or still image files,					Video and Audio Evidence handling procedures,		
			5	CIE 1– Active participation test, throughout the schedule 24*7 Assessment Review and corrective action Plan/Write-up's/log sheets/dub sheet/Execution, Test/Assignment/viva				Through logbook, minute's record and registers, working stills and making video with assigned task resultant analysis as per cinematic scenes requirements along with viva(^50/100%) as dominant analytic element.			3
			6	Industry Class- and Industry Assignment. Panel discussion, interaction and analysis with				Subject Expertise/hod/industry expert or alumni filmmaker, process took until and to be taken further.			
4			1	Tutorial (Peer discussion on Industrial assignment)		4		Subject Expertise/hod/industry expert/Freelance Alumni- online or off line consultation.			
			2	Digital image processing.				Audio Analysis Methodology,			
			3	Speech and Noise Characteristics				Audio Clarification Principles,			

		4	Voice identification,			Author identification,			
		5	Forensic phonetics,			Speaker identification,			
		6	Voice spectrograph,			Tools and Softwares used in Video and Audio Analysis,			
		6	Weekly developmental Assessment			Assessment Review and corrective action			3
		6	Industry Class- and Industry Assignment, online or offline Panel discussion with crew		5	members to conclude schedule progress related issues-resolve-move ahead routes by maintaining crew harmony			
5		1	Tutorial (Peer discussion on Industrial assignment)		4	SubjectExpertise/hod/industry expert/Freelance Alumni- online or off line consultation.			
		2	Noise Reduction Tools,			Photo Analysis,			
		3	Ethics for the Expert Witness.			for assigned task through demonstrating and tutorial along with subject expertise or hod or himself as dop or director or forensic client.			
		4	• Features of forensic photography			Evidence photography			
		5	CIE 2– Active participation test, throughout the schedule 24*7 Assessment Review and corrective action Plan/Write-up's/log sheets/dub sheet/Execution, Test/Assignment/viva			Through logbook, minute's record and registers, working stills and making video with assigned task resultant analysis as per cinematic scenes requirements along with viva(^50/100%) as dominant analytic element.			3
		6	Industry Class- and Industry Assignment, online or offline Panel discussion with crew members		5	to conclude schedule progress related issues-resolve-move ahead routes by maintaining crew harmony			
6		1	Tutorial (Peer discussion on Industrial assignment)		4	SubjectExpertise/hod/industryexpert/Freelance Alumni- online or off line consultation.			
		2	○ 1.2Impression photography			Subject-foreground-and-background-during-cinematic-scenes-cinematography-well-before by keeping visual effects in reference			
		3	○ Mug shots			Subject-foreground-and-background-during-cinematic-scenes-cinematography-well-before by keeping visual effects in reference			
			19. Cinematographing the cinematic scenes.- cinematographer or dop is the only person who knows			through out all the schedules especially during editing, no shot is finalised to EDL without dop			

			4	The effective approach of final version for a conceived idea in the form of motion pictures before it releases on screen, hence complete responsibility on his or her shoulder to carry the scenes towards the best visual approach to the audience irrespective of any criteria by involving in all the stages of film Production, dop or cinematographer and his crew play a dominant vital role in and around the film making process by maintaining harmony between all the crew head, especially with director for better shots composition and their film processing right from latent image to theatre screening. Based on this plan-arrange-execution responsibility on all crew head by supporting dop,				knowledge, dear editor and director or associate director please ask your dop before you finalise the EDL by forgetting all the jealous, regarding image quality of shot rather than its emotion which reaches the audience only if shot is well crafted by dop regarding its quality the secret know by dop only bec he is the father of shot composition. irrespective of the mother (story –budget-performance-image recording medium etc) he can give birth to both bad better and the best visuals based on the way you cooperate during (copulation)film production in both technical aesthetic emotions				
			5	Weekly developmental Assessment, Active participation test, throughout the schedules 24*7, to be monitored by dop or incharge of dop (associate cinematographer)				Assessment Review and corrective action through log book, minutes recd and registers, working stills and making video				3
			6	Industry Class- and Industry Assignment, online or offline Panel discussion with crew members			5	to conclude schedule progress related issues-resolve-move ahead routes by maintaining crew harmony				
Week	C O	P O	Days	1st session (9am to 1 pm)			L T P	2ND session (1.30pm to 4.30pm)			L T P	
7			1	Tutorial (Peer discussion on Industrial assignment) Dop(+crew members) of the current film selected by the producer and director or			4	Subject Expertise/hod/industry expert/Freelance Alumni- online or off line consultation				
			2	Spot editing team	Especially during editing/DI no shot is finalised to EDL without dop knowledge, dear editor and director or associate director or di colourist or vfx incharge please ask your dop before you finalise the EDL by forgetting all the jealous, regarding image quality of shot rather than its			Emotion, which reaches the audience only if shot is well crafted by dop regarding its quality, the secret, know by dop only bec he is the father of shot composition. irrespective of the mother (story –budget-performance-image recording medium etc) he can give birth to both bad better and the best visuals based on the way you cooperate during (copulation)film production in both technical aesthetic emotions				
		3	Editing-vfx-animation-DI-grading-image processing									
		4										

		5	CIE 3– throughout the schedule 24*7 Assessment Review and corrective action Plan/Write-up's/log sheets/dub sheet/Execution, Test/Assignment/viva Through logbook, minute's			record and registers, working stills and making video with assigned task resultant analysis as per cinematic scenes requirements along with viva(^50/100%) as dominant analytic element.			3
		6	Industry Class and Industry Assignment online or offline Panel discussion with crew members		5	to conclude schedule progress related issues-resolve-move ahead routes by maintaining crew harmony			
8		1	Tutorial (Peer discussion on Industrial assignment) Dop, SoundDesigner, vfx supervisor (+crew members) of the current film selected by the producer and	4		Director/SubjectExpertise/hod/industryexpert/ Freelance Alumni- online or off line consultation			
		2	• forensic photography Methods			o Documentation			
		3	25.Colour correction (skin tonal values as per Ansel Adam zone) Not to be confused with colour grading (a very important stage to be plan-organise-execute , it later), colour correction is the process of adjusting the colours in your footage to make it look more 'true-to-life 'through proper exposure and colour temperature basically, There are no weird colour casts, and that skin tones and other colours in the scene look accurate. One of the most important (and most challenging)parts of colour important thing about colour grading is that			Ur Correction is getting realistic skin tones. Another colour matches all of your shots – especially if they were shot in the same location– because colour inconsistency can shatter the immersiveness of your film look. Colour correction is carried out before visual effects but after editing in the film production process. This is because the VFX artist can create visuals that are more realistic when they have an authentic starting point, and a colourist only wants to have to spend time correcting the footage that will actually get used.			
		4	26.Sound mixing and mastering, Sound mixing ensures every audio element within a film's soundtrack is correctly balanced. The primary goal is to set the volume levels to achieve clarity. Audio processing techniques like equalization (EQ), panning, and compression are then used to achieve a clear 'mix'. Sound mixing artists might also use effects like reverb or delay to help define the environment and make everything sound as though it was recorded together in one space techniques for good film sound mixing:			speakers with analogue amplifiers setup •Listen to how rough mixes sound across different devices. Depending on the amount of recorded sound, this part of the film production process can be lengthy. A short film of 30-40 minutes long could require as much as 150-300 hours of sound mixing work. You should also be aware of gain staging throughout the sound production process. This will make sure you're achieving the best possible audio, and avoiding			3

			•Monitor the mix using a professional pair of headphones or studio			any unwanted distortion, or loud background hiss or noise.		
		5	Weekly developmental Assessment Active participation test, throughout the schedules 24*7, to be monitored by dop or in charge of dop (associate dop)			or respective crew head and their in charge Assessment Review and corrective action through log book, minutes recd and registers, working stills and making video		
		6	Industry Class and Industry Assignment online or offline Panel discussion with crew members		5	to conclude schedule progress related issues-resolve-move ahead routes by maintaining crew harmony		
9		1	Tutorial (Peer discussion on Industrial assignment) Dop, Sound Designer, vfx supervisor (crew members) of the current film selected by the producer and	4		Director /Subject Expertise/hod/industry expert/Freelance Alumni- online or off line consultation		
		2	o 2.2film and Digital photography			o 2.3Use of flash		
		3	27. Colour grading (shots/scene consistency in exposure and colour as per dop creativity-without forgetting painting with the light concepts as per the god of photography legend “Ansel Adam” zone system) Colour grading is often linked to colour correction, but they are different. Colour grading			is more artistic and is used to style a film’s picture color in less natural and more Intentional ways.Every frame can be re-tinted digitally using certain palettes or filters. This can suggest mood, atmosphere, and often a sense of time.		
		4	28. EDL Supervision- thorough checking of every shot for its genuine image quality by the dop or dop			incharge to bring required change or replacement of any shot if required before finalising to final render at DI		
		5	CIE 4– Active participation test, throughout the schedule 24*7 Assessment Review and corrective action Plan/Write-up’s/log sheets/dub sheet/Execution, Test/Assignment/viva			Through logbook, minute’s record and registers, working stills and making video with assigned task resultant analysis as per cinematic scenes requirements along with viva(^50/100%) as dominant analytic element.		3
		6	Industry Class and Industry Assignment online or offline Panel discussion with crew members		5	to conclude schedule progress related issues-resolve-move ahead routes by maintaining crew harmony		
10		1	Tutorial (Peer discussion on Industrial assignment) Dop, Sound Designer, vfx supervisor (crew members) of the current film selected by the producer	4		and Director /Subject Expertise/hod/industry expert/Freelance Alumni- online or off line consultation		

			2	<ul style="list-style-type: none"> 3 Equipment required for forensic science based photography and audiography 				<ul style="list-style-type: none"> 4 Fit for court 			
			3	<ul style="list-style-type: none"> 5 Analysis of historic photographs 				5.1 Concerns over scientific validity			
			4	31. Cinematograph Act-1952 An Act to make provision for the certification of cinematograph films for exhibition and for regulating				Exhibitions by means of cinematographs. BE it enacted by Parliament			
			5	Weekly developmental Assessment Active participation test, throughout the schedules 24*7, to be monitored by dop or in charge of dop (associate dop)				or respective crew head and their in charge Assessment Review and corrective action through log book, minutes recd and registers, working stills and making video			
			6	Industry Class- and Industry Assignment online or offline Panel discussion with crew members			5	to conclude schedule progress related issues-resolve-move ahead routes by maintaining crew harmony			
Week	C O	P O	Days	1st session (9am to 1 pm)	L	T	P	2nd session (1.30pm to 4.30pm)	L	T	P
11			1	Tutorial (Peer discussion on Industrial assignment) subject expertise/dop/hod-cinematographer (+crew members) of the current film selected by the producer			4	and Director /Subject Expertise/hod/industry expert/Freelance Alumni- online or off line consultation			
			2	forensic certification-				Based on the authorised reports and evidences			
			3	Legal proceedings based on forensic science reports							
			4	Photographing Common Scene Scenarios,				with them along with subject expertise/hod-cinematography/producer			
			5	CIE-5 Active participation test, throughout the schedule 24*7 Assessment Review and corrective action Plan/Write-up's/log sheets/dub sheet/Execution, Test/Assignment/viva				Through logbook, minute's record and registers, working stills and making video with assigned task resultant analysis as per cinematic scenes requirements along with viva as dominant analytic element.(viva min ^50%)			
			6	Industry Class and Industry Assignment online or offline Panel discussion with crew members			5	to conclude schedule progress related issues-resolve-move ahead routes by maintaining crew harmony			
12			1	Tutorial (Peer discussion on Industrial assignment) subject expertise/dop/hod-cinematographer (+crew members) of the current film selected by the producer			4	and Director /Subject Expertise/hod/industry expert/Freelance Alumni- online or off line consultation			
			2	Vehicular accidents, Homicide Scenes,				Burglary,			

		3	Non-homicide Sexual Assaults, Suicides,			Fatal Accidents and Fire Accidents(Arson), ,		
		4	Hit-and-run cases,			Guidelines to be followed to cover the same		
		5	Weekly developmental Assessment Active participation test, throughout the schedules 24*7, to be monitored by dop or in charge of dop (associate dop)			or respective crew head and their in charge Assessment Review and corrective action through log book, minutes recd and registers, working stills and making video		3
		6	Industry Class and Industry Assignment online or offline Panel discussion with crew members		5	to conclude schedule progress related issues-resolve-move ahead routes by maintaining crew harmony		
13		1	Plan and organization Individual students or group of students has to take part in having the filmed crime scenes to justify in order to achieve ansel adam zone system to match persistence of vision at 24fps by avoiding yellow Journalism predominantly, there by executing the the forensic crime scenes to reach targeted audience effectively			Performance and execution A team organized by HOD-Cinematography has to be active towards plan to execute the success of filmed forensic crime scenes,under filming grammar to see that it should reach the audience properly and effectively in the form of motion picture visuals and audio as an art and science of cinematic forensic science based image and audio analysis,		

References

- A) Road to Perdition a 2002 American crime film directed by Sam Mendes. Cinematography by Conrad L. Hall
- B) Tattoo is a 2002 German film written and directed by Robert Schwentke, Cinematography by Jan Fehse
- C) "The Untouchables" revolves around how a federal agent tries to expose the liquor business of a mobster. Directed by Brian De Palma, this film was released in the year 1987 and starred Sean Connery, Robert De Niro, Andy Gracia, and Charles Martin Smith in pivotal roles.
- D) "MEMENTO" This mystery-thriller depicts the story of an amnesia ridden insurance investigator who uses tattoos and notes to find the man because of whom his wife died. Director by Christopher Nolan, Cinematography by Wally Pfister .This investigation movie was released in the year 2000.
- E) The Godfather is a 1972 American crime film directed by Francis Ford Coppola , who co-wrote the screenplay with Mario Puzo, Cinematography by Gordon Willis
- F) SHERLOCK HOLMES ,Any detective movie or investigative movie list is incomplete without this masterpiece. This 2009 mystery action drama revolves around detective Sherlock Holmes who is on a mission to prevent the murder of a woman. Directed by Guy Ritchie this film starred Robert Downey, Jude Law, Rachel Mc Adams, Mark Strong, and Eddie Marsan in pivotal roles.

1. PRACTICAL LINUX FORENSICS. Copyright © 2022 by Bruce Nikkel
2. Criminalistics An Introduction to Forensic Science Richard Saferstein - Jan 03, 2017
3. "Forensics" What Bugs, Burns, Prints, DNA, and More Tell Us About Crime Val McDermid - Apr 05, 2016 (first published in 2014)
4. Practical Homicide Investigation, Tactics, Procedures, and Forensic Techniques, Fifth Edition (Practical Aspects of Criminal and Forensic Investigations), Vernon J. Geberth - May 12, 2015 (first published in 1982)
5. Death's Acre, Inside the Legendary Forensic Lab the Body Farm Where the Dead Do Tell Tales, William Bass - Oct 05, 2004 (first published in 2003)
6. Forensic Pathology, Dominick Dimaio - Jun 28, 2001 (first published in 1989)
7. Practical Crime Scene Processing and Investigation, Ross M. Gardner, Donna Krouskup - Apr 19, 2016 (first published in 2004)

Equipment's with complete accessories, required

- 1) Stationary items as per demand
- 2) 12*12 skimmer, satin, parachute-03,
- 3) 4*4 3axis rotating mirror, reflector, diffuser with tripod and head-10 set
 - 4) 80Kw lighting unit with sound proof generator-02 unit,
- 5) Daylight: -M-Series, True ARRI Daylight 18/12, Compact Theatre, Kits & Sets=3 units each
- 6) Ballasts: -max Range, High, Basic Range, Event Range, Kits & Sets=3 units each
- 7) arri: -orbiter -06 unit, Tungsten: -ARRI Junior, ArriLite Plus, True Blue T, True Blue ST, True Blue ST Theatre, STUDIO T, Kits & Sets=3 units each
- 8) Professional Lighting Accessories: -B-Mount, Diffusion, Spill Rings, Snoots & Louvers, Remote Phosphor Panels, Panel Carrying Bags, Conversion Filters, Barndoors, Scrims & Scrim Bags, Filter Frames, Softboxes, Accessory Holders & Speed Rings, Grip, Cables, Stands, Wheels & Operating Poles, Lenses, Event Accessories & Adapters=3 units each
- 9) Camera Stabilizer Systems: - oconor heavy fluid head n tripod, TRINITY 2 and ARTEMIS 2, Stabilized Remote Heads, MAXIMA, zimmy zib-100 kg capacity 3axis rotatable dutch headed, akela crane 80 ft, scorpion crane, fly cam=2 units each

10)Cameras with accessories:-Film format- arri 416,235,435,digital format-black magic ursa mini pro 12k with accessories, ALEXA Mini LF,ALEXA LF,ARRI Multicam System, Recording Media, Wireless Video System, B-Mount=2 units each

CIE and SEE Assessment Methodologies

CIE Assessment	Assessment Mode	Duration In hours	Max Marks
Week 3	CIE 1– Written and practice test	4	30
Week 5	CIE 2– Written and practice test	4	30
Week 7	CIE 3– Written and practice test	4	30
Week 9	CIE 4– Written and practice test	4	30
Week 11	CIE 5– Written and practice test	4	30
	Online or off line meeting and panel discussions, as per the availability of facility and faculty, preferably alumni dop`s or filmmakers or media technical experts such as live sports dop		40
	Write-up`s /Meeting Minutes/Movement register/panel discussion Q`s &A`s Register/log sheet/dub sheet or Portfolio evaluation (Based on industrial assignments and weekly developmental assessment) */working skills and making video/active participation visual or document evidence		20
Portfolio evaluation (Based on industrial assignments and weekly developmental assessment) *			30
TOTAL CIE MARKS (A)			240
SEE 1 - Theory exam (QP from BTE) Conducted for 100 marks 3 hrs duration reduced to 60 marks		3	60
SEE 2 – Practical		3	100
TOTAL SEE MARKS (B)			160

*The industrial assignment shall be based on peer-to-peer assessment for a total of 10 marks (on a scale of 1 to 10) and in the event of a group assignment the marks awarded will be the same for the entire group, the developmental assessment will be for a total of 20 marks and based on MCQ/case study/demonstration and such other assignment methods.

Note :Write-up`s /Meeting Minutes/Movement register/panel discussion Q`s &A`s Register/log sheet/dub sheet (A-4 Book binding only, plastic material submission is strictly prohibited) archival making or raw visuals-both still and motion picture Photography (still pictures has to be in celluloid paper prints only any other forms are going to be null and void, MPP visuals either in digital or Film reel or Magnetic tape).students and crew head or film fraternity or celebrity, online or off Line-Meeting and panel discussion, organized by individual or group of students, as per HOD Cinematography(TGR)guidelines to have discussion and finding solution in plan and execution of stages of film making, as per motion

picture photography filming grammar (to meet persistence of vision for human being i.e. 24fps-1/16) and Ansel Adam zone along with human Emotions (psychological factors).

Note: SEE(2) – Practical, screening and attending the panel viva by examiners based on the content submission by student, should be match both document and visuals to be screened exactly, ie 100%.

(QP from department of cinematography for 100 Marks) evaluation of write up's, planning and execution of stages of film making along with student participation records with panel discussion and viva done by department of cinematography requested/assigned industry experts/ film fraternity`s, Evaluation of Raw footage, making visuals(still and mpp), colour corrected and colour graded footages, motion poster,teaser,lyrical video,trailer, married print or censored copy screening,planning and execution of stages of film making along with student participation records with panel discussion based on viva done by department of cinematography requested/assigned industry experts/ film fraternities who have participated in early film production stages and schedules as crew head like dop/director/art director/choreographer/editor/vfx incharge/sound designer/music composer.As per the availability of facility and faculty/fraternity, all the above planned schedule is subjected to alter or change without prior notice. (To meet persistence of vision for human being i.e. 24fps-1/16) and Ansel Adam zone along with human Emotions (psychological factors).

Assessment framework for CIE (1 to 5)**Note: Theory to be conducted for 1 hour and practice for 3 hours, total duration of exam - 4 hours**

Programme		Semester	V		
Course		Max Marks	30		
Course Code		Duration	4 hours		
Name of the course coordinator					
Note: Answer one full question from each section.					
Qn.No	Question	CL L3/L4	CO	PO	Marks
Section-1 (Theory) - 10 marks					
1.a)		L4	5		03
b)		L3	5		07
2.a)		L4	5		04
b)		L3	5		06
Section-2 (Practical) - 20 marks					
3)		L4	3		20
4)		L4	3		20

Note : Theory questions shall be aligned to practical questions

Scheme of Evaluation for SEE 2

(Practical ie film screening and evaluation at film industry standard screening facility, film projection as priority or Digital projection)

Sl. No	Description	Marks
1	Eco friendly bookbinding writeup`s with archival film screening content (Case submission)	10
2	Filming grammar as per 180` rule and ansel adam zone (Case presentation)	10
3	Storyboard/photoplay,preferably with audio track from sound designing ie photosound or married print concept (Case innovation)	15
4	Technical and aesthetical elements from Motion picture photography lighting-composition-colourgrading(Result)	15
5	Viva voce(matching the writeup`s to visuals submitted and screened by student regarding plan-discussion-execution of the concerned subject based on cinematography technical and aesthetical approach questioned by the examiners, under the availability of facility)	50
Total		100

Assessment framework for SEE 1 (Theory)

Programme :		Semester: V		
Course :		Max Marks: 100 Marks		
Course Code :		Duration: 3 Hrs		
Instruction to the Candidate: Answer one full question from each section. Each full question carries 20 marks				
Q.No	Question	CL (L3/L4)	CO	Marks
Section-1				
1.a)		L4		10
b)		L3		10

2.a)		L4	1	10
b)		L3		10
Section-2				
3.a)		L4	2	10
b)		L3		10
4.a)		L4		10
b)		L3		10
Section- 3				
5.a)		L3	3	10
b)		L4		10
6.a)		L3		10
b)		L4		10
Section-4				
7.a)		L4	4	10
b)		L3		10
8.a)		L4		10
b)		L3		10
Section-5				
9.a)		L3	5	10
b)		L4		10
10.a)		L3		10
b)		L4		10