

Maulana Abul Kalam Azad University of Technology, West Bengal
Syllabus of B.Sc.in VFX Film Making (CBCS)
Effective from academic session 2021-22

SEMESTER-5

Paper : CLEAN UPS & MATTE PAINTING

Code : BVFM 501

Course Objective: The course is designed to learn Wire Removal and Rig Removal using Clone and Tools, removing actors wire Using Clone and Foundary Tools. Removing unnessary Things from the Sequence Using Foundary Rig Removal Tool. Changing background colours & using garbage masks, Lumakeying on Smoke footages, Explosion. Making clean plates. The technique used in photography and special effects filmmaking to combine two or more image elements into a single, final image, see Matte (filmmaking). Essential & Advanced Matte Painting Techniques, Sky Replacement / Building Reference Library, 2D Set Extension / Daytime Lighting, Day for Night / Moon Lighting. Cityscapes / Atmospheric fog and pollution. The focus is on learning advanced workflow techniques required in a visual effects studio and its Digital Matte Painting department. Students will learn how to digitally manipulate images of existing interior and exterior locations. How to judge image manipulation and painting quality will be demonstrated by applying key workflow concepts from classical painting.

SI	Course Outcome	Mapped modules
1	Remembering	M1, M2
2	Understanding the course	M1, M2, M3, M4
3	Applying the general problem	M3, M4
4	Analyse the problems	M3, M4
5	Evaluate the problems after analysing	M3, M4
6	Create using the evaluation process	M3, M4

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Module Number	Content	Total Hours	%age of questions	Blooms Level (if applicable)	Remarks (If any)
M 1	Clean plates	10	25		
M 2	Colour Correction and placement	5	25		
M 3	Concept of Matte Painting	5	25		
M 4	Advanced Matte Painting	10	25		
		30	100		

Paper Code: BVFM- 501
CLEAN UPS & MATTE PAINTING
Total Credit: 4
Total hours: 30 Hrs

Sl.	Topic/Module	Hour
1.	Module 1- Clean plates <ul style="list-style-type: none"> • Introducing On how to create and need of clean plate • The integrated Matte Channel • Multi source operators: over, mix, subtract, In, Out, Atop. Masks, compositing with pre multiplied images. • Color difference method, specialized keying software, Matting techniques: garbage mattes, edge mattes, combining mattes, manipulating mattes 	10
2.	Module 2- Colour Correction and placement <ul style="list-style-type: none"> • Colour Corrections, • Colour Enhancements, • Colour Grading • Compositing live footage characters with different matte and 3D BG 	5
3.	Module 3- Concept of Matte Painting <ul style="list-style-type: none"> • Knowing about all types of Clone tool, brush tool, smudge, blur, content aware too, sharpen tool...) • Introduction to Digital Painting • Creating painted representation of a landscape, set, or distant location that allows to create the illusion of an environment that is not present at the filming location. • Working on Creation of an imaginary or realistic set for 	5

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	filmmaking with digital or traditional painting.	
4.	Module 4- Advanced Matte Painting <ul style="list-style-type: none">• Line of Force – Horizontal, Vertical, Diagonal, Centrifugal, Centripetal –• Dynamizations of images. Comparative Study of Image resolution• Lighting and Colour Temperature. And will go in-depth into what matte painting.	10

Ref Books:

1. The Basics of Matte Painting by CONRAD ALLAN
2. Composition of Outdoor Painting by Edgar Payne
3. Vision: Color and Composition for Film by Hans Bacher
4. Color and Light: A Guide for the Realist Painter by James Gurney
5. Framed Perspective Vol.1 & Vol.2 by Marcos Mateu-Mestre

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Paper : CLEAN UPS & MATTE PAINTING (lab)

Code : BVFM 591

Course Objective: The course is designed to learn Wire Removal and Rig Removal using Clone and Tools, removing actors wire Using Clone and Foundary Tools. Removing unnecessary Things from the Sequence Using Foundary Rig Removal Tool. Changing background colours & using garbage masks, Lumakeying on Smoke footages, Explosion. Making clean plates. The technique used in photography and special effects filmmaking to combine two or more image elements into a single, final image, see Matte (filmmaking). Essential & Advanced Matte Painting Techniques, Sky Replacement / Building Reference Library, 2D Set Extension / Daytime Lighting, Day for Night / Moon Lighting. Cityscapes / Atmospheric fog and pollution. The focus is on learning advanced workflow techniques required in a visual effects studio and its Digital Matte Painting department. Students will learn how to digitally manipulate images of existing interior and exterior locations. How to judge image manipulation and painting quality will be demonstrated by applying key workflow concepts from classical painting.

SI	Course Outcome	Mapped modules
1	Remembering	M1, M2
2	Understanding the course	M1, M2, M3, M4
3	Applying the general problem	M3, M4
4	Analyse the problems	M3, M4
5	Evaluate the problems after analysing	M3, M4
6	Create using the evaluation process	M3, M4

Module Number	Content	Total Hours	%age of questions	Blooms Level (if applicable)	Remarks (If any)
M 1	Clean plates	10	40		
M 2	Colour Correction and placement	10			
M 3	Concept of Matte Painting	10	40		
M 4	Advanced Matte Painting	10			
		40	80		

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Paper Code: BVFM 591
 CLEAN UPS & MATTE PAINTING (lab)
 Total Credit: 2
 Total hours: 40 Hrs

Sl.	Topic/Module	Hour
1.	Module 1- Clean plates <ul style="list-style-type: none"> • Generating a Clean plate/ Prepping • Core skills of placing clean plate • How Footage from a camera that is transferred into a computer becomes a digital subset of elements • Several methods for removing unwanted objects in a shot • Working on Different Live action footages 	10
2.	Module 2- Colour Correction and placement <ul style="list-style-type: none"> • Placing the clean plate with track and cards • Clean-up & Cloning • Matching film grains • Colour correction with actual original plate. • stylising, creating a look • fixing shooting issues such as wrong white balance • matching shots in a sequence • integrating elements such as a matte painting or CG to match with live-action footage • Working on Different Live action footages • compositing live footage characters with different matte and 3D BG 	10
3.	Module 3- Concept of Matte Painting <ul style="list-style-type: none"> • Creating a matte painting, starting with the initial concept sketch. • Adding light and shadow, texturing elements, and incorporating motion and depth. • Reference Gathering from different images and creating a matte paint with projections on Landscape and City scape for desired output. 	10
4.	Module 4- Advanced Matte Painting <ul style="list-style-type: none"> • Create photorealistic paintings and elements that match concept using 3D and 2D tools and techniques including camera setup, modeling for projection, camera 	10

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	<p>animation, projection setup, image re-projection, and atmospherics and light passes.</p> <ul style="list-style-type: none">• Provide or acquire photographic reference materials. • Combine photographic, paint, and 3d assets to conceptualize, create and design environments using techniques such as camera animation, image projection, layering, and lighting.• Perform tasks related to integrating imagery into shots, preserving a unified sense of lighting, perspective, and color.• Assignments will be done on following above points individually.	
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Suggested Softwares : Nuke
Adobe Photoshop
Syntheyes

Ref Books:

1. The Basics of Matte Painting by CONRAD ALLAN
2. Composition of Outdoor Painting by Edgar Payne
3. Vision: Color and Composition for Film by Hans Bacher
4. Color and Light: A Guide for the Realist Painter by James Gurney
5. Framed Perspective Vol.1 & Vol.2 by Marcos Mateu-Mestre

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Syllabus of B.Sc.in VFX Film Making (CBCS)
Effective from academic session 2021-22

Paper : CAMERA TRACKING + MATCH MOVING

Code : BVFM 502

Course Objective: [Matchmoving](#) or [3d tracking](#) is a vfx concept that is used for tracking the camera movement information.it is an important aspect in the [VFX](#).

Where the collected camera movement information are used by CG artist who combines 3d characters into the live-action footage so the actors can interact with the CG character.

SI	Course Outcome	Mapped modules
1	Remembering	M1, M2
2	Understanding the course	M1, M2, M3, M4
3	Applying the general problem	M3, M4
4	Analyse the problems	M3, M4
5	Evaluate the problems after analysing	M3,M4
6	Create using the evaluation process	M3, M4

Module Number	Content	Total Hours	%age of questions	Blooms Level (if applicable)	Remarks (If any)
M 1	2D Tracking	6	25		
M 2	3d Camera Tracking	10	25		
M 3	Match moving	10	25		
M 4	Creating Point for tracks	4	25		
		30	100		

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CAMERA TRACKING + MATCH MOVING

Total Credit: 4

Total hours: 30 Hrs

Sl.	Topic/Module	Hour
1.	<p>Module 1- 2D Tracking</p> <ul style="list-style-type: none"> • 2D Motion Track, Camera Track, Object Track, Corner Points Tracking and Stabilizing . • Extract animation data from the position, rotation, and size of an image. • Using expressions, they can apply the data directly to transform and match-move another element. • Invert the values of the data and apply them to the original element - again through expressions - to stabilize the image. 	6
2.	<p>Module 2- 3d Camera Tracking</p> <ul style="list-style-type: none"> • Working with 3d cameras, importing Maya camera, • Importing Point cloud data and constraints, With the Camera • Tracker node, you can track the camera motion in 2D sequences or stills to create an animated 3D camera or a point cloud and scene linked to the solve. • Track features, add User Tracks or tracks from a Tracker node, mask out moving objects using a Bezier or B-spline shape, and edit your tracks manually. • How Camera Tracker can solve the position of several types of cameras as well as solve stereo sequences. • Working With 3d camera. Importing Maya camera, Importing Point cloud data and constraints. 	10
3.	<p>Module 3- Match moving</p> <ul style="list-style-type: none"> • Introducing Match moving and its uses • Understanding Perspectives and Measurements, Cameras and its functions, Focus, Shutter Speed, Angle of View, Exposure, Distance, Tripod Match moving on image sequence the position and characteristics of the camera that shot. • How to use the parallax of features tracked within the shot to ascertain this and just requires a sequence shot with a moving camera. • To calculate and reveal the 3D positions of a number of feature points within the shot. Those camera and feature points can then be used for 3D, compositing and motion graphics work, to allow seamless integration into the source shot. 	10

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4.	Module 4 - Creating Point for tracks <ul style="list-style-type: none">• Point clouds are a useful starting point for 3D modelling and can be helpful in positioning 3D objects into a scene.• Using the PointCloudGenerator node,• Create a dense point cloud based on the information generated by Camera Tracker and use the points to create a 3D mesh of your 2D footage.	4
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Suggested Softwares : Nuke
Adobe Photoshop
Syntheyes

REFERENCE BOOKS

- 1.THE ART AND TECHNIQUE OF MATCHMOVING: SOLUTIONS FOR THE VFX ARTIST BY ERICA HORNUNG.
- 2.Match moving: The Invisible Art of Camera Tracking, 2nd Edition by Tim Dobbert.
- 3.The Art and Technique of Match moving by Erica Hornung.
- 4.Nuke 101: Professional Compositing and Visual Effects Pdf
- 5.NUKE USER GUIDE by foundry pdf

REFERENCE LINK

- <http://WWW.CREATIVEBLOQ.COM/3D/HOW-FIX-IMPOSSIBLE-MATCHMOVE-71515920>
<https://CGI.TUTSPLUS.COM/ARTICLES/26-TRACKING-AND-MATCHMOVING-TUTORIALS-AE-7394>
<http://WWW.CREATIVEBLOQ.COM/3D/HOW-FIX-IMPOSSIBLE-MATCHMOVE-71515920>
<https://WWW.LYNDA.COM/MATCHMOVER-TUTORIALS/SOLVING-CAMERA/155283/162754->
http://index-of.es/EBooks/English/Matchmoving_The_Invisible_Art_of_Camera_Tracking_2005_Sybex.pdf

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Paper : CAMERA TRACKING + MATCH MOVING (lab)

Code : BVFM 592

Course Objective: The students will learn Tracker Node Basics, stabilizing a Shot, Tracking Four Points, understanding tracking points, tracking a picture in the frame, Changing the Tracker settings, Replacing the picture, adjusting the source pins, adding motion blur. Using Positional data to move or stable footage or elements, tracking vectors, Tracking 3d using a virtual camera and objects in 3d space. Advanced techniques in match moving creating points and cards. Understanding Perspectives and Measurements, Cameras and its functions, Focus, Shutter Speed, Angle of View, Exposure, Distance, Tripod. Students at Match move Course will learn Tilt and pan shots, Object tracking, Character tracking, Crane, Drone shot and export these shot in to 3D software and start blocking.

SI	Course Outcome	Mapped modules
1	Remembering	M1, M2
2	Understanding the course	M1, M2, M3, M4
3	Applying the general problem	M3, M4
4	Analyse the problems	M3, M4
5	Evaluate the problems after analysing	M3, M4
6	Create using the evaluation process	M3, M4

Module Number	Content	Total Hours	%age of questions	Blooms Level (if applicable)	Remarks (If any)
M 1	2D Tracking	7	40		
M 2	3d Camera Tracking	12			
M 3	Match moving	12	40		
M 4	Creating Point for tracks	9			
		40	80		

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Paper Code: BVFM- 592
CAMERA TRACKING + MATCH MOVING (lab)
 Total Credit: 2
 Total hours: 40 Hrs

Sl.	Topic/Module	Hour								
1.	<p>Module 1- 2D Tracking</p> <ul style="list-style-type: none"> • Viewing Track Data • Troubleshooting Sequence Tracks • Extending Existing Camera Tracks • Retracking Partial Frame Ranges ○ General process for tracking an image: <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 5%; text-align: center;">1.</td> <td>Connect a Tracker node to the image you want to track.</td> </tr> <tr> <td style="text-align: center;">2.</td> <td>Use auto-tracking for simple tracks or place tracking anchors on features at keyframes in the image.</td> </tr> <tr> <td style="text-align: center;">3.</td> <td>Calculate the tracking data.</td> </tr> <tr> <td style="text-align: center;">4.</td> <td>Choose the tracking operation you want to perform: stabilize, match-move, etc.</td> </tr> </table> <ul style="list-style-type: none"> • Tracking footages for enhancements. • Assignments will be done on following above points individual on different live footages. 	1.	Connect a Tracker node to the image you want to track.	2.	Use auto-tracking for simple tracks or place tracking anchors on features at keyframes in the image.	3.	Calculate the tracking data.	4.	Choose the tracking operation you want to perform: stabilize, match-move, etc.	7
1.	Connect a Tracker node to the image you want to track.									
2.	Use auto-tracking for simple tracks or place tracking anchors on features at keyframes in the image.									
3.	Calculate the tracking data.									
4.	Choose the tracking operation you want to perform: stabilize, match-move, etc.									
2.	<p>Module 2- 3d Camera Tracking</p> <ul style="list-style-type: none"> • Adding and Positioning User Tracks • User Tracking Methods • Tracking Assists • Tracking a Scene Manually • Linking Still Reference Frames • Assigning 3D Survey Points • Assignments will be done on following above points individual on different live footages. 	12								
3.	<p>Module 3- Match moving</p> <ul style="list-style-type: none"> • Solving the Camera Position • Viewing Solve Data • Troubleshooting Solves • Adjusting the Scene • Setting the Ground Plane and Axes • Transforming the Scene Manually • Using Scene Constraints • Assignments will be done on following above points 	12								

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	induvial on different live footages.	
4.	<p>Module 4 - Creating Point for tracks</p> <ul style="list-style-type: none"> • Creating Camera Nodes • Creating Scenes • Creating Point Clouds • Creating Cards • Combining Solves • Placing Objects in the Scene • Accounting for Lens Distortion • Assignments will be done on following above points <p>induvial on different live footages.</p>	9

Suggested Software : Syntheyes
Nuke

REFERENCE BOOKS

- 1.THE ART AND TECHNIQUE OF MATCHMOVING: SOLUTIONS FOR THE VFX ARTIST BY ERICA HORNUMG.
- 2.Matchmoving: The Invisible Art of Camera Tracking, 2nd Edition by Tim dobert.
- 3.The Art and Technique of Matchmoving by Erica Hornung.
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http://index-of.es/EBooks/English/Matchmoving_The_Invisible_Art_of_Camera_Tracking_2005_Sybex.pdf

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Paper: LIVE ACTION FILM MAKING (Experimental)

Code: BVFM 503

Course Objective: This course will prepare the students with a thorough introduction to the foundations of film craft and with knowledge, skills of visual effects with integration of live action footage and Computer Graphics elements to create realistic imagery for superior Industry and Entrepreneurship vocations as Filmmakers. Catering to Media, Education and Entertainment sectors in particular and in rest all business sectors in general. Besides, they will be able to advance their expertise in areas filmmaking, animation, and game design through higher education, research, continuous learning, and applications with ethics and social. It will also focus on learning how to create a visual sense of depth in your digital painting, as well as how to create a visual sense of story. They illustrate the script, plan shots, demonstrate action, and maintain continuity between scenes. The students will be able to make their own storyboards and animatic.

SI	Course Outcome	Mapped modules
1	Remembering	M1, M2
2	Understanding the course	M1, M2, M3, M4
3	Applying the general problem	M3, M4
4	Analyse the problems	M3, M4
5	Evaluate the problems after analysing	M3,M4
6	Create using the evaluation process	M3, M4

Module Number	Content	Total Hours	%age of questions	Blooms Level (if applicable)	Remarks (If any)
M 1	Film Making as an experimental medium	10	25		
M 2	Film Production Design Designing Character, Set and Props and shoot planning	10	25		
M 3	Cinematography and Frame Capturing	10	25		
M 4	After shoot post production process	10	25		
		40	100		

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LIVE ACTION FILM MAKING (Experimental)

Total Credit: 4

Total hours of lectures: 30 hours

Sl.	Topic/Module	Hour
1.	Module 1 - Film Making as an experimental medium <ul style="list-style-type: none"> • Film Production Fundamentals, Basic Requirements for Film making, choosing a story for Film making. 	4
2.	Module 2 – Production design, Shoot Planning, Locations and Characters Look development. <ul style="list-style-type: none"> • Creating the visual story using thumbnails, shot breakdown, shot types, continuity, camera angles, camera movements, creating cinematic storyboard, costume designs and look development. 	10
3.	Module 3 – Cinematography and shooting <ul style="list-style-type: none"> • Setting up the camera • Layout & composition of Characters props and environment, time and location • Do's & Don'ts • Capturing the frames and shooting the raw footages • Capturing BGs (Backgrounds) and still photographs for Vfx requirements 	8
4.	Module 4 – Editing, Vfx ,color correction ,Audio and sound, final mixing <ul style="list-style-type: none"> • Converting raw footages for edit • Creating audio library • Understanding and creating effects for better output • Editing as per the required scene mood • Recording audio and BGM • Compositing as per VFX requirements • Final colour Grading and sound mixing • Final Output 	8

Softwares – Adobe Photoshop

Adobe premier

Adobe After effects

Nuke

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Suggested Readings:-

1. *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age (2013 Edition)* by Steven Ascher and Edward Pincus
2. *On Directing Film (1992)* by David Mamet
3. *Easy Riders, Raging Bulls: How the Sex-Drugs-and-Rock 'N' Roll Generation Saved Hollywood (1999)* by Peter Biskind
4. *Directing: Film Techniques & Aesthetics (Fifth Edition, 2013)* by Michael Rabinger and Mick Hurbis-Cherrier
5. *On Film-making: An Introduction to the Craft of the Director (2005)* by Alexander Mackendrick, edited by Paul Cronin

Paper: LIVE ACTION FILM MAKING (Experimental) Lab

Code: BVFM 593

Course Objective: : This course will emphasis and prepare the students with a thorough introduction to the foundations of film craft .Film making process and with knowledge , skills of visual effects with integration of live action footage and Computer Graphics elements to create realistic imagery for superior Industry and Entrepreneurship vocations as Filmmakers. Catering to Media, Education and Entertainment sectors in particular and in rest all business sectors in general. The students will learn how to make a live action film on their own.

SI	Course Outcome	Mapped modules
1	Remembering	M1, M2
2	Understanding the course	M1, M2, M3, M4
3	Applying the general problem	M3, M4
4	Analyse the problems	M3, M4
5	Evaluate the problems after analysing	M3,M4
6	Create using the evaluation process	M3, M4

Module Number	Content	Total Hours	%age of questions	Blooms Level (if applicable)	Remarks (If any)
M 1	Aspects of acting and direction	3	25		

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M 2	Acting for Animation & Character Performance	3	25		
M 3	Different Aspects of acting	4	25		
M 4	Creative Approach	10	25		
		20	100		

Paper Code: BVFM- 593

LIVE ACTION FILM MAKING (Experimental) Lab

Total Credit: 2

Total hours of lectures: 30 hours

Sl.	Topic/Module	Hour
<u>1.</u>	Module 1 - Film Making as an experimental medium <ul style="list-style-type: none"> • Watching ref video of Film Making process and script development 	4
2.	Module 2 – Production design, Shoot Planning, Locations and Characters Look development. <ul style="list-style-type: none"> • Creating story boards thumbnails before shoot • Designing of clean plates required for shoot • Location Racke • Costume development • Preparing story board lineup (previz) 	8
3.	Module 3 – Cinematography and shooting <ul style="list-style-type: none"> • Shooting with camera • Lights and costumes • Completing all shots according to storyboard and script 	10
4.	Module 4 – Editing, Vfx ,color correction ,Audio and sound, final mixing <ul style="list-style-type: none"> • Transferring raw footage for edit • Vfx shot compositing • Recording dialogues, sound and special effects • Final mixing 	8

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	<ul style="list-style-type: none">• Colour correction according to film requirement• Rendering final output	
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Softwares – Adobe Photoshop
Adobe premier
Adobe After effects
Nuke

Suggested Readings:-

1. *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age (2013 Edition)* by Steven Ascher and Edward Pincus
2. *On Directing Film (1992)* by David Mamet
3. *Easy Riders, Raging Bulls: How the Sex-Drugs-and-Rock 'N' Roll Generation Saved Hollywood (1999)* by Peter Biskind
4. *Directing: Film Techniques & Aesthetics (Fifth Edition, 2013)* by Michael Rabinger and Mick Hurbis-Cherrier
5. *On Film-making: An Introduction to the Craft of the Director (2005)* by Alexander Mackendrick, edited by Paul Cronin

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Paper: DIGITAL PHOTOGRAPHY

Code: BVFM 504

Course Objective: This course will emphasise on the history and technical evolution of Professional cameras, the component of cameras and functionalities, the rules of composition for photography, functionalities of cameras and setting up accessories. The students would be applying the techniques of lighting and application of tripods and other camera accessories to capture a good composition in cinematography & Photography.

Sl	Course Outcome	Mapped modules
1	Remembering	M1, M2
2	Understanding the course	M1, M2, M3, M4
3	Applying the general problem	M3, M4
4	Analyse the problems	M3, M4
5	Evaluate the problems after analysing	M3,M4
6	Create using the evaluation process	M3, M4

Module Number	Content	Total Hours	%age of questions	Blooms Level (if applicable)	Remarks (If any)
M 1	Introduction to Photography	3	25		
M 2	Cameras and Accessories	3	25		
M 3	Framing and Composition	4	25		
M 4	Basics of Photography and Lighting	10	25		
		20	100		

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Digital Photography

Total Credit: 6

Total hours of lectures: 60 hours

Sl.	Topic/Module	Hour
1.	<p>Module 1 - Introduction to Photography History of camera , camera obscura, parts of camera, analog and digital cameras, pixel, raster and vector, resolution, functions of camera, viewfinder. SLR, DSLR cameras, Focus, aperture, white balance, Depth of Field, shutter speed, ISO, exposure, F-Stops.</p>	8
2.	<p>Module 2 – Cameras and Accessories Types of Cameras : point Shoot , High end consumer cameras, Lenses, Type of lenses(prime, zoom ,micro),Digital Single Lens, Reflex Cameras (Digital SLRs) Focal length, camera settings, setting white balance, sunny 16 rule, metering , Tripod- qualities , Types , Functions , speed light, reflectors. Camera equipment, types of photography (wedding, wild, portrait, street, architecture, product</p>	10
3.	<p>Module 3 – Framing and Composition Simple Rules for framing Human Subjects, Headroom , Subjective vs Objective Shooting angles, Look Room, Rule of thirds, Camera Angles, Camera moves, types of shots(extreme long shot, long shot, medium shot ,medium close up shot, close up shot) and angles (low angle, high angle, tilt POV, Birds eye view).180 degree rule Framing composition with two people, The profile two –shoot, high angle, over the shoulders , wrapping up composition.</p>	12
4.	<p>Module 4 – Basics of Photography and Lighting Aperture, F-Stop, Depth of Field, factors determining the depth of field, depth of focus, lens and focal length, focal plane, angle of coverage and characteristics of lenses, the setting of aperture and shutter and how they are relatively and arithmetically arranged, types of shutter, types of photography General Lighting concepts, Foot candles, Kelvin, Fundamentals of Lighting, natural and artificial light source, basi portrait lighting, three point lighting.</p>	10

Suggested Readings:-

1. The Elements of Photography, Belt, Angela Faris,Focal
2. ASMP Professional Business Practices in Photography, Carr, Susan, Allworth Press
3. Photoshop CS6 in Simple Steps, Kogent Learning Solutions Inc., Dreamtech Press
4. Basic Photography: Post Production Black & White, Macleod, Steve, AVA Book

Online References:

- <https://www.studiobinder.com/blog/cinematography-techniques-no-film-school/>
1. <http://vision.cse.psu.edu/courses/CompPhoto/PhotoIntro.pdf>

Maulana Abul Kalam Azad University of Technology, West Bengal
Syllabus of B.Sc.in VFX Film Making (CBCS)
Effective from academic session 2021-22

Paper: WRITING AND PRESENTATION SKILLS

Code: BVFM 505

Course Objective: The course is designed To make the students aware of the fundamental concepts of critical reasoning and to enable them to read and respond critically, drawing conclusions, generalizing, differentiating Fact from opinion and creating their own arguments. To assist the students in developing Appropriate and impressive writing styles for various contexts.

Sl	Course Outcome	Mapped modules
1	Remembering	M1, M2
2	Understanding the course	M1, M2, M3, M4
3	Applying the general problem	M3, M4
4	Analyse the problems	M3, M4
5	Evaluate the problems after analysing	M3,M4
6	Create using the evaluation process	M3, M4

Module Number	Content	Total Hours	%age of questions	Blooms Level (if applicable)	Remarks (If any)
M 1	Writing with Impact	10	25		
M 2	Writing short ,Clear and right	10	25		
M 3	Public Speaking Foundations	10	25		
M 4	Designing Presentation	10	25		
		40	100		

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Writing and Presentation Skills

Total Credit: 6

Total hours of lectures: 60 hours

Sl.	Topic/Module	Hour
1.	<p>Module 1 - Writing with Impact</p> <ul style="list-style-type: none"> • Fundamental concepts of Critical reasoning. • Appropriate and impressive writing styles for various concepts • Writing with impact through example • Learning about the readers • Understanding how people read • Directing the eye with page elements • Grabbing readers attention 	15
2.	<p>Module 2 - Writing short ,Clear and right</p> <ul style="list-style-type: none"> • Getting to the point • Shortening sentences • Managing paragraph lengths • Bringing out your voice • Sticking to one idea at a time • Untangling grammar • Exploiting the power of verbs • Using sentence for rhythm effect • Matching style to genre 	15
3.	<p>Module 3 – Public Speaking Foundations</p> <ul style="list-style-type: none"> • Preparing a speech -Identifying your audience - Know why you are talking – Outlining the speech – Finding story – Research – Managing pre-performance anxiety • Opening and Delivering Speech –Develop credibility – Explore the strong openings – Introducing the agenda – develop vocal variety – practice great body language – use props and visual aids – anticipate tech mishaps - 	15
4.	<p>Module 4 – Designing Presentation</p> <p>Soft skills for academic presentations - Effective communication skills –Structuring the presentation - Choosing appropriate medium – Flip charts – OHP – Power Point presentation – Clarity and brevity - Inter-action and persuasion - Interview skills – Group Discussions.</p>	15

Suggested Software – Microsoft Word

Power Point

Suggested Readings -

1. Write Tight: Say Exactly What You Mean with Precision and Power by William Brohaugh
2. Everybody Writes: Your Go-To Guide to Creating Ridiculously Good Content by Ann Handley