

**Course curricula**  
for Short term courses based on  
**Modular Employable Skills**



**Sector – Film Production**

Director General of Employment and Training  
Ministry of Labour and Employment  
Government of India

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## **Modular Employable Skills (MES)**

### **1. a Background**

Number of forums have emphasised the need for the skill development, especially for the less educated, poor, women, handicaps and out of school youth. The skill level and educational attainment of the work force determines the productivity, income levels as well as the adaptability of the working class in changing environment. Large percentage of population in India is living below poverty line, the main reason being the lower percentage of skilled persons in the workforce.

The skill development at present is taking place mostly in the informal way, i.e. persons acquire skill at the work-place when they help their parents, relatives and employers etc. Such persons do not have a formal certificate and thus earn lower wages and are exploited by employers. They have come through informal system due to socio-economic circumstances of the family and the compulsions of earning a livelihood rather than attending a formal course. While their productivity is low, their contribution to the national GDP cannot be ignored. If the country can create a system of certification which not only recognizes their skills but also provides education and training in a mode that suits their economic compulsions, it will not only benefit the workforce to earn a decent living but also contribute to the national economy by better productivity of this workforce.

Another related problem is the large number of students drop outs (About 63% of the school students drop out at different stages before reaching Class-X). Women discontinue education at one stage feels insecure and loneliness. Physically handicapped and mentally disabled are dependent on others for their entire life.

The third problem is that the industries are facing shortage of skilled people to operate the machines and produce the materials, and the skills available are not adequate considering the changing requirement of the technology.

### **1. b. Frame work for Skill Development based on ‘Modular Employable Skills (MES)’**

Very few opportunities for skill development are available for the above referred groups i.e. out of school youth and existing workers especially in the informal sector. Most of the existing Skill Development programmes are long term in nature. Poor, women, handicaps and less educated persons cannot afford long term training programmes due to higher entry qualifications, cost etc. Therefore, new frames work for Skill Development for the Informal Sector has been evolved by the DGET to address to the above mentioned problems. The key features of the new frame work for skill development are:

- Demand driven short term training courses based on modular employable skills decided in consultation with Industry.
- Flexible delivery mechanism (part time, weekends, full time)
- Different levels of programmes (Foundation level as well as skill up gradation) to meet demands of various target groups.
- Central Government will facilitate and promote training while Vocational Training Providers (VTP) under the Government and Private Sector will provide training
- Optimum utilization of existing infrastructure to make training cost effective.

- Testing of skills of trainees by independent assessing bodies who would not be involved in conduct of the training programme, to ensure that it is done impartially.
- Testing and certification of prior learning (skills of persons acquired informally)

The Short Term courses would be based on 'Modular Employable Skills (MES).

The concepts for the MES are:

- Identification of 'minimum skills set' which is sufficient to get an employment in the labour market.
- It allows skills up-gradation, multiskilling, multi entry and exit, vertical mobility and life long learning opportunities in a flexible manner.
- It also allows recognition of prior learning (certification of skills acquired informally) effectively.
- The modules in a Sector when grouped together could lead to a qualification equivalent to National Trade Certificate or higher.
- Courses could be available from level 1 to level 4 in different vocations depending upon the need of the employer organizations.
- MES would benefit different target groups like :
  - ✓ Workers seeking certification of their skills acquired informally
  - ✓ Workers seeking skill upgradation
  - ✓ Early school drop-outs and unemployed
  - ✓ Previously child labour and their family

### **1. c. Age of participants**

The minimum age limit for persons to take part in the scheme is 14 years but there is no upper age limit.

### **1. d. Curriculum Development Process**

Following procedure is used for developing course curricula

- Identification of Employable Skills set in a Sector based on division of work in the labour market.
- Development of training modules corresponding to skills set identified so as to provide training for specific and fit for purpose
- Organization of modules in to a Course Matrix indicating vertical and horizontal mobility. The course matrix depicts pictorially relation among various modules, pre requisites for higher level modules and how one can progress from one level to another.
- Development of detailed curriculum and vetting by a trade committee and by the NCVT (Close involvement of Employers Organizations, State Governments, experts, vocational training providers and other stake holders is ensured at each stages).

### **1. e. Development of Core Competencies**

Possession of proper attitudes is one of the most important attribute of a competent person. Without proper attitudes, the performance of a person gets adversely affected. Hence, systematic efforts will be made to develop attitudes during the training programme.

The trainees deal with men, materials and machines. They handle sophisticated tools and instruments. Positive attitudes have to be developed in the trainees by properly guiding them and

setting up examples of good attitudes by demonstrated behaviours and by the environment provided during training.

Some important core competencies to be developed are:

1. Safety consciousness and safe working practices
2. Care of equipment and tools
3. Punctuality, discipline and honesty
4. Concern for quality
5. Respect for rules and regulations
6. Concern for health and hygiene
7. Cordial relationship and Cooperation with co-workers and team work
8. Positive attitude and behaviour
9. Responsibility and accountability
10. Learn continuously
11. Communication skills
12. Concern for environment and waste disposal

Following competencies should also be developed during level-II and higher courses:

1. Ability for planning, organizing and coordinating
2. Creative thinking, problem solving and decision making
3. Leadership
4. Ability to bear stress
5. Negotiation

#### **1. f. 6. Duration of the Programmes**

Time taken to gain the qualification will vary according to the pathway taken and will be kept very flexible for persons with different backgrounds and experience. Duration has been prescribed in hours in the curriculum of individual module, which are based on the content and requirements of a MES Module. However, some persons may take more time than the prescribed time. They should be provided reasonable time to complete the course.

#### **1. g. Pathways to acquire Qualification:**

Access to the qualification could be through:

- An approved training programme;  
Or
- A combination of an approved training programme plus recognition of prior learning including credit transfer;  
Or
- The recognition of prior learning that provides evidence of the achievement of the competencies for the qualification.

#### **1. h. Methodology**

The training methods to be used should be appropriate to the development of competencies. The focus of the programme is on “Performing” and not on “Knowing”. Lecturing will be restricted to the minimum necessary and emphasis to be given for ‘Hands on training’.

The training methods will be individual centred to make each person a competent one. Opportunities for individual work will be provided. The learning process will be continuously monitored and feedback will be provided on individual basis.

Demonstrations using different models, audio visual aids and equipment will be used intensively.

### **1. i. Instructional Media Packages**

In order to maintain quality of training uniformly all over the country, Instructional Media Packages (IMPs) will be developed by the National Instructional Media Institute (NIMI), Chennai.

### **1. j. Assessment**

DGE&T will appoint assessing bodies to assess the competencies of the trained persons. The assessing body will be an independent agency, which will not be involved in conducting the training programmes. This, in turn, will ensure quality of training and credibility of the scheme. Keeping in view the target of providing training/testing of one million persons through out the country and to avoid monopoly, more than one assessing bodies will be appointed for a Sector or an area.

### **1. k. Certificate**

Successful persons will be awarded certificates issued by National Council for Vocational Training (NCVT).

### **1. l. MES courses approved by NCVT**

The NCVT released a list of 340 approved courses on 15<sup>th</sup> September 2008, i.e. on the Engineers day (128<sup>th</sup> birth day of Sir. M. Visweswariah). The courses were allotted 6 digit alpha numerical codes with the following formula

From Left side:

1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> digits –Sector Codes (Alpha Codes)

4<sup>th</sup> digit – Level Code (1 for level 1, 2 for level 2, 3 for level 3 and so on. As the level increases, the position in the industry also increases)

5<sup>th</sup> and 6<sup>th</sup> digits – Course serial number (separate series for courses at same level with in each 2. Sector)

### **1. m. The Film Production (Cinema) Sector**

India has the world's biggest movie industry in terms of the number of movies produced Today, the technology of film-making in India is perhaps the best among all developing countries.. Indian Film industry employs more than 6 million people, most of whom are contract workers as opposed to regular employees. Though India's overall entertainment industry is taking on professional colours, India's movie industry per se remains highly informal, personality-oriented and family-dominated. Until the late 1990s, it was not even recognised as an industry. Even though it has since been recognised as an industry, banks and other financial institutions continue to avoid the industry due to the enormous risks involved in the business.

Film is probably the broadest and most varied creative opportunity in mass media. Films, a blend of creativity and technicality are an important media, not only for entertainment and information, but also for communication. Films, the most international medium, has developed into a universal art form that transcends cultural differences. **Film making** include feature films, documentaries, newsreels, Promotional films, TV commercials, music Videos etc.

The craft of filmmaking is a teamwork which needs close coordination of various skilled individuals. It involves acting, directing, producing, script writing, cinematography, **sound recording**, visual mixing, editing and so on. The field of film making is highly competitive and has a lot of scope for employment opportunities. One should have artistic and technical skills and at the same time ability to express ideas. Training helps to hone the skills; even for acting and directing, which are basically creative fields that require inherent talent. In areas like cinematography, sound engineering and editing, professional training is essential.

Today films attract talented people from all strata of the Indian society and are a source of livelihood to thousands working as producers, directors, cinematographers, actors, musicians, technicians, etc. However, it requires a lot of hard work and perseverance. Film-making is a team effort and involves a wide range of activities. An average film unit comprises about 200 people. These include producers, directors, actors, editors, choreographers, music directors, singers, costume designers, art directors, technicians and several categories of junior workers.

A sectoral skill panel was formed under the chairmanship of Mr. S. J. Amalan Director, Apex Hi-Tech Institute, Bangalore and Regional Director D.G.E.T, Ministry of Labour and Employment, Karnataka, Andhra Pradesh and Orissa, to identify the skills needed and where training could be imparted

### 1. n. The members of the Sectoral Skill Panel for Film Production Sector

Sectoral Skill Panel - Cinema Industry			
Sr. No	Name	Address	Phone And Email
1	Mr. S. J. Amalan	Director, Apex Hi-Tech Institute, Bangalore and Regional Director D.G.E.T, Ministry of Labour and Employment, Karnataka, Andhra Pradesh and Orissa.	<a href="mailto:sjamalan@yahoo.co.in">sjamalan@yahoo.co.in</a> <a href="tel:080-23378335">080-23378335</a> <a href="tel:+(91)09680361079">+(91) 0 9680361079</a>
2	Mr. L. Nagaraja Murthy	Former Director of Vocational Education, Government of Karnataka	<a href="mailto:nagarajamurthy@gmail.com">nagarajamurthy@gmail.com</a> <a href="tel:+(91)09448633189">+(91) 0 9448633189</a>
3	Mr. B. Purushothama	Consultant – QMS and Textiles, B-17, Jayanthi Apartments, 13th cross, 4th Main, Malleswaram, Bangalore 560003	<a href="mailto:purushothama1949@yahoo.co.in">purushothama1949@yahoo.co.in</a> <a href="tel:+(91)09448864028">+(91) 0 9448864028</a> <a href="tel:080-23461512">080-23461512</a>
4	Mr. T. S. Naghabharana	Film Director - President of Karnataka State Film Accademy, Badami House, N.R.Square, Bangallore 560002	<a href="mailto:chalanachitraacademy@gmail.com">chalanachitraacademy@gmail.com</a> 9845277408 22211745

5	Mr. N.S. Shridhar Murthy	Mallige Printing & Publishing (P) Ltd.,No.28, Sirsi circle, Bangalore - 560 018	nimmamallige@yahoo.com 9342209825
6	Mr. M. Abdul Rehaman Pasha	Film Director & Script writer, Multimedia, "Nammane", 81/37-3, 4th cross, 12th D main, Shivanagar, Bangalore 560010	<a href="mailto:pasha1950@gmail.com">pasha1950@gmail.com</a> < <a href="mailto:pasha1@dataone.in">pasha1@dataone.in</a> > <a href="tel:080-23389888">080-23389888</a> , <a href="tel:9845299621">9845299621</a>
7	Joe Simon	Vice President, Karnataka Film Director's Association, General Secretary Kranataka Film Producer's Association, E.C. Member Karnataka Film Chamber of Commerce. "Shruthi", 101/42/1, 15th Main, 18th Cross, Padmanabha Nagara, Bangalore 560061	9448042976
8	R. S. Jaishankar	Director, Samana Manaskaru, No 24, Usha Kirana, BHEL Layout, Kenchenahalli, Rajarajeshwari Nagara, Bangalore 560098	080-28604158, 9845576281
9	Ms. K. H. Savithri	Resident Editor, Chitra Sourabha & Sindhura Samyukta Karnataka. No-8, "Susheela", Railway Parallel Road, Rammohanpura, Bangalore 560021	sksavithri@rediffmail.com 080-22253725, 9448880215
10	Ms. Sreeja V. N	Head-Media Concepts, Mayflower Media House, No 1, first floor, Unit 5, Yamunabai Road, Madhavnagar, Bangalore 560001	<a href="mailto:mayflowermh@gmail.com">mayflowermh@gmail.com</a> <a href="tel:9449865391">9449865391</a>
11	M. V. Purushothama	Make up artist, #8/1, 9th Cross, Magadi Road, Bangalore 560023	9448334206
12	Mr. Rajeev	Film Assistant Director, Bangalore.	9900566312 22211745
13	Mr. Abhiman	Film Assistant Director, Bangalore	9916464110
14	Mr. Jagannath Prakash	Secretary. Karnataka State Film Accademy, Badami House, N.R Square, Bangalore.	9481024733 22211745

15	Mr. B. N. Subramanya	Art Critic, Bangalore	9448734847 baanaasn@gmail.com
16	Mr. Chandrasekhar. N. R	Sound Engineer. No.8, Shravya, Sarvbhowmanagar, Bangalore 560061.	<a href="mailto:chandru_1956@yahoo.in.co">chandru_1956@yahoo.in.co</a> 9243411335
17	Mr. R. S. Jaishankar	Actor, Bangalore	9845576281
18	Mr. M. N. Vyasarao	Leading Script Writer and Scholar in Kannada	9886870323
19	Mr. K.S Ravindranath	General Secretary, Chalanachitra Karmikara Okkuta. Bangalore	
20	Mr. Chandrasekhar B. Badiger	Gen Secretary, Production Assistants Union. Bangalore	
21	Mr. Prakash Belwadi,	Actor And Director, No. 276/c,37th A Cross, 8th Block, Jayanagara, Bangalore- 560082.	<a href="mailto:prakash.belwadi@gmail.com">prakash.belwadi@gmail.com</a> Mob. +919448050541
22	Mr. Veerappa Maralavadi,	Story and Script Writer, # 232-A, 55th Cross,3rd Block, Rajajinagara, Bangalore 560010	+919845272729.
23	B. R. Ravindranath	Director, Institution of translation studies, P.B. No 1024, Bangalore	<a href="mailto:its@tarjume.com">its@tarjume.com</a> Telefax – 080-23111467

Following eminent members from the film industry and State Government attended the first meeting on 10-08-2009 and guided the course of action:

1. Mr. N.R Vishukumar, Director, Department of Information, Govt. of Karnataka, Bangalore
2. Mr. T.S. Nagabharana, Chairman, Karnataka State Chalanachitra Academy, Bangalore
3. Dr. (Smt) Jayamala, President, Karnataka Chalanachitra Vanijya Mandali.
4. Mr. Thomas D'Souza, Secretary, Karnataka Chalanachitra Vanijya Mandali,
5. Mr. Ashoka, Honorary President, Chalanachitra Karmikara Okkuta, Bangalore.
6. Mr. N, S, Ravishankar, Executive committee member, Sri Kanteerava Studios and Member, Karnataka Chalanachitra Academy.
7. Mr. Saggere Ramaswamy, Photo Editor KIS Institute, Bangalore
8. Mr. M. Ravikumar, Joint Director, Information Department

9. 9.Mr. L. Nagarajamurthy, Former Director, Vocational Education, Government of Karnataka.
10. Mr. K.S. Ravindranath, General Secretary, Chalanachitra Karmikara Okkuta.
11. Mr. Chandrasekhar, Audition Expert.

Members and representatives of different associations of Chalanachitra Okkuta attended the meeting of 11-9-2009, offered suggestions for the development of MES Modules. They are: Sriyuths/Smts

1. Nagabharana .T.S. Chairman, Karnataka Chalanachitra Academy, Govt. of Karnataka.
2. L Nagarajamurthy, Former Director Vocational Education Govt Of Karnataka.
3. B. Purushothama, Consultant.
4. M S Keshava, 502, 5th Cross, Ramakrishna Nagar, Mysore, Film Federation
5. S. Rangaswamy Nelamangala Town, Bangalore Film Federation
6. C Thomas, Production managers Association,
7. Tiptur Raghu, Film Director, Secretary KANFIDA.
8. B T Manjunath, Dubbing Artists Union
9. R T Prakash, President, Light Man Union.
10. G M Rajanna, General Secretary, Light Man Union.
11. L MuthuRaj, President, Costumers Union.
12. Purushothama, Make-up Man's Union.
13. K. Shivarama Uppunda. President, Production Assistants Union
14. Chandrasekhar B. Badiger Gen Secretary, Production Assistants Union.
15. H S Rudrayya, Production Assistants Union.
16. R Santhosh Kumar, Costumers Union.
17. G N Raju, Drivers Union.
18. K Krishna char, Art Directors Union,
19. C Shankar, General Secretary, Stunt Artists Union.
20. P R Munikrishna Rao, General Secretary, Stunt Artists Union,
21. S Ramachandra Cinematographer's Union
22. KCN Chandrasekhar, Film Producer
23. K S Ravindranath, General Secretary, Karnataka Chalanachitra Karmikara Okkuta
24. Chindodi Bangaresh, Film Producer & Director
25. S N Ravishankar, Production Manager

### LEVEL – 1

<b>1. Module Name</b>	<b>Clap Person (Clap Board Assistant)</b>
<b>2. Sector</b>	<b>Film Production</b>
<b>2. a Phase</b>	Production
<b>3 Code</b>	<b>FLM - 101</b>
<b>4. Entry Qualification and Age</b>	8 <sup>th</sup> Std Minimum 16 years of age
<b>5. Duration</b>	40 Hours
<b>6. Terminal Competency</b>	Operating the Clap-board effectively during shooting of a film/video
<b>7. Course Content</b>	
<b>Practical Competencies</b>	<b>Underpinning Theoretical Knowledge</b>

Look at a few visuals of different clapboards, and try to understand the different parts on typical clapboard.	What is the difference between Scene, Shot and Take?
Draw a picture of a clap board with required details on it	Method of shooting the film, in non-sequential order.
Explain the significance of each part of the clap board	What should be the colour of the clap board and the letters written on it, and why?
List the things you need to carry in the field, as a clap-person.	
Write the details of a particular shot on the clipboard	Structure of a shooting script. And what to learn from it as a Clap-person.
Write the details of 10 shots, marked for you on a section of the script provided to you.	
Visit a set where a shooting is taking place and observe how a clap-person is functioning there.	In many groups clap persons is also assigned other tasks too. Observe how a clap person handles them.
Demonstrate the use of clap-board:	Why and when to shout the clap-board details before clapping.
Shouting the details and clapping the frame.	What are talkie and silent shots? How do they affect the work of a clap-person?
Show the clapboard to the camera to take the clap.	Why and when not to shout the clap-board details before clapping.
Explain the aspects to take care when holding the clapboard to the camera?	Understand the distance, angle at which a clap board should be shown for a shot. What is the 'glare' and how it spoils the purpose.
Give an end clap	Why do we give the end clap?
Visit a few sets where a shooting is taking place and observe how a clap-person is functioning there.	Talk to a few clap persons and find out their experience; derive lessons from their experience.
Maintain and store the clapboard safely.	

Explain the method of maintaining cordial relations with directorial team on one hand and camera team on the other.	
Explain what the problems you as a clap-person encounter during the shooting schedule.	
Maintain personal hygiene	What is its importance, especially in the field of film production?
Maintain punctuality	The value of time, especially during shooting.
Use an Electronic Clapboard	What is the difference in structure and operation?
<b>Tools and equipments needed for training</b>	
<ol style="list-style-type: none"> <li>1. Film scripts/shooting scripts.</li> <li>2. Feature films in video format.</li> <li>3. DVD player and TV monitor</li> <li>4. Different Clap boards.</li> <li>5. Pictures of electronic clapboard.</li> <li>6. Videos/working stills of clapboard operation.</li> </ol>	

## LEVEL – 1

<b>1. Module name</b>	<b>Continuity Person</b>
<b>2. Sector</b>	<b>Film Production</b>
<b>2. a – Phase</b>	Production
<b>3. Code</b>	<b>FLM - 102</b>
<b>4. Entry Qualifications and Age</b>	8 <sup>th</sup> Std. 16 years of age
<b>5. Duration</b>	60 Hours
<b>6. Terminal Competency</b>	Maintain continuity over the shots during the shooting of a film/video
<b>7. Course Content</b>	
<b>Practical Competencies</b>	<b>Underpinning Theoretical Knowledge</b>
Look at a three minute segment of any film and observe the scenes, sequences and shots.	What is ‘Continuity’ in films? When we can see it in any film, where the problem comes in it?
Look at a three minute segment of any film and observe the <i>elements</i> of continuity.	What are the elements of continuity? Continuity of time, space, position of artists and other subjects, action, movement, mood, costumes, make-up, ornaments, hair-do, hand and set property, lighting etc.
Watch ‘resource short film’ and identify the elements continuity jumps that have cropped up in the film. Categories the continuity jumps into various groups, such as position, look, costume etc.	
Explain what a ‘continuity jump’ is.	Need for shooting the shots in a non-sequential manner.
Study a ‘scene’ from a shooting script. Enlist specifically the elements of continuity to be maintained from shot to shot.	How do the change in the camera distance and angle affect the visual content of a shot?
Visit a set where a film shooting is taking place and observe how a continuity person is functioning there.	What are the aspects to be taken care of when one visits some one else’s shooting spot.
Stop a movie at each shot and write down the continuity ‘note’, to mark end of this shot. Do this for each element of continuity as follows:	Need for recording the continuity elements so that you can return to shoot the next shot in the sequence, any other time as well.
Write down the continuity of <i>position, gestures and looks of the artists, hand properties they</i>	Problems of maintaining the continuity of hand properties which are breakable,

<i>are using</i> at the end of a shot.	perishable or changeable over a period of time.
Write down the continuity of <i>set and set properties, and lighting pattern</i> at the end of a shot.	Lighting patterns, their impact on the scene, problems in maintaining the continuity in lighting pattern.
Write down the continuity of <i>costumes, ornaments, hair-do and make-up</i> at the end of a shot.	
Write down the continuity of <i>action, mood, emotions and movements</i> at the end of a shot.	Problems of maintaining continuity in the case of children, pet animals, crowds etc.
Write down/explain which are the persons in particular you are to co-ordinate with in your task of maintaining continuity.	Briefly learn about their tasks, so that you would understand the problems involved in them.
Explain the value of time and coordination with other workers in context of film shooting, with you as a continuity person.	
Maintain cordial and workable relations with your own co-learners so that you understand how to work with other colleagues in the sets.	
Visit a few sets where film shooting is taking place and write down the continuity note after the completion of each shot. Do this for all aspects of continuity you are supposed to maintain.	Speak to a few continuity persons and learn from their experience.
During the visit to a shooting spot, observe and find out if there occur any mistakes in continuity over the shots; and also find out how to mention them to a regular continuity person there.	Observes how a continuity person coordinates his/her job with other co-workers on the sets.
Look at a few stills/videos of the shots taken during the shooting and list out details of continuity that you can derive from them.	Learn briefly about the role of a still/video camera person in the sets.
Use photo and/or video of the shots to resolve the problems of continuity.	Observe and learn briefly how a still/video camera person works on the shooting spot.

## **8. Tools and equipments needed for training**

1. A short film with three to four scenes, specially shot and edited, which has problems of continuity of various kinds.
2. Photos/video footages taken during the shooting of films
3. Film scripts/shooting scripts.
4. Feature films in video format.

DVD player and TV monitor

## LEVEL – 1

<b>1. Module Name</b>	<b>Art Assistant -1</b> Locations/sets, Set/Hand Properties	
<b>2. Sector</b>	<b>Film Production</b>	
<b>2. a. Phase</b>	Pre-Production and Production.	
<b>3. Code</b>	<b>FLM 103</b>	
<b>4. Entry Qualification &amp; Age</b>	10 <sup>th</sup> Std.	
<b>5. Duration</b>	60 Hours	
<b>6. Terminal Competency</b>	Assisting in the department of Art, pertaining to Locations/sets and Set/Properties, during pre-production and Production stages	
<b>7. Course Content</b>		
<b>Practical Competencies</b>	<b>Underpinning Theoretical Knowledge</b>	
<b>Locations/Sets</b>		
Watching a feature film, list the locations you see in a segment of about 10 minutes.	What is a 'location' in the context of a film shooting? What are the kinds of locations?	
Identify locations in a few scenes of a film and categorize them into various types.	What are the requirements in a location which facilitate the smooth running of a shooting?	
Describe each location identified above, as elaborately as possible.	How do you understand the attributes of a location in terms of usefulness in shooting?	
Study a screen play. List all the locations that are required as per the present script. Classify them. Write a description of locations so as to be understood by others also.	Understanding the characteristics of a location in terms of period, socio-cultural and economic dimensions.	
Prepare the drawing of the locations required, so that you could make others understand the requirements.		
Submit your list to the director / associate director and take his approval.		
Appraise the Art Director or his designated assistant about the locations and sets required.	Understanding the role of art department in making of a film. Learning to co-ordinate with the art department, as an art assistant	

	to the director.
Hunt for the locations required. Inspect a few selected locations, take photographs and make notes about them in view of your requirement.	Civic, economic, legal and administrative issues involved in selection and acquisition of a location for shooting. Precautions to be taken in preserving environment and other archaeological monuments.
Apply for permission to shoot in a government/public/private location. Negotiate the rentals for the place.	
Describe the sets required to the Art Department.	Understand the technique of building a set for shooting. Learn to coordinate with the art department.
Prepare the sketches of the sets required, so that you could make others understand the requirements.	What are elements to take care while preparing the sketches of sets?
<b>Set-properties</b>	
Watching a feature film for a few minutes and identify set-properties used in the scenes.	<ul style="list-style-type: none"> <li>• What are set-properties?</li> <li>• How they are different from hand-properties?</li> </ul>
Describe the set-properties you have enlisted from the scenes above, for others to understand.	How to describe the set-properties?
Study the screenplay provided to you and prepare the following lists: <ol style="list-style-type: none"> <li>1. Scene-wise list of set - properties</li> <li>2. Location-wise set-properties.</li> <li>3. Consolidated list of set-properties.</li> </ol>	<ul style="list-style-type: none"> <li>• What are the characteristics of set-properties?</li> <li>• What is their significance in a film?</li> <li>• What is use of making different kinds of lists of set-properties as required in the left column?</li> </ul>
Prepare a description of set-properties, with sketches if necessary, to facilitate the art department to arrange them.	
Ensure the availability of the listed set-properties well in advance and help the art department getting the right set-properties.	Understand the logistics involved in renting, transporting and arranging the set-property for shooting.

Ensure the arrangement of the set-property in each set, well before the shooting session starts for a particular location/scene.	Understand the concept of continuity of set-property in non-sequential method of shooting a film.
<b>Hand-properties</b>	
Watching segment of a feature film identify hand-properties used in the scenes.	<ul style="list-style-type: none"> <li>• What are characteristics of hand-properties?</li> <li>• How they are different from set-properties? What is their significance in a film?</li> </ul>
Describe the set-properties you have enlisted from the scenes above, for others to understand.	How to describe the set-properties?
Study the screenplay provided to you. And prepare the following lists: <ol style="list-style-type: none"> <li>1. Scene-wise list of hand- properties</li> <li>2. Location-wise hand properties.</li> <li>3. Consolidated list of hand properties.</li> </ol>	<ul style="list-style-type: none"> <li>• What are hand properties?</li> <li>• What are the characteristics of hand properties?</li> <li>• What is their significance in a film?</li> <li>• What is use of making different kinds of lists of hand properties as required in the left column?</li> </ul>
Prepare a description of hand properties, with sketches if necessary, to facilitate the art department to arrange them.	<ul style="list-style-type: none"> <li>• Need for co-ordination with art department in this context</li> <li>• Understand the logistics involved in renting, transporting and arranging the hand property for shooting.</li> </ul>
Ensure the availability of the listed hand properties well in advance and help the art department getting the right hand properties.	Understand the logistics involved in renting, transporting and arranging the hand property for shooting.
Ensure the arrangement of the hand property in each set, well before the shooting session starts for a particular location/scene.	Understand the concept of continuity of hand property in non-sequential method of shooting a film.
Take care of the hand properties.	What are the aspects involved in taking care of the hand properties? Breaking, tearing, change in temperature, withering, drying etc.

## 8. Tools and equipments needed for training

1. Feature films in video format.
2. DVD player and TV monitor
3. Specimen of Film scripts/shooting scripts.
4. A collection of screenplays of films made.
5. A collection of shooting scripts of films made.
6. A collection of set and hand properties.
7. A collection of costumes
8. A collection of jewellery and other add-ons

## LEVEL - 1

<b>1. Module Name</b>	<b>Art Assistant – 2</b> Costumes, Ornaments and other Add-ons and Make-up
<b>2. Sector</b>	<b>Film Production</b>
<b>2. a. Phase</b>	Pre-Production and Production
<b>3. Code</b>	<b>FLM - 104</b>
<b>4. Entry Qualification and Age</b>	10 <sup>th</sup> std. and minimum 16 years of age
<b>5. Duration</b>	60 Hours
<b>6. Terminal Competency</b>	Assisting in the department of Art, pertaining to Costumes, Ornaments and other Add-ons and Make-up, during pre-production and Production stages
<b>7. Course Contents</b>	
<b>Practical Competencies</b>	<b>Underpinning Theoretical Knowledge</b>
<b>Costumes</b>	
Identify costumes used by different artists in a couple of scenes of feature film.	The costumes and their difference from usual dresses the artists wear?
Describe the costumes you have enlisted from the scenes above, for others to understand.	Describing the set-properties; Colours, patterns, styles, period, materials etc.
Study a screenplay provided to you. And prepare the following lists: <ol style="list-style-type: none"> <li>1. Artist-wise costumes.</li> <li>2. Artist/scene-wise costumes.</li> <li>3. A consolidated list of costumes.</li> </ol>	<ul style="list-style-type: none"> <li>• The characteristics of costumes; their significance in a film.</li> <li>• What is use of making different kinds of lists of costumes as required in the left column?</li> </ul>
Prepare a description of costumes, with sketches if necessary, to facilitate the costume department to arrange them.	<ul style="list-style-type: none"> <li>• What is the role of costume designer and costumer?</li> <li>• What are the aspects that need coordination between you as art assistant to director and these people?</li> </ul>
Ensure the availability of the listed costumes well in advance and help the costumes department getting the right costumes.	Understand the logistics involved in renting, designing, making and arranging the costumes for shooting.
Name the costumes you received from the costume department. Schedule available costumes for various scenes and artists. Number them and prepare a list accordingly.	<ul style="list-style-type: none"> <li>• Why do we schedule the costumes? Care to be taken while deciding the costumes for multiple artists taking part together in a scene. Care to be taken while repeating the costumes for other scenes.</li> </ul>

	<ul style="list-style-type: none"> <li>Understand the logistics involved in packing and storing the costumes; transporting them to the shooting venue, arranging them in order there.</li> </ul>
Prepare a list of scenes/costumes required for a day's shooting. Provide the list of scenes/costumes required for the day's shooting one day in advance to the costumes department.	Co-ordination with costumes department during shooting. The logistics for maintaining the costumes on day to day basis. The importance of time management and loss due to disorganization in time, money and coordination.
<b>Ornaments and other Add-ons</b>	
Identify ornaments and other add-ons used by different artists in a couple of scenes of feature film. ..	The ornaments and other add-ons, their difference from usual ornaments and other add-ons the artists wear. (Ex: jewellery, bangles, bands, ribbons etc.)
Describe the ornaments and other add-ons you have enlisted from the scenes above, for others to understand.	How to describe the ornaments and other add-ons? Colours, patterns, styles, period, materials etc.
Study a screenplay provided to you. And prepare the following lists: <ol style="list-style-type: none"> <li>Artist-wise ornaments and other add-ons.</li> <li>Artist/scene-wise ornaments and other add-ons.</li> <li>A consolidated list of ornaments and other add-ons.</li> </ol>	The characteristics of ornaments and other add-ons. Their significance in a film. The use of making different kinds of lists of ornaments and other add-ons as required in the left column.
Prepare a description of ornaments and other add-ons, with sketches if necessary, to facilitate the costume department to arrange them.	The role of costume designer and costumer. The aspects that need coordination between you as art assistant to director and these people.
Ensure the availability of the listed ornaments and other add-ons well in advance and help the costumes department getting the right ornaments and other add-ons.	Understand the logistics involved in renting, designing, making and arranging the ornaments and other add-ons for shooting.
Name the ornaments and other add-ons you received from the costume department. Schedule available ornaments and other add-	Need for scheduling the ornaments and other add-ons. Care to be taken while deciding the ornaments and other add-ons for multiple

ons for various scenes and artists. Number them and prepare a list accordingly.	artists taking part together in a scene. Care to be taken while repeating the ornaments and other add-ons for other scenes. The logistics involved in packing and storing the ornaments and other add-ons; transporting them to the shooting venue, arranging them in order there.
Provide the list of scenes/ ornaments and other add-ons required for the day's shooting one day in advance to the costumes department.	Co-ordination with costumes department during shooting. Logistics for maintaining the costumes on day to day basis. Importance of time management in this stage, and how disorganization causes huge loss in time, money and coordination.
Watch for the continuity of costumes, ornaments and other add-ons during the shooting of shots.	Importance of continuity in the method of shooting the shots in a non-sequential order, as in films. Coordinate with the continuity assistance in maintaining the continuity.
<b>Make up</b>	
Discuss with the camera man and decide on the make up Practice applying make up	Effect of light and surroundings on the picture quality. Effect of make up on the photo quality Make up to suit the body colour
<b>8 Tools and equipments needed for training</b>	
<ol style="list-style-type: none"> <li>1. Feature films in video format.</li> <li>2. DVD player and TV monitor</li> <li>3. Specimen of Film scripts/shooting scripts.</li> <li>4. A collection of screenplays of films made.</li> <li>5. A collection of shooting scripts of films made.</li> <li>6. A collection of set and hand properties.</li> <li>7. A collection of costumes</li> </ol> <p>A collection of jewellery and other add-ons</p>	

**LEVEL – 2**

<b>1. Module name</b>	<b>Dubbing artist</b>
<b>2. Sector</b>	<b>Film production</b>
<b>2. a – Phase</b>	Production
<b>3. Code</b>	<b>FLM - 105</b>
<b>4. Entry Qualifications and Age</b>	10 <sup>th</sup> Class, above 18 years
<b>5. Duration</b>	60 hours
<b>6. Terminal Competency</b>	Performing the dubbing effectively
<b>7 Course content</b>	
<b>Clapboard Operation Phase : Post-Production</b>	
<b>Practical Competencies</b>	<b>Underpinning Theoretical Knowledge</b>
Watch a segment of a feature film and observe how the artists deliver the dialogues.	What are the elements of dialogues and their delivery in a film?
Mute the sound and try to say the dialogue of a selected character in the sequence.	Discuss, what are the difficulties you encounter? Try to over come in the next attempt for the same segment.
Say a sentence/dialogue in different speeds.	Observe how the speed of delivery affect the meaning, and how does it affect your feeling.
Say a sentence/dialogue in different tones to express different moods/emotions.	Observe how emotions affect the way a dialogue is said.
Say a sentence/dialogue with different words to express different shades of meaning.	Observe how people around you speak and the meaning across.
Watch a segment of a feature film and note down the non-verbal expressions the artists use in their dialogue.	What are non-verbal expressions? How do they help communicating the meaning?
Utter several non-verbal utterances to express various moods.	Discuss with co-learners if your utterance make sense.
Read a few passages in literature and find out if your pronunciation is right.	The common mistakes/variants in observed in speakers. (Ex: Aspiration, S/sh/Sh etc.)
Identify the common pronunciation problems you or your co-learners have.	How to rectify such mistakes.

Read a few passages from a play to practice good pronunciation.	
Identify the quality of your voice by speaking a few dialogues.	Learn about the voice and speech organs. Learn about the different tones/pitches of voice.
Practice voicing different shritis (pitches) with the help of a harmonium.	
Visit a dubbing studio, observe how dubbing artists performs and make your own notes. Discuss with your co-learners about what you observed in the studio.	What are the strengths of a Dubbing Artist?
Visit a dubbing studio, observe the environment of a studio and the communication between the studio engineer and the dubbing artists	What are the orders/instructions that a dubbing artist gets from the console of a studio?
Do dubbing to a selected character in a scene.	What is sync dubbing and non-sync dubbing? What are the consonant/vowels (or sounds) which are obvious in syncing the dialogues? Techniques of syncing the dialogue with visual.
Do dubbing to another character in the same scene.	Observe the difference.
Speak to the microphone varying the distance and the angle.	Study the effect. Understand the nature of microphone. Do's and don'ts with the microphone.
Do dubbing of a character in a scene, strictly without using body language.	Study the effect. How does facial expression and hand gestures etc. after the way we speak the dialogue?
Do dubbing of the same piece with free facial expression and hand gestures etc.	Study the difference. How much freedom we have to move in front of a microphone?

	Standing position, posture, breathing, dress and other wears which affect the performance of a dubbing artist.
Do dubbing of a character which has both sync and non-sync dialogues.	How do you manage the non-sync portion?
Fill a form to join the Dubbing Artists Association.	Understand about the association and your rights and obligations as a member.
<b>8. Tools and equipments for training</b>	
<ol style="list-style-type: none"> <li>1. A few feature films in video format.</li> <li>2. DVD Player and a Video Projector.</li> <li>3. Facility to dubbing and recording.</li> </ol>	

**LEVEL – 1**

<b>1. Module name</b>	<b>Make-up Assistant</b>
<b>2. Sector</b>	<b>Film production</b>
<b>2. a – Phase</b>	Production
<b>3. Code</b>	<b>FLM - 106</b>
<b>4. Entry Qualifications and Age</b>	10 <sup>th</sup> Class, above 16 years, should be able to read and write in the language of the project, needs basic aptitude in drawing, colours and craftsmanship.
<b>5. Duration</b>	100 hours
<b>6. Terminal Competency</b>	The trained candidate would be able to maintain continuity over the shots during the shooting of a film/video
<b>7 Course content</b>	

**Practical Competencies**

Watch a film and observe the make-up used on artistes playing different characters.

Describe the make-up in the scenes above for others to understand.

Study a screenplay provided to you. And prepare the following lists:

- i. Character-wise make-up.
- ii. Character-/scene-wise make-up.
- iii. A consolidated list of make-up used.

Prepare a budget for make-up with the above list.

Create character sketches. Experiment by applying make-up on volunteers. Take and file photographs

Make a list of Do's and Don'ts of Make-Up

**Underpinning Theoretical Knowledge**

What is make-up? Why is it used?

Understanding the basic terms used for make-up.

Understanding story and character.

Understanding how make-up defines character and situation. Basic aesthetics on use of colour and style to suit character, setting, lighting and frame. Learning how to approach a text to understand character, period and setting.

Basic knowledge of the marketplace – where to purchase materials for make-up; time taken for preparation.

Basic drawing skills. Understanding the processes involved and materials used. The basic nature and use of colours and lines and how they mix. Understanding the role of the make-up artist in film pre-production and production. Aspects of coordination between art and direction departments.

Awareness of basic hygiene and harmful chemicals. Insight into how hygiene and health are important issues of make-up since it is applied to skin. Preparation for the artistes before make-up and correct processes to remove make-up.

Visit shooting locations to watch make-up procedures and actual shooting.

The finishing touch.

Insight into how lighting, a/c and non a/c environments, lensing and perspective influence make-up design  
Training on the need for personal hygiene, courtesy and gender sensitivity since make-up artists work in environments of intimacy with performing artistes

### **8. Tools and equipments needed for training**

Class/ Demo Room With Board

Trainer

Demo videos

Sketch Books

Pencils

Make-Up Kits· Light & Mirrors

Simple Camera

**LEVEL - 1**

1. Module Name	<b>Script Assistant</b>
2. Sector	<b>Film Production</b>
2. a Phase	<b>Pre-Production, Production and Post-production</b>
3. Code	<b>FLM 107</b>
4. Entry Qualification & Age	Graduate level, Minimum 20 years
5. Duration	90 Hours
6. Terminal Competency	Assisting the Director in all aspect pertaining to the script during production including the pre- and -post stages.
<b>7. Course Content</b>	
<b>Practical Competencies</b>	<b>Underpinning Theoretical Knowledge</b>
<b>Pre-Production Stage</b>	
Look at a segment of a film, using DVD player and TV monitor; write a screen play which should have been the base for shooting of such a segment. And now write the ‘story’ which should have been the base for such a screen play.	What is a screen play? How is it different from a ‘story’?
Study a screen play which has been made into a film and try to grasp the elements of a screenplay from out of it.	What are the elements which go to make a screenplay?
Write or borrow a short story and convert that into a screen play.	Observe the difference between the two different narratives.
Identifying the shots/sequence/scenes	Learn about your role as a script-assistant to a director through the production of a film.  Learn about different stages of film production.
Participate in a (simulated) story discussion conducted by the Director or the Screenplay Writer. Make notes on various things which are relevant to your role as a Script Assistant.	Understanding the difference between Story, One liner, Screen-play and shooting script. Format of a screenplay and a shooting script
Divide the script into scenes and, name and number them in sequence.	
Get the approval of the director and get copies the script made distribute them to other concerned persons.	What are the roles of other departments such as Art, Costumes, Production Manager etc. and how the screenplay is relevant to them?

Divide the script you have sequenced as in the previous part, into shots and give them numbers.	What is a shot, sequence, scene in a script? Significance of various kinds of shots, camera positions and angles; camera movements etc. How does it affect the visual content and meaning in narrative?
Getting the copies made for further functioning.	
Extract information from the script and make various lists such as locations, properties, characters, costumes and other special needs.	What is location, set, properties, costumes etc.?
Getting the script ready for shooting.	Understand the need for shooting the scene in a non-sequential manner for a film.
Co-ordinate with Associate Director and others who prepare the shooting schedule.	What is a shooting schedule? How does it affect the readying the script?
Break the script in to various sections/scenes and re-group them according to the sequence of shooting.	
Provide the script/dialogue to the artists well in advance.	What is the benefit in distributing the script to at least main artists? Should we give the full script or their own parts only?
<b>Production (Shooting) Stage</b>	
Maintain the script and its different version during the shooting schedule.	What are the things you are to carry as a Script Assistant, during the shooting?
Describe the scene and shot to the artists before the takes.	How to coordinate with the artists and their assistants during the shooting?
Give the dialogues to the artists before the takes and get them rehearsed.	Coordinate with the associate director about your role in this task.
Record all the changes made in the scenes, sequence, shots, dialogue during the shooting.	
Coordinate with the pilot sound recorder, to note down the time code of recorded tapes.	What is significance of pilot recording during the shooting? Why should you record the time code for the dialogue in your script?

<b>Post-production (post-shooting) Stage</b>	
Tidying the script/shooting script after the shooting is over; preparing for the next phase.	What is your role, as a Script Assistant during the post-production stage?
Preparing transcript of the pilot recording and readying the script of the dialogues for the dubbing. Getting copies for artists' use.	What is dubbing? Why dubbing? Need for the script of the dialogue during dubbing, despite the pilot tract.
Filing various formats of script after the completion of dubbing.	Why do we file the scripts after the work is over?
<b>Censor Script</b>	
Study a few censor scripts. Observe the format and the content. Make you own notes about what you observe.	What is censor script? How is it different from the screenplay or a shooting script? Why do we need a censor script?
Make a list of content in sequence which makes the censor script.	Content: Reel Index, list of technicians, list of artists, synopses in English and the language of the film, lyrics, reel by reel details etc.
Prepare the part of censor script for the shots you have watched.	Care to be taken to maintain the format
Enter the footage for every single shot. Use editing studio system to do this. Use 'cut list' to do this.	What is a 'cut list'. How to extract shots footage from such a cut list?
Getting the censor script ready and copies made to be submitted to Central Board of Film Certification.	What are the requirements of CBFC for censoring the film?
Coordinate with the person who is taking care of other administrative functions pertaining to CBFC.	
<b>8. Tools and equipments needed for training</b>	
<ol style="list-style-type: none"> <li>1. Feature films in video format.</li> <li>2. DVD player and TV monitor</li> <li>3. Specimen of Film scripts/shooting scripts.</li> </ol>	

4. A set of one-liners of films already made.
5. A collection of short stories (for converting into screenplays)
6. A collection of screenplays of films made.
7. A collection of shooting scripts of films made.
8. A collection of censor scripts submitted to CBFC

## LEVEL - 1

<b>1. Module name</b>	<b>Lyric Writer</b>
<b>2. Sector</b>	<b>Film Production</b>
<b>2. a – Phase</b>	Pre production
<b>3. Code</b>	<b>FLM - 108</b>
<b>4. Entry Qualifications and Age</b>	Graduate and above, above 25 years
<b>5. Duration</b>	60 hours
<b>6. Terminal Competency</b>	Will be able to write lyrics for films
<b>7. Course Contents</b>	
<b>Practical Competencies</b>	<b>Underpinning Theoretical Knowledge</b>
Listen to a few good film songs and observe how lyric functions there.	What is a lyric? How is it different from a 'poem'?
View a feature film with special attention to the song sequences in it, sign the songs along with the characters.	Observe varieties of lyric. Observe how the songs placed over the length of the film. Do the songs help develop the story?
Select one of the songs you have seen above; try writing a lyric different lyric for the same situation.	Compare the attributes of both and assess which is better and why.
Take good poem and convert it into a lyric. Or write a film lyric on the theme expressed in the poem.	What are the components of lyric?
Listen to 3-4 different types of film songs; identify the importance of music (other than lyric) in the songs.	Role of a music director. Your coordination as lyric writer with a music director.
Participate in a discussion on the songs required for a feature film, with the Director and the Music Director.	Understand the difference between a poem, song and lyric. Understand the basics of poetics of the lyrics.
Listen to a couple of good songs. Make out the basics of rhythm, rhyming, vocabulary.	Understand the use of 'musical words'. What are rhythm and rhyming in songs?
Listen to a couple of good songs. Observe the Timber, Variety and Ambience of the music in the lyric.	What are timber, variety and ambience of music in lyrics? How can you improve the lyrics by using such qualities?

Study given lyrics; divide them into models of the above qualities.	Try to understand their limitations and strengths.
Write lyric incorporating the above qualities..	Discuss with co-learners about their qualities.
Interact with Directors, Music Directors, and Singers etc. to extract information relevant to you as a lyricist.	How songs are positioned in a film? What is their impact on story line, characters' development etc. What is the advantage in learning the strengths and weaknesses of the singer well in advance?
Visit a recording studio and observe how a song is recorded.	Learn about the studio basics. Understand the basics of the recording: Rhythm string, Spring string and Wind string.
Interact with Music Director and Music Conductors to understand the different stages of a film song recording.	Learn how to co-ordinate with Music Director, Music Conductor and other artists.
Participate in song picturization and understand how lyric is visualized and shot.	How camera techniques affect the lyric? How this experience helps in writing better lyrics?
Visit a studio and observe voice mixing, editing of a song is done.	Discuss with the Sound Engineer on the aspects which affect your job as a lyricist. How does it help in choosing right words while writing songs?
Visit an agency which markets film CDs/Cassettes.	Understand the marketing of films song CDs. What is the commercialization of songs?
Study Indian Copyright Act, 1957.	Understand the rights of a lyricist.
Study IRPS manual	Understand role of IPRS to understand the rights and obligations of a lyricist.
<b>8 Tools and equipments for training</b>	
<ul style="list-style-type: none"> <li>➤ Feature Film Song's in Audio CD and Video format</li> <li>➤ DVD Player, T.V Monitor</li> <li>➤ Blank tunes with possibility of lyric writing</li> </ul>	

- A collection of scripts with song position
- A collection of leading lyric writers
- A collection of poem's with possibility of converting then into lyrics
- Copies of Indian Copyright Act, 1957 and IPRS manual and corresponding details

## LEVEL - 1

<b>1. Module name</b>	<b>Dialogue Writer</b>	
<b>2. Sector</b>	<b>Film Production</b>	
<b>2. a – Phase</b>	Pre Production	
<b>3. Code</b>	<b>FLM 109</b>	
<b>4. Entry Qualifications and Age</b>	Graduate Level and ; above 25 year's	
<b>5. Duration</b>	60 Hours	
<b>6. Terminal Competency</b>	Will be able to write dialogues for a given screen-play	
<b>7. Course content</b>		
	<b>Practical Competencies</b>	<b>Underpinning Theoretical Knowledge</b>
	Look at a segment of a feature film and write down the dialogue you hear there.	The role of dialogues in a film: to express meaning, emotions, report happenings etc.
	Look at segments of four different feature films- an epical, social, realistic, art etc. Observe difference in the dialogue.	Why dialogues are different? What motivates different dialogues?
	Look at the segments of two films: One a commercial movie with lot of dialogues and an art movie with minimum dialogues. What is the difference in using dialogue a devise?	Does more dialogue communicate more meaning? What are the other non-dialogue devices the second film uses to communicate meaning?
	With co-learners, put some role plays.	Observe how dialogues operate in communicating; how it differs from a person to person; how body language operates.
	Study a screen-play of a feature film and see how dialogues are used and also written in the script.	Discuss the technique of writing the dialogues.
	With co-learners, put some role plays. Choose characters belonging to different age, gender, socio-economic and educational class, urban and rural etc.	Observe how age, gender, socio-economic and educational class, urban and rural aspects influence the dialogues we speak.
	Put up conversations between two persons on a given topic. Others observe how communication between take place	Simple model of communication; Role of language and of listening in the process of communication
	Observe people in various situations outside and find out how they communicate.	Body language; Its importance in communication. Note that body language

	replaces the spoken language.
Write a small scene for a film.	The characteristics of film as medium, Writing to suit the grammar of a medium, The devices used in film to communicate. Place of dialogue as one such device.
Observe people/TV episodes and note how differently the people from different regions of Karnataka speak Kannada	Language, dialects, idiolects, code-switch in operation in Local language
View a selected part of a good film and observe how stress, tone, delivery of dialogue by artists.	What is the role of stress, tone, intonation and delivery of dialogue in communicating meaning. How emotions affect the dialogue we speak. How emotions get converted into dialogue devices.
View a selected feature film that makes efficient use of dialogue.	What are attributes of dialogue in a film?
Write dialogue for a given/imagined scene.	Discuss the results to find out how well are the dialogue written.
Practice writing dialogue for screenplay based on 3 short stories.	Discuss with co-learners.
Practice writing dialogue for a given screenplay of a feature film.	This is Project work.
Present your scheme of writing dialogue to a director. Sell your skill as a dialogue writer.	Understand how film industry works and how a dialogue writer gets a job. Find out if you have to join an association to be bonafide member of film industry.
<b>8. Tools and equipments needed for training</b>	
<ol style="list-style-type: none"> <li>1) Feature Films in Video Format (they should include various kinds of films like epic, historical, social, regional, folk stories; commercial and art; films that have won awards for dialogues etc.)</li> <li>2) DVD Player, T.V Monitor</li> <li>3) A collection of short stories</li> <li>4) A collection of Screenplays of films made</li> <li>5) Suitable faculty and guest faculty.</li> </ol>	

## LEVLE – 1

<b>1. Module name</b>	<b>Film Press Relations Officer -1 (Publicity offices/ Centres/ Digital Design Studios)</b>
<b>2. Sector</b>	<b>Film Production</b>
<b>2. a – Phase</b>	Film Pre Production, Production and Post production.
<b>3. Code</b>	<b>FLM 110</b>
<b>4. Entry Qualifications and Age</b>	12 <sup>TH</sup> STD and above; above 25 years
<b>5. Duration</b>	60 hours
<b>6. Terminal Competency</b>	After the completion of the course the trainee will be able to liaison between producer, director, cast, crew and the media during various stages of film production. By generating publicity, will help the Sales Agents to sell films as well as create public interest. Able to help the publicity manager to device the film publicity strategies ensure that film gets right amount of publicity in right time in all media platforms. Will be able to reach it to the media on time.
<b>7. Job Profile</b>	Will be able get wage employment or self employment on contract basis
<b>8. Course contents</b>	
<b>Practical Competencies</b>	<b>Underpinning Theoretical Knowledge</b>
<ul style="list-style-type: none"> <li>• Understand the role of a PRO.</li> <li>• List out various publicity methods and media adopted in film industry.</li> <li>• Understand the potential of various media in relation to film publicity.</li> </ul>	<ul style="list-style-type: none"> <li>• Introduction to film making.</li> <li>• Understanding the importance of publicity in film industry.</li> <li>• What are the various stages of production and what kind of publicity is needed at such stages?</li> </ul>
<ul style="list-style-type: none"> <li>• Classify the modes and methods of publicity you have listed into suitable groups.</li> <li>• Identify at what stage of film production various publicity would have occurred.</li> </ul>	<ul style="list-style-type: none"> <li>• How each of the media such as press, radio and television channels work.</li> <li>• How much is paid publicity and how much is non-paid publicity?</li> <li>• Study a few film editions/film magazines to learn about the various modes of film publicity.</li> <li>• Whom to contact for publicity on different media?</li> </ul>

List out various methods and modes of film publicity.	Press Notes, brochures, photographs, video clips, press packs, posters, events, road shows
List various kinds of artists/firms/organizations which are related to the work of Film publicity	What each one of them do?
Visit such places; interact with people there to understand their job.	How to coordinate the work between such persons/firms?
Understand the cost of publicity in different media.	Get to know the publicity manager/news division of the different media.
Prepare a typical budget for the entire publicity of a film from the launch to the release.	The budget for actual making of materials can be obtained from the respective firms. Only the budget for press relations can be calculated by PRO
Write a following letters and notes: <ul style="list-style-type: none"> <li>To invite the press for a meet.</li> <li>To oblige to print the note and photographs you sent.</li> <li>A press note on two-three different stages/occasions during the shooting/production of the film.</li> <li>A publicity note on film before release.</li> </ul>	Collect the names and phone numbers of the persons in charge of film sections in different print and electronic media Understand how to write press reports and media handouts in a creative way and present them in attractively Learn basics of all the media formats. Learn to give inputs for creating posters, brochures for the media.
Write profiles of one known personality <i>each</i> in the following category: Producer, Director, Camera Person, Music Director, Male Star, a Female Star, a Character Artist etc.	Understand how to collect information about such people. Interview some of them before writing their profile.
Discuss with the producer, director and publicity manager about the media publicity plan of the film and create a media publicity plan for the film in the pre production, production and post production stages.	Understand the role of Producer, Director, Script Writer, Publicity Manager, Still Camera person, Videographer involved in film making.
Visit a couple of press meets of a films conducted by an experienced PROs.	Observe and make notes on all points that seem to your learning. Collect publicity material distributed there. Discuss with your co-learners about your

	experience and learning.
List out things, in chronological order, that are necessary to be done for convening a press meet.	Which is a right place, day and time to hold press meet?
List out things, in chronological order, that are to be done to conduct a press meet. List out possible problems that may crop up and how to troubleshoot them.	How to take care of the press/media representatives? What are the materials to be provided to them? What do you do for those who could not attend the meet?
List out things that you have to do after the one meet is over.	Keep in touch the press/media to see that the publicity occurs. Collect and preserve all that is published in the press. Keep a log of all that is telecast in the channels. If possible, record the programs.
Visit a couple of press meets for films conducted by an experienced PROs. Assist them in conducting the meet.	Talk to the PRO there about your doubts and concerns.  Observe the behaviour of all those involved in the conducting of the meet.
Conduct a typical press meet.	Simulate a press meet with your co-learners and learn the job alternating roles.
Prepare an account of the expenditure you have incurred for the film.	Keep an account of the expenses you incur on behalf of the producer so that you could present the bills and get your money back along with your remuneration.
Write an application to get yours self registered in the PROs association.	Get to know about such association and regulation there in, procedure to get membership etc.
Soft Skills required 1. Good communication skills 2. Good presentation skills 3. Well groomed 4. Patience 5. Efficiency	Knowledge of local language and English; Ability to write creatively. Maintain cordial relation with all concern.

**9. Tools and equipments needed for training**

1. Books and reference materials on various aspects of film, production, publicity and media
2. Collection film magazines and film editions of dailies.
3. Collection of various correspondences that a PRO handles.
4. Collection of various types of right ups, profiles sent for the press.
5. Media program charts
6. Resource persons from media, PR and film industry,
7. Computer and other teaching-learning tools.

## LEVLE – 2

<b>1. Module name</b>	<b>Creativity Assistant</b>
<b>2. Sector</b>	<b>Film production</b>
<b>2. a – Phase</b>	Film Pre Production, Production and Post production.
<b>3. Code</b>	<b>FLM 211</b>
<b>4. Entry Qualifications and Age</b>	Graduate + FLM103/FLM 106/ FLM 107/FLM108 and above 25 years
<b>5. Duration</b>	60 hours
<b>6. Terminal Competency</b>	After the completion of the course the trainee will be able assist in bringing creative ideas into practice to get special effects in the cinema
<b>7. Job Profile</b>	Will be able get wage employment or self employment on contract basis
<b>8. Course contents</b>	
<b>Practical Competencies</b>	<b>Underpinning Theoretical Knowledge</b>
Observe some movies and note down the both natural and unnatural things that impressed you. Rate the ideas in a scale as highly creative, creative, normal and abnormal	Importance of creativity in film making
List out the imaginations that you would like to become real in regular life. List out the imaginations which majority of the viewers like	Normal thinking of humans, and their likings and disliking
Categorise your viewers in different categories like Youngsters, Middle aged, Elders, Village folks, Urban viewers, educated, uneducated, Intellectuals, fanatics and so on. Identify the imaginations which majority of the category like to view on screen	Liking and disliking as per the viewer's category
Identify the disliking as individuals and as mass. People would like to see some thing and enjoy when in small group or as individual but not in public. Delete such imaginations or ideologies from the script.	Limits for creativity

**LEVEL – 2**

<b>1. Module name</b>	<b>Film Subtitler</b>
<b>2. Sector</b>	Film Production
<b>2. a – Phase</b>	Film Pre Production, Production and Post production.
<b>3. Code</b>	<b>FLM - 212</b>
<b>4. Entry Qualifications and Age</b>	Graduate + FLM103/FLM 106/ FLM 107/FLM108 and above 25 years
<b>5. Duration</b>	<b>100 hours</b>
<b>6. Terminal Competency</b>	After the completion of the course the trainee will be able to type in English and Regional languages, make templates with free software and start working for film producers/directors, develop the skill of summarizing dialogues and pasting the subtitles in the templates
<b>7. Job Profile</b>	Will be able get wage employment or self employment on contract basis in film, TV and Video activities as a subtitle writer
<b>8. Course contents</b>	
<b>Practical Competencies</b>	<b>Underpinning Theoretical Knowledge</b>
<b>Template Making</b>	
<b>Learn Typing Stage</b>	
Practice typing in English using the software provided	Typing skills form an essential skill for all computer users in general. For subtitlers it forms an essential skill
Practice typing in a Regional language using Baraha software	Subtitlers require typing skills in a regional language
<b>Template Stage</b>	
Look at a segment of a film, using computer; make the templates for each dialogue spoken by the characters.	What is a Template? What are the elements which go to make a Template?
Make a sample template	How to make a template
Make the Templates for sample short dialogues and Long dialogues	Observe the difference between the two different Templates.
<b>Summarizing Dialogues stage</b>	
Identify the shots/sequence/scenes where the	Learn about summarizing of dialogues.

dialogues have to be summarized	
Participate in a (simulated) summarizing discussion Make notes on various things which are relevant to your role as a subtitler.	Understanding the important and not so important parts of the dialogues.
Divide the dialogues and number them in sequence. Mark the dialogues which need summarizing. Mark dialogues which might need giving background information	Learn summarizing of dialogues Identify dialogues which need to be supported with providing background information Identify the sources of background information Learn the background information
Paste the subtitles in the templates.	
<b>Subtitles Preparation Stage</b>	
Obtain the final script.	
Understand the screen and shot.	What is the intent and purpose of the scene and dialogues?
Record the background information to be provided for the scenes, sequence, shots, dialogue.	
Paste the subtitles	
<b>Post-production (post-shooting) Stage</b>	
Viewing the film with subtitles checking for synchronisation.	
Check for the screen shot and the dialogues are truly depicted in the subtitles.	
Make changes wherever necessary.	
<b>9. Tools and equipments required for training</b>	
DVD containing practice exercises, Feature films in video format., Computer, Subtitle Workshop software Type writing practice programme, E-book leading you through the course with Subtitle Workshop settings, timing exercises and sample files.	

