

Proposed Revised Curriculum of Film Making

PREAMBLE:

Through Filmmaking Program, create a unique brand of professionals that are making their mark in the film and media industry. Students will work feature films while pursuing their filmmaking course. Students will have the opportunity to work with eminent production houses, where students gain access to dedicated professional grade equipment and facilities to produce high quality films that will function as their calling card to enter the industry as filmmakers.

A thorough understanding of the craft of filmmaking. Through theory classes and practical projects, students acquire a technical understanding of cinematography and editing. Students learn how to visualize and story board their ideas. Students are also introduced to the history and aesthetics of film techniques with examples from popular films and world cinema. Acting classes enable students to learn about an actor's process and how to direct actors. Students also learn about the role of Photography, VFX and CG in Filmmaking. Over the duration of the module, students make two short films.

At the Specialization level, the course strengthens the student's technical skills acquired in Foundation and develop creative skills. It provides further depth into the technique and craft of cinematography, editing and sound. In this module, students shoot and edit anon-narrative film, which can be a music video or a documentary or an ad.

COURSE OUTLINE:

- Overall Introduction to Filmmaking
- Introduction to Camera Operating – technical settings and understanding of DSLR Cameras
- Introduction to Cinematography – using the technical aspects of the camera to shoot a story with a certain style. Understanding basic angles and coverage
- Pre-Production and Production of a short film
- Post Production: Editing Software, Settings, Editing a film, Color Correction.
- Film Visualization: Students will learn to develop ideas, visualize their ideas and shoot their films. They will work in teams and form crews
- Cinematography: DSLR camera, lenses, introduction to lighting, framing, composition, exposure, solving real-life challenges
- Editing: Organizing footage, understanding software and settings, editing students' films, colour correction, sound design and exporting
- Sound: Recording on-location sound and processing post-production sound

MAHARASHTRA STATE BOARD OF VOCATIONAL EDUCATION EXAMINATION, MUMBAI.

1	Name of Syllabus	C. C. IN FILM MAKING (2019-2020)						
2	Course Code	413202						
3	Max.Nos of Student	25 Students						
4	Duration	1 year						
5	Type	Part Time/ Full Time						
6	Nos Of Days / Week	6 Days						
7	Nos Of Hours /Days	4 hrs.						
8	Space Required	1) Workshop/Studio = 700 sq feet 2) Class Room = 300 sq feet TOTAL = 1000 sq feet						
9	Entry Qualification	HSC // HSC (Voc) / Diploma/Degree in any stream						
10	Objective Of Syllabus/ introduction	Through Filmmaking Program, create a unique brand of professionals that will make their mark in the film and media industry.						
11	Employment Opportunity	Students will become director or producer themselves or work with professional filmmakers, film production houses, advertising agencies.						
12	Teacher’s Qualification	Faculty holding Diploma/Degree in film making with Professional work experience in film industry and / or Extreme passion about teaching film making						
13	Training System	Training System Per Week						
		Theory		Practical		Total		
		6hrs		18hrs		24hrs		
14	Exam. System	Sr. No.	Paper Code	Name of Subject	TH/PR	Hours	Max. Marks	Mini. Marks
		1	41320211	Journey & Concept of Film Making	TH- I	3 hrs.	100	35
		2	41320212	Film Direction	TH- II	3 hrs.	100	35
		3	41320213	Process & Business of Film Making	TH- III	3 hrs.	100	35
		4	41320221	Film Direction	PR- I	3 hrs.	100	50
		5	41320222	Process & Business of Film Making	PR-II	3 hrs.	100	50
		6	413202023	Film Project	PR- III	3 hrs.	100	50
				Total			600	255

Film Making

Theory & Practical - I

Paper – 1: Journey & Concept of Film Making

PROGRAMME OBJECTIVES:

- Develop film vocabulary and film analysis
- Understanding of the cultural dynamics of cinema.
- To understand history of cinema and a variety of cinematic styles.
- The students will be able to form and articulate a critical analysis and evaluation of a cinematic work.
- Film screening of different genres and reviewing them.
- To learn about world cinema and their prominent masters.

LEARNING OUTCOMES

- Able to express attributes of various Film genres.
- Identify significant movements, innovations, and figures in film history.
- Demonstrate a basic knowledge of film making and be able to place a Film in its Historical context.
- Analyze various kinds of film making principles.
- Understanding of the Word Cinema.

Paper-1	Development of Cinema	
	Course Practical	Course Theory
	Screening of first movies shot by Lumiere brothers Lecture with PPT and video clips of movies	<ul style="list-style-type: none"> • Birth of cinema • Brief History of World Cinema: Illusion of Movement, Pre-cinema machines, Development of photography, Silent era to early talkies • Big studios (Paramount, Disney, Warner bros, 20th century fox etc. & independent studios), Changes occurred in Cinema.
	Video clips and photos	Illusion of Movement, Pre-cinema toys and machines.
	Fil screening & discussion	Silent Cinema: Primitive and Pioneers
	Screening of Reference films: Raja Harishchandra, Alam Ara, Harishchandradi Factory.	<ul style="list-style-type: none"> • Early Indian Cinema: Dhundi.G. Phalke, Hiralal Sen, Ardeshri Irani. Silent: Primitive and Pioneers. • Studio system: New Theatres, Bombay Talkies • Post Studio System • Indian New Wave
	Video clips of working of film studios	Emergence of Film Studios: New Theatres, Bombay Talkies, Imperial theatre, R.K. Studio etc.
	Screening and discussion of art movies in several regional languages	Art Cinema of India: Bhuvan Shome, Uski Roti, Mirch Masala, Neecha Nagar, Mother India, Apu Trilogy, Pather Panchali, Do Beegha Zameen.
	Screening and comparative analysis of digital movies	Cinema in Digital era: Changes of theme in Cinema. Reference Films: Ra.one, krish 3, Bahubali.
	Video clips of film along with studio	Grammar of Cinema: Semiotics, Narratives, Inter-

	practice	textuality, Mise-en-scene aspects, Shots, Light, Sound and Composition of Cinema.
	Video clips of film along with discussion	Genres of Films: Action, Thriller, Comedy, Epic, Series, Noir, Crime, Melodrama, Tragedy, Horror, Scientific Fiction (Sci-fi) and Social Reform.
	Video clips of film along with discussion	Fundamental of Film Narrative, Types- Linear narrative non Linear narrative, Structural Analysis,
	Screening and analysis of movies based on different ideologies	Ideology and Issues representation- Gender, Race and caste. Cultural significance in relation to Film: Cross cultural characteristic, Portrayal of various culture.
	Screening of Reference Film- Battleship Potemkin.	Auteur Theory, Andre Bazin's theory of Realism, Eisenstein Montage theory.
	Screening of The Cabinet of Dr. Caligari, 400 Blows, Breathless, Shoeshine Rome Open city, Bicycle thieves	Cinema Movements & Film Theories - German expressionism, French new wave, Italian Neo Realism (Roberto Rossellini & Vitoria De Sica)
	Screening and lecture of Reference Films- The birth of nation, Modern times, Great dictator, City Lights. Breath less, Seven samurai, Rashomon, La Strada, 81/2, Wild Strawberries, Citizen Kane, Godfather	<ul style="list-style-type: none"> Pioneer Film Makers (Indian & World) Silent Era: D.W. Griffith, Charlie Chaplin Classical movies: Godard, Fredrico Fellini, Bergman, Akira Kurosawa, Alfred Hitchcock, Francis Ford Coppola, Orson Welles
	Screening and discussion of – Raja Harishchandra, Sant Tukaram, Kagaj Ke Phool, Pather Panchali, Ardhasatya	Indian Film Makers: Dada Saheb Phalke, V.Shantaram, Guru Dutt, Bimal Roy, Ritwik Ghatak, Satyajit Ray, Girish Kasarwalli, Adur Gopalkrishnan, Ketan Mehta, Hrishikesh Mukherjee, Mahaboob, K. Asif Raj Kapoor, Shyam Benegal, Sai Paranjape, Sanjay Leela Bansali, Rajkumar Hirani.
	Screening of Indian regional cinema with socio-economic cultural analysis	<ul style="list-style-type: none"> History of Regional Cinema Cinema from different languages and cultures in India Marathi, Kannada, Telugu, Tamil, Malayalam, Bengali, etc.
	Screening and appreciation of Do Aankhe Barah Haath, Mother India, Do Bigha Zameen, Mughal-E-Azam, Bhuvan Shome	<ul style="list-style-type: none"> Various aspects of Film Appreciation. Understanding cinema and its different aspects. Indian cinema from 50's to 2000's with reference to content, directors, genres, socio-economic cultures
	Screening and appreciation of Rashomon, Gone With The Wind, The Great Dictator	<ul style="list-style-type: none"> Appreciation of world cinema Cinema analysis from different countries
	Practical visit to any of the institute to observe the process	Film Institutions: Film and Television Institute of India, Films Division of India, Children Film Society, National Film Development Corporation, Satyajit Ray Film &

		Television Institute, National Film Archive of India, Film Censor Board, Directorate of Film.
	Video Clips	Important Film Festivals and Awards
	Demonstration	Important Magazines of Films and Major Websites for Films
	Video Clips	<ul style="list-style-type: none"> • New Trends in Indian cinema • New Trends in world cinema
	Screening and analysis of movies like Deewar, Mirch Masala, Bombay	<ul style="list-style-type: none"> • Introduction to Society, Culture and Film • The concept of Society- Meaning and definition of Society, characteristics of Society • Relationship between film, culture and society • Effects of Film- Social effect, Psychological effect, Cultural effect, Behavioral effect.
	Screening and analysis of movies like Vicky Donor, Water, Photograph Analysis of Camera, Direction, Acting, Lighting, Sound, Music, set etc	<ul style="list-style-type: none"> • Film Analysis • Study of Film Language. • Aesthetics in Film: Style-sound, Mise-en-scene, Dialogue, Cinematography, Editing or Attitude. • Experimental Cinema
	Video Clips	Ethics in Indian cinema
	Video clips of film society work	<ul style="list-style-type: none"> • Film societies in India • Meaning and importance of film societies to the development of cinema

SUGGESTED READINGS:

- Belavad, Vasuki.(2013)Video Production, India: Oxford university Press.
- Edgar, Robert.(2015)The language of Film. Bloomsbury: London.
- Hayward, Susan. (2018) Cinema Studies The Key Concepts. London and New York: Routledge.
- Monaco, James.(1977)How to Read a Film. Oxford University Press.
- Sikov,ed. (2010) Film studies and production. New York: Columbia university press.

Film Making

Theory & Practical - II

Paper – 2 : Art of Film Direction

PREAMBLE:

Students focus on the language of cinema to tell a story that is their own. Through exploration of concepts of screenwriting, script breakdown and editing aesthetics; through constant script development and analysis exercises mentored by the faculty as well as extensive discussions in which students analyze each other's scripts and provide feedback; Students begin to realize their directorial vision. Further, an exploration of the history and aesthetic of noteworthy of World Cinema, exposing students to films which they might otherwise not be familiar with, aims at making them "cinema literate." During this module, students write and direct a short non-dialogue film.

Further, students integrate the spoken word into their arsenal of cinematic skills, thereby reaching a certain level of maturity as filmmakers. Through extensive in-class theory and practical exercises, students develop further the discipline of screenwriting and directing, making them more prolific, efficient and skilled at the craft. The goal of this module is to thus enable students to acquire the skill-set required to become professional Assistant Directors and eventually, Directors. During this module, students write and direct a short/feature film with dialogues.

COURSE OBJECTIVES

- To understand the need for direction in film.
- To understand the role played by a director.
- To understand the qualities required for a director.
- To understand the process of visualization.
- To learn how to manage Creative through and Creative process.

LEARNING OUTCOMES

- Understanding of Film Direction.
- Interpret the roles of various Directors.
- Able to handle production pressure and the management.
- Able to interpret various visual concepts.
- Apply knowledge and understanding of the production process in whole.

Paper-2	Art of Film Direction	
	Course Practical	Course Theory
	Group discussion, Class room presentation and mock practice	<ul style="list-style-type: none">• Introduction to Direction• Who Is the Director? What Does the Director Do?
	<ul style="list-style-type: none">• Lecture, Group discussion, Class room presentation and mock Practice• Watch interviews of renowned directors	<ul style="list-style-type: none">• Communication and Presentation skill of Director- Authority, Communication, Creativity,• Decisiveness, Drive, Grace under Pressure, open minded, technologically savvy,• Vision of Director
	Group discussion, Class room presentation and mock practice	<ul style="list-style-type: none">• Director and Actor Relationship – Confidence, collaboration, and trust.

	Screening of director influenced films Screening of different films of a versatile director for eg. Maniratnam	Auteur definition, Director's Signature Style – Raj Kapoor, Subhash Ghai, Sanjay leela Bhansali, Raj Kumar Hirani, Anurag Kashyap.
	Screening of movie clips from a technical point of view	Understanding emotional and technological aspect of Direction-Cinematography, Editing, Music and Role of continuity.
	Short film project work	<ul style="list-style-type: none"> • Roles of a film director • From start to end
	<ul style="list-style-type: none"> • Discussion and group activities. • Project based work. 	Role of Casting Director – Organising interview and audition for each part, Negotiating the terms and condition to the agent.
	set design and blocking of scene with practical approach, assigned group activity and different set visit	Role of Art Director and Set Designer and their crew – Art department, Set budget, Schedule of work, Creating overall set design and direct others to develop artwork or layout.
	Discussion and group activities. Project based work.	Action and Dance Director – Arrange the casting & performance of the action with the Director's vision.
	<ul style="list-style-type: none"> • Discussion and group activities, • assign situational based music project 	Music and sound Director - Arrange the casting (Playback artist, musicians) & Recording of the music, Sound, Background score, SFX.
	<ul style="list-style-type: none"> • Discussion and group activities. • Project based work. 	Role of Associate and Assistant Director – Tracking daily progress, arranging logistic, prepare daily call sheet, checking cast and crew and maintaining order on the set, Costumes design, Rehearsal and maintaining continuity.
	<ul style="list-style-type: none"> • Discussion and group activities. • Project based work. 	Production Management Role of Producer and Production Management– Selecting the script, coordinating the writing, Directing and editing, Arrange Finances and marketing and distribution recce, Permissions, Rules and regulation and handling logistics.
	<ul style="list-style-type: none"> • Discussion and group activities. • Project based work. 	Fundamentals of Production Organization- Action, Camera Viewpoint, Limitations/restriction.
	<ul style="list-style-type: none"> • Discussion and group activities. • Project based work. 	Understanding of Production Pressure – Project cost, Sufficient time, overrun schedule, Skilled labour, Needed equipment availability, regulation and restriction, Significance.
	<ul style="list-style-type: none"> • Discussion and group activities. • Project based work. 	Production Emphasis - Maximum utilization of available resources.
	<ul style="list-style-type: none"> • Discussion and group activities. • Project based work. 	Production Tools and techniques – Characteristics of the medium (distorting space, proportions, scale, etc.), Shot size, Camera viewpoint, moving subject and/or the camera, or by altering the subject seen.
	<ul style="list-style-type: none"> • Group discussion on various fields 	<ul style="list-style-type: none"> • Film research

	for film research <ul style="list-style-type: none"> Visit Film production units, Analyse and Observe Film production process and prepare group assignment 	<ul style="list-style-type: none"> Various elements in Research process Pre-Production Research- Story development, Character development, writing and planning for production, Location hunting. Post Production Research: Distribution and exhibition Film Promotion and marketing Research, Legal issues during Film Production.
	<ul style="list-style-type: none"> Movie clips explaining visualization. Group discussion on a concept. 	<ul style="list-style-type: none"> Visualization Visual and Verbal concept of Visualization, Gather facts and processing, Know the issue or problem, Brainstorm, Refine the ideas, Prepare visual presentation.
	Project assignment	<ul style="list-style-type: none"> Idea Generation Concept of Research: Putting authenticity in terms of time, Space and character in visualization. Planning for Writing: Purpose, Format, Duration, Mode, Target Audience. Developing Story: Narrative structure
	Project assignment	<ul style="list-style-type: none"> Structure of Story & Screenplay: Plot Part I: Beginnings, Plot Part II: Middles, Plot Part III: Endings Three Act Story Structure
	<ul style="list-style-type: none"> Movie clips explaining visualization. Group discussion & practice. 	Principles of Composition- Unity, Balance, Movement, Rhythm, Emphasis and Focal point, Contrast, Pattern, Proportions.
	<ul style="list-style-type: none"> Movie clips explaining composition. Group discussion & practice. 	<ul style="list-style-type: none"> Dynamic composition and its theory. Asymmetry, Dynamic, subject, Diagonals, Dutch angle, Dynamic emotions, Golden triangle, spiral,
	Project assignment	<ul style="list-style-type: none"> Basics of Screen Writing. Storytelling and process of Story Building.
	<ul style="list-style-type: none"> Demonstration, discussion and practice for making schedule 	<ul style="list-style-type: none"> Shooting Process Shooting Schedule- Breakdown of the scenes, Talent availability and requirement on the Set, Timeline, Cast, and Day breaks.
	<ul style="list-style-type: none"> Demonstration, discussion and 	Call Sheet- Contact information of crew members, the schedule for the day, Scenes and shot details according to script, Address of the shoot location, Cast

	practice for making call sheet.	transportation arrangements and safety notes.
	Discussion and Mock review of the project	Reviewing the Week Days- Review the shooting plan using shooting schedule, Call sheet and Log sheet.
	Group assignment and field visit	<ul style="list-style-type: none"> • Stages in film making • Film Pre-Production, Production, Post Production, Promotion and Marketing
	Practice on project	Do's and Don'ts for a Successful Shooting- Do's (Good Lighting, Good Sound, Tripod Usage, A good Planning, Backup, Short and Concise, Attention to storytelling), Don't (rely on equipment and technology as a substitute for good technique, take audience for granted, too static, say everything, too restless, shoot from a million miles away)

SUGGESTED READINGS:

- Edgar, Robert., Marland. John. & Rawle, Steven (2015) The Language of Film. Bloomsbury Publication.
- Hayward, Susan.(2012) Cinema Studies. New York: Routledge.
- Irving. K. David (2010) Fundamentals of Film Directing. McFarland & Company.
- Rabiger. Michael. (2013). Directing: Film Techniques and Aesthetics. Focal Press.
- Sikov, Ed.(2009) Film Studies. New York City: Columbia University Press.
- Silver. Alain, Ward. Elizabeth (1992) The film director's team . Silman-James.
- Weston. Judith, (1996) . Directing Actors: Creating Memorable Performances for Film and Television. Michael Wiese Production.
- Viswamohan, Aysha Iqbal. & John, Vimal mohan (2017) Behind the scenes. New Delhi, SAGE Publication.

Film Making

Theory & Practical - III

Paper – 3 : Process & Business of Film Making

PREAMBLE:

This course is designed to provide both business and film students with a systematic overview of the modern day filmed entertainment business. The analysis will not only cover the traditional “Studio System” but will examine the independent film model as well.

This course will take a critical look at the financing, production, marketing, and distribution of filmed entertainment. Particular attention will be focused on both the financing models at a range of budgetary levels and the various revenue streams inherent in the exploitation of such product, in both the domestic marketplace and international arena.

The primary objective of the course is to provide students with real life experiences, the practical realities, and a keen understanding of how things actually work in the film business. The course will hopefully provide students with a requisite background and orientation that can lead to an entrylevel position with a film production or distribution company, an international sales organization, or related support organizations.

Paper-3	Process & Business of Film Making	
	Course Practical	Course Theory
	Assignment for practice	<ul style="list-style-type: none"> Stages of Film making Pre-Production, Production, post- Production
	Demonstration and assignment for practice	<ul style="list-style-type: none"> Storyboarding – Definition, purpose, Concept development and Steps of Storyboarding. Concept - What the story is about. Fundamentals of shots & continuity Storyboarding techniques Composition, perspective & lighting Storyboard for animation, special effects & commercials
	<ul style="list-style-type: none"> Demonstration based Lecture with the help of different cameras, lights. to study different settings and its effects Group activity Assigned task to practice and study different treatment of shots Hands-on Introduction to Camera equipment Mock shoots 	<ul style="list-style-type: none"> Art of Cinematography Introduction to Camera (Lens, Lens Assembly, Body, Viewfinder) and Supporting Equipment's (Tripod, Monopod, Pedestal, Trolley, Dolly, Track, Panning rod, Spreader, Servo remote, Camera cast) Types of Camera (DSLR- Nikon, Canon, Sony) (Digital Film camera - Arri, Red, Sony, Black Magic) Video camera – ENF, EFP) Shutter speed, Shutter angle, White balance, Black balance, Color temperature, Gain, Filters and ND Filters. Basic grammar of shots (Shot size - ECU, BCU, CU, MCU, MS, MLS, LS, ELS) (Camera Position- Eye level, High Position, Low Position) (Angle – top, low) Primary Camera Movement: Pan, Tilt,

		<p>Zoom, Character Movement, Usage and need of Track and trolley, Crane, Jimmy Jib, Poll Cam and Drone.</p> <ul style="list-style-type: none"> Rules of Composition: Rule of Third, Golden mean Rule, Basic Rules of continuity and 180° Degree rule.
	Demonstration along with studio practice with the help of lighting equipments	<ul style="list-style-type: none"> Introduction to Light Lighting process – Planning, Plotting, Rigging, Setting, Balance and Recording / Transmission. The Role and Quality of Lighting Reflection of Light and Technical parameters of Lighting - Illuminance, Colour temperature, Contrast ratio, Grey Scale. Type of light Fitting - Regular Tungsten lamps, Overruns Lamp, Tungsten Halogen Lamps, Gas discharge Lamps, HMI lamps, LED Lights, Soft light/flood lights, spot light, Fresnel spot light, Ellipsoidal Light, Follow Spot Light, Special purpose Spot Light. Three-point lighting- Basic principle and functions of three-point light. (Key, fill and back) Objectives & Characteristics for Lighting - Placement of light with respect to camera and its movement.
	Demonstration & practice on equipments.	<ul style="list-style-type: none"> Basic Principles of Sound Acoustics (Fundamentals): The behavior of sound in outdoors and in closed spaces Absorption coefficient, reflection, diffraction, refraction, reverberation, echo, SN Ratio, Distortion, Vow and Flutter Types of Microphones, techniques Standard Digital recording & mastering Formats: Audio file formats- aiff, mp3, wav, pcm, wma, aac, flac, raw, etc. Sync sound: Boom operation for sync sound Film Sound design strategy: Narrative, Performative.
	Demonstration & practice on system	<ul style="list-style-type: none"> Introduction to Multimedia File Formats: Image & Graphics, Video Resolution, Frame rate, Compression, File size Ratio, Aspect Ratio, etc. Introduction to Animation & special effects Animation Techniques

	<ul style="list-style-type: none"> • Demonstration of different types of video clips • Screening of video clips with different editing styles • Practical on editing softwares like Adobe Premiere, Final Cut Pro 	<ul style="list-style-type: none"> • Film Editing • Stages of Post Production • Mechanism of Editing - In Camera Editing, • Online and Offline editing. • Principle of Editing – Action, sequence, Cross cut, Parallel cut. • Linear and Non–Linear Editing – Technique and setup. • Online and Offline editing process. • Transition and Effects - Cut, Fade, Dissolve, Wipe, Colour Balance, Colour Correction etc. • Order of Shots – Shaping the Rhythm, the functioning of timing and pacing in Editing. • Titles – Graphics, plates, text, logo, Animated titles. • Importing music • Audio Editing – fades & keyframes • Titles / Exporting Quicktimes / Mp4s
	Case Studies of Established Production Houses like Dharma Productions, Eros International, Red Chillies Entertainment, with reference to their projects	<ul style="list-style-type: none"> • Film Packaging & Distribution • Art of developing Promos; Advertisement & In Serial Promotions • Public Relations, Planning and Managing Events • Film Distribution & Revenue generation
	Group discussion & assignments	<ul style="list-style-type: none"> • Film Marketing. • Different modes of marketing • Film advertisement • Media Marketing: Concept, Need and Scope. • Areas of Expenditure and Revenue models
	Video Clips, interviews, Discussion	<ul style="list-style-type: none"> • Globalization of Indian cinema • India's long history of presence in International market • Cross-over films & NRI directors • Global Indian audience & growing market

SUGGESTED READINGS:

- Belavad, Vasuki.(2013)Video Production, India: Oxford university Press.
- Edgar, Robert.(2015)The language of Film. Bloomsbury: London.
- Hayward, Susan. (2018) Cinema Studies The Key Concepts. London and New York: Routledge.
- Sikov,ed. (2010) Film studies and production. New York: Columbia university press
- Film Art: An Introduction by David Bordwell & Kristin Thomson
- Mascelli, Joseph V. (1998) The Five C's of Cinematography. Los Angeles, CA: Silman James Press.

Sr. No	Film Making course code 413203	Qty	Rate	Total Amount
1	Intel i5 processor, 4 GB RAM, 2GB Graphic Card, 17" Monitor, Keyboard, Mouse, compatible Motherboard (Configured Computers)	12	30000	360000
2	Server	1	20000	20000
3	Lan Switch	1	2000	2000
4	LCD Projector/42 inches TV	1	30000	30000
5	Inkjet Printer	1	15000	15000
6	Digital Still Camera/Handy Cam	2	30000	60000
7	Scanner	1	5000	5000
8	Photoshop Subscription	1	10000	10000
9	Aftereffect Subscription	1	25000	25000
10	FCP License	1	30000	30000
11	3Ds Max Subscription	1	80000	80000
12	MAYA subscription	1	80000	80000
13	Video Footage as per syllabus	1	5000	5000
14	E books related with syllabus	1	10000	10000
15	Chroma curtain and stand (green/blue)	1 (6ft width X 9ft Height)	8000	8000
16	Speaker (2.1)	1	30000	30000
17	Headphone	12	2000	24000
18	Adequate Furniture	1	50000	50000
19	Lights (Shooting)	1	25000	25000
20	Internet broadband Connection.	1	15000	15000
21	HD Video Camera	1	80000	80000
22	Lenses: Wide Angle, Polarizer, Zoom Lens, Macros	1	100000	100000
23	External hard drive-8 TB	2	20000	40000
24	Tripod	1	10000	10000
25	Shotgun Microphone, Boom Pole, Wireless Microphone	1	30000	30000
26	Portable Digital Audio Recorder	1	10000	10000
27	Headphones	2	2000	4000
28	Light Reflector	4	1000	4000
	Total Amount			1162000