

Film Studies

Course Structure

1st year

Paper	Code	Subject	Marks	Teaching hour	Remarks
1	BFS 401	Compulsory English	70+30	150 hrs	
2	BFS 421	Psychology and film studies	70+30	150 hrs	
3	BFS 422	Basic film history	70+30	150 hrs	
4	BFS 423	Film as an art form	70+30	150 hrs	
5	BFS 424	Film-making fundamentals	100 (P)	150 hrs	

2nd year

Paper	Code	Subject	Marks	Teaching hour	Remarks
6	BFS 402	Compulsory Nepali	70+30	150 hrs	
7	BFS 425	Art of east and west	70+30	150 hrs	
8	BFS 426	Film theory and criticism	70+30	150 hrs	
9	BFS 427 - A	The art of acting	100 (P)	150 hrs	Acting
	BFS 427 - B	Intermediate film making			Dir.,Cine.,edit.sound.
10	BFS 428 - A	Introduction to acting	50+50	150 hrs	Specialization(select any one subject from specialilzation group)
	BFS 428 - B	Fundamental of Sound, Electromagnetism and Acoustic	50+50	150 hrs	
	BFS 428 - C	Basics of Cinematography	50+50	150 hrs	
	BFS 428 - D	Basics of screen play writing and direction	50+50	150 hrs	
	BFS 428 - E	Introduction to film editing	50+50	150 hrs	

3rd year

Paper	Code	Subject	Marks	Teaching hour	Remarks
11	BFS 403	Compulsory English	70+30	150 hrs	
12	BFS 429	Contemporary world cinema	70+30	150 hrs	
13	BFS 430 - A	the actors art and craft (Acting)	50+50	150 hrs	Acting Specialization
	BFS 430 - B	Documentary film making : techniques and aesthetics	50+50	150 hrs	Dir.,Cine.,edit.sound.
14	BFS 431 - A	Body and movement; voice and speech	50+50	150 hrs	Choose according to your specialization
	BFS 431 - B	Technology for sound recording and mixing	50+50	150 hrs	
	BFS 431 - C	intermediate cinematography I	50+50	150 hrs	
	BFS 431 - D	Technique of screen-writing	50+50	150 hrs	
	BFS 431 - E	Psychology of editing	50+50	150 hrs	
15	BFS 432 - A	Building a character	50+50	150 hrs	Choose according to your specialization
	BFS 432 - B	Basics of sound designing	50+50	150 hrs	
	BFS 432 - C	intermediate cinematography II	50+50	150 hrs	
	BFS 432 - D	Visual story	50+50	150 hrs	
	BFS 432 - E	Practice of editing	50+50	150 hrs	

4th year

Paper	code	Subject	Marks	Credit hour	Remarks
16	BFS 404	Compulsory Nepal studies	70+30	150 hrs	
17	BFS 433	Research methodology and term paper	50+50	150 hrs	
18	BFS 434 - A	Different methods and techniques of acting	50+50	150 hrs	Choose according to your specialization
	BFS 434 - B	Audio – post production	50+50	150 hrs	
	BFS 434 - C	Advance Cinematography I	50+50	150 hrs	
	BFS 434 - D1	Film directing : techniques and aesthetics	50+50	150 hrs	
	BFS 434 - D2	Advanced screen writing	50+50	150 hrs	
	BFS 434 - E	Mastering cinema : from camera to table	50+50	150 hrs	
19	BFS 435 - A	Film acting and orientation of medium	50+50	150 hrs	Choose according to your specialization
	BFS 435 - B	Sense of cinema sound	50+50	150 hrs	
	BFS 435 - C	Advance Cinematography II	50+50	150 hrs	
	BFS 435 - D1	Film production : workflow	50+50	150 hrs	
	BFS 435 - D2	Developing a feature length screenplay	50+50	150 hrs	
	BFS 435 - E	Practice of different editing approaches	50+50	150 hrs	
20	BFS 436	Final project	100 (P)	150 hrs	



4 YEARS SYLLABUS

1st year

1. C. Eng. 401	Compulsory English	70(T)+30(P)
2. BFS 421	Psychology and film studies	70(T)+30(P)
3. BFS 422	Basic film history	70(T)+30(P)
4. BFS 423	Film as an art form	70(T)+30(P)
5. BFS 424	Film making fundamentals I	100(P)

2nd year

1. C.Nep. 402	Compulsory Nepali	70(T)+30(P)
2. BFS 425	Introduction to sociology and visual anthropology	70(T)+30(P)
3. BFS 426(A,B,C,D,E)*	Specialization I	70(T)+30(P)
4. BFS 427(A,B,C,D,E)*	Specialization II	70(T)+30(P)
5. BFS 428 (A,B,C,D,E)*	A. Experimentation and performance I (FOR ACTING)	
	1) Project I (Monologues exercise)	20(P)
	2) Project II (One shot Performance)	20(P)
	3) Project III (Dialogues exercise)	20(P)
	4) Project IV (Narrative short film)	40(P)
	B, C, D, E. Film making fundamentals II (FOR DIRECTION, CINEMATOGRAPHY, EDIT, SOUND)	
	1) Project I (Mise-en-scene exercise)	20(P)
	2) Project II (Continuity exercise)	20(P)
	3) Project III (Dialogue exercise)	20(P)
	4) Project IV (Narrative short film)	40(P)

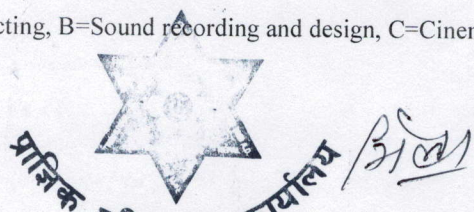
3rd year

1. C.Eng. 403	Compulsory English II	70(T)+30(P)
2. BFS 429	Film Theory and Criticism	70(T)+30(P)
3. BFS 430(A,B,C,D,E)*	Specialization III	70(T)+30(P)
4. BFS 431(A,B,C,D,E)*	Specialization IV	70(T)+30(P)
5. BFS 432(A,B,C,D,E)*	A. Experimentation and performance II (FOR ACTING)	
	1) Project V (Music Video)	20(P)
	2) Project VI (TVC)	20(P)
	3) Project VII (Instant improvisation)	20(P)
	4) Project VIII (Group drama performance)	40(P)
	B, C, D, E. Film making fundamentals III (FOR DIRECTION, CINEMATOGRAPHY, EDIT, SOUND)	
	1) Project V (Music Video making)	20(P)
	2) Project VI (TVC making)	20(P)
	3) Project VII (Documentary making)	20(P)
	4) Project VIII (Poetic/Genre filmmaking)	40(P)

4th year

1. C.Nep. Std. 404	Compulsory Nepal studies	70(T)+30(P)
2. BFS 433	Research methodology and term paper	50(T)+50(P)
3. BFS 434(A,B,C,D,E)*	Specialization V (Theory + Internship)	50(T)+50(P)
4. BFS 435(A,B,C,D,E)*	Specialization VI (Final project workshop + Dossier writing)	50(P)+50(P)
5. BFS 436 (A,B,C,D,E)*	Specialization VII (Final Film/Dissertation Film)	100(P)

*A=Acting, B=Sound recording and design, C=Cinematography, D=Direction and Script writing, E=Editing



V. Shaya



ACTING

2nd year

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|--------------|-------------------|-----------------------------------|
| 1. BFS 426-A | Specialization I | Actor's preparation |
| 2. BFS 427-A | Specialization II | Acting on film and Theatre |
| 3. BFS 428-A | | Experimentation and performance I |

3rd year

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|--------------|--------------------|---|
| 1. BFS 430-A | Specialization III | Building a character |
| 2. BFS 431-A | Specialization IV | Different approaches of Acting Techniques |
| 3. BFS 432-A | | Experimentation and performance II |

4th year

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|--------------|--------------------|--|
| 1. BFS 434-A | Specialization V | Practice of film acting + Internship |
| 2. BFS 435-A | Specialization VI | Final project workshop + Dossier writing |
| 3. BFS 436-A | Specialization VII | Final film (Dissertation Film) |

SOUND RECORDING AND DESIGN

2nd year

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|--------------|-------------------|---|
| 1. BFS 426-B | Specialization I | Fundamentals of sound and electromagnetism |
| 2. BFS 427-B | Specialization II | Acoustic, Technology for sound and music production |
| 3. BFS 428-B | | Film making fundamentals II |

3rd year

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|--------------|--------------------|--|
| 1. BFS 430-B | Specialization III | Basics of sound production, design and work flow |
| 2. BFS 431-B | Specialization IV | Audio Post production, Mixing and Mastering |
| 3. BFS 432-B | | Film making fundamentals III |

4th year

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|--------------|--------------------|--|
| 1. BFS 434-B | Specialization V | Sense of cinema sound + Internship |
| 2. BFS 435-B | Specialization VI | Final project workshop + Dossier writing |
| 3. BFS 436-B | Specialization VII | Final film (Dissertation Film) |

CINEMATOGRAPHY

2nd year

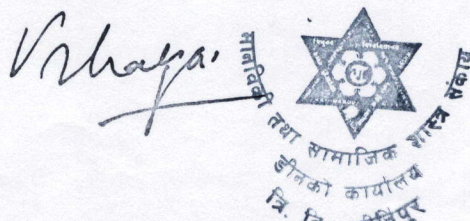
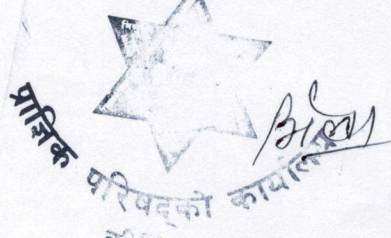
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|--------------|-------------------|--|
| 1. BFS 426-C | Specialization I | Technical foundation of Cinematography |
| 2. BFS 427-C | Specialization II | History and aesthetics of cinematography |
| 3. BFS 428-C | | Film making fundamentals II |

3rd year

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|--------------|--------------------|------------------------------------|
| 1. BFS 430-C | Specialization III | Advanced cinematography techniques |
| 2. BFS 431-C | Specialization IV | Design of visual language |
| 3. BFS 432-C | | Film making fundamentals III |

4th year

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|--------------|--------------------|--|
| 1. BFS 434-C | Specialization V | Possibilities of digital cinematography + Internship |
| 2. BFS 435-C | Specialization VI | Final project workshop + Dossier writing |
| 3. BFS 436-C | Specialization VII | Final film (Dissertation Film) |



DIRECTION AND SCRIPT WRITING

2nd year

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|--------------|-------------------|--------------------------------|
| 1. BFS 426-D | Specialization I | Introduction to film Direction |
| 2. BFS 427-D | Specialization II | Basics of screenplay writing |
| 3. BFS 428-D | | Film making fundamentals II |

3rd year

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|--------------|--------------------|----------------------------------|
| 1. BFS 430-D | Specialization III | Art and craft of film direction |
| 2. BFS 431-D | Specialization IV | Techniques of screenplay writing |
| 3. BFS 432-D | | Film making fundamentals III |

4th year

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|--------------|--------------------|--|
| 1. BFS 434-D | Specialization V | Advanced screenwriting and direction+ Internship |
| 2. BFS 435-D | Specialization VI | Final project workshop + Dossier writing |
| 3. BFS 436-D | Specialization VII | Final film (Dissertation Film) |

EDITING

2nd year

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|--------------|-------------------|-----------------------------|
| 1. BFS 426-E | Specialization I | Basics of film editing |
| 2. BFS 427-E | Specialization II | Techniques of film editing |
| 3. BFS 428-E | | Film making fundamentals II |

3rd year

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|--------------|--------------------|------------------------------|
| 1. BFS 430-E | Specialization III | Practice of editing |
| 2. BFS 431-E | Specialization IV | Color grading & Mastering |
| 3. BFS 432-E | | Film making fundamentals III |

4th year

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|--------------|--------------------|--|
| 1. BFS 434-E | Specialization V | Art of Film Editing+ Internship |
| 2. BFS 435-E | Specialization VI | Final project workshop + Dossier writing |
| 3. BFS 436-E | Specialization VII | Final film (Dissertation Film) |

BSC

श्री श्री कृष्ण परियोजना कार्यालय
कोटिपुर

Vishaya



2nd year

BFS 426 - Specialization I

1. BFS 426-A Actor's preparation
2. BFS 426-B Fundamentals of sound and electromagnetism
3. BFS 426-C Technical foundation of Cinematography
4. BFS 426-D Introduction to Film Direction
5. BFS 426-E Basis of film editing

BFS 427 - Specialization II

1. BFS 427-A Acting on Film and Theatre
2. BFS 427-B Acoustic, Technology for sound and music production
3. BFS 427-C History and aesthetics of cinematography
4. BFS 427-D Basics of screenplay writing
5. BFS 427-E Techniques of film editing

3rd year

BFS 430 - Specialization III

1. BFS 430-A Building a character
2. BFS 430-B Basics of sound production, design and work flow
3. BFS 430-C Advanced cinematography techniques
4. BFS 430-D Art and craft of film direction
5. BFS 430-E Practice of editing

BFS 431- Specialization IV

1. BFS 431-A Different approaches of Acting Techniques
2. BFS 431-B Audio Post production, Mixing and Mastering
3. BFS 431-C Design of visual language
4. BFS 431-D Techniques of screenplay writing
5. BFS 431-E Color grading & Mastering

4th year

BFS 434 - Specialization V

1. BFS 434-A Practice of film acting + Internship
2. BFS 434-B Sense of cinema sound + Internship
3. BFS 434-C Possibilities of digital cinematography + Internship
4. BFS 434-D Advanced screenwriting and direction
5. BFS 434-E Art of Film Editing

BFS 435 - Specialization VI (A, B, C, D, E) - Final project workshop + Dossier writing

BFS 436 - Specialization VII (A, B, C, D, E) - Final film (Dissertation Film)



Sharma



PSYCHOLOGY AND FILM STUDIES

Full Marks: 100

BFS421

Theory: 70 + Practical: 30

Pass Marks: Theory 28, Practical 12

Objective

The main objective of this course is to apprise the students the knowledge on psychological science both in academic and applied area, acquaint them with different psychological approaches in basic psychology and to teach how to understand human nature and relate the understanding with human interaction. Along with theories and their application, student will be able to acquaint with the use of psychology in film study. It is expected that the course will provide knowledge about professional approach of psychology in its applied field including film study.

Theoretical Modules

1. Psychology Introduction

- Definition, nature, goal and scope of psychology
- Brief history of modern psychology
- Perspectives and applications of psychology

Source book/chapters/articles/thesis:

- Shishir Subba, Khem Raj Bhatta, Padam Raj Joshi (2018). Psychology: An Introduction, Kathmandu, Nepal
- S. K. Mangal (2009). *An Introduction to Psychology*. Sterling Publishers Pvt. Ltd

2. Sensation and Perception,

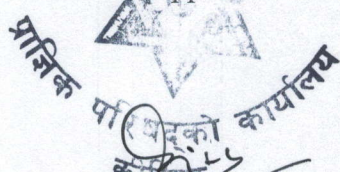
- Definition, nature, characteristics, types of sensation and perception,
- Factors affecting perception; perceptual processes, and Gestalt principles of perceptual organization
- Social Cognition: Definition, importance, process (steps) of social cognition, social perception
- Social influence, attitude and attitude change, Social conformity and social compliance
- Social influence, prejudice and discrimination

Source book/chapters/articles/thesis:

- Shishir Subba, Khem Raj Bhatta, Padam Raj Joshi (2018). Psychology: An Introduction, Kirti Publication Pvt. Ltd, Putalisadak, Kathmandu, Nepal.
- S. K. Mangal (2009). *An Introduction to Psychology*. Sterling Publishers Pvt. Ltd

3. Emotion and Motivation

- Definition, nature, characteristics, physiological basis, process and types of emotion, and motivation
- Theories of emotion and motivation
- Applications of emotion, and motivation



Signature



Source book/chapters/articles/thesis:

- c. Shishir Subba, Khem Raj Bhatta, Padam Raj Joshi (2018). Psychology: An Introduction, Kirti Publication Pvt. Ltd, Putalisadak, Kathmandu, Nepal.
- d. S. K. Mangal (2009). *An Introduction to Psychology*. Sterling Publishers Pvt. Ltd

4. Learning and memory

Learning

- 1. Nature of learning, difference among learning, instinct, and maturation
- 2. Factors affecting learning, Transfer of learning and its types
- 3. Theories of learning: classical, insight, and social learning

Memory

- 1. Nature, characteristics, process, and types of memory
- 2. Stage theory model and parallel distribution processing model of memory
- 3. Forgetting: nature and causes of forgetting, brain and forgetting
- 4. Methods of improving memories

Source book/chapters/articles/thesis:

- a. Shishir Subba, Khem Raj Bhatta, Padam Raj Joshi (2018). Psychology: An Introduction, Kirti Publication Pvt. Ltd, Putalisadak, Kathmandu, Nepal.
- b. S. K. Mangal (2009). *An Introduction to Psychology*. Sterling Publishers Pvt. Ltd

5. Abnormal Psychology

- a. Definition of abnormality, nature, types and historical perspective of abnormal behavior.
- b. Causal factors and viewpoints in abnormality (Biological viewpoint, psychosocial viewpoints and sociocultural viewpoints)
- c. Some forms of abnormality: anxiety, mood disorders, somatoform and dissociative disorders, personality disorder and psychoses.

Source book:

- 1. Robert C. Carson et al (1998). *Abnormal Psychology and Modern Life* (10th Edition)

Practical Modules

6. Psychological Explanation of Cinema

Source book/chapters/articles/thesis:

- a. *A Psychology of the film* by Ed S. Tan (2018). Palgrave communications. Humanities, Social Sciences, Business (Article)
- b. The cultural psychology of motion pictures: Dreams that Money Can Buy in Film, Television and the Psychology of the Social Dream by Robert W. Rieber and Robert J. Kelly (2014). Springer.
- c. *Psychology at the Movies* (2012). By Skip Dine Young. Wiley-Blackwell

5.1 Mental Illness in Cinema

Source book/chapters/articles/thesis:

- a. *Psychology at the Movies* (2012). by Skip Dine Young. Wiley-Blackwell
- b. *Cinematic Representations of Madness* by Sabo Josipa Unizd (2016). Unpublished thesis



Signature

Signature

राष्ट्रिय शिक्षा आयोग



Social Sciences

- c. People Like Ourselves - *Portrayals of Mental Illness in the Movies* -Jacqueline N. Zimmerman (2003). The Scarecrow Press, Inc. Lanham, Maryland, and Oxford.

5.2 Psychological Theories and Cinema

- Psychoanalytic theory
- Humanistic theory
- Cognitive theory

5.3 Emotion and Cinema

Source book/chapters/articles/thesis:

- Emotion and Film Theory (2003) by Norbert Wiley in *Studies in Symbolic Interaction*, Volume 26, 169-187
- Interactivity and Emotion through Cinematography* (1999) by William Michael Tomlinson, Jr. MA Thesis (unpublished).

Marks distribution

S.no.	Topic	Mark	Remarks
1	Final Examination	70	
2	Internal Marks	30	
	A. Film Practical	10	
	B. Assignment	10	
	C. Terminal Exam	10	

Students need to complete 5 practical work and assignment related to each unit as assigned by the concerned psychology teacher.

Students will be required to make a short fiction or documentary film about any one mental illness. The film should be 3 to 5 minutes in length.

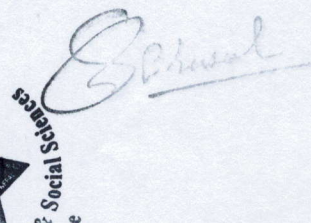
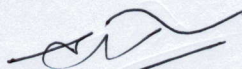
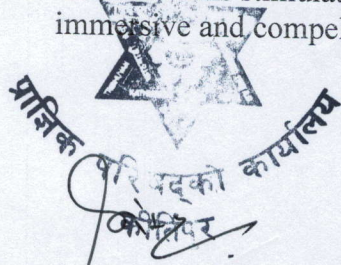
Topic of the project work or assignments will be provided by the concerned psychology teacher. By writing project work (mini research or term paper) students are expected to develop critical thinking skill on a particular topic they are interested to pursue in the future academic course. Mini research work should be based on primary data.

Students need to submit their completed practical and project papers at the end of academic year. The practical and reports should be approved (signed) by the concerned psychology teacher. Student's practical and project will be evaluated by external examiners during viva examination.

The marks obtained in practical, assignment, and project work(25) will be added in the final examination marks (75).

Assignments example

- How do films stimulate and exploit our cognition to make movies understandable, exciting, immersive and compelling?



2. *The Enigma of Kasper Hauser*: Identify the psychological principles related to learning illustrated in the film. Select 2-3 relevant scenes and elaborate on how the selected scenes conform and or fail to conform the psychological principle(s) that you have identified.
3. *12 Angry men: American History X, Schindler's List*
Based on the concept of social influence, prejudice and pro-social behavior, analyze any two of the above films elucidating how the films conform and or fail to conform to the principles of the aforementioned concepts.
4. *We need to talk about Kevin, Fatal Attraction*
Analyze the film "We need to talk about Kevin" from the perspective of abnormal psychology elaborating how the film conforms and or fails to conform in the portrayal of characters with the disorder.

Other Readings

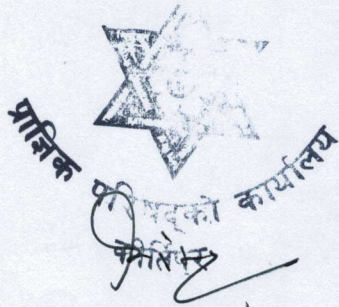
1. Baron, R. A. (2003). Psychology. 6th Edition. Prentice-Hall of India.
2. Feldman, R. S., (2003) *Understanding Psychology*, 5th Edition. Tata McGraw Hill Publication.
3. Lahey, B. B., *Psychology-An Introduction*, Tata McGraw Hill Publication.
4. Morgan C. T., King, R.A., Weisz, J.R., Schopler, J. *Introduction to Psychology*, Latest edition.



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BASIC FILM HISTORY

Full Marks : 100

BFS422

Theory : 70, Practical : 30

Pass Marks: Theory 28, Practical 12

Objectives:

The objective of the course is to help understand the evolution of visual language, and the development of technical and aesthetic components of cinema. The course will help discover different dimensions of cinema language that have been already discovered and impart the knowledge of evolution of cinema language from other forms of art. The course is also to learn the chronological development of the techniques and aesthetics of cinema before 1960.

UNIT 1: INTRODUCTION OF FILM HISTORY

05 HOURS

- i. Film history and how it is done
- ii. Why do we care about old movies?
- iii. Film history as description and explanation
- iv. Evidence
- v. Explaining the past
- vi. History as story

UNIT 2: EARLY CINEMA

25 HOURS

- i. The invention and early age of the cinema(1880-1904)
- ii. The international expansion of the cinema (1905-1912)
- iii. National cinemas , Hollywood classism and world war I(1913-1919)

UNIT 3: THE LATE SILENT ERA

35 HOURS

- i. France in the 1920s
- ii. Germany in the 1920s
- iii. Soviet cinema in the 1920s
- iv. The late silent era in Hollywood (1920-1928)
- v. International trends of the 1920s

UNIT 4: THE ADVENT OF SOUND

35 HOURS

- i. The introduction of sound
- ii. The Hollywood studio system (1930-1945)
- iii. Other studio systems
- iv. Cinemas of USSR, Germany and Italy(1930-1945)
- v. French poetic realism (1930-1945)

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कीर्तिपुर
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Science

- vi. Leftist , documentary and experimental cinemas (1930-1945)

UNIT 5: THE POST WAR ERA

40 HOURS

- i. American cinemas in the post war era (1945-1960)
- ii. Italian neo realism (1945-1959)
- iii. Postwar European cinema (1945-1959)
- iv. Postwar cinema beyond the west (1945-1959)
- v. Art cinema and auteur theory
- vi. French new wave(1958-1967)
- vii. Documentary and experimental cinemas (1945-1965)

UNIT 6: HISTORY OF NEPALI CINEMA

10 HOURS

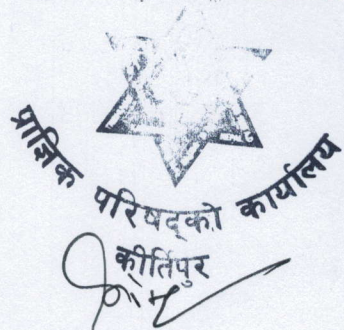
- i. Early period (1965-1980)
- ii. Evolution of popular Nepali cinema (1980-1995)
- iii. Conflict era
- iv. New trends of Nepali cinema

FILM SCREENINGS

- Lumiere brother's films- train coming to the station, worker leaving the factory
- Trip to the moon
- Life of a fire man
- Birth of a nation
- Intolerance
- The Cabinet of Dr. Caligari
- Battleship Potemkin
- Jazz singer
- Un chen andelou
- Wizard of oz
- Citizen Kane
- The bicycle thieves
- Singing in the rain
- 400 blows
- Breathless
- Hiroshima mon amour
- Maitighar
- Kumari
- Badalido akash
- Sindur
- Basudev
- Mukundo
- Numafung

Marks distribution

S.No.	Topic	Mark	Remarks
1	Final Examination	70	
2	Internal Marks	30	
	A. Internal Assignment	10	
	B. Film History Project work	10	
	C. Terminal Exam	10	



Signature

Text books

1. Film history an introduction – Kristin Thompson and David Bordwell
2. The coming of sound – Dougl's Gomery
3. The oxford history of world cinema – Geoffery Nowell Smith
4. The story of Hollywood –Gregory Paul Williams
5. Nepali chalachitra ko itihās – Laxmi Nath Sharma

References

1. The Persistence of History: Cinema, Television and the Modern Event - Vivan Sobchak
2. Easy Riders Raging Bulls: How the Sex-Drugs-And Rock 'N Roll Generation Saved Hollywood- Peter Biskind
3. Film art an introduction - David Bordwell , Krisitn Thomposn
4. Chalchitra kala ra prabidhi – Prakash Shayami



FILM AS AN ART FORM

Full Marks : 100

BFS 423

Theory : 70, Practical : 30

Pass Marks: Theory 28, Practical 12

Objectives

The objective of the course is to impart the basic theoretical knowledge of cinema and film language. The course conceptualizes cinema as an art form through its codes and conventions, and conveys the knowledge of critical analysis of film.

UNIT 1: FILM AS AN ART

10 HRS

1. The nature of art
2. Ways of looking at art
 - A. The spectrum of abstraction
 - B. The modes of discourse
 - C. The "Rapports de production"
3. The structure of art

UNIT 2: FILM AND THE OTHER ARTS

10 HRS

1. Film photography and painting
2. Film and the novel
3. Film and theater
4. Film and music
5. Film and environmental arts

UNIT 3: INTRODUCTION TO FILM MAKING

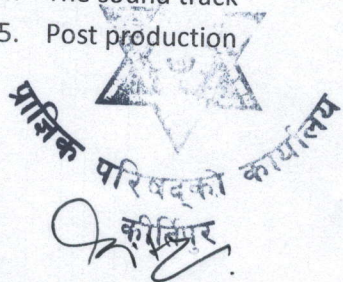
15 HRS

1. Basic grammar of film language
2. Basic techniques

UNIT 4: TECHNOLOGY : IMAGE AND SOUND

10 HRS

1. Art and technology
 - A. Image technology
 - B. Sound technology
2. The lens
3. The camera
4. The sound track
5. Post production



UNIT 5: BASIC COMPONENTS OF FILM LANGUAGE

10 HRS

1. Space
2. Time
3. Picture
4. Sound

UNIT 6: THE LANGUAGE OF FILM : SIGN AND SYNTAX

10 HRS

1. Signs
 - i. The physiology of perception
 - ii. Denotative and connotative meaning
2. Syntax
 - i. Codes
 - ii. Mise-en-scene
 - iii. The framed image
 - iv. The diachronic shot
 - v. Sound
 - vi. Montage

UNIT 7: MAJOR FILM THEORIES

15 HRS

1. Dialectic materialist theories
2. Cine semiotics and structuralism
3. Idealism in cinema theories of Andre Bazin
4. Expressionism , Impressionism , Realism , Neorealism , Surrealism

UNIT 8: THE SIGNIFICANCE OF FILM FORM

10 HRS

1. The Concept of film form
2. Principles of film form

UNIT 9: NARRATIVE AS A FORMAL SYSTEM

10 HRS

1. Principles of narrative construction
2. Narration : flow of story information

UNIT 10: STYLE AS A FORMAL SYSTEM

10 HRS

1. The concept of style
2. Analyzing film style

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UNIT 11: FILM GENRE**15 HRS**

1. Understanding genre
2. Defining a genre
3. Analyzing a genre
4. Genre history
5. Close study of some film genre

UNIT 12: DOCUMENTARY, EXPERIMENTAL AND ANIMATED FILMS**15 HRS****Documentary**

1. Introduction
2. Types of documentary
3. The boundaries between documentary and fiction
4. Types of form in documentary film

Experimental films**Types of form in experimental films****Animated films****UNIT 13: CRITICAL ANALYSIS OF THE FILM****10 HRS**

1. The classical narrative cinema
2. Narrative alternatives to classical film making
3. Form, style and ideology
4. Writing a critical analysis of a film

Marks distribution

S.No.	Topic	Mark	Remarks
1	Final Examination	70	
2	Internal Marks	30	
	A. Internal Assignment	10	
	B. Critical analysis paper writing	10	
	C. Terminal Exam	10	

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Text books

1. Film art – an introduction – David Bordwell . Kristin Thomposon
2. How to read a film – James Monaco

Reference Books

1. Film Theory and Criticism - Leo Braudy, Marshall Cohen
2. What is cinema ? Volume 1 - Andre Bazin
3. What is cinema ? Volume 2 - Andre Bazin
4. Concept in film theory - Dudley Andrew
5. Sculpting in time - Andrie Tarkovsky
6. Cinema 1 : The movent image - Gilles Deleuze
7. Cinema 2 : The time image - Gilles Deleuze



FILM-MAKING FUNDAMENTALS

Full Marks : 100

BFS 424

Practical : 100

Pass Marks: 40

Objectives:

The objective of the course is to help understand the entire filmmaking process and the workflow involved. The course will also expose students on various techniques and software used for film production.

UNIT 1: PREREQUISITES OF CINEMA STUDIES

10 HOURS

1. Close study of popular films : understanding the basic techniques and styles used for story telling
2. Understanding the basic techniques and aesthetics of cinema language
3. Self exploration through the medium of image and sound.

Assignment – self exploring assignment

UNIT 2: UNIVERSAL STYLING AND FORMATTING OF A SCREENPLAY

15 HOURS

1. Screenplay writing style
2. Formatting a screenplay
3. Creating a short story from real life story
4. Styling and formatting the written script

Assignment – one act screenplay writing assignment with proper format and style

UNIT 3: BASIC KNOWLEDGE AND PRACTICE OF CINEMATOGRAPHY

20 HOURS

1. Basics of camera and Lens
 - i. Exposure triangle : shutter speed, iris, ISO
 - ii. Focus, focus shifting, depth of field
 - iii. Focal length
 - iv. Wide, normal and telephoto lens
 - v. Prime and zoom lens
 - vi. Photo resolution and video resolution
 - vii. Sensor and sensor size
 - viii. Frame, frame rate, aspect ratio
 - ix. Color Temperature, white balance, black balance



2. Basic introduction to lighting
 - i. What do we expect lighting to do for us
 - ii. lighting process
3. Basic coordination with camera team, director, actor, editor, green screen team, VFX team
4. Composition
 - iii. Elements of Composition
 - iv. Principle of Composition
 - v. Composition and Story telling
5. Photo story
6. Storyboard (storytelling in key frames)
7. Digital manipulation of a photograph with adobe light room

Assignments:

1. Test of the basic of camera – written
2. Photo story
3. Composition practical
4. Storyboarding practical
5. Lighting practical

UNIT 4: THE BASICS OF FILM SOUND

20 HOURS

a) Introduction to the five major elements of sound

1. Dialogue and Voiceover
2. Foley and Sound Effects (SFX)
3. Ambience
4. Background Score and Playback Music
5. Silence a state of cinema

b) Introduction to the different process in various stages of film production

1) Pre Production

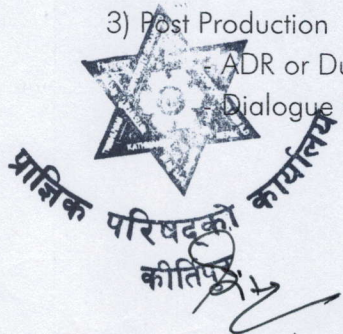
- Sound Script
- Perpetration and Crew Selection
- Songs and Music selection

2) Production

- Production Sound
- Pilot Sound/ Reference Sound
- SFX and Ambience Collection

3) Post Production

- ADR or Dubbing
- Dialogue Editing and Cleaning



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- Foley
- Ambience Design
- SFX editing
- Background Score
- Mixing

c) Introduction to various personnel in film sound track process

1. Sound Designer
2. Production Sound Mixer
3. Boom Operator
4. Sound Utility
5. Lockup Team
6. Sound Recordist
7. Foley Artist
8. Foley Mixer
9. SFX Editor
10. Music Composer
11. Ambience Designer
12. Dubbing Artist/Recordist
13. Voice Artist
14. Supervising Sound Editor
15. Mixing Engineer/ Re- Recordist

d) Sound Script

- In depth practice of sound script and its use during pre production phase.

d) Basic principle of Sound

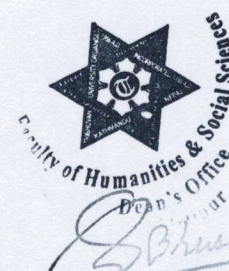
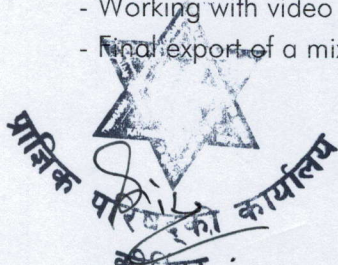
- Amplitude
- Frequency

e) Basic sound recording

- Training to achieve minimal knowledge and norms of recording sound process with bear minimum recording setup.
- Various microphone placement and wind protection technique.

f) Sound editing and basic mixing.

- Proper project management and file organizing
- Basic of Adobe Audition
- Placement of various recorded sounds in timeline.
- Use of basic trim, fade and gain tools
- Panning sound in a stereo setup
- Working with video
- Final export of a mix session



Assignments:

1) One Photo Story telling through sound

2) Sound Script

3) 2 minutes Sound Design

Original Sound Only (The students can only use the sound recorded by themselves)

UNIT 5: INTRODUCTION OF EDITING

20 HOURS

1) Editing Software introduction

a. Basic introduction to adobe premiere pro, resolve

b. Practice of adobe premiere pro, resolve

2) Basics of joining two shots.

a. Selection of the shot

b. Match cut

c. Matching action of two shots, (Matching of the position, Matching of the look, Matching of the movement)

d. Imaginary line

3) Basic elements of transition

a. Cut

c. Dissolve

b. Fade

d. Wipe

Dissection of the elements of transition

a. Fade In

c. Dissolve

e. Wipe and its patterns

g. Cutaways

i. Swift pan

k. Flash Forward

b. Fade Out

d. Superimpose

f. Insert

h. Swiss pan

j. Flash Back

Assignments

a) the students are required to understand the basic components of film and video editing software practically.

b) Two or three match action exercise using 3 static shots.

c) Two or three exercises for maintaining screen direction, imaginary line and matching looks, using 5 static shots.

d) One or two exercises for skillfully crossing imaginary line using 5 static shots.

e) One exercise of a chasing sequence using two characters, maintaining screen direction, imaginary line using 5 shots (static + movement).

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UNIT 6: BASIC ACTING EXERCISES

15 HOURS

- I. Open-up/ warm up for energy flow
- II. Developing confidence/team up
- III. Exploring human expressions
- IV. Exercise to open the blockage of imagination
- V. Appreciation of acting and actors
- VI. Exercise to develop feedback skills
- VII. Role play in real life and acting

Assignment : - Monologue preparation and individual performance in a class

UNIT 7: STORYTELLING THROUGH SHOT DIVISION

30 HOURS

- I. Telling a story in 3 still shots – long shot, medium shot and close up.
- II. Telling a story in 5 still shots – shot size and camera angle.
- III. Telling a story in 10 still shots - - shot size, camera angles and focal length.
- IV. 3 static shots – camera angle, focal length and shot size.
- V. 5 static shots – shot size, camera angles and focal length.
- VI. 10 static shots – shot size, camera angles and focal length.
- VII. 10 shots with movement – shot size, camera angles and focal length.
- VIII. 15 shots with movement – shot size, camera angles and focal length.
- IX. 2 minutes short film.

UNIT 8: UNDERSTANDING THE WORKFLOW OF FILM MAKING

30 HOURS

A. Development

1. Stages of writing screenplay – idea to final form

B. Pre-production

1. Film budget
2. Registration of film Production Company
 - a) Documents needed for the registration.
 - b) Process of registration.
3. Film registration
 - a) Documents needed for the registration.
 - b) Process of registration.
4. Crew selection
 - a) Process of crew selection.
 - b) Qualities of crew members.
 - c) Duties and responsibilities of crew member.
5. Paper works during the pre-production

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6. Designing storyboard
7. Recce
 - a) Process of location scouting.
 - b) Challenges during the location scouting.
8. Set and props designing
9. Equipments
10. Costume design
- C. Production
 1. How to run everyday shoot.
 2. Challenges and solutions during the shoot.
- D. Post production
 1. Editing, special effects.
 2. Automated Dialog Replacement
 3. Background music
 4. Color grading
 5. Sound designing and mixing.
 6. Filling and encoding.
- E. Marketing
 1. Marketing and its strategy.
 2. Dealing with distributors.
 3. Dealing with cinema theatre.

Assignment –

1. Class presentation
2. Making a short film following the process of film production

UNIT 9: FILM APPRECIATION

- i. Close study of some critically acclaimed and popular films



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Marks distribution

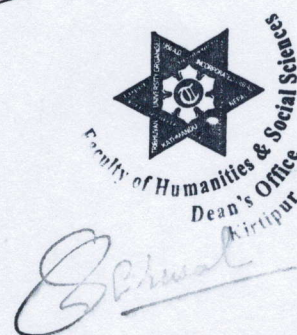
S.No.	Topic	Mark	Remarks
1	Self exploring assignment	10	
2	one act screenplay writing assignment with proper format and style	10	
3	Cinematography assignment	10	
4	Sound assignment	10	
5	Editing assignment	10	
6	Acting assignment	10	
7	Story telling assignment	10	
8	Short film assignment	20	
9	Film Presentation	10	

Text book:

1. Directing film techniques and aesthetics – Michael Rabiger, Mick Hurbis- CHerrier
2. Cinematography theory and practice – Blain Brown
3. In the blink of an eye – Walter Murch
4. An actor prepares – Constantin Stanislavsky

Reference books:

1. Directing shot by shot – Steven D Katz
2. Story – Robert Mckee
3. The art of photography - Bruce Barnboum
4. Creative nature and outdoor photography - Brenda Tharp
5. The art of the story board - story boarding for film, Tv and animation - John Hart
5. Sound design: the expressive power of music ,voice and sound effects in cinema – David Sonnenchein



Introductions to Sociology and Visual Anthropology

Full Marks: 100

BFS 425

Theory: 70, Practical: 30

Pass Marks: Theory 28, Practical 12

Teaching hours: 150 hrs

Course Description and Objectives

Introduction to Sociology and Visual Anthropology is an introductory course designed to provide students with basic concepts of sociology and visual anthropology. The course is divided into two parts: Introduction to Sociology and Visual Anthropology.

The first part introduces the basic language and concepts of sociology, social stratification and the key social institutions. The course aims to help students understand social structure, process and develop analytical skills in them.

The second part, Visual Anthropology, relatively a recent area of anthropological study, introduces the basic concepts and methods of visual anthropology, and history and prospects of visual anthropology in Nepal. Methodologically, it uses audio visual mediums such as film and photography as research tools to explain and represent human behavior across different cultures.

Part ONE

Introduction to Sociology

75 hrs.

Unit -1

Introduction: Sociology and Sociological Imagination

10

- Definition, nature and scope of sociology
- History of sociology
- The sociological imagination
- Sociology as an academic discipline
- Sociology in the changing world

Unit -2

Sociological Perspectives

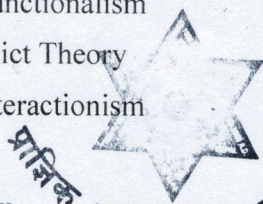
15

- Structural Functionalism
- Social-Conflict Theory
- Symbolic Interactionism

Unit -3

Culture and Society

10



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- a. Culture and types of culture
- b. Society and social structure
- c. Status, Roles
- d. Aspects of Culture: Values, Norms
- e. Diversity

Unit -4

Social Stratification Social Inequality

10

- a. Forms of social stratification
- b. Sources of stratification
- c. Race and Ethnicity
- d. Aging and Elderly
- e. Gender Stratification

Unit -5

Social Institution

10

- a. Families
- b. Marriage and Kinship
- c. Religion
- d. Education
- e. Politics and Government

Unit -6

Visual Sociology

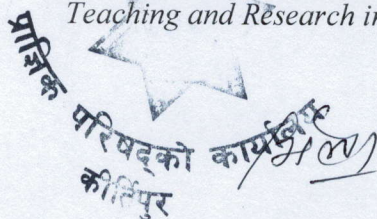
10

Unit -7

The State of Sociology and Anthropology: Teaching and Research in Nepal 10

Readings (Selected Chapters)

1. Haralabos, M (1980). *Sociology: Themes and Perspectives*. Calcutta: Oxford University Press.
2. Harper, Douglas (2012). *Visual Sociology*: Routledge.
3. Macionis, John J. (2018). *Sociology* (6th Edition). Pearson Education Limited.
4. Stolley, Kathy S. (20 05). *The Basics of Sociology*. Westport: Greenwood Press.
5. Scott, John (Ed.) (2006). *Sociology: The Key Concepts*. London: Routledge
6. Subedi, M & Uprety, D. (2014). *The State of Sociology and Anthropology: Teaching and Research in Nepal*. Kathmandu: Martin Chautari.



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Part TWO
Introduction to Visual Anthropology
(75 hrs)

Unit -1

Introduction to Anthropology

10 hrs

- i. Definition, nature, and scope of anthropology
- ii. Four Fields of Anthropology

Unit -2

Introduction to Visual Anthropology

20 hrs

- i. Brief History of Visual Anthropology
- ii. Introduction to Visual Anthropology and Ethnographic Films
- iii. Visual Anthropology and the Ways of Knowing

Unit -3

Visual Anthropology in Nepal

15 hrs

- i. Visual Anthropology in Nepa: Past and Present
- ii. Scope of Visual Anthropology in Nepal
- iii. Ethnographic films from Nepal (students watch selected ethnographic films from Nepal and discuss how these films explores and explain contemporary Nepali society)

Unit -4

Ethics in Visual Anthropology

6 hrs

- iv. Image ethics: Ethical aspects of filmmaking
- v. Speaking for, Speaking about, Speaking with, or Speaking Alongside

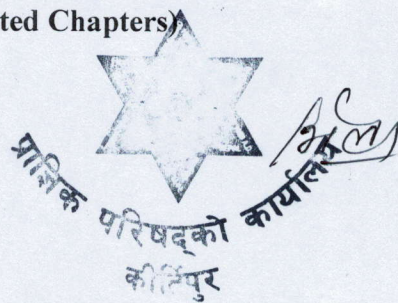
Unit -5

Researching with a Camera: Research in Visual Anthropology

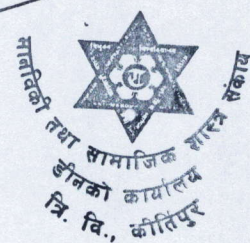
24 hrs

- i. A Brief Introduction to Visual Methods in Social Research
- ii. Reflexivity, Anthropology, and Film
- iii. The scope of visual research
- iv. Research proposal and film project.
- v.

Readings (Selected Chapters)



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Unit -1

1. Kottak, Conard Phillip (2004) *Anthropology: The Exploration of Human Diversity (Eleventh Edition)* Selected Chapters only

Unit -2

1. Hockings, Paul (1995). *Principles of Visual Anthropology* Berlin: Mouton de Gruyter.
2. Pauwels, Luc (2015) *Reframing Visual Social Science: Towards a More Visual Sociology and Anthropology*. Cambridge: Cambridge University Press. Selected Chapters Only.
3. Pink, Sarah (2006). *The Future of Visual Anthropology: Engaging the Senses*. Routledge. Selected Chapters only
4. Gray, Gordon (2015). *Cinema, a Visual Anthropology*. Oxford: Berg.

Unit -3

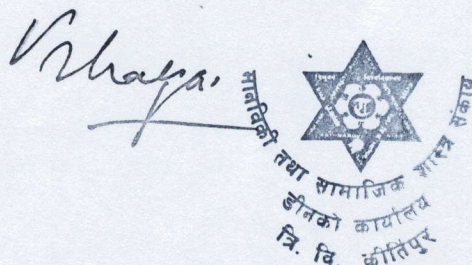
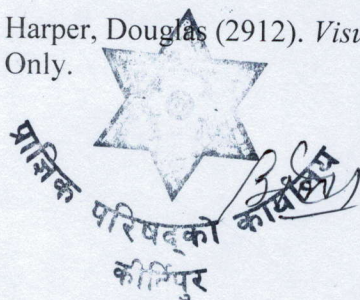
1. Devkota, Fidel (2020). 'Visual Anthropology in Nepal, A Critique of the Past, and Contemporary Practices and a Way Forward'.
2. Selected films
 - a. Playing with Nan (2012) by Dipesh Kharel and Asami Saito
 - b. Wind of Change in Lo Mustang (2016) by Fidel Devkota
 - c. Himalayan Herders (1997) by John and Naomi Bishop
 - d. Manakamana (2013) by Stephanie Spray and Pacho Velez

Unit -4

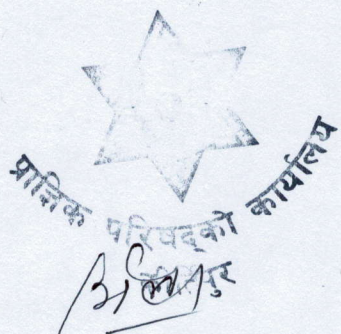
1. Larry Gross, John Stuart Katz, and Jay Ruby (eds.) (1988) *Image Ethics: The Moral Rights of Subjects in Photographs, Films, and Television*. Oxford: Oxford University Press. Selected Chapters Only.
2. Sara Perry and Jonathan S. Marion (2010) State of the Ethics in Visual Anthropology (in *Visual Anthropology Review*. Pp:96-104)
3. Jay Ruby (1996) Speaking for, Speaking about, Speaking with, or Speaking Alongside: An Anthropological and Documentary Dilemma (in *Journal of Film and Video*, Vol. 44 No. ½ International Issues. Pp:42-66)

Unit -5

4. Eric Margolis and Luc Pauwels (eds.) (2015). *Visual Research Methods*. London: Sage. Selected Chapter Only
5. Harper, Douglas (2012). *Visual Sociology*. London: Routledge. Selected Chapter Only.



6. Pauwels, Luc (2015) *Reframing Visual Social Science: Towards a More Visual Sociology and Anthropology*. Cambridge: Cambridge University Press. Selected Chapters Only.
7. Emmison, Michael and Philip Smith (2000). *RESEARCHING THE VISUAL: Images, Objects, Contexts and Interactions in Social and Cultural Inquiry*. London: Sage. Selected Chapters Only.
8. Banks, Marcus (ed.) (2001) *Visual Methods in Social Research*. London: Sage Publications.



V. Shalga



Actor's Preparation

Full Marks: 100

BFS426-A

Theory: 70, Practical: 30

Pass Marks: Theory 28, Practical 12

Teaching hours: 150 hrs.

Objectives:

This course is designed to educate and train actors in the craft of Stanislavsky's System. The course is designed to help provide students with techniques that will help aid their craft and bring out truthfulness in performance. The classes are to be started from exercises of 'System'.

Unit 1:

75 hours

This unit is designed for imparting both practical and theoretical education. However, Theory should come along practical rather than descriptive study. This unit is focused on techniques of 'System' by which actor can enhance their acting skills at a higher level.

1. Stanislavsky and psycho-physical approach

- a) Inner action
- b) Outer action

2. Relation between action and emotion

- a) Purpose (objective)
- b) Action
- c) Emotion

3. Belief in Truth or Sense of truthfulness (Scenic Truth)

- a) Feeling of believing (Belief)
- b) Attention and concentration
- c) Living the scene rather than acting

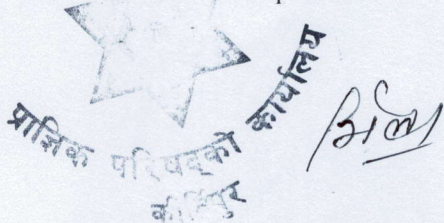
4. Given circumstances (time, space, action and the interpretation of director)

5. 5 WH question

6. Imagination

a) Active imagination

- i. Time, space, action
- ii. Given circumstances
- iii. 5 Wh questions



V. Shrestha



- iii. 5 Wh questions
- iv. Magic if
- v. Effortless /Intuitively

b) Inactive imagination.

- vi. Becoming passive object
- vii. Using time/space, action and if condition without movements.

c) Going through author's imagination.

d) Imagination versus Fantasy

7. Magic If

8. Relaxation and Concentration

- a) Relaxation of muscles/Muscular tension
- b) Ease mind
- c) Public solitude

9. Senses Memory

- a) Feeling what we touch
- b) Looking to what we see
- c) Listening to what we hear
- d) Testing what we eat and have interest in
- e) Smelling the surroundings

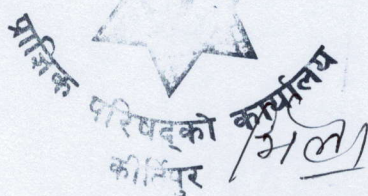
10. Emotional memory

11. Communion

12. Adaptation

13. Performing role

- a) Research / Analysis
- b) Subtext - Units and super objectives
- c) Subtext - emotion memory
- d) Tempo- Rhythm - Another useful tool
- e) Fine tuning - Speech
- f) Fine-tuning - Group sensitivity, teamwork
- g) The actor in performance



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Unit 2:

75 hours

This unit is designed in order to enhance the flexibility of body, awareness of own body and mind, warm ups before any action, relaxation of body and mind, and finally working on voice and speech of actors. This unit is only for practical exercises.

1. Physical apparatus or alignment of body and mind

- a) Creating awareness of the actor's body and moment
- b) Correcting the posture and gesture and neutralization of body
- c) Building the body, feet strong and flexible
- d) Control balance and flexibility of muscles
- e) Yoga
- f) Martial arts.

2. Improvisation and scene work

3. Preparation of Speech and Voice

a) Mechanism and function of speech.

- i. Projection.
- ii. Emphasis
- iii. Modulation
- iv. Variation
- v. Pause
- vi. Phrasing/phonation/Articulation
- vii. Diction.
- viii. Accent

b) Breathing exercise for speech and vocalization

- i. Rhythm of Respiration
- ii. Controlled breathing

c) Elements of Voice

- i. Volume
- ii. Pitch
- iii. Tempo
- iv. Rhythm
- v. Timbre

d) Playing with vowel and constant sounds

e) Reading poems, stories, chanting, Singing, rhyming, monologue and plays.

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V. Charya



Reference book:

- a) Moore, Sonia. The Stanislavski System: The Professional Training of an Actor; Second Revised Edition (Penguin Handbooks) Paperback – October 2, 1984.
- b) Benedetti, Jean. Stanislavski: An Introduction. 1982. New York: A Theatre Arts Book Routledge, 2000.
- c) Stanislavski, Konstantin. Trans. and Ed. Jean Benedetti. An Actor's Work: A Student's Diary. New York: Routledge, 2008.
- d) Stanislavski, Constantin. Trans. Elizabeth Hapgood. Ed. Hermine Popper. Creating a Role. New York: Routledge, 1961.
- e) The Stanislavsky System: A New Authoritative Dictionary of Terms: Balatova and Anatoly Svobodin. Moscow: The Moscow Observer and Publishing House, 2009. Print
- f) Whyman, Rose. The Stanislavsky System of Acting. New York: Cambridge University Press, 2008.
- g) The Stanislavsky System: A New Authoritative Dictionary of Terms: Balatova and Anatoly Svobodin. Moscow: The Moscow Observer and Publishing House, 2009.
- h) Whyman, Rose. The Stanislavsky System of Acting. New York: Cambridge University Press, 2008.



Vishaya



Fundamentals of Sound & Electromagnetism

Full Marks: 100

BFS426-B

Theory: 70, Practical: 30

Pass Marks: Theory 28, Practical 12

Teaching hours: 150

COURSE DESCRIPTION & OBJECTIVES

This course is designed to familiarize the students with the basic principles and techniques of Film Sound Engineering. This curriculum is inspired by the pedagogical approaches in art education and new creative techniques in sound design. The syllabus tries to transmit most essential and updated information to students.

Unit 1:

Introduction of Sound wave:

27 hours

1.1 Basic principles of Sound:

- 1.1.1 Oscillation of Sound wave
- 1.1.2 Frequency
- 1.1.3 Wavelength
- 1.1.4 Harmonics
- 1.1.5 Velocity
- 1.1.6 Amplitude
- 1.1.7 Pressure
- 1.1.8 Decibel
- 1.1.9 Ultrasonic/Infrasonic sound
- 1.1.10 Sine waves
- 1.1.11 Phase
- 1.1.12 Polarity
- 1.1.13 Timbre
- 1.1.14 Doppler effect

1.2 Loudness, Overtone, Distortion

1.3 Sound travels in different medium

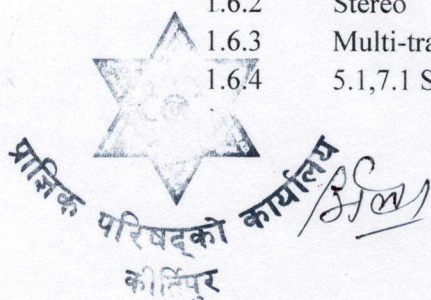
1.4 Basic of recording and playback chain

- 1.4.1 Digital
- 1.4.2 Magnetic / analog

1.5 Analog & Digital sound, its basic principles

1.6 Audio Files & Outlet -

- 1.6.1 Mono
- 1.6.2 Stereo
- 1.6.3 Multi-tracks
- 1.6.4 5.1,7.1 Surround



V. Shetty



- 1.6.5 7.1.4 Atmos
- 1.6.6 3D- VR Ambisonic

Unit 2:

Auditory perception:

6 hours

- 2.1 Hearing Mechanism
- 2.2 Frequency perception
- 2.3 Loudness perception
- 2.4 Directional perception / Bin aural

Unit 3:

Magnetism :

6 hours

- 3.1 Magnetic fields
- 3.2 Types of magnetism
- 3.3 Magnet and Electromagnet

Unit 4:

Electricity & Electronics:

30 hours

4.1 Basics of static & current electricity -

- 4.1.1 AC, DC
- 4.1.2 Battery

4.2 Sound in electric form - Electromagnetic transducers

4.3 Potential Difference

- 4.3.1 Volt
- 4.3.2 Resistance
- 4.3.3 Inductance
- 4.3.4 Capacitance
- 4.3.5 Charge

4.4 Ohms law and its use in AC / DC

4.5 Circuits Series - Parallel Circuit

4.6 Principle of Transistors

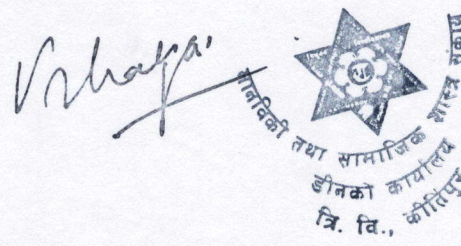
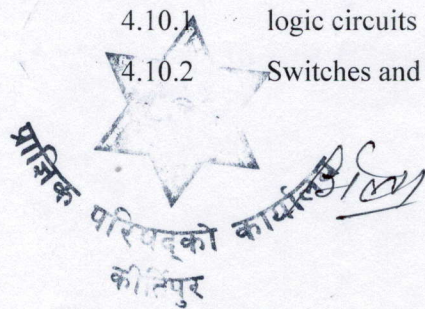
4.7 PN and NP diodes and PNP & NPN Transistor

4.8 Distribution and utilization of electric power

4.9 Audio amplifiers and circuits

4.10 Basic Digital electronic

- 4.10.1 logic circuits
- 4.10.2 Switches and functions



- 4.11 Binary numbers, Bits & Bytes
- 4.12 Basics of Computer
- 4.13 Sampling and re-sampling -
 - 4.13.1 Analogue to Digital
 - 4.13.2 Digital to Analogue

Unit 5:

Microphones & Polar Patterns:

31 hours

5.1 Directional responses and Polar Pattern

- 5.1.1 Omni directional
- 5.1.2 Bi directional
- 5.1.3 Cardioid
- 5.1.4 Sub cardioid
- 5.1.5 Hyper-cardioid
- 5.1.6 Lobar

5.2 Types of Microphones:

- 5.2.1 Dynamic
- 5.2.2 Ribbon
- 5.2.3 Condenser
- 5.2.4 RF capacitor
- 5.2.5 Stereo
- 5.2.6 Radio
- 5.2.7 Cardioid / unidirectional
- 5.2.8 Hyper cardioid
- 5.2.9 Super Hyper cardioid
- 5.2.10 Parabolic
- 5.2.11 Lavalier
- 5.2.12 Ambisonic
- 5.2.13 Binaural Dummy Head

5.3 Phantom power

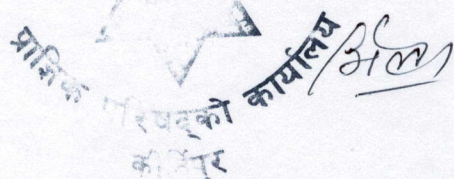
Practical Projects:

50 hours

* Theory related 4 assignments as instructor specify.

Test books:

1. Francis Rumsey "Sound and Recording an Introduction (Third edition)"
2. Bartlett "On location Recording Techniques"



V. Shrestha



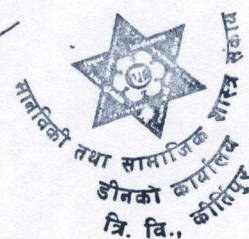
3. Douglas Self "Self on Audio -(second Edition)"
4. G.W Mackenzie "Acoustics"

Reference books

1. Michael Talbot-Smith "Audio Engineer's Reference Book "
2. Rayleigh "Theory of sound VOL 1 & 2"
3. G.B cambell "Role of electronics in Sound Recording"
4. J.R Field "Acoustic & Important"



Handwritten signature: V. K. Singh



Technical foundation of Cinematography

Full Marks: 100

BFS426-C

Theory: 70, Practical: 30

Pass Marks: Theory 28, Practical 12

Teaching hours: 150 hrs.

Course description and Objectives:

This course is designed to provide the students knowledge of visual storytelling, camera techniques, lighting methods and techniques, scene composition and working with the entire film crew.

Objectives of this course are presented in each unit:

Unit 1:

Cinema camera and lenses

35 hours

Objectives: To familiarize with storage, usage and function of different equipment associated with camera and lenses. To boost confidence in the usage and practice of shooting properly.

- a. Parts and functions of a cinema camera
- b. Parts and functions of cine lenses
- c. Exposure
 - i. ISO
 - ii. Shutter speed
 - iii. Aperture
- d. Depth of field
 - i. Sensor size / Circle of confusion
 - ii. Focal length
 - iii. Aperture
 - iv. Focal distance
- e. Types of lenses
 - i. On the basis of focal length
 - ii. On the basis of mechanism
 - iii. On the basis of elements
- f. Testing lenses
- g. White Balance
- h. Frame rate
- i. Aspect ratio
- j. Camera codecs and containers
- k. Chroma subsampling



- l. Bit depth
- m. Bit rate
- n. Waveform, Histogram, Vector scope
- o. Testing the dynamic range of the camera
- p. Setting up the camera
- q. Keeping the gear safe from the elements

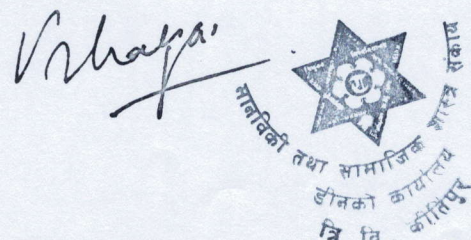
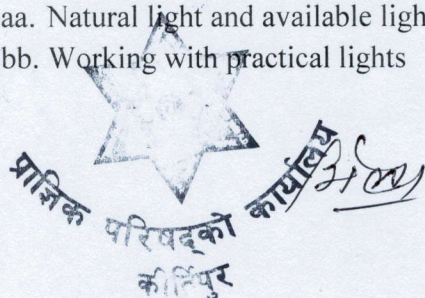
Exercises: Practical exercises will start with DSLRs, mirror less cameras and finally moving onto cinema cameras. Digital cinema cameras and film cinema camera will only be used for the purposes of demonstration.

Unit 2:
Lighting

45 hours

***Objective:** To familiarize with storage, handling and usage of different lighting fixtures and gears associated with them. To make students able to light scenes confidently within a set parameter. To create continuity within a scene.*

- r. Basics of lighting safety and handling
- s. Color temperature
- t. Different types of lighting fixtures
- u. Light meters
 - i. Incident meter
 - ii. Spot meter
- v. Different light modifiers
 - i. Reflectors, bounce boards, flags, mirrors, diffusions, cookies
- w. Studying natural light
- x. 3 point lighting and 5 point lighting
 - i. Key light
 - ii. Fill light
 - iii. Backlight
 - iv. Background light
 - v. Modify light
- y. High key and low key lighting.
- z. Lighting a face
 - i. Single source
 - ii. Single source with modifiers
 - iii. Multiple sources
- aa. Natural light and available light
- bb. Working with practical lights



- cc. Lighting and story
- dd. Lighting different scenes
- ee. Lighting continuity

Exercises: Various lighting scenarios with basic lighting kit available in campus. Working on a set environment to create something from scratch. Working with available light. Lighting scenes as per the needs of the story.

Unit 3:

Introduction to the moving camera

30 hours

Objective: Introduction to the different types of camera movements and gears associated with those movements. Storage, handling and usage of said gears properly. Creating a pace of the scene with moving camera. Creating contrast with static and moving camera.

- ff. Basics of grip and safety
- gg. Different types of camera movement
- hh. Techniques and tools of the moving camera
- ii. Camera operation workshop
- jj. Camera movement and story
- kk. Harmony of static and moving camera

Exercises: Different camera movement exercises but limited in tripod, dolly, jib arms and handheld.

Unit 4:

Working with different departments

10 hours

Objective: Introduction to different roles in different departments inside the camera department. Relationship between different departments and camera department, following the chain of command.

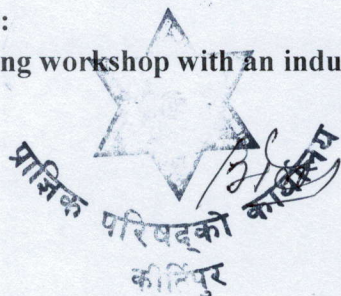
- ll. Hierarchy in different departments
- mm. Establishing proper dialogues with different departments

Exercises: Combined with other exercises to practice set ethics and hierarchy within the crew members.

Unit 5:

Lighting workshop with an industry professional – I

30 hours



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Objective: To get a sense of how a working cinematographer lights a scene. To establish a dialogue, between the cinematographer and students, to get a sense of the film industry and field of cinematography.

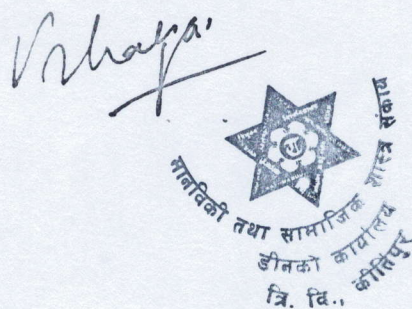
Exercise: Students will crew for the cinematographer along with a professional gaffer of the cinematographer's choosing.

Textbooks:

- a) Cinematography Theory and Practice 2nd Edition, by Blain Brown
- b) The Camera Assistant's Manual 5th Edition, by David E. Elkins
- c) Grammar of the Shot 2nd Edition, by Roy Thompson and Christopher Bowen

Reference books:

- a) The Five C's of cinematography, by Joseph V. Mascelli
- b) American Cinematographer's Manual, Tenth Edition
- c) The DSLR Filmmaker's Handbook by Barry Andersson
- d) Motion Picture and Video Lighting by Blain Brown
- e) Camera Terms and Concepts by David Elkins
- f) Motion Picture Camera Techniques by David Samuelson
- g) The Zone System for Photographers by Carson Graves
- h) Operating Cinematography for Film and Video by William Hines
- i) The Art of the Cinematographer: A Survey and Interviews with Five Masters by Leonard Maltin
- j) Painting with Light by John Alton
- k) Lighting Technology by Fitt and Thornley Set Lighting Technician's Handbook by Harry C. Box
- l) Digital Cinematography by Ben De Leeuw



INTRODUCTION TO FILM DIRECTION

Full Marks: 100

BFS426-D

Theory: 70, Practical: 30

Pass Marks: Theory 28, Practical 12

Teaching hours: 150

Course description and Objectives

This course introduces student to the basics components of Direction and makes them understand the elements of film making such as Composition, Space and time, Continuity, Staging, Mise-En-Scene, Film production cycle so that they are able to create their own artistic approach towards film making.

The objective of this course is to familiarize the students with the fundamental techniques of film direction. This course will also help to understand the world of a film director. Basically, this course aims to clarify the conventional crafts and styles used in film making.

- | | |
|--|----------|
| 1. Artistic identity and drama | 8 hours |
| a) The world of film director | 4 hours |
| i. Cinema Art and film director | |
| ii. Responsibilities of film director | |
| iii. Personal Traits | |
| b) Identifying your theme | 4 hours |
| i. Stories you care deeply about | |
| ii. Art, Identity, and Competitiveness | |
| iii. Identity, Belief, and Vision | |
| iv. Finding life Issues | |
| v. Subjects to Avoid | |
| vi. Displace and Transform | |
| vii. The Artistic Process | |
| 2. Mise-en-scene | 28 hours |
| a) Introduction | 2 hours |
| b) Profilmic element | 4 hours |
| i. Setting | |
| ii. Props | |
| iii. Costume | |
| iv. Make up | |
| v. Lighting | |
| vi. Blocking | |
| c) Cinematography | 8 hours |
| i. Distance | |



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- ii. Height
- iii. Movement
- iv. Lens
- v. Focus
- vi. Aspect ratio
- vii. Long-Take Versus Short-Take
- viii. Fixed Versus Mobile Camera
- ix. Subjective or Objective Camera
- x. Relatedness: Separating or Integrating by Shot
- xi. Point of View

d) Picture composition

6 hours

- i. Static composition
- ii. Visual Rhythm: How Duration Affects
- iii. Perception
- iv. Dynamic Composition
- v. Internal and External Composition
- vi. Composition, Form, and Function

e) Lighting

8 hours

- i. Lighting Terminology
- ii. Types of Lighting Style
- iii. Contrast
- iv. Light Quality
- v. Names of Lighting Sources
- vi. Types of Lighting Setup

3. Components of visual structure

32 hours

a) Space

4 hours

- i. Deep space
- ii. Depth cues
- iii. Flat space
- iv. Flat cues

- v. Limited space
- vi. Ambiguous space
- vii. Controlling space during production

b) Frame

4 hours

- i. Aspect ratio
- ii. Surface division
- iii. Closed and open space
- iv. Principle of contrast and affinity

c) Line and shape

4 hours

- i. Edge
- ii. Contour
- iii. Closure
- iv. Intersection of planes
- v. Imitation through distance
- vi. Axis
- vii. Track
- viii. Linear motif

- ix. Contrast and affinity
- x. Orientation
- xi. Direction
- xii. Shape
- xiii. Basic shape recognition
- xiv. Contrast and affinity
- xv. Controlling line and shape during production

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डीनको कार्यालय
वि. वि., कोटिपुर

4 hours

- 4 hours**

4 hours

- 4 hours

4 hours

- 4 hours

4 hours

- 4 hours**

4 hours



4. Continuity Workshop

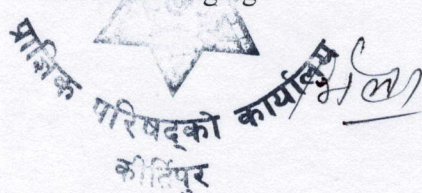
28 hours

- a) Time and space continuity
- b) Controlled and uncontrolled action
- c) Master scene and triple take technique
- d) Directional continuity
 - i. Importance of establishing direction
 - ii. Dynamic and static screen direction
 - iii. Action axis
 - iv. Action axis on curves
 - v. Action axis on corners
 - vi. Cheating the action axis
 - vii. Reversing screen direction
 - viii. Static screen direction
 - ix. Matching the look
 - x. Matching look on moving players
 - xi. Matching look on master scene cut- in shots
 - xii. Action axis for cut away close ups
 - xiii. Matching looks for speaker and audience
 - xiv. Action axis for three players
 - xv. Matching looks on group seated around a table
 - xvi. Repositioning action axis for background cheat
 - xvii. Matching looks stock shots and production scenes
 - xviii. Reverse shots
- e) Bridging time and space
 - i. Pictorial transition
 - ii. Sound transition
- f) Cutting
 - i. Continuity and compilation cutting
 - ii. Cross cutting
 - iii. Cutting on action
 - iv. Continuity and cutting
 - v. Cutting and composition
 - vi. Moving and static shots
 - vii. Timing moving shots
 - viii. Loose camera shots
 - ix. Protection shots
 - x. Dissolves
 - xi. Sound editing problems
 - xii. Sound flow
- g) Editorial requirements :
 - i. technical
 - ii. aesthetic
 - iii. narrative

5. Staging

14 hours

- a) Staging dialogue sequence
 - i. Dialogue staging with three subjects
 - ii. Four or more player dialogue staging
 - iii. Mobile staging



- iv. Depth of the frame
- v. Camera angles
- vi. Open and close framing
- vii. Point of view

b) Mobile camera choreography

- i. The pan
- ii. The crane shot
- iii. The tracking shot

6. Film production cycle

40 hours

a) Preproduction

12 hours

- i. Acting Fundamentals
- ii. Directing Actors
- iii. Acting Improvisation Exercises
- iv. Acting Exercises with a Text
- v. Casting
- vi. Exploring the Script
- vii. Actor and Director Prepare a Scene
- viii. Initial Meetings with the Cast
- ix. Rehearsals and Planning Coverage
- x. Production Design
- xi. The Preproduction Meeting and Deciding Equipment

b) Production

14 hours

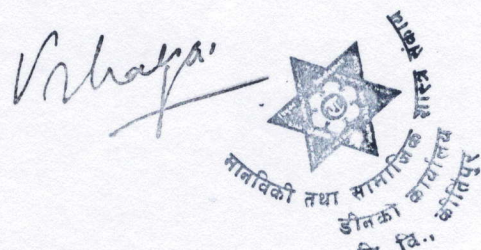
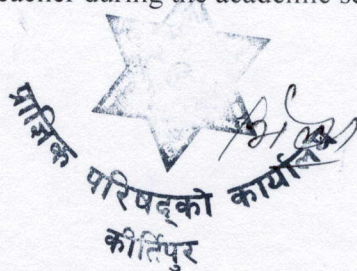
- i. Developing a Crew
- ii. Producing a Shooting Script
- iii. Before the Camera Rolls
- iv. Roll Camera
- v. Location Sound
- vi. Continuity
- vii. Directing the Actors
- viii. Directing the Crew
- ix. Monitoring Progress

c) Post production

14 hours

- i. Preparing to Edit
- ii. Getting Started on the First Assembly
- iii. Editing Principles
- iv. Using Analysis and Feedback
- v. Working with Music
- vi. Editing from Fine Cut to Sound Mix
- vii. Titles, Acknowledgments, and Promotional Material

Assignments – Students will have to do class presentation, writing assignments and projects assigned by the class teacher during the academic session.



COURSE BOOKS:

1. The visual story: creating the visual structure of film ,tv and digital media –Bruce block
2. Rabiger, Michael (2003) Directing Film Techniques and Aesthetics. Focal Press.
3. The 5cs of cinematography: motion picture filming techniques - Joseph v mascelli

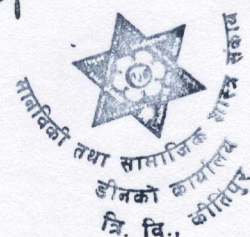
REFERENCE BOOKS:

1. Katz, Steven Dauglas. Film Direction shot by shot: visualizing from concept to screen, Focal press, 1950
2. Film directing fundamentals : see your film before shooting - Nicholas T. Proferes
3. Directing actors - Judith Weston

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BASICS OF FILM EDITING

Full Marks: 100

BFS426-E

Theory: 70, Practical: 30

Pass Marks: Theory 28, Practical 12

Teaching hours: 150

Course description and objectives:

The aim of this course is to engage students on in-depth analysis and practice of film editing practices and make them understand the narrative process of film editing, practically.

UNIT 1:

Components of Film Editing

28 hours

1) Role of an editor

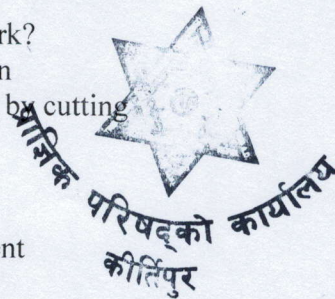
12 hours

- a) General Practices for Editors
- b) Sound and Vision are Partners and not Rivals
- c) A New Shot Should Contain New Information
- d) There Should Be a Reason for Every Edit
- e) Observe the Action Line
- f) Select the Appropriate Form of Edit
- g) The Better the Edit, the Less It Is Noticed
- h) Editing Is Creating

2) Edit

16 hours

- a) What Factors Help Make a transition a Good Edit?
- b) Information
- c) Motivation
- d) Shot Composition
- e) Camera Angle
- f) Performance
- g) Sound
- h) Reason for cutting
- i) Continuity
- j) Who cuts the film?
- k) Why does a cut work?
- l) Cutting and reaction
- m) Dramatic emphasis by cutting
- n) Point of view
- o) Rule of six
- p) Misdirection
- q) The decisive moment



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UNIT 2:

Developments in Film Editing

36 hours

1) Experiments in Editing

10 hours

- a) A Simple Introduction: Parallel Action
- b) A Dramatic Punctuation: The Sound Cut
- c) Dramatic Discovery: Cutting on Motion
- d) Suspense: The Extreme Long Shot
- e) Levels of Meaning: The Cutaway
- f) Intensity: The Close-up
- g) The Moment as Eternity: The Extreme Close-up
- h) Dramatic Time and Pace
- i) The Unity of Sound
- j) The Orthodoxy of the Visual: The Chase
- k) Dreamstates: Subjectivity and Motion

2) International Advances

6 hours

- a) The Dynamics of Relativity
- b) The Jump Cut and Discontinuity
- c) Objective Anarchy: Jean-Luc Godard
- d) Melding Past and Present: Alain Resnais
- e) Interior Life as External Landscape

3) New Challenges to Filmic Narrative Conventions

16 hours

- a) Peckinpah: Alienation and Anarchy
- b) Altman: The Freedom of Chaos
- c) Kubrick: New Worlds and Old
- d) Herzog: Other Worlds
- e) Scorsese: The Dramatic Document
- f) Wenders: Mixing Popular and Fine Art
- g) Lee: Pace and Social Action
- h) Von Trotta: Feminism and Politics
- i) Feminism and Antinarrative Editing
- j) Mixing Genres

4) Montage

4 hours

UNIT 3:

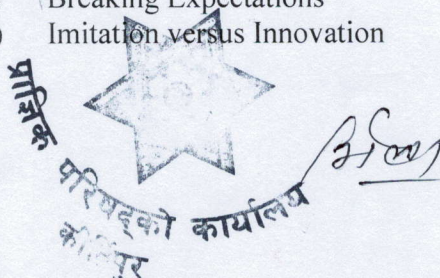
Aesthetics of Film Editing

38 hours

1) Imitation and Innovation

8 hours

- a) Narrative and Style
- b) Style for Its Own Sake
- c) Breaking Expectations
- d) Imitation versus Innovation



e) Imitation and Innovation

2) Limitation and Innovation

8 hours

- a) The Elevation of Cinema Verite'
- b) The Return of Mise-en-Sce`ne
- c) The Close-Up and the Long Shot
- d) Camera Placement and Pace: The Intervention of Subjective States

3) Digital Reality

8 hours

- a) Artificial Reality
- b) Video Over Film
- c) Constructed Artifice
- d) The Imagined as the Observational
- e) Use of Spectacle
- f) Use of Special Effects
- g) Realism

4) Narrative Consciousness

8 Hours

- 1. Editing for Narrative Clarity
- 2. The Character-Driven Film
- 3. Editing for Dramatic Emphasis
- 4. Editing for Aesthetics
- 5. Changes in Pace

5) Editing as storytelling

6 hours

UNIT 4:

The visual structure

38 hours

- 1. The Visual Components
- 2. Contrast and Affinity
- 3. Space
- 4. Line and Shape
- 5. Tone
- 6. Color
- 7. Movement
- 8. Rhythm
- 9. Story and Visual Structure

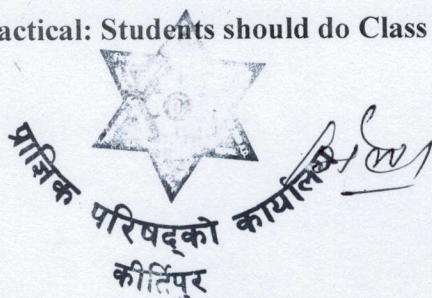
Practical: Visual Presentation and research on the elements of visual structure.

UNIT 5:

Working with other departments

10 hours

Practical: Students should do Class Presentation and Assignments.



TEXT BOOKS:

1. Grammar of the Edit - Roy Thompson, Christopher Bowen
2. The Technique of Film and Video Editing by Ken Dancyger
3. In the blink of eye - walter murch
4. The visual Story Creativing the visual structure of film, tv and digital media (2nd edition)
- Bruce Block

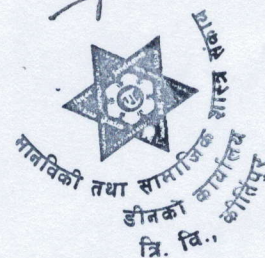
REFERENCE BOOKS:

1. On film editing - Edward Dmytryk
2. Cutting edge - Joan Hawkins
3. The power of color in visual story telling - Patti Bellantoni
4. Five C's of cinematography - Motion Picture Filming techniques - Joseph V. Macelli

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Vishaya



Acting on Film and Theatre

Full Marks - 100

BFS427-A

Theory - 70, Practical - 30

Pass Marks: Theory-28, Practical-12

Teaching hours: 150 hrs.

Course Description and Objectives

This course is designed to explore the origin of Acting, Theatre, various forms and elements of drama and technical demands of Acting in Theatre and Film. In order to understand the medium of film and Theatre, This course has three units; Unit one will be focused on Theatre Acting, Unit two will be focused on film acting. Likewise, Unit 3 is designed fully for exercises on Sanford Meisner techniques in order to enhance the acting skills through exercises.

Students will learn to calibrate their performances for the camera frame, adjusting for close-ups and wide shot and production of Theatre with the key concepts and elements of theatre acting.

UNIT 1:

75 hours

1. Origin of Acting

- a) Primitive age
- b) Sheltering/Hunting/Enigmatic fear/Rituals and imitation of life
- c) Rituals and chanting
- d) Acting as way of life

2. Origin of Theatre

a) Western theater and acting

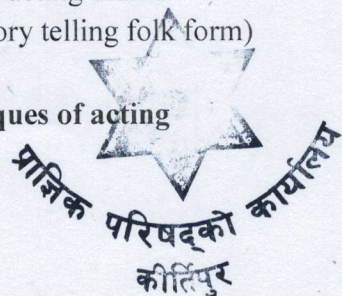
- i. Primitive Age
- ii. The Greek Theatre
- iii. Medieval Theatre
- iv. Elizabethan Theatre and Shakespearian Drama

b) Eastern theatre and acting

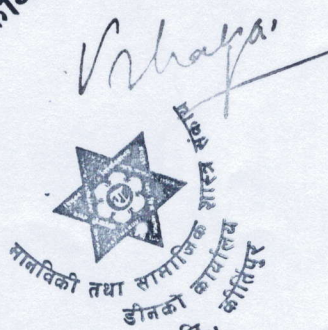
- i. Bharatmuni's dramatics
- ii. Sanskrit play and acting drama
- iii. Oral tradition (story telling folk form)

c) Alternative techniques of acting

- i. Stanislavsky
- ii. Robert Lewis
- iii. Lee Strasberg
- iv. Stella Adler



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v. Michael Chekhov

3. Some Dramatists

- a) Sophocles/Aeschylus/Aristophanes/Euripides
- b) Christopher Marlowe
- c) William Shakespeare
- d) Henrik Ibsen
- e) Anthon Chekhov
- f) Arthur Miller

UNIT 2:

20 hours

- a) Key concept/Elements of Drama and Theatre
- b) The types of Theatre
- c) Classical Theatre
- d) Modern Theatre
- e) Post-modern Theatre
- f) Different Form and Genre of Theatre
- g) Performing art and performance art
- h) Playback theatre and social drama
- i) Body and stage performance
- j) Performance, community and ecology
- k) Theatre and film discourse as a medium/ camera vs. stage (comparative study)
- l) Process of theatre production

UNIT 3:

15 hours

1. Film Acting as a technique and basics for actors

- a) Uses of lens and sizes /freedom of character and limitations and possibilities of lenses/shot sizes
- b) Capturing through camera and its sensitivity
- c) Uses of sound equipment; (pin microphone, boom mike, recorder)
- d) Dubbing
- e) Lights
- f) Crane
- g) Dolly
- h) Tracks
- i) Green wall
- j) VFX



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2. Continuity of Acting

- a) Physical continuity
- b) Psychological/Emotional continuity

UNIT 4:

10 hours

- a) Understanding the director's approach/narrative and different forms of films
- b) Frame, scenes and shot sizes
- c) Look room for the character's look
- d) Close ups without co-actors ; limitations and possibilities
- e) Breakdown of scene shooting in different time period
- f) Location sound and dubbing ; limitation and possibilities
- g) Acting for music video/TV Ad
- h) Maintaining consistency in characters before the shoot and after the shoot
- i) Actor's preparation before the shot ; Being concentrated and consistent in characters/continuity of physical/psychological and/ dialogue memorize/co-actor relation
- j) Advantage and disadvantages of Retakes
- k) Make up and costume in films
- l) Relate (giving / receiving) during performance

UNIT 5:

30 hours

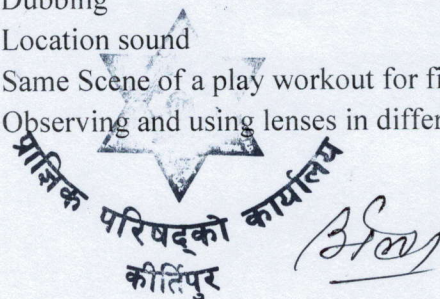
Exercises based on Sanford Meisner Technique

1. Basic concepts and Learning for the course:

- a) Living truthfully
- b) Impulse and knowing own instinct
- c) The reality of doing
- d) The Impulsiveness
- e) Knowing other person on stage/Relate (Giving and Receiving)
- f) The crafting of the imaginary world and connecting it to other actor.

Practical

- a) Scene recreation from any selected films
- b) Dubbing
- c) Location sound
- d) Same Scene of a play workout for film and theatre
- e) Observing and using lenses in different sizes



- f) Watching films recommended by teachers and acting analysis/Presentation in a group
- g) Visiting shooting individually and bring some questions regarding actors preparations

References

- I. Krasner, David. "Strasberg, Adler and Meisner." Twentieth Century Actor Training. Ed. Allison Hodge. New York: Routledge, 2000.
- II. Lewis, Robert. Advice to the Players. New York: Harper and Row Publishers, 1980.
- III. Creating a Role. By Konstantin Stanislavski. Trans. Elizabeth Hapgood. Ed. Hermine Popper. New York: Routledge, 1961. v-viii.
- IV. Silverberg, Larry. The Sanford Meisner Approach. New Hampshire: A Smith and Kraus Book, 1994.
- V. The Sanford Meisner Approach Workbook Two: Emotional Freedom. New Hampshire: A Smith and Kraus Book, 1997.
- VI. Smith, Wendy. Real Life Drama: The Group Theatre and America 1931-1940. New York: Grove Weidenfield, 1990.
- VII. Kissel, Howard. Afterword. The Art of Acting. By Stella Adler. New York: Applause Books, 2000.
- VIII. Benedetti, Jean. Stanislavski: An Introduction. 1982. New York: A Theatre Arts Book Routledge, 2000.
- IX. Marowitz, Charles. Directing the Action: Acting and Directing in the Contemporary Theatre. New York: Applause Theatre & Cinema Books, 1986.
- X. Reynolds, Stephen C. The Theatre Art of Robert Lewis: An Analysis and Evaluation. Diss. The University of Michigan, 1981.
- XI. Baumer, Rachel Van M., and James R. Brandon, eds. 1981. Sanskrit Theatre in Performance. Delhi: Motilal Banarsidass, 1993.
- XII. Beacham, Richard C. The Roman Theatre and Its Audience. Cambridge, MA: Harvard UP. 1996.
- XIII. Benedetti, Jean. Stanislavski: His Life and Art. Revised edition. Original edition published in 1988. London: Methuen. 1999.
- XIV. Brockett, Oscar G. and Franklin J. Hildy. 2003. History of the Theatre. Ninth edition, International edition. Boston: Allyn and Bacon. ISBN 0-205-41050-2.
- XV. Davidson, John. 2005. "Theatrical Production." In Gregory (2005, 194-211).
- XVI. Boagey, Eric Starting Drama. Reprinted on 1996. London: ISBN 0-00-322218-7



Acoustic, Technology for sound and music production

Full Marks: 100

BFS427-B

Theory: 70, Practical: 30

Pass Marks: Theory 28, Practical 12

Teaching hours: 150

COURSE DESCRIPTION & OBJECTIVES

The program gives an opportunity for the students to develop the basic skills in Acoustics, On-location / Studio sound recording, Designing, basic of Music programming and Mixing, Overhaul Sound Production performing arts in various genre.

Unit 1:

Acoustic:

27 hours

- 1.1. Sound waves and their behaviors
 - 1.1.1 Reverberation
 - 1.1.2 Echo
 - 1.1.3 Standing waves
- 1.2 Reflection, Diffraction, Diffusion and Absorption
- 1.3 Acoustical Materials and their properties
- 1.4 Principal of Audio Studio constructions
- 1.5 Psycho acoustics
- 1.6 Use of S.P.L. Meter and measurement

Unit 2:

On Location /Sync Sound Recording technique:

27 hours

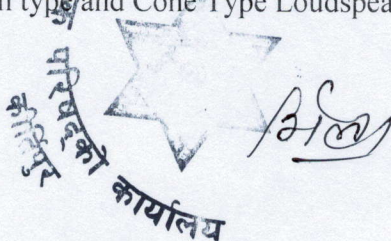
- 2.1 Location Noise & Acoustic Pre - analysis
- 2.2 Microphones selection & Strategy
- 2.3 Portable Digital Audio Recorders, Field mixer
- 2.4 Audio Cables and wireless connectors Input /Output
- 2.5 Boom pole, Blimp & windshield
- 2.6 Functions of plug-ins in recorder
- 2.7 Batteries and Power backup

Unit 3:

Loudspeakers / Audio Monitors and Connectivity:

6 hours

- 3.1 Moving coil loud speaker
- 3.2 Electrodynamic
- 3.3 Horn type and Cone Type Loudspeaker



- 3.4 Baffles and Enclosures
- 3.5 Multi-way speaker system
- 3.6 Active / Passive monitors
- 3.7 Crossover Network
- 3.8 Sensitivity
- 3.9 Headsets
- 3.10 Distortion
- 3.11 Frequency response
- 3.12 DANTE connectivity
- 3.13 Power handling

Unit 4:

Basic of Digital Audio Workstation:

6 hours

- 4.1 Computer (Hardware & Software for Audio)
- 4.2 Sound card
- 4.3 Digital / analog Mixer
- 4.4 Amplifier
- 4.5 Audio Monitors placement and setup

Unit 5:

Basic of Music Production:

28 hours

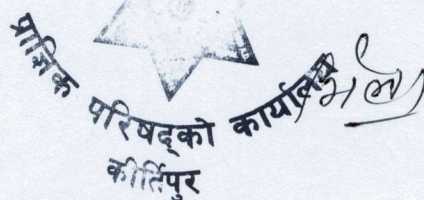
- 5.1 Genre of Music (Ethnic to contemporary)
- 5.2 Musical Instruments and History
- 5.3 Live musical Instrument Recording technique
- 5.4 MIDI, MADI / AES3 standards
- 5.6 Music Compose
- 5.7 Arrangement, Sampling and programming
 - 5.7.1 Hardware & software Synthesizer and technique
 - 5.7.2 Oscillator
 - 5.7.3 Modulator
 - 5.7.4 Pitch bender
 - 5.7.5 Harmonizer
 - 5.7.6 Equalizers
 - 5.7.7 Re verb, Delay, chorus
 - 5.7.8 Different types of VST and other plug-ins
 - 5.7.9 Musical notes, equivalent to Sound Frequency and Harmonics
- 5.8 Music Recording, Mixing and Mastering

Unit 6:

Audio Compression Codecs:

3 hours

- 6.1 Types Audio Compression Codec



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6.2 Encode and decode

Unit 5:

Time codes and Synchronization:

3 hours

7.1 Frame rate

7.2 SMPTE / EBU Standards

Practical Projects:

50 hours

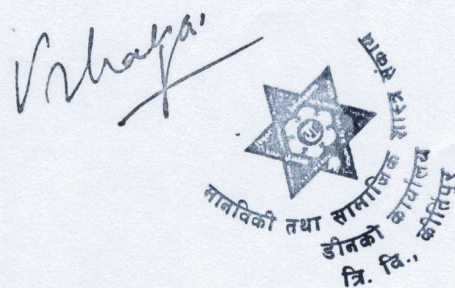
* Theory related 4 assignments as instructor specify.

Text books:

1. John Watkinson - The Art of Digital Audio. (third Edition)
2. Robert E. Rustein -Modern Recording Techniques
3. Kirk - Digital Sound Processing for music & multimedia

Reference books:

4. Holman - 5.1 Surround Sound up and running
5. Watkinson - The Art of Sound Recording
6. Roy Bennett - Music Dictionary



History and aesthetics of cinematography

Full Marks: 100

BFS427-C

Theory: 70, Practical: 30

Pass Marks: Theory 28, Practical 12

Teaching hours: 150 hrs.

Course description and Objectives:

This course is designed to provide students the knowledge of history and development of photography, motion picture photography, visual storytelling, camera techniques, lighting methods and techniques, technologies, scene composition and working with the entire film crew. Objectives of this course are presented in each unit:

Unit 1:

History of cinematography

30 hours

Objective: To understand different stages of development of photography, motion picture photography and technologies. To understand the transition period from film to digital.

- Different eras of development of photography and motion picture photography
- The laboratory process for developing film (celluloid film).
- From still photography to motion picture photography
- From film to the digital realm of cinema.
- Groundbreakers and trendsetters of motion picture photography
- Cinematography as science and art.

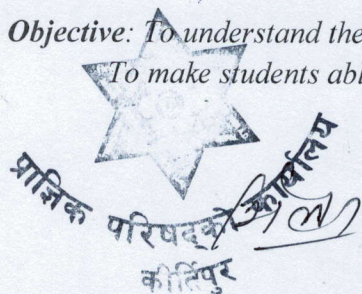
Exercises: Watching classic trendsetting films. Writing essays. Creating a device from scratch that is similar to or serves the function of the device that was a part of history of camera. Shooting and developing black-and-white stills to explore the process of thinking before shooting and understanding the photochemical process.

Unit 2:

Visual Composition

20 hours

Objective: To understand the importance and usage of composition.
To make students able to create meaningful and powerful compositions.



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- a. Composition and guiding the eye of the viewer
- b. Different rules and guidelines of composition
- c. Principles of composition
- d. Elements of composition
- e. Composition and story

Exercises: Lots of photography and cinematography exercises. Study of various pictures, films and paintings.

Unit 3:

Screening and analysis of selected films, cinematographers and their style. 35 hours

Objective: Study of different styles used in cinema. To discover a personal style of cinema. To further explore style in cinema.

Exercises: Watching different films. Creating presentations about visual style of the film and cinematographers. Shooting exercises with different forms and style.

Unit 4:

The pre-production process (Designing the visual narrative) 30hours

Objective: To introduce the importance of pre-visualization.

- a. Visual breakdown of the script
- b. Shot list
- c. Storyboard
- d. Color palate
- e. Mood board
- f. Analyzing the visual approach of different films
- g. Dramaturgy and the script

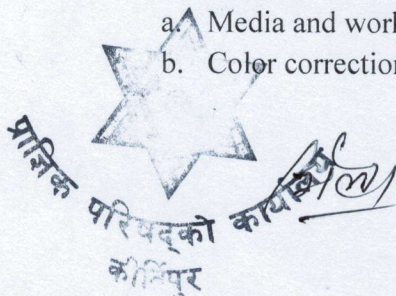
Exercises: Creating a complete production pack for their 2nd year final film.

Unit 5:

Digital post production – I 35 hours

Objective: To introduce the different stages of post-production process.

- a. Media and workflow
- b. Color correction and grading



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c. Delivery of the film

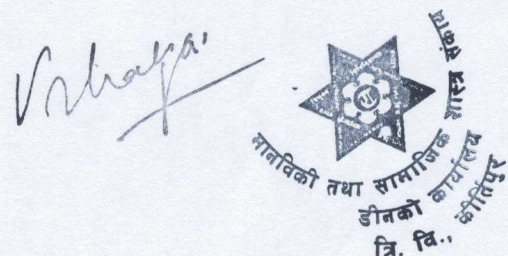
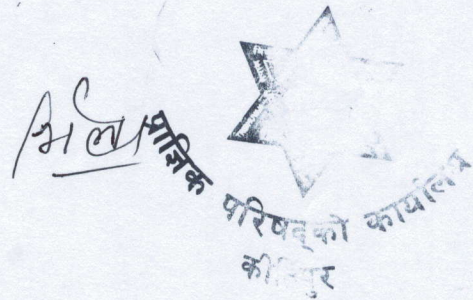
Exercise: Color correction and grading exercises.

Textbooks:

- a) The Visual Story: Creating the visual structure of Film, TV and Digital Media by Bruce Block
- b) Basics of Filmmaking by Blain Brown
- c) The Film Photography Handbook by Chris Marquardt

Reference books:

- a) Cinematography for directors by Jacqueline Frost
- b) The Five C's of cinematography, by Joseph V. Mascelli
- c) Cinematographer's field guide by Kodak motion picture camera films
- d) Cinematography Theory and Practice 2nd Edition, by Blain Brown
- e) The Camera Assistant's Manual 5th Edition, by David E. Elkins
- f) The practical zone system: For film and digital photography 4th edition by Chris Johnson
- g) Grammar of the Shot 2nd Edition, by Roy Thompson and Christopher Bowen



BASICS OF SCREENPLAY WRITING

Full Marks : 100

BFS 427-D

Theory : 70, Practical : 30

Pass Marks: Theory 28, Practical 12

Teaching hours: 150

COURSE DESCRIPTION & OBJECTIVE

This course introduces students to the key theoretical, formal and practical aspects of screenplay writing. The course is designed with a view to explore principles of screenwriting, the basic theory and formal aspects of story structure, character development, use of conflict, scene writing and dialogue.

The objectives of this course is to apply these basic dramatic principles to the development of your own original material and to make students competent to craft their first short screenplay.

UNIT 1:

1. The Terminology of Story Design

12 hours

- a) Structure
- b) Event
- c) Scene
- d) Beat
- e) Sequence
- f) Act

2. The Storyline (The Movement Forward)

22 hours

- a) Understandability, Probability, Identification
- b) Movement, Motion, Action,
- c) Goal
- d) Conflict
- e) Motivation
- f) Anticipation
- g) Suspense

UNIT 2:

1. The Parameters of Story Design

12 hours

- a) Causality/Choice
- b) Consistency/Surprise
- c) Image/Sound
- d) Character/Object
- e) Simplicity/Depth

2. Story triangle

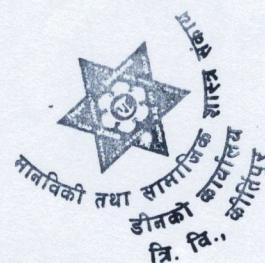
8 hours

- a) Archplot
- b) Miniplot

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- c) Antipilot
- d) Formal differences within the story triangle

3. Narrative Form

12 hours

- a) First Involved vs. Uninvolved: 1st person/3rd person
- b) Active vs. Passive: Opinion vs. Documentation
- c) Commentary vs. VOX POP

UNIT 3:

1. Developing story ideas

24 hours

- a) Self-examination, observation and improvisation
- b) Using the tools of drama
- c) Expanding your work into its final form

2. Stages of screenplay writing

24 hours

- a) Logline
- b) Writer's Intention
- c) Synopsis
- d) Step outline
- e) Treatment
- f) Screenplay

UNIT 4:

1. Crafting short screen plays

36 hours

- a) Connecting to self (How to chose subjects)
- b) Connecting to screenplays
- c) Connecting to character

Assignments – students will have to write three short screenplays during the academic session . Guidelines for each screenplay will be provided by the mentor .

Text books :

- a) Vale's techniques of screen and television writing – egune vale
- b) Crafting short screenplays that connect - Claudia Hunter Johnson
- c) Story – Robert mckee
- d) Developing story ideas -Michael Rabiger

Reference books:

- a) Screen play by Syd field
- b) The writer's journey by Christopher Bulger
- c) The Hero with a Thousand Faces by Joseph Campbell
- d) The anatomy of story by john truby

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TECHNIQUES OF FILM EDITING

Full Marks: 100

BFS427-E

Theory: 70, Practical: 30

Pass Marks: Theory 28, Practical 12

Teaching hours: 150

Course Description and Objectives:

The aim of this course is to help students grow their editing techniques with the study of nature of editing and the story along with the technicality of digital filmmaking.

UNIT 1:

Beginning to edit

32 hours

1. Understanding the footage

10 hours

- | | |
|--|---|
| a) Increasing Shot Complexity | j) Framing and Composition |
| b) Simple Shots | k) Screen Direction |
| c) Complex Shots | l) 180 Degree Rule/Axis of Action |
| d) Developing Shots | m) 30 Degree Rule |
| e) Reviewing the Footage -
Selecting the Best Shots | n) Matching Angles |
| f) What Could Make or Break a
Shot? | o) Matching Eye-Line |
| g) Focus | p) Continuity of Action |
| h) Audio Quality | q) Continuity of Dialogue |
| i) Exposure and Color Temperature | r) Performance |
| | s) Be Familiar with All of the
Footage |

2. Transitions and Edit Categories

6 hours

- a) The Cut
- b) The Dissolve
- c) The Wipe
- d) The Fade

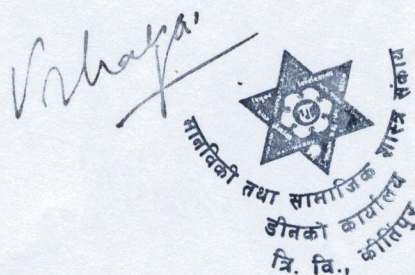
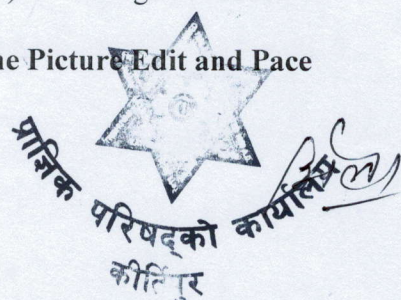
3. The Picture Edit and Continuity

10 hours

- a) Constructing a Lucid Continuity
- b) Providing Adequate Coverage
- c) Matching Action
- d) Preserving Screen Direction
- e) Setting the Scene
- f) Matching Tone
- g) Matching Flow Over a Cut
- h) Change in Location
- i) Change in Scene

4. The Picture Edit and Pace

6 hours



- a) Timing
- b) Rhythm

Practical: Individual class practice on Match cut.

- : Editing exercises, understanding the footage and different types of transition.
- : Editing exercises on pace and rhythm.

UNIT-2:

Editing practices

24 hours

1. Practices

- a) The Action Edit
- b) The Screen Position Edit
- c) The Form Edit
- d) The Concept Edit
- e) The Combined Edit
- f) Time and Place
- g) Cross cutting
- h) Parallel cutting
- i) Montage
- j) Ellipsis
- k) Multi camera editing

Practical: Individual editing exercises on all the topics.

UNIT-3:

Understanding Screenplay

28 hours

1. The Storyline (The Movement Forward)

- a) Conflict
- b) Motivation
- c) Anticipation,
- d) Suspense
- e) Climax

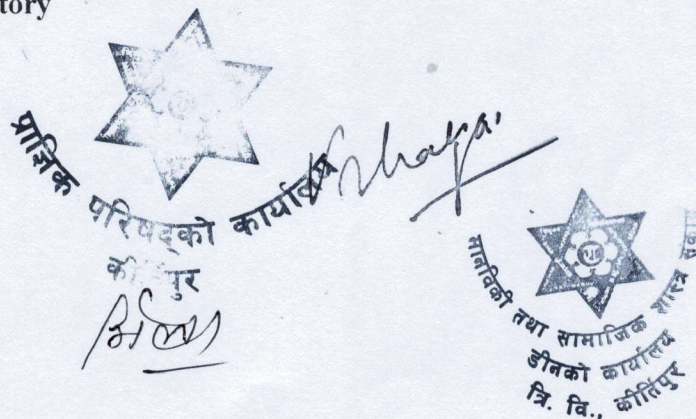
2. Story triangle

- 1. Arch plot
- 2. mini plot
- 3. Anti plot

3. The elements of story

- 1. beat
- 2. scene
- 3. sequence
- 4. Act
- 5. story

4. Story Structure



1. The Beginning
 - i. Introduction
 - ii. Inciting incident
 2. The Middle
 - i. Progressive complication
 - ii. The Crisis
 3. The End
 - i. The Climax
 - ii. The Resolution
 - iii. Catharsis
- Practical : Writing a script on three acts.
: Film screening and analysis.

UNIT -4:

Understanding Sound

26 hours

1. Sound
 - i) Re-association
 - ii) Digital Advantages
 - iii) Digital Soundtracks and Surround Sound
 - iv) Audio Impact
2. Synchronizing Sound
3. Sound as storytelling
4. Digital Audio Workflow 4 hours

Practical: Sound as storytelling exercises.

UNIT -5:

Understanding Digital technology

40 hours

1. Computer Graphics, Digital Video, and High-Definition Television

10 hours

 - a) Digital and Analog
 - b) Digital Picture formation
 - c) Video and Film
 - d) Production, Post, and Projection
2. Digital Compression

16 hours

 - a) Codec and Container
 - b) Lossless and Lossy Compression Systems
 - c) Principles of Compression
 - d) Process of Compression—Generating the Data-Sampling and Quantization
 - e) Color Space Conversion
 - f) Lossless Compression



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- g) Temporal Compression
 - h) Compression Schemes for Digital Cinema
3. Cinematography Tools 6 hours
A List of Choices
- a) Digital Cinema Cameras
 - b) The DV and HDV Format
 - i) Progressive Standard-Definition Cameras
 - ii) Interlaced Standard-Definition Cameras
 - c) High-Definition Video Cameras
4. FILM: A Case Study in Digital Intermediates 4 hours
- a) Full Capabilities
 - b) The Science of Color
 - c) New Generation Workflows
 - d) Cross Platform NLE Conforming
 - e) Roundtrip Between NLEs
5. Software 4 hours
 Practical: Class practices

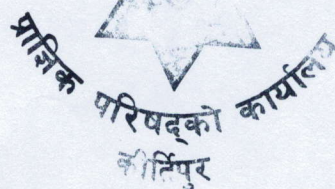
Text books:

1. The technique of film and video editing - Ken Dancyger
2. Digital Cinema the revolution in cinematography, post production and distribution - Brain Mckernan.
3. Mckee, Robert. STORY: Substance, structure, style and the principle of screenwriting, Regan Books, 1997

Reference books:

1. Screen play - syd field
2. On film editing - Edward Dmytryk
3. Cutting edge - Joan Hawkins
4. The power of color in visual story telling - Patti Bellantoni
5. Five C's of cinematography - Motion picture filming techniques - Joseph V. Macelli

BSM



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EXPERIMENTATION AND PERFORMANCE

Full Marks: 100

Pass Marks: 40

BFS428-A

Teaching hours: 150 hrs.

Course Description and Objectives

This course is designed to develop the craft of acting skills through experimentation and performance applying relevant theories and personal insights. The integration of exercises will enhance the students' performance in both working on stage and film. The students are expected to spend maximum amount of time in preparing their character outside the stage and on film set.

Project I (A) (Monologues performance on stage) 20 marks 30 hours

- a) Monologue writing; Interior Monologue/Character directed/Directly addressing audience/ Beginning/Middle/End/Purpose
- b) Monologue reading; Finding subtexts/purpose/meaning/character's journey
- c) Individual performance; With props/without props/group performance/giving various situations

At the end of this session, each student should perform their monologue in front of teachers and internal examiners. The teachers and internal examiners will evaluate each students performance.

Project II (A) (One shot Performance on given circumstances) 20 marks 30 hours

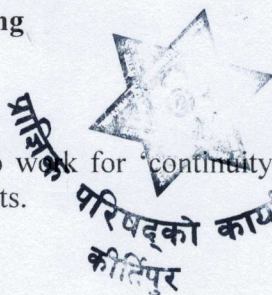
- a) Character building process ; Observation/Research on character's internal and external journey/body language/mannerisms/costume/make up/voice
- b) Creating a story of each character
- c) Writing a short story with beginning /middle/end
- d) Finding one circumstances for performance and preparing
- e) Building a set for each character's setting on studio
- f) Finding a place for camera and perform in single shot.

At the end of this session, the students should work in a group to prepare their performance in front of camera.

Project III(A) – 'Continuity' Acting 20 marks 30 hours

- a) Physical continuity
- b) Psychological continuity

The acting students are required to work for 'continuity film' designed by Direction, ,Sound, cinematography, and Editing students.



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The 'continuity film acting' is the effort to create the illusion of one continuous time and space, even though the process of filming the scene might have happened over a long period of time or at different locations.

Actors who perform on camera must strive for "continuity". That is to say, they must strive to give the audience the false impression that they are watching one ongoing scene, by matching the movements, timing, delivery, language, costume, prop usage, etc. in each take. The audience needs to believe they are watching one continuous stream.

Project IV(A) – Narrative short film

40 Marks

60 hours

The acting students are required to work for 'Narrative film' designed by Direction, Sound, cinematography, and editing students. The students are required to attend combined class (theory and practical) to know the basics of narrative film. They are also required to work as an actor in a team throughout the process of narrative film making.

References

1. Crawford, Jerry L. Acting in Person and in Style . Dubuque, IA: W.C. Brown Publishers 1991
2. Frank, Lewis and Booth, John E. Actors Talk About Acting . New York: Random House, 1961
3. Olivier, Laurence. On Acting . New York : Simon and Schuster, 1986
4. Katz, Steven Dauglas. Film Direction shot by shot: visualizing from concept to screen, Focal press, 1950.
5. McKee, Robert. STORY: Substance, structure, style and the principle of screenwriting, Regan Books, 1997.
6. Barnbaum, Bruce. The Art of Photography: An approach to personal expression, kendall/hunt, 1994.

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FILM-MAKING FUNDAMENTALS II

Full Marks: 100

Pass Marks: 40

BFS428 (B, C, D, E)
Teaching hours: 150 hrs.

Course Description and Objectives

This course is designed to provide students from different departments to come as a unit and understand the elements of Mise-en-scene, continuity, dialogue and work together to create a Short Narrative Film.

The objective of the course is to help understand Mise-en-scene, Continuity, Dialogue and narrative short film of the filmmaking process and the workflow involved. The course will also expose students on various techniques and software used for film production.

1. Project I (B, C, D) (Mise-en-scene film)

20 Marks

30 Hours

In cinema, mise-en-scène refers to everything that appears before the camera and its arrangement—composition, sets, props, actors, costumes, and lighting. Mise-en-scene includes those aspects of film that overlap with the art of the theater: setting, lighting, costume, and the behavior of the figures as well as the art of cinematography: distance, height, movement, depth etc. In controlling the Mise-en-scene, the director designs the event for the camera.

Students from Direction, Cinematography and Sound specializations are required to submit this project. Students should film this project in one single shot not longer than 5 minutes and not less than 2 minutes. The project should be silent and should not have any VFX and SFX. This project should follow the basic film making conventional and shouldn't be experimental and will be evaluated from creative approach to control and design of the profilmic elements and cinematography.

Students of sound specialization will be provided a completed Mise-en-scene film and will have to design the sound accordingly.

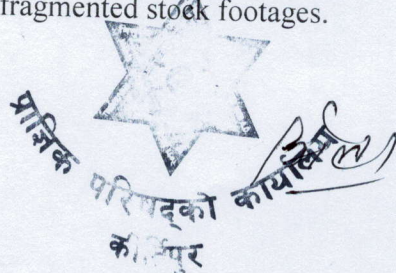
1.1 Project I (E) (cinematic time exercise)

20 Marks

30 Hours

This project is designed to guide the students to create the linear temporal and spatial continuity through the editing process from raw footages of an already completed project.

Students from editing specializations are required to submit this project in order to gain the marks. Students will have to recreate a scene with stock footages that will be provided by the college administration. The final form should not be longer than 5 minutes and shorter than 2 minutes. The project should be silent and should not have any VFX and SFX. This project will be evaluated from the craftsmanship to create the temporal and spatial continuity from the already existing fragmented stock footages.



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2. Project II (B, C, D, E) (Continuity film)

20 Marks

30 Hours

Continuity Project is the process, of combining more-or-less related shots, or different components cut from a single shot, into a sequence to direct the viewer's attention to a pre-existing consistency of story across both time and physical location. Continuity film is the way a film is put together that grounds the viewer in time and space. The basic purpose of the continuity system is to allow space, time, and action to continue in a smooth flow over a series of shots.

Students from Direction, Cinematography, Editing, and Sound specializations are required to submit this project. Students should film this project in one scene on a single location and should not be longer than 5 minutes and shorter than 2 minutes. The project should be silent and should not have any VFX and SFX. This project should follow the rule of spatial and temporal continuity. This project should follow the basic film making conventional and will be evaluated from the creative approach of creating temporal and spatial continuity.

3. Project III (B, C, D, E) (Dialogue film)

20 Marks

30 Hours

In cinema, Dialogue scene refers to the conversation between two or more characters. When crafting a narrative film, there are fair amount of dialogue scenes. The point of dialogue in any film is to give viewers insight into characters and move the plot forward.

Students from Direction, Cinematography, Editing, and Sound specializations are required to submit this project. Students should film this project in one scene on a single location and should not be longer than 5 minutes and shorter than 2 minutes. The project should be silent and should not have any VFX and SFX. This project should follow the basic film making conventional. Project will be evaluated from creative approach of using dialogues and the execution of the conversation scene.

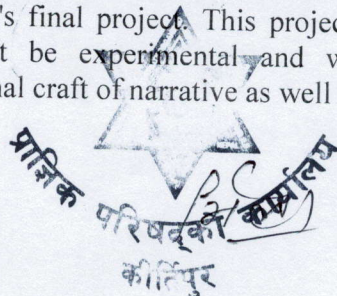
4. Project IV (Narrative short film)

40 Marks

60 Hours

Narrative film is a film that tells a fictional or fictionalized story, event or narrative. In this style of film, believable narratives and characters help convince the audience that the unfolding fiction is real. Typically, a narrative begins with one situation; a series of changes occur according to a pattern of cause and effect; finally, new situation arises that brings about the end of the narrative. Students will focus to execute the conventional structured narrative that includes proper exposition, inciting incident, conflict and resolution.

Students from Direction, Cinematography, Editing, and Sound specializations are required to submit this project. This project should include all the previously practiced film making elements such as continuity, dialogue and mise-en-scene and should not be longer than 5 minutes and shorter than 2 minutes. Students are not allowed to use VFX and SFX. This project will be treated as the team's final project. This project should follow the basic film making conventional and shouldn't be experimental and will be evaluated from the student's apprehensions of conventional craft of narrative as well as technical and creative execution.



Vishaya



Text book:

1. Katz, Steven Dauglas. Film Direction shot by shot: visualizing from concept to screen, Focal press, 1950.
2. Boardwell David and Thompson Kristin (1979) Film Art: An Introduction. McGraw - Hill Education. 12th Ed. 2012.
3. Rabiger, Michael (2003) Directing Film Techniques and Aesthetics. Focal Press.
4. Blain Brown (2015) Cinematography theory and practice – image making for cinematographers and directors. Rutledge. 3rd Ed. 2016.

Reference books:

1. Mckee, Robert. STORY: Substance, structure, style and the principle of screenwriting, Regan Books, 1997.
2. Barnbaum, Bruce. The Art of Photography: An approach to personal expression, kendall/hun1, 1994.
3. Creative nature and outdoor photography - Brenda Tharp
4. The art of the story board - story boarding for film, TV and animation - John Hart
5. Sound design: the expressive power of music ,voice and sound effects in cinema – David Sonnenchein

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